

**PARAMUSICOLOGY: AN INVESTIGATION OF MUSIC AND
PARANORMAL PHENOMENA**

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February 1999



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SUMMARY

The purpose of this thesis is to explore musical anomalies that are allegedly paranormal in origin. From a wide range of categories available, three areas are investigated:

- music and telepathy
- music written by mediums professedly contacted by dead composers
- music being heard where the physical source of sound is unknown and presumed to be paranormal.

In the first part a method of sensory masking (referred to as ganzfeld) is used to study the possibility of the emotional or physical content of music being capable of mind transference. A further experiment presents additional results relating to the highest scoring individuals in the previous trials. No systematic evidence for the telepathic communication of music was found. In the second section a number of mediums and the music they produced are investigated to examine the truthfulness of their claims of spiritual intervention in compositions and performances. Methods of composition are investigated and the music is analysed by experts. For the final part of the thesis locations are specified where reports of anomalous music have been asserted and people claiming to have heard such music are introduced and their statements examined. Literature from a variety of data bases is considered to ascertain whether the evidence for paranormal music consists of genuine material, misconceived perceptions or fraudulent claims. Only a very few examples of fraud are discovered, but seemingly genuine anomalies are generally found to consist of mistaken identities or the embroidery of anecdotal facts. It would appear that human susceptibility and enthusiasm for the paranormal are responsible for most of the data discovered.

The results bring together information on two subjects that have not previously been seriously linked.

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ACKNOWLEDGEMENTS & DECLARATION

First, and foremost I would like to thank Eric Clarke and Robert Morris for all the advice and constructive criticism that they have given me over the last few years. In some ways equal to this has been the help that I have received from Tracy Goodway in acquainting me with the complexities of the computer world. In addition I would like to thank Serena Roney Dougal who helped me to direct my thoughts before undertaking this thesis and Guy Lyon Playfair who provided me with much food for thought during its execution. For listening to my ideas and making constructive comments I would also like to thank Sue Blackmore and Deborah Delanoy.

I do not believe that I could have completed this research without the immense support that was given to me by the Society for Psychical Research to whom I am extremely grateful.

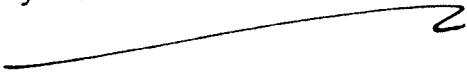
Finally, I would like to thank my friends and pupils who have coped with my many strange requests to undertake experiments during the last five years.

DECLARATION

This thesis has been written by myself and the work is my own.



Melvyn Willin



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CASSETTE CONTENTS

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CHAPTER ONE

INTRODUCTION

1.1 Introduction

I decided to investigate the combination of music and paranormal phenomena because the two subjects had not been studied in tandem before. There were obvious difficulties in deciding what to include and exclude in such a potentially large subject. The main reason for the eventual choice was the desire to investigate the possible links between the communication of music from one mind to another; between a discarnate and human mind; and an allegedly paranormal source and human mind. The use of the word 'music' indicated sounds that would generally be described as such within society and did not include extraneous noises. The subjects studied were:

- music and telepathy
- music written by mediums professedly contacted by dead composers
- music being heard where the physical source of sound is unknown and presumed to be paranormal.

1.2 Defining the paranormal

The 'paranormal' is a difficult term to define and researchers have varied in their interpretation of it. C. J. Ducasse coined the term to differentiate between psychological and parapsychological matters, but there are problems to be encountered in classifying phenomena as 'normal', 'abnormal' or 'paranormal' (Braude, 1979). Normal events can be unusual in so far as they are infrequent (e.g. eclipses) but they are no longer viewed as abnormal or paranormal since science now understands why and when they happen. If they occurred at inappropriate places (e.g. a severe earthquake in the UK) abnormality might be claimed, but the event would probably not be described as paranormal since science claims to understand the cause of such matters. Similarly, freaks of nature that magazines such as *Fortean Times* delight in reporting can only be classed as abnormal. However, reports of apparitions, spirit communications, poltergeist and other events outside of 'conventional' science

are usually claimed to be paranormal if a normal reason is not to be found for the phenomena.

C. D. Broad (cited in Braude, 1979) introduced the concept of 'basic limiting principles' in science. Any phenomenon which contradicts one or more of the following principles is unacceptable to orthodox science and may therefore be termed 'paranormal':

- people can only know each other's thoughts through the use of their five senses.
- the future is unknown unless an inference based on past experiences is encountered.
- direct movement of anything, apart from parts of one's own body, cannot be achieved without the body's instigation.
- the death of the body brings with it the death of consciousness and any ability to communicate with the living.

Braude expands on these definitions with reference to Scriven's views on the 'supernatural' to provide a more succinct definition of what might constitute the 'paranormal':

"Phenomenon *P* is paranormal... [if] (a) *P* is inexplicable in terms of current scientific theory; (b) *P* cannot be explained scientifically without major revisions elsewhere in scientific theory; (d) *P* thwarts our familiar expectations about what sorts of things can happen to the sorts of objects involved in *P*"

(Braude, 1979 p. 260).

He adds a further definition (c) to provide a definition of 'parapsychological' namely when a phenomenon "exhibits some manifestation of consciousness, like agency or personality" (p. 256). However, he compares his final definition to the way in which the term 'miracle' might be analysed i.e. a phenomenon which is in principle inexplicable by any science. A recent definition obtained from an information leaflet published by the Koestler Parapsychology Unit dated February 1998 describes the subject as: 'the study of apparent new means of communication, or exchange of influence, between organisms and environment'

The word 'parapsychology' has largely replaced the historic term 'psychical research' but this is unfortunate since the former has a more limited confine: "The experimentalists choose to distinguish their work [from psychical research] by calling it parapsychology" (West, 1954, p.21). Psychical research is not limited to laboratory experiments but seeks to go out into the field to investigate other phenomena such as apparitions, poltergeists, mediumship, cases of apparent spontaneous extra sensory perception, etc. Therefore, my own definition agrees with Broad's 'basic limiting principles' but applies both inside and outside the laboratory environment.

1.3 Belief in the paranormal

The paranormal continues to intrigue people in many sections of society and it might be argued that mankind's belief system requires a striving for matters beyond human comprehension (Marks and Kammann, 1980). Surveys of people's beliefs in various aspects of the subject frequently provide evidence for the widespread acceptance of mind to mind communication (telepathy), out of body experiences (astral projection) and other psychic or extrasensory powers (cited in Haraldsson, 1985; West, 1995). Extrasensory perception (hereafter ESP) is understood to include clairvoyance, precognition and telepathy (see glossary).

This craving for the miraculous may have been satisfied in the past by the supernatural events described in some religious texts, but these have become increasingly unacceptable in the twentieth century and even in 1750 the philosopher David Hume wrote about miracles as being "violations of the laws of nature" (cited in Inglis, 1985). A modern psychological viewpoint which is accepted in some circles is expressed by Marks and Kammann (1980, p. 156): "We seem to have a profound yearning for a magic formula that will free us from our ponderous and fragile bodies." The focus on the millennium may provide another reason why people believe that a move away from materialism and a more spiritual viewpoint might solve ecologically-based problems (Cohn, 1957). There is, of course, no evidence that this will be the case and the paranormal will probably continue to be misrepresented through media sensationalism, superstition or ignorance.

Historically, different individuals, groups and cultures have produced their own definitions and explanations of supposedly paranormal events, based upon prevailing belief systems, assumptions and experiences (Clarke, 1995). For example, a Spiritualist might well accept as 'normal' a conversation with departed souls whereas the non-Spiritualist might describe this either as delusion or as paranormal activity.

Contrary to most Western beliefs, some Eastern cultures accept reincarnation as part of 'life's plan' and serious study is being undertaken in this field (e.g. Stevenson, 1975, 1977, 1980, 1983).

However, ostensibly paranormal phenomena have only rarely been subjected to careful scrutiny and assessment despite a few hundred years of modern science. The first extended investigations were conducted by members of the Society for Psychical Research (hereafter SPR) from 1882 against a background of Darwinism, the growth of materialist science, religious doubts, mesmerism and the blossoming of Spiritualism. The SPR's aim was to:

“...investigate that large body of debatable phenomena designated by such terms as mesmeric, psychical and spiritualistic” and to approach these varied problems “without prejudice or prepossession of any kind, and in the same spirit of exact and unimpassioned inquiry which has enabled Science to solve so many problems, once not less obscure nor less hotly debated.”

(Society for Psychical Research, 1882-3, pp. 3-6).

The first council appointed six committees to investigate thought reading, Mesmerism, Reichenbach lights (alleged electro-magnetic auras), apparitions and haunted houses, physical phenomena, and relevant literature. The investigations were very thorough and many Spiritualists were alienated by their exacting standards. The poet and SPR member William Butler Yeats complained:

“It's my belief that if you psychical researchers had been about when God Almighty was creating the world, He couldn't have done the job.”

(cited in Grattan-Guinness, 1982, p. 23).

For instance, the SPR's investigations of Madame Blavatsky, the founder of the Theosophical Society, led to a report claiming her to be “one of the most accomplished, ingenious, and interesting impostors in history” (ibid.). The fame of the SPR spread abroad and the American psychologist William James wrote in 1897:

“Were I asked to point to a scientific journal where hard headedness and never sleeping suspicion of sources of error might be seen in their full bloom, I think I should have to fall back on the proceedings of the Society for Psychical Research.”

(ibid.).

The SPR attracted men of the calibre of A. J. Balfour, E. Gurney, H. Sidgwick and Professor W. F. Barrett “who was largely responsible for the foundation of the English Society for Psychical Research” (Gauld, 1968, p. 147). Another founding member, F. W. H. Myers quoted Gladstone as speaking of psychical research as “the most important work which is being done in the world” (cited in Tyrrell, 1954, p. 231).

In the USA a similar group to the SPR was founded in 1884 (the American Society for Psychical Research), but its funds dried up in 1889. In 1907 it was revived by the philosopher James Hervey Hyslop (Mauskopf, 1982). However, arguably the most important development in parapsychology was the appointment in 1927 of J. B. Rhine to the psychology department of Duke University. He used the experimental and statistical methods of the psychological laboratory for experiments into what he called (in 1934) ‘parapsychology’. His studies were viewed with hostility by some American psychologists and this gave rise to his founding the *Journal of Parapsychology* to publicise serious laboratory work.

In the latter half of the twentieth century newer techniques have largely superseded Rhine’s card-guessing and dice-rolling methodology. The experiments have become more interesting for the subject and more convenient for the experimenter. For instance, some experiments have been given the format of computer games (e.g. Honorton et al., 1980). There has been considerable success in such experiments as the auto-ganzfeld (e.g. Radin, 1997) and random event generators have provided targets that can be generated automatically (e.g. Jahn, Dunne and Nelson, 1987). In these tests immediate feedback can be given to the subjects.

The *Parapsychological Association* was founded in 1957 as an organisation devoted to the academic study of parapsychology, described by Morris (1998) as an ‘apparent new means of communication, or exchange of influence, between organisms and environment’. Current research includes the exploration of possible mechanisms for apparent ESP and psychokinesis (popularly referred to as ‘mind over matter’); direct mental interactions with living systems (DMILS); and altered states of consciousness (Morris, 1998). ‘Micro-PK’ experiments where an attempt is made to bias the output of electronic sources have produced significant results (e.g. Radin and Nelson, 1989). The computer-based technology of modern scientific investigation is in the forefront of parapsychological research (e.g. Morgan and Morris, 1992) and the meta-analysis of the results of multiple experiments is providing valuable data which can be utilized in planning further studies (e.g. Milton and Wiseman, 1997).

1.4 Music and the paranormal

I have decided to bring these two subjects together because it seems to me that not only is the available literature very inadequate, but it also relies on often dubious anecdotal evidence for much of its material. There seems to be a need for an objective study which I hope to provide through the research reported in this thesis.

The coining of the word 'paramusicology' in the title of this thesis is a direct result of my decision to investigate music that occurs in paranormal situations or from allegedly paranormal sources. This has been distinguished from manifestations of music which might appear to have a paranormal effect on their surroundings. For instance, according to Tame (1984) there are pieces of music which produce paranormal phenomena when performed. The 'Dipaka raga' allegedly causes its performer to be consumed by flames and another raga is said to have averted a famine in Bengal. The opera *Charles VI* by Halevy, is said to have a curse attached to one of its arias causing a death whenever it is performed (Brookesmith, 1984). However, with a topic as broad as paramusicology it is not possible here to consider every facet of such a diverse subject and I have decided to research three areas of the paranormal where musical phenomena might provide new data.

Work on these sections was carried out simultaneously but because of time constraints the experiments into music and telepathy were mainly carried out during the first part of the research followed by the other two parts. This should not indicate that the chronological order of the chapters should be viewed as significant in any way.

Most people have a love of music albeit of different types, and its power to influence the emotions is generally accepted (Storr, 1992). There have been many claims that extreme emotions promote or enhance ESP (e.g. Bierman, 1995), but little work using music as a target in such experiments has been undertaken. To investigate these assertions I undertook two experiments which involved over one hundred people of widely differing ages and backgrounds, both musical and non-musical. This seemed to be a practical way of measuring whether music, with its propensity to arouse the emotions, could facilitate telepathic influence i.e. mind to mind contact. Since the aim of each trial was for a target piece of music to be correctly identified by a receiver, it was the sender's decision as to how this was to be achieved. Some tried to convey the emotion they felt at listening to the piece and others tried to send the sounds of the

music. These experiments provide an opportunity to apply scientific methods to an area previously not studied in such a way.

Continuing the theme that music might enter the minds of people in a paranormal way, the second part of the research studies mediums who believe that music is being conveyed to them from a spiritual source. These claims, past and present, have generally been accepted or rejected 'on faith' rather than from the analysis of a significant body of evidence. Furthermore, the documentation that is available tends to appear in Spiritualist literature which is, by its very nature, biased. Comparative studies attempting to clarify common features or common causes have not previously been investigated in depth and neither have possible explanations of the alleged manifestations of spiritual music. Spiritualists do not believe that psychic communication from living people is the source of contact, but rather that it is the spirits of dead composers. In this study the mediums and their music are scrutinised to ascertain whether the music is representative of the composers that were claimed to have dictated it and whether the mediums could have produced such music normally and without spirit intervention. If, after investigation, sufficient evidence is found to suggest that a spiritual or paranormal source for the music is the only explanation, then the possibility of controlled experiments on the mediums during the composition process might be instigated.

The final study involves places where music has been heard without any obvious physical origin. The nature of the music is described when details are provided and similarities are discussed between the suitability of the music heard to its surroundings. The bulk of the investigation focuses on examples where different people made similar claims and these are scrutinised for evidence of normal as well as paranormal origins, the latter only being considered when the former have been exhausted. Documentation of such alleged phenomena is largely anecdotal and previous studies have not applied any scientific rigour to the accounts. Numerous examples have been studied in an attempt to find common features and to combat the contrasting views of either unquestioning belief or utter dismissal. Wherever possible contact has been made with direct witnesses either by telephone, letter or in person.

These fields of research have been placed under close scrutiny and united in one document in an attempt to reveal hitherto unrecognised common features such as types of music heard; characteristics of the witnesses; places of manifestations. It is believed that the findings of the work undertaken contribute to an understanding of the possible links between music and the paranormal. Nevertheless, in selecting these

areas it is necessary to acknowledge that some fascinating phenomena have been excluded which warrant further research, for instance, the claim that certain altered states of consciousness may enhance musical performance and the nature of 'inspiration' and musical 'gifts'. Links have been reported between ESP and the creative process both of which are claimed to possess similarly undefinable qualities (Ghiselin, 1952).

Note on the use of personal pronouns

The personal pronoun 'he' and its derivatives ('his' etc.) have been used throughout this text to refer to people of either gender, except where specific individuals are involved.

CHAPTER TWO

MUSIC and EXTRA SENSORY PERCEPTION

2.1 Introduction

This chapter explores the idea that musical experience might be communicated by means of the presence of an additional method of information transference known as ESP. It starts with a definition of ESP and its development with particular reference to ESP in altered states and 'ganzfeld' studies where subjects attempt to receive information from a psychic source. Details of the background to and arrangements for my own experiments using music as a possible source of extrasensory contact are presented. Despite evidence for ESP in non-human organisms (e.g. Bardens, 1987; Sheldrake and Smart, 1997) for the purpose of this research experiments were solely conducted using human subjects.

2.2 Definitions

The term 'Extra Sensory Perception' was popularised by J. B. Rhine in the 1930s to denote general clairvoyant and telepathic abilities and it became the title of his first monograph published by the Boston Society for Psychical Research in 1934 (Rhine, 1934). ESP can be defined as a belief that knowledge is acquired by a mode of perception that is currently independent of the known laws of physics (Braude, 1979). It has subdivisions which would include telepathy, clairvoyance and precognition (see glossary).

2.3. ESP and altered states.

Much of the early experimentation carried out in the Rhine tradition lacked an interest in what was happening in the minds of the subjects, although some of Louisa Rhine's studies attempted to redress this (e.g. Rhine, 1961). However, an important article by Rhea A. White (1964) helped to change this situation. In particular she argued that the subject's impressions should be recorded during or shortly after the experiment, since signs of ESP might be demonstrated there, and a study of the mental states of

successful subjects might give clues as to the conditions which favour ESP. More generally, the widespread 'drug culture' of the 1960s fostered an interest in 'inner states' of consciousness which fed into and influenced both psychology and parapsychology (Tart, 1969).

Many people who claim psychic gifts or awareness seem to enter into altered or trance states during their psychic experiences (Eysenck and Sargent, 1982). Some mediums and Spiritualists allegedly demonstrate psychic perception when in full or partial trance (Tart, 1969). Other percipients report clairvoyant insights while dreaming. Related to this are the hypnagogic and hypnopompic states of mind which occur at the points of going to sleep and waking up respectively and which seem to be particularly conducive to ESP (Mavromatis, 1987). Altered conditions of consciousness can be self induced or achieved through drugs as was apparently the case with the famous oracle at Delphi (Berger, 1991). What seems to happen during these times is that the subject relaxes his critical faculties and allows a dream-like state to pervade his mind. Depending on the strength of the ability to relax, the subject achieves different levels of entrancement. One of the biggest problems encountered is sensory distraction. If the brain is constantly being stimulated by its physical surroundings, then the survival-related instinct to stay alert may overcome possible psychic experiences. If the imagination is curtailed in this way, what lies below the surface may be suppressed (Watson, 1998). The hypnotherapist uses a form of sensory relaxation to achieve an altered state of mind which combines awareness with a fully relaxed situation.

Over the last twenty-five years parapsychologists have tried out various devices for promoting the flow of imagery in their subjects by means of sensory deprivation. These have included a flotation tank (used by P. Kubzansky and S. Freedman) which consisted of a tank filled with salt water heated to blood temperature. The sound-and sight-proofed subjects floated in it and reported their thoughts and sensations (cited in Panati, 1975). The so called 'witches cradle' which was used by Krippner and Honorton at the Maimonides Hospital in New York (Honorton, Drucker and Hermon, 1973), consisted of a cradle that subjects were strapped into. It could be moved in any direction and subjects wore eye shields and ear mufflers whilst it was kept in constant motion for thirty minutes. The aim of both techniques was to mask the physical senses, facilitating psychic manifestations. The sensory deprivation effects of these techniques seemed ethically rather dubious and were anxiety arousing for some subjects. Furthermore, the machinery was expensive to maintain. However, at the same institution a series of experiments published between 1966 and 1972

provided evidence for dream-mediated psi (e.g. Ullman, Krippner and Vaughan, 1973, cited in Bem and Honorton, 1994).

Probably the most notable parapsychologist to bring attention to the importance of internal attention states was Charles Honorton. He argued persuasively that “Psi functioning is enhanced (i.e. is more easily detected and recognised) when the receiver is in a state of sensory relaxation and is minimally influenced by ordinary perception and proprioception” (Honorton, 1977, p. 466). To test this proposition he conducted many experiments, including a study which required subjects undergoing sensory deprivation to identify by psychic means pictures which a ‘sender’ was attempting to transmit. In one example (Honorton, Drucker and Hermon, 1973) thirty volunteers each contributed a thirty minute session whilst suspended in a sensory isolation cradle - blindfolded and wearing headphones. The ‘receiver’ was given instructions via the headphones to encourage imagery to develop. During the last ten minutes of the session a ‘sender’ located in another room attempted to influence the receiver’s imagery via randomly selected target pictures. The results showed that the subjects who had relaxed into a semi-hypnotic state scored significantly above chance, whereas those who had resisted this state only scored at chance level. (For an overview of further literature see, for instance, Roney-Dougal, 1986.)

2.4 Ganzfeld

Of the available methods of sensory deprivation the ganzfeld (whole field) technique is often accepted as being the most conducive to the manifestation of ESP (Honorton et al., 1990) having previously been used in non-ESP experiments (Honorton, 1977). For the purpose of the experiments reported in this research it was adapted using music as the target (see later notes).

2.4.1 The nature of ganzfeld

The ganzfeld technique consists of sensory masking caused by diffused red light and white noise played to a subject through headphones, while he sits or lies comfortably. The idea is that this causes habituation (the brain has fewer sensory cues to interpret) and therefore allows subconscious thoughts and feelings to be manifested. These are recorded for further discussion. This is sometimes enhanced by the use of additional relaxation techniques. Psychologists have indicated that deep habituation takes about fifteen to twenty minutes for most people to achieve and then a similar period before distractions return.

2.4.2 Can ESP be enhanced in ganzfeld like situations?

It can be argued that altered states allow ESP to function more positively and that the ganzfeld procedure would currently appear to provide a valid method of achieving this. Many researchers (e.g. cited in Stanford, 1987; Radin, 1997) have undertaken experiments confirming the parapsychologist Honorton's assertion that ESP is enhanced in ganzfeld situations, whereas non-ganzfeld groups only scored at chance levels.

There were a number of reports in the 1960s and early 1970s of experiments employing the ganzfeld procedure in non-parapsychological research, and analysis of their results has added to a possible understanding of the factors which influence success rates. The ganzfeld procedure causes an increase in EEG alpha activity (Avant, 1965) and other researchers have reported on additional conditions and processes which can also produce or contribute to this effect. For example, Ornstein (1971) claimed that concentrative meditation produced positive results, because the increased attention to internal reflection enhanced hypnagogic imagery. Bertini, Lewis and Witkin (1964) used white noise to blank out external and potentially distracting influences. The conditions most commonly sought in ganzfeld experiments in parapsychology have been:

- the reduction of external sensory noise.
- directing the attention internally.
- encouraging the link with a remote target.
- recording information conveyed by the receiver.
- confirmation of receiver/ sender interaction.

The first study to adopt this procedure was reported by Honorton and Harper (1974) who used thirty receivers in single thirty-five minute sessions. Senders were either friends of the receivers or laboratory staff and the targets were taken from a pool of photographic slide reels. The ganzfeld procedure was adopted and afterwards the receiver was shown four different slides and asked to choose the one that best fitted his report and to place the others in order. A significant number of hits was obtained. In partnership with Terry, Honorton then reported two further studies (Terry and Honorton, 1976). In the second set, six self-selected teams of receivers and senders completed ten sessions. Overall results were above chance and four of the teams produced results that were double what could be expected by chance. Honorton (1976 a.) also reported a short series of seven ganzfeld sessions where the level of

excitement was increased by the presence of television crews etc. Slides were used as targets and positive results were recorded. This runs contrary to the conclusions of W. G. Braud (1975) who felt that low levels of arousal produced higher levels of psi. Both states - cortical arousal and somatic relaxation - are characteristic of REM (rapid eye movement) sleep which in turn seems to be highly conducive to psi and dreaming (Eysenck and Sargent, 1982). Therefore it seems possible that these results are not in fact contradictory. A further report by Honorton (1976 b.) documented a study in which scientists and journalists were used as receivers and laboratory staff as senders. Seventeen sessions took place and the results were positive. Braud, Wood and Braud (1975) reported twenty sessions where only half the receivers underwent ganzfeld stimulation whereas the others received none. The ganzfeld teams produced significantly better results than the non-ganzfeld teams who produced chance results. Questionnaire data did not reveal obvious differences between the two groups (e.g. belief in ESP, emotional states etc.). Further studies comparing ganzfeld versus non-ganzfeld results were reported by Terry, Tremmel, Kelly, Harper and Barker (1976) producing similar results.

Rogo (1976) reported on three studies which employed ganzfeld techniques but no auditory masking, where the results were not significant. Habel (1976) reported on thirty trials where the auditory masking was varied, consisting of either white noise, the playing of Ravel's Bolero or a simple regular drum beat. Overall results were not significant in terms of showing any one of these to be more effective than the others, but results from those researchers using an auditory masking agent as opposed to none, produced significantly higher scores. Habel did notice that her earlier experiments were conducted in a more relaxed manner with fewer trials per day and with no deadlines to meet, and these presented a significantly higher hit rate. This may indicate that when external pressures are brought to bear on experiments, the degree of ESP achieved is lessened. Furthermore, a clairvoyant ganzfeld study was reported by Stanford and Neylon (1975) using forty subjects in twenty-five minute sessions to discover a target picture enclosed in an opaque wrapper. Although the results were not significant, information concerning time distortion was produced. Successful subjects underestimated the duration of the experiment by 48% whereas unsuccessful subjects underestimated by only 16%. This would seem to suggest that those who achieved a more relaxed state also lost track of precise time and scored a higher success rate.

In the last fifteen years the ganzfeld has continued to be used as a method for investigating ESP. Schlitz and Honorton conducted a series of ganzfeld experiments

at the Mind Science Foundation, San Antonio, Texas in 1992 using an artistically gifted group of students from the Juilliard School in New York. Overall the results were superior to that of the general population with the musicians scoring a 75% hit rate where chance indicated 25% (Schlitz and Honorton, 1992). Dalton (1997) drew further links between creativity and psi in ganzfeld sessions using musicians, artists, creative writers and actors. The musicians in particular scored significantly above chance. Further ganzfeld sessions in Europe and the USA have been conducted including those at the University of Amsterdam by Bierman and Houtkooper (1981); at St John's University (USA) by Stanford (1986); at Edinburgh University by Delanoy (1987) and Milton (1988/ 89).

Ganzfeld received considerable publicity during and after the arguments between Honorton and Hyman (Honorton, 1985; Hyman, 1985). Hyman criticised aspects of a series of forty two ganzfeld experiments including bias in reporting, randomization procedures, statistical errors and sensory leakage. Honorton defended these criticisms and most usefully a joint communiqué was published (Hyman and Honorton, 1986) which presented similar viewpoints and future hopes. Despite these advances the National Research Council published a report stating: "The Committee finds no scientific justification from research conducted over a period of 130 years for the existence of parapsychological phenomena" (Druckman and Swets, 1988, p. 22 cited in Bem and Honorton, 1994). In an attempt to avoid controversy over the results of ganzfeld experiments meta-analysis has been used to clarify the positive claims made (e.g. Milton, 1997; Radin, 1997). Although many results have been significant, there has not been a series of experiments that have proven beyond doubt the existence of ESP to the sceptics.

Honorton's use of the 'autoganzfeld' using video clips and procedures whereby the experimenter did not know the target being sent until after the trial was concluded, concurred with the terms of Honorton and Hyman's joint communiqué. However, funding was cut off in 1989 (after 354 sessions) despite significant results having been obtained. His results suggest that dynamic targets might produce more evidence of psi (Honorton et al, 1990) and Bierman's results (1995; 1997) suggest that emotional targets might be similarly productive.

2.5 Summary

Within the cases discussed above, there are significant differences in the details of the procedures followed. The main variations seem to be the place and conditions of the

experiment, the duration of the session and whether subjects had participated in previous ESP experiments with laboratories such as Maimonides, Houston and the Mind Science Foundation achieving significantly better results than others. Sessions lasting thirty-seven minutes rather than twenty-two minutes (the mean duration) scored consistently higher and previous participation in psi experiments produced better results.

The most significant conclusion to emerge from examining the prior studies would seem to be the enhancement of psi receptivity by sensory relaxation. Henri Bergson had previously attempted to explain this using his 'filter' theory, which states that the brain and the nervous system function primarily as filters to protect one from the mass of mainly useless information that surrounds one leaving behind only that which is necessary to the homeostatic condition (Broad, 1953). As a result alleged psychic tendencies remain latent within the unconscious, only emerging when sensory demands are minimised. Aldous Huxley (1963, pp. 23-24) wrote:

"According to such a theory ('filter'), each one of us is potentially Mind at Large. But in so far as we are animals, our business is at all costs to survive. To make biological survival possible, Mind at Large has to be funnelled through the reducing valve of the brain and nervous system...Certain persons, however, seem to be born with a kind of bypass that circumvents the reducing valve. In others temporary bypasses may be acquired either spontaneously or as a result of deliberate 'spiritual exercises'."

Although these ideas may no longer be fashionable, it might be possible that ESP interactions occur more frequently than is generally believed on an unconscious level, but that the 'filter' system prevents them from becoming consciously experienced (Kreitler and Kreitler, 1972). (See Stokes (1987) for a summary of other theories.)

2.6 Music as the sending agent in ganzfeld

Experiments using music as the sending target have not been conducted very often. Brief reports appeared in the *Journal of Parapsychology* (Shulman, 1938) and in the *Parapsychology Bulletin* (George, 1948). The ganzfeld procedure was not used and only simple melodies played on a variety of instruments were listened to. This precluded the possibility of an emotional response from the sender and the results were only those expected by chance. H. H. Keil (1965) conducted tests at Duke University using music as the sending agent, but the ganzfeld procedure was not used and the music was chosen by the subjects themselves. Further to this an

exploratory study was designed by Altom and Braud (1976) to “determine whether there might be any unique difficulties with the use of musical targets...”. They believed that the overall results suggested that musical targets might be “useful” in this type of research.

The purpose of the experiment undertaken in my research was to investigate whether it is possible for a person in the ganzfeld condition to be contacted telepathically using music as the target. An account is also given of a second, smaller scale experiment which aimed to replicate the high scores that were achieved by some of the participants in the first experiment. These experiments may be viewed as the first part of an overall study into the use of music as a means of psychic communication, in this instance between pairs of people.

2.7 Preparation for the experiments

2.7.1 Introduction

It has already been stated that many difficulties are encountered when attempting to explore a subject as elusive as ESP whilst still applying scientific rigour to the test situation. In setting up a ganzfeld experiment it is vital that the choice of people, locations and experimental procedures should not allow later accusations of bias or fraud to be made. The parapsychologist Carl Sargent (1980) undertook a series of ganzfeld experiments in Cambridge and one of his observers, the psychologist Susan Blackmore, publicly criticised his methodology in a number of ways. She agreed that the experimental design effectively ruled out sensory leakage, but was very unhappy with the randomisation procedure for the choice of the pictures used. Blackmore was also not convinced that cheating was made impossible by the protocol that was observed (Blackmore, 1987) to which Sargent provided a rejoinder (Sargent, 1987). It was obviously an aim of this study to avoid any such controversy. To this end the procedures used in the following research were devised in consultation with Professor R. L. Morris, who holds the Koestler Chair of Parapsychology at the University of Edinburgh, and has extensive knowledge of this field. The members of this unit have undertaken ganzfeld and other ESP related work since 1985 and several researchers have been awarded doctorates for their studies in parapsychology since then.

2.7.2 Participants

To find sufficient participants for the one hundred trials of the first experiment hundreds of circulars (see Appendix A) were sent to adults around the country who responded by letter or telephone. There were no formal selection criteria other than availability at suitable times and a willingness to participate (see 3.1). The participants in the second experiment which consisted of only sixteen trials were chosen on the basis of high scores achieved in the first set of trials. Several pieces of personal data were recorded about each receiver at the beginning of each trial in order to contribute to later analysis of characteristics with reference to the trials' outcomes. These included gender, age, receiver/ sender relationships, extra/ introversion, profession, hobbies and experience of paranormal activity.

2.7.3 Safeguards and environment

The trials took place in several different locations which will be detailed within the description of each of the two experiments. In each location safeguards were in place to prevent sensory leakage and external auditory sounds and vibrations were generally minimal. For the trials in Essex at my house, two buildings separated by twenty five yards were used (see diagram 1) for the receiver and sender respectively. The building where the receiver and helper remained for the ganzfeld was my own living accommodation - a fifteenth century thatched cottage set in the countryside. The living room, containing comfortable furniture, was used for the ganzfeld. The other building is a relatively modern purpose-built music studio. The only external sounds that could be heard from either building were bird songs on some occasions. These were described as obtrusive on only one occasion since the receivers' headphones, especially with white noise, successfully obliterated external sound.

Nobody was present for the ganzfeld trials except participants, but on a few occasions my dog was on the premises. Only the front door of the main building could be partially seen via a side window (with blinds) of the music studio and vice-versa. During night time sessions security lighting would light up automatically should anyone leave or approach either building.

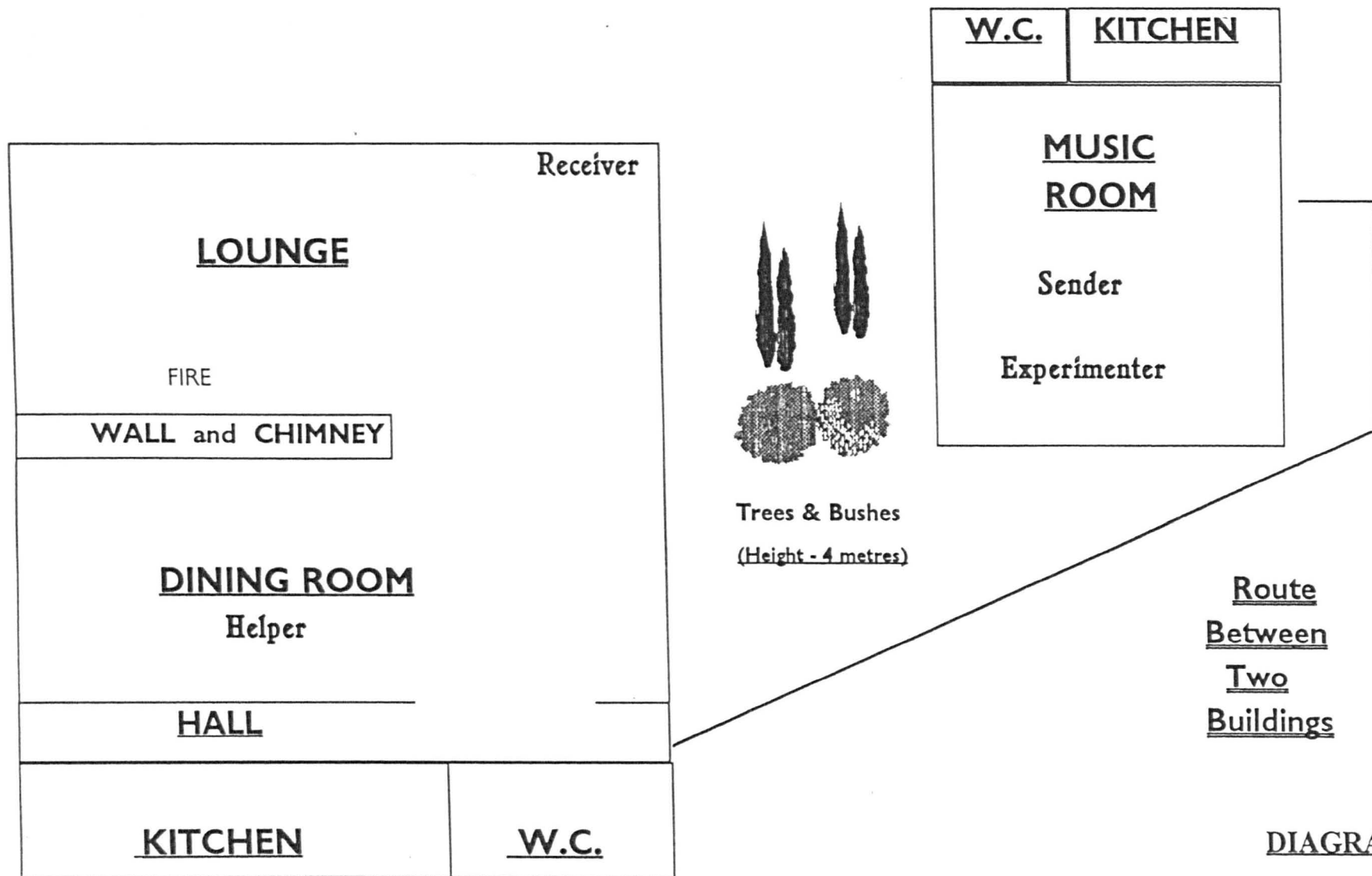


DIAGRAM 1

For the sessions in Sheffield one trial took place in the Music Department of the University. The receiver and helper were situated in a fairly well sound proofed room on the first floor at one end of the building and the sender and experimenter were situated on the second floor at the other end of the building. Unfortunately some background sound was evident for this experiment, but it was not deemed sufficient to warrant abandoning the session since it could not be heard by the sender or the receiver with headphones on. The remaining three Sheffield trials took place in different houses separated by approximately half a mile and with absolutely no visual or audible contact. For the sessions in Edinburgh all the trials took place in the Koestler Parapsychology Unit of the University. The receiver used the unit's own sound-shielded room designed for ganzfeld experiments and the helper remained in an adjacent room. The sender and experimenter were situated in another room along a corridor quite some distance away and with no possible sound or visual leakage. In York two sessions took place in residential blocks belonging to the University College of Ripon St John in separate rooms on the same floor and three trials took place in private detached houses in York - two in separate rooms on the same floor and one in separate rooms on different floors. Because of the relative proximity of the receivers and senders special precautions were taken to ensure no leakage. (For two of these trials the sender also wore headphones to listen to the music.) For the sessions at the Arthur Findlay College in Stansted different rooms on different floors were used separated by stairs and long corridors, allowing no possibility of sound or visual leakage.

2.7.4 Target Music

To allow for reliable randomisation it was decided to create a 'pool' of twenty packages of music with four pieces within each, making a total of eighty different pieces of music available. For ease of identification each package was numbered one to twenty and each track within each package was identified by letter: (*a*, *b*, *c* or *d*). Each lettered track was chosen intentionally to be as different as possible from the others and of approximately five minutes' duration. This was to minimise any confusion between each track and to allow repeated hearings of the same music during each trial.

- The *a* tracks consisted of orchestral music from the Baroque to the twentieth century.
- The *b* tracks consisted of vocal/ choral music from the Medieval period to the

twentieth century.

- The *c* tracks consisted of solo instrumental music from the Medieval period to the twentieth century.
- The *d* tracks consisted of percussion or electronic music exclusively from the twentieth century.

The target sets, which were concealed in thick paper envelopes (see 2.8.1), were compiled by the experimenter and nobody else had knowledge of the music recorded. As can be seen from the following list great care was taken to ensure that not only the musical genre of each track (within a package) was very different from its neighbours, but also that the imagery that it was felt might be produced was as distinct as possible e.g. package no.1 presented:

- a.* the opening to Mozart's *Eine kleine Nachtmusik*.
- b.* a Christmas mass using Gregorian chant
- c.* the opening to Beethoven's 'Moonlight' sonata.
- d.* traditional drumming by the Burundi Drummers.

The other packages had similarly diverse contents.

	A	B	C	D
1	Eine kleine nachtmusik (opening) Mozart.	Xmas Mass. Gregorian Chant.	Moonlight sonata. (opening). Beethoven.	Trad. drumming from the Drummers of Burundi.
2	Symphony no.5. (opening) Beethoven.	Serenade to Music. (choral entry) V.Williams	Lute suite in E m.(gtr). (opening). J.S.Bach.	Galan Kangin (opening) gamelan music of Bali.
3	Symphony no.3 'Eroica' (funeral mch) Beethov'n.	Madrigal : Too much I once lamented.Tomkins	Toccat & Fugue in D m (opening). J.S.Bach.	Kontakte 1. Stockhausen.
4	Symphony no.5. (opening) Shostakovich	Kyrie eleison :Mass for 5 Voices. Byrd.	Piano sonata no.2. (opening). Tippett.	Kontakte 2. Stockhausen.
5	Adagio for Strings (opening) Barber.	Worthy is the Lamb. from Messiah. Handel.	Medieval songs for pipes flutes,jew's harp & tabor	18 Bricks left on Apr.21. Bedford.
6	Alle vittime di Hiroshima (opening) Penderecki.	St.Matthew Passion. (opening) J.S.Bach.	Serenade for tenor,horn & strs.(solo horn) Britten	We are the Robots. Kraftwerk.
7	Symphony no.40.in G m (opening) Mozart.	Lux Aeterna. Ligeti.	Raga Hameer. sitar solo.	2nd.Construction for 4 Players. Cage.
8	Mars from the Planets Holst.	Now the drenched land awakes. Bedford.	Pathetique piano sonata (opening) Beethoven.	Pulse 1939. H.Cowell.
9	Sinfonie Fantastique (4th.movt.) Berlioz.	The Self Banished. Blow.	Medieval & tradn. music for bagpipes & bladders.	Sisu 1976. T.I.Lundquist.
10	Night on a bald Mtn. Mussorgsky.	Missa solemnis.(Credo). Beethoven.	Concierto Aranjuez(slow movt.cadenza) Rodrigo.	Hierophonie 1974. Y.Taira.
11	Symphony no.6.(Past.) (opening) Beethoven.	This is the record of John (anthem). Gibbons	San Dan. solo koto music.	Apache. The Shadows.
12	Ride of the Valkyrie (overture) Wagner.	Golden Rain. Balinese Monkey chant.	McAllistum's March & Miss.Hamilton. Harp.	Ionisation. Varese.
13	1812 Overture (opening) Tchaikovsky.	The Willow Song. anon.	Sonata in G minor. (h.psichord) C.P.E.Bach	Warizie field recording: marimbas, xylophones.
14	Symphony no.9. (opening) Beethoven.	Xmas Carol : First Noel. Tradn.	Gymnopedies for piano. Satie.	Electronic plant music.
15	Arrival of the Queen of Sheba. Handel.	Towards the Unknown Region. Vn.Williams.	Density for flute. Varese.	Intro.to Funeral for a friend. Elton John.
16	Brandenburg Conc.no.2. J.S.Bach.	The Miserere. Allegri.	Sokaku Reibo. solo shakuhachi.	Oxygene. Jarre.
17	Swan Lake Suite (concln.) Tchaikovsky.	Hymn to St.Cecilia. Britten.	Farewell :a fancy.(lute). Dowland.	Final movt. Brand.Conc. no.3. on Moog syntheser
18	Rodeo Suite. (opening) Copland.	Spem in alium. Tallis.	Trad.kora solo from the Gambia.	Concln. Variations. Lloyd Webber.
19	Rite of Spring. (opening) Stravinsky.	'Tis you tis I' : Carmen Bizet.	Trad.alphorn solos from Switzerland.	Highlife from Trinidad. steel band music.
20	Water Music. (opening) Handel.	Alleluia Nativitas. Perotin.	Rondena for flamenco guitar.	Tubular Bells.(opening) Oldfield.

2.8. Procedure

Although several different locations were used for the trials a large majority were held at the experimenter's own home, and for the purposes of this procedural description this location will be assumed with the aim of exemplifying the process at any of the venues used.

Typically a group of three people (receiver, sender and helper) arrived by car at the experimenter's house and were made comfortable. Light-hearted conversation helped to create a relaxed atmosphere and after approximately five to ten minutes the experimental procedure was explained to everyone present. The participants knew in advance via the circulars sent to them what was involved in the roles within the trial, and had usually already decided who would take on each of these. The experimenter allocated the roles if the group was undecided and expressed no preferences. The choice was then based on such criteria as the roles chosen in any previous participation and the feeling that husband and wife receiver/ sender partnerships could be effective.

The receiver was informed that he would sit in a very comfortable armchair and have translucent table-tennis ball halves secured over his eyes with medical tape. Headphones would then be placed over his ears by the helper. He was shown where the volume adjustments were on the headphones should he wish to change the volume during the first part of the trial. He was told that a red light would be directed towards his covered eyes and that at the start of the trial a cassette tape would be played through the headphones. This would allow him to hear a few seconds of white noise to acclimatise to the sound and allow him time to adjust the volume as necessary. He was told that what followed would be a fifteen minute relaxation tape during which time he would be spoken to as an aid to relaxation. After this the ganzfeld trial was to begin with the return of the white noise and he was asked to say out loud in a normal speaking voice any sensations which might come to mind. These would be tape recorded. It was stressed that he did not have to speak the whole time and that the decision was always his as to whether to speak or not. It was further stressed that complete confidentiality would be maintained and that should he wish to stop the experiment at anytime he was at liberty to do so. In neither experiment did anybody take this option.

The receiver and sender were told that whilst the receiver was listening to the white noise, the sender would be listening to one piece of music repeatedly in the other

building and trying to communicate the target telepathically to the receiver. He would try to do this via any visual, auditory, emotional or other sensations which were experienced as a result of hearing it. The receiver having heard the white noise stop, would attract the attention of the helper who would remove the table tennis ball halves and headphones. The helper would then open the large brown envelope selected earlier (see 2.8.1.2). Inside it one package would be specified which corresponded to a cassette tape which the helper then played to the receiver. Each tape contained four tracks to be scored by the receiver from one to a hundred according to how closely each piece fitted the receiver's experiences in the ganzfeld. He was asked to give a different score to each piece, and to be careful not to choose the music according to prior musical preferences. Rough paper was available to allow the receiver to adjust his scores without altering the form provided (see Appendix B) for comments and scoring. The period of time taken for the scores to be filled in varied from person to person. Most people decided very quickly which piece/s were not correct, but had more difficulty choosing between one or another that they felt might be hits. Other people were in no doubt about the main piece, but had problems giving the other three an order. This procedure lasted anything from twenty minutes i.e. the time to hear the four tracks and make instant scores, to forty five minutes. Once the receiver had given four scores on the form he was told that he could re-join the experimenter and sender in the other building.

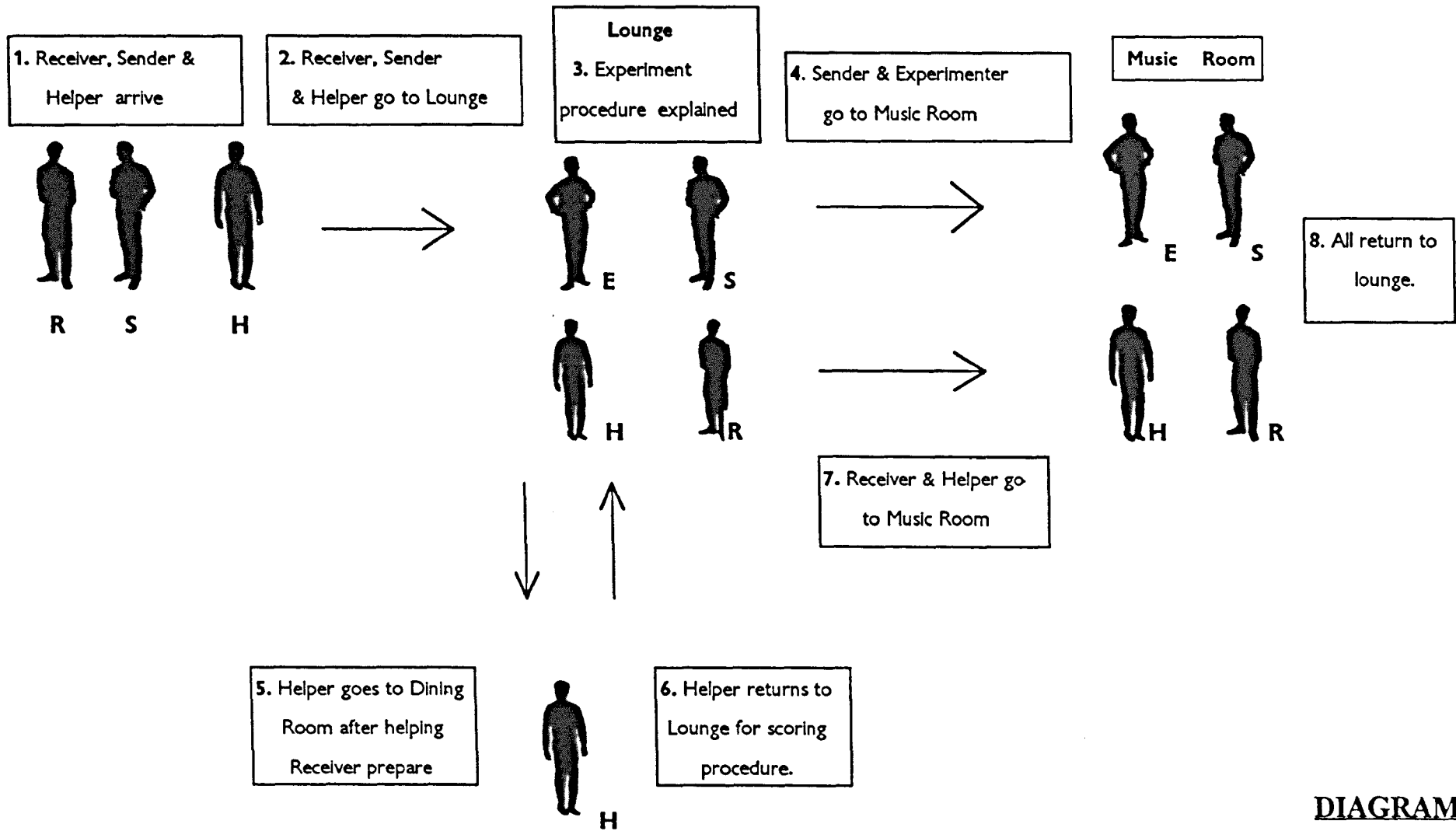
The role of the helper was stressed as very important since his task would be to switch on the tape recorders at previously synchronised times and ensure the comfort of the receiver at all times. He would also remain in possession of the chosen envelope and find the correct target tape from the pool. He was given precise instructions as to how this should be done (see Appendix C). In a few cases (eight) a helper was not available whereupon the receiver was also given responsibility for the tasks usually assigned to the helper. On a different eight occasions within the first experiment the experimenter acted as the sender when no other sender was available. The results for these trials were incorporated into the overall total of one hundred sessions.

Before departing to the music studio the experimenter invited the receiver to respond to a range of questions about themselves and notes were subsequently made on the scoring form. These included details of age, sex, occupation, interests and experience of the paranormal. This information was important for the eventual analysis of the results.

Written instructions were also made available (see Appendix C) to be kept by the participants in case of memory lapses. The receiver and helper were not invited to inspect the second building - where the sender and experimenter would be situated during the experiment - to enhance security precautions. It was stressed that should the receiver not wish the helper to hear what he was describing during the ganzfeld then ear guards were available for the helper to wear as he remained in an adjacent room. A randomisation procedure was carried out (see 2.8.1.2) to select the potential target music. Its content was unknown to anyone present at this stage.

After final confirmation of the arrangements, the experimenter and the sender departed to the other building where they had a period of about twenty minutes before needing to begin the formal part of the session. This period of time corresponded to the receiver being made comfortable in the ganzfeld and hearing a fifteen minute relaxation tape. It also allowed time for the toilet etc. The experimenter set up the playback machine to allow just the one extract to be played and explained to the sender that he would be asked to repeat his thoughts after each playback into a separate tape recorder.

Immediately before the receiver's thirty minutes of white noise, the sender would open the two previously selected envelopes, one containing details of the tape to be listened to and the other specifying the precise track. The sender would then listen to the track repeatedly and attempt to convey his perception of the piece to the receiver. During re-winds of the track by the experimenter, the sender would be encouraged to briefly speak into a tape recorder to give an indication of what his thoughts were concerning the music. At the end of this thirty minutes the sender's role would be completed, allowing time for conversation largely focused on the music listened to or the experiment in general until the receiver and helper re-joined the experimenter and sender. All participants were then to return to the house to discuss the result, which would be known as soon as the experimenter was sure that the scoring form had been completed.

**DIAGRAM 2**

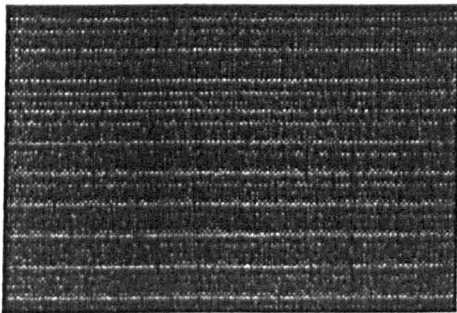
2.8.1 Target preparation

2.8.1.1 Packaging

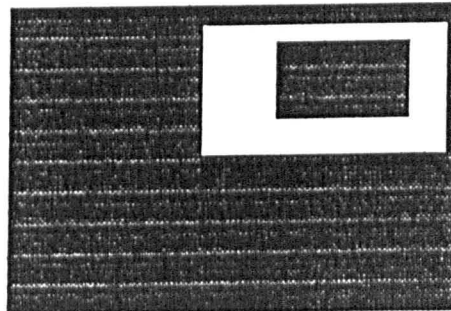
- 4 sets of 20 large, thick, brown envelopes were used for the receivers' choices.
- 4 sets of 20 white envelopes were used for the senders' choices.
- 4 sets of 20 small brown envelopes were used for the senders' track choices.

Each of the large brown and white envelopes contained a folded card bearing a number from one to twenty and each of the small brown envelopes contained a card bearing a track letter of α - d . This had been sealed and placed into the white envelopes only. The large brown and white envelopes had been sealed and stapled together in pairs by the experimenter thus producing a target pool of eighty possible pieces and an identical set of empty envelopes were available to allow re-insertion of pieces after each trial. It was not possible to identify which pieces were enclosed in the envelopes after this procedure had been carried out.

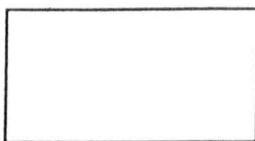
A pictorial chart to clarify:



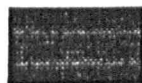
80 brown envelopes



80 brown envelopes with white envelopes containing precise track to be listened to attached



80 white envelopes



80 small brown envelopes containing tracks

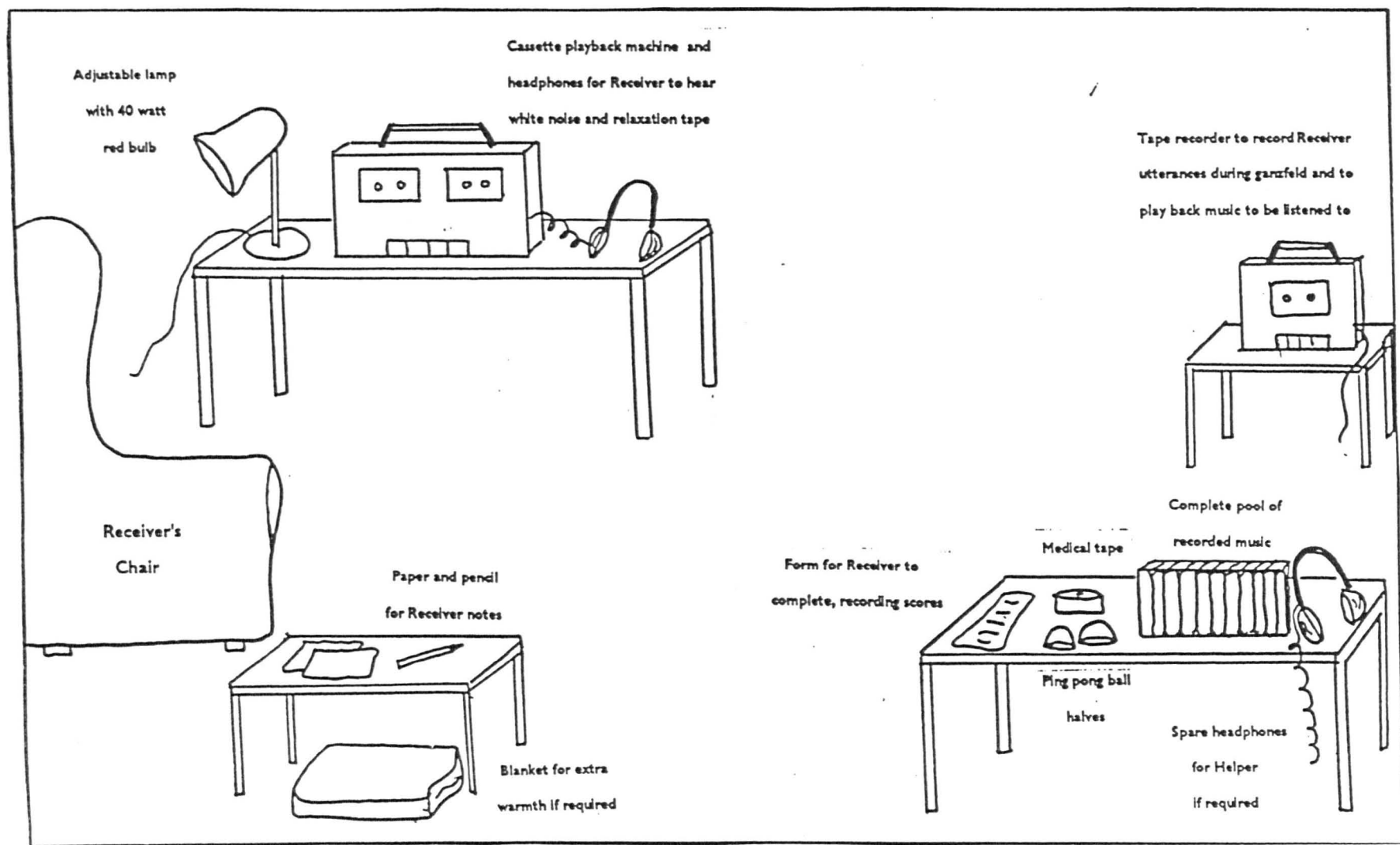
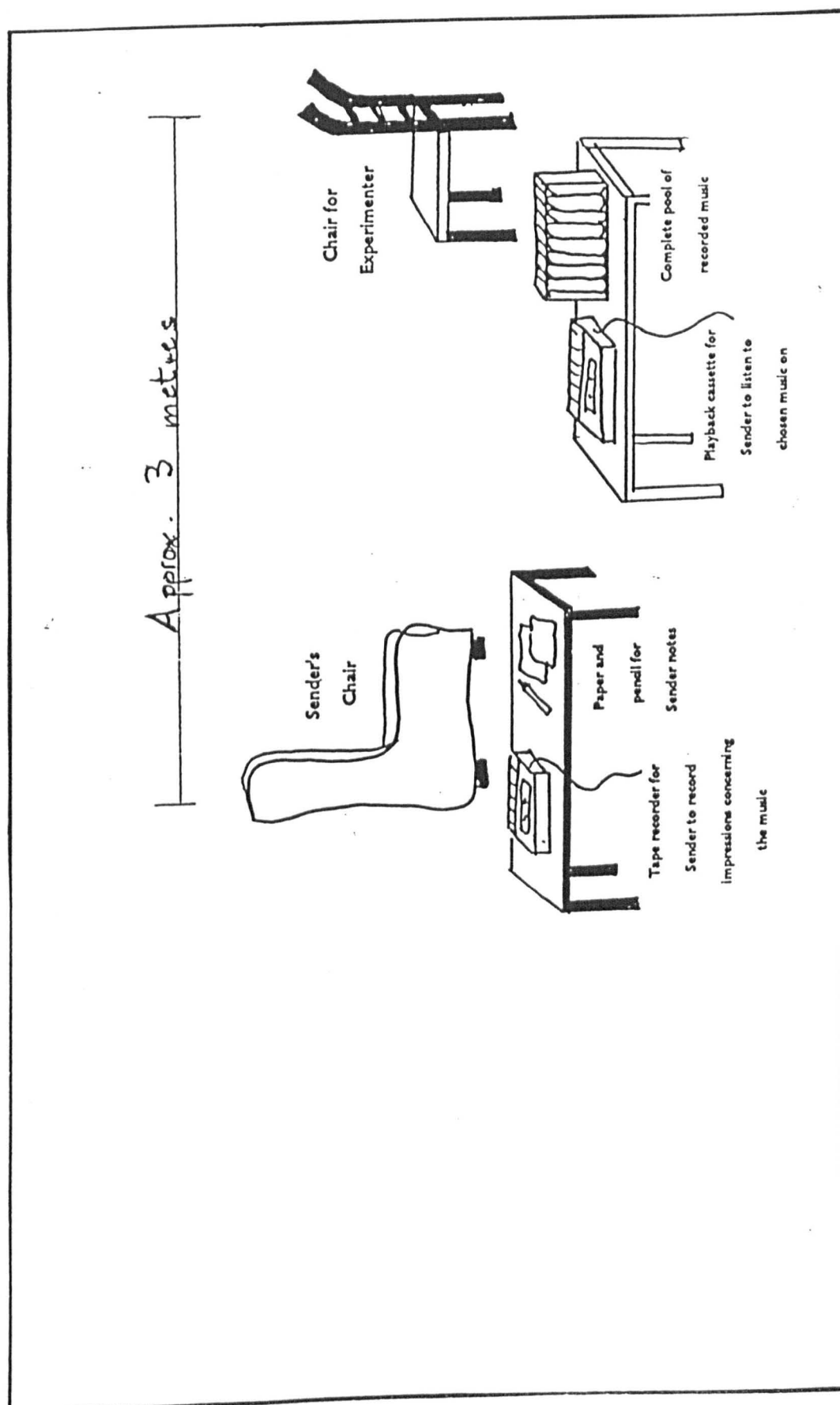


DIAGRAM 4 (MUSIC ROOM)



2.8.1.2 Randomisation

All present were invited to shuffle the pile of eighty identical pairs of envelopes. The receiver was asked to choose either his own date of birth or the date of the experiment. The digits were then added together e.g. 04 02 1951 = 22. The sender was then asked whether the appropriate envelope (in the above example the twenty second pair) should be chosen from the left or the right. The stapled pair of envelopes was removed from the pool and separated. The helper was given the large brown envelope containing the package number and the sender was given the white envelope containing the same package number as well as a further small brown envelope containing a track letter *a-d*. All numbers were written on the inside of a folded card to avoid recognition from the outside.

2.8.2 Apparatus

Two rooms (preferably in different buildings) were needed for these trials.

In the receiver room the following equipment was available:

- A comfortable armchair for the receiver to sink into.
- A blanket for extra warmth should it be needed.
- Table-tennis ball halves and medical tape to cover the eyes.
- A red (40 watt) light bulb in an adjustable lamp.
- A cassette playback machine and headphones for the receiver to hear white noise and a relaxation tape.
- A second tape recorder to record the receiver's utterances during the ganzfeld and to play back the music to be listened to.
- The complete pool of tapes of recorded music for the purpose of the experiment.
- Paper and pencil for the receiver to make any notes he wished concerning the experiment and for scoring purposes.
- A form for the receiver to fill in prior to joining the sender.
- Ear guards for the helper should the receiver not wish them to hear his utterances during the ganzfeld.

In the sender room the following apparatus was available:

- A comfortable chair for the sender to sit in.
- A chair for the experimenter to sit in.
- A playback cassette machine for the sender to listen to the chosen music on.
- A second tape recorder for the sender to record his impressions of the music.
- The complete pool of tapes of recorded music for the purpose of the experiment.
- Paper and pencil for the sender to make any notes he wished concerning the music.
- Both rooms were adequately heated and had easy internal access to toilet facilities.

2.8.3 The blind judges

For the first experiment it was decided to use a panel of 'blind judges' to give an objective opinion regarding the correlation between the receivers' verbal responses and their subsequent choice of music. This was to be achieved by providing them with a full transcript of the spoken comments and the tape of the music associated with a particular trial. They would then be able to make their own selection of the track which most closely matched the responses by scoring each piece in the same way as the receiver i.e. by using their own numerical scoring system up to one hundred as a maximum score (see Appendix D).

It was decided to approach three people who had not participated in the trials in any way. Further criteria for their choice was that they should be of different age groups; at least one of each sex; have musical expertise in different ways and be responsible in their attitude to the task. None had any specific interest in parapsychological matters. (Their scoring procedures and autobiographical material are contained in Appendix E.)

The first blind judge was a female in her mid twenties holding a degree in music and a teaching diploma. (Referred to as K. throughout the script.) The second blind judge was a mature female holding a responsible position in a large music store and possessing a wide range of musical knowledge and practical ability. (Referred to as M. throughout the script.) The third blind judge was a retired male with little

practical musical ability, but an amateur music lover with a large collection of recorded music. (Referred to as S. throughout the script.)

2.8.4 Experimenter scoring

To allow further reflection and analysis of the outcomes the experimenter also decided to score each trial from the first experiment himself. The blind judges scored each session on the basis of transcript evidence of the receivers' responses and this was repeated by the experimenter who also had access to the senders' statements, in many cases on tape. This allowed him to compare both sets of responses in order to identify any common elements which might give evidence of telepathic communication between receiver and sender. However, one must take into account the fact that the experimenter was already aware of those trials that produced hits or misses. Also, to aid the objectivity of the scoring a set of specific criteria was devised which is detailed in the discussion of the results.

2.9 Summary

The above procedures were applied within each of the separate trials to ensure the validity of the results and to minimise the influence of uncontrolled factors. It was further hoped that rigorous security and procedures would counter any future possible claims of fraud and would lessen the subjectivity of interpretation of the results. The hundred trials took place over a period of fifteen months before the results were subsequently analysed and the second experiment undertaken. The procedures for this experiment were identical to the first except for the choice of people which was pre-arranged and less explanation was necessary since all the receivers and senders had participated in the first experiment.

CHAPTER THREE

RESULTS OF GANZFELD EXPERIMENTS

First experiment:

3.1 Participants

Of those who responded to the circulars sent out agreeing to participate the sources were twenty three amateur music students of my own; fifteen members of the Society for Psychical Research; thirteen members of the Ghost Club Society; twenty friends; six musical colleagues; and forty three complete strangers. Altogether one hundred and twenty different people took part in the trials: seventy six different receivers, sixty nine different senders, and thirty eight different helpers. Ages ranged from eighteen to seventy five years with a mean age of forty years. Seventy two women participated and forty eight men. A wide range of different personalities and backgrounds were involved in the research.

The personal data recorded for each receiver were analysed and are presented below. Where percentages have been used the suggested procedure of rounding up/ down to the nearest whole number has been adopted.

3.1.1 Sex

The number of males and females involved in the trials were as follows:

Number	Sex	Role
43	female	receiver
33	male	receiver
45	female	sender
24	male	sender

The trials involved different combinations of males and females in receiver/ sender roles:

Combination	No. of Trials
Female receivers and senders	34
Male receivers and senders	16
Female receivers and male senders	23
Male receivers and female senders	23
Female receivers and both male and female senders	3
Male receivers and both male and female senders	2

3.1.2 Ages

Numbers of people in the various age groups were as follows:

Age Group	No. of Receivers
under 21	1
21 - 30	21
31 - 40	24
41 - 50	13
51 - 60	7
61 - 70	7
71 - 80	3

3.1.3 Relationships between receivers and senders

Eighty different partnerships were used during the ganzfeld sessions.

Relationship between receiver and sender	No. of Trials
Family / living together	16
Friends	28
Acquaintances	22
Strangers	14

3.1.4 Extra/ introversion

It is of course difficult to categorise characters as extraverted or introverted, particularly when they are complete strangers as several participants were in these trials. Even familiar people can react differently in unfamiliar situations...especially those possibly involving the paranormal. Bearing this in mind it was only possible to estimate a level of extra/ introversion by prior knowledge of the receivers or by studying their behaviour during the ganzfeld experiment. Criteria for this evaluation included the extent of their spoken communication before the trials and whether they appeared to be nervous. The method in which they responded to the brief

questionnaire also could be indicative of a general tendency towards either attribute, but at best this must only be viewed as informal information. Formal tests were not used (e.g. Eysenck’s Maudsley Personality Inventory) because it was hoped to keep an informal atmosphere in the trials. My judgements were made prior to the results of the trials being known and indicated that twenty four receivers displayed more introverted qualities and fifty two were more extraverted.

3.1.5 Professions

The professions of the receivers reflected the broad range of sources from which they were drawn. It would not be relevant to list every one, but where several receivers were involved in similar types of work, it was felt worthwhile to investigate any links between professions and apparent telepathic ability.

Profession	No. of Receivers
Teachers / Lecturers	11
Students	12
Admin. Workers	15
Housewives	5
Others	33

3.1.6 Hobbies

The receivers were involved in a similarly broad range of hobbies. Again, where similarities occurred they have been grouped into categories to enable results that might relate to them to be analysed.

Hobby	No. of Receivers
Music	21
Paranormal	10
Books	6
Sport	18
Others	21

3.1.7 Prior experience of paranormal activity

Fifty six people (74% of the total) claimed previous paranormal experiences, which included seeing ghosts and alleged contact with spirits. Twenty people (26% of the total) claimed not to have witnessed anything paranormal. The large number of those

claiming prior experience may have been due to the fact that such people are more likely to have an interest in the subject and therefore offer to be involved in research. This larger number could also be significant to the results of the trials as it is often felt that belief in the existence of paranormal activity is conducive to experiencing it.

3.2 Locations

100 sessions of the experiment were held:

- 85 took place at my own home in Essex.
- 4 took place at the University of Sheffield, Music Department.
- 4 took place at the University of Edinburgh, Parapsychology Unit.
- 5 took place at various locations in York.
- 2 took place at the Arthur Findlay College in Stansted, Essex.

3.3. Results

3.3.1 Introduction

The one hundred separate trials which constituted the total experiment into ESP using music as the agent were conducted over a period of fifteen months. On their conclusion an extensive analysis was made of the results looking at both the number of 'hits' and 'misses' achieved as well as possible contributory or explanatory factors.

The outcome of a single trial was classed as a hit when the receiver gave the highest score to the piece of music that the sender was actually listening to. Comparisons of the senders' thoughts and feelings with the receivers' were not made since the former's statements were not made simultaneously with the latter's. The purpose of the session was for the receiver to identify the target correctly despite the same/different interpretations of the music by the sender. A score of one hundred points indicated that the receiver was absolutely sure of their choice and zero points meant they were equally sure that the piece was not being sent. Scores between these two extremes indicated varying degrees of conviction. The final hit rate did not take into account the actual score value that subjects used as some subjects used high scores

throughout and others used low scores. Neither did it differentiate between weak hits (only a few points between each score) and dramatic hits with a large difference between the hit score and the other scores.

The overall receiver hit rate was 24% where chance would have indicated 25%, a result not demonstrating in itself any evidence for the existence of ESP. However, during the course of the trials and after scrutiny of the results, some data seemed to indicate favourable conditions which might indicate evidence for ESP in a musical context. In each of the categories which are developed in this section a hit rate of 25% constitutes chance.

A study of the receivers' transcripts provides data of recurring visual, auditory, tactile, olfactory and emotional material which may have had a telepathic origin and comparisons of receivers' personal details e.g. age, sex, professions, hobbies etc. with their results provides information as to whether certain personality traits may be more conducive to the experience of ESP. The dates and places of the trials were also investigated to ascertain any significance in geographical locations; times of the year and times of day. A study of the music chosen by receivers in the different categories also provides information concerning possible personal preferences and music which may have prompted a stronger emotional signal from the sender for the receiver to pick up.

Final comments are made regarding the possible impact of the so-called 'experimenter effect' i.e. the experimenter's own preconceptions about the outcome of a trial having a direct effect on the results, and on one particularly noteworthy partnership.

3.3.2 Receivers' transcripts

In an attempt to find links between the receivers' spoken thoughts and the music that was being sent to them written transcripts of the tapes of everything that was spoken, sung or tapped out by the receivers were made by the experimenter and the results were presented under the following headings:

- Visual images
- Auditory sensations
- Olfactory sensations
- Tactile sensations
- Emotional experiences

3.3.2.1 Visual images

By far the largest number of references fall within the visual category. For descriptive purposes it has been decided to include them when any image was mentioned by more than one receiver.

No.of Receivers	Image
29	blue
28	sun, white noise
27	sky
26	people, white
24	black, waterfall
23	water
20	birds
19	bright, green
18	children, clouds
17	sea
16	church, wind, dark
15	fields, light
14	circles, dancing
13	cliffs, red, walking
12	dogs, horses
11	beach, flowers, fish
10	door, house, rocks, train
9	fire, grass, mountains, orange, purple, wall
8	hat, moon, roof, sailing boats
7	animals, baby, dress, eyes, grave yard, hills, leaves, pink, rain, smoke, stars, stone, storm, stream, television, village, women

No. of Receivers	Image
6	car, faces, forest, grey, gulls, hand, horse & cart, man, river, road, school, shadow, woods
5	America, bridge, cathedral, colours, crowd, curtains, earth, films, garden, glass, gold, hole, old fashioned, muddy, path, rainbow, reflections, sea shore, sheep, snake, snow, spring, square, stained glass windows, summer, tunnel, World War II, yellow
4	bear, bike, box, brown, buidling, chair, chickens, clock, clothes, cottages, cross, death, diamond, fair, feather, fighting, gate, girls, helmet, holiday, horizon, hospital, huts, lake, London, Melvyn, night, old man, paint, rabbit, room, Russia, Scotland, silver, stairs, surf, town, waves, white walls, windows, wood
3	arches, ball, birthday, boat, book, boy, castle, cats, caves, coffins, cornfields, cries, daffodils, deep, ducks, Edwardian, explosion, farm, flag, flames, fly, fountain, gypsy, hair, island, jungle, laugh, legs, mauve, men, monks, motorway, mouth, nature, oval, pond, Romans, sand, steep, street lamps, swing (boat), sword, traffic, triangle, under water, valley, wet, wheel
2	Africa, altar, ambulance, apples, bank, bed, bees, blinds, blood, cage candle, cannon, cap, carnival, Caroline, cart, cartoon, ceiling, celebration, circus, classroom, climber, coal, coast, cobble, conductor, corn, corridor, court yard, criss cross, crow, crucifixion, crying, cycling, 'd', dandelion, desert, devil, doll, dome, drowning, eagle, Easter, Eiffel Tower, eighteenth century, elephant, elevator, family, female, fence, fir brigade, fireplace, fireworks, flyover, fog, god, grandfather, granite, ground, handle, head, headdress, heaven, helicopter, highlands, hook, horror movie, Hovis advert, insect, Jesus, key, kilt, knife, ladies, leather, lines, lion, meadow, meal, mermaid, mother, moustache, music block, nuns, ocean, orchard, oriental, police, pool, pyramids, rats, ravine, ritual, romantic set, rose, round, running, rural, sausages, scarf, scissors, sheets, skirt, sleep, soldiers, space, spiral, stables, stage, statue, steps, stick, stripes, submarine, table, teeth, telescope, temple, thatch, thunder, tornado, tourists, towers, toys, turnip, two, vegetables, Versailles, volcano, waggon, war, watch, whale, white face, windmill, worms, Xmas, zoo

Discussion

Most of the personal visual imagery that probably originated from the receivers' natural preoccupation with daily activities was eliminated from the list by excluding single references e.g. shopping lists, the video watched the night before etc. No doubt some of the images encountered by more than one receiver may also have a similar origin e.g. horror movie, London, Easter etc. The results at least provide quite an interesting insight into what comes into the human mind in a relaxed state - regardless of the attempts of a hidden sender to communicate with them. For example, pastoral

landscapes and people were among the most common images. These lists provide a partial description of what ran through the receivers' minds whilst acknowledging that it is impossible to relate these accounts directly to the thoughts of the senders.

It is clear that the white noise was probably the cause of a large number of people referring to water and water-related subjects: 28% mentioned it by name and a further 24% spoke of waterfalls. However, it was stressed that the receivers should only dwell on this imagery if it continued to be relevant to their thoughts. Similarly, the red light may have been responsible for 28% mentioning the sun and 19% speaking of brightness but not all the common images can be accounted for in this way. The ten most frequently occurring visual images also included children, birds, black, green and at the top of the list 'blue' with 29%. It would be hard to find an obvious external origin for these given the physical circumstances of the experiment.

Association of ideas seemed to play a part in some of the receivers' dialogues. For example, having started with a comment on the white noise, the receiver would move on to waterfalls and suitably pastoral surroundings, perhaps containing a reference to the sea or cliffs. Above the cliffs in the blue sky birds would be seen and on this bright sunny day people and children would be out walking. This rather stereotyped British coastal scene contains twelve of the most frequently occurring visual images.

Trial no. 23 provides an example of some of these visualisations.

Complete transcript of receiver's spoken dialogue:

"Blue skies; birds; trees; walking; green and blue; children playing; stream; very slow; female voices; happy; travel; moving; grass; hills and blue sky; up in the sky but not birds; outside; very green; coaches and horses by a lake; female laughter; water; no children; boat on water; roads, tracks very straight leading towards horizon; lake; no boat nor people; lake beside road; guitar music...no; fish in water; blue sky; church; dark; people in field; very happy; Salisbury Plain - Stonehenge; sunshine; hill looking down; black snakes; not calm; spiders; snakes; black; orange; inside and can't get outside; hiding; cathedral roof; grey; patterned ceiling; austere; way up; stain glass; plain glass; carriages back; lake; trees; shady leading towards water; rowing boat tied up on bank; long dresses and hats; very elegant; running children; the sky; clocks; fireplace; painting; people in trees; reflection".

The sender was listening to the opening of the '1812' Overture by Tchaikovsky and the receiver correctly chose this piece with a score of 85% (the other scores were 30%, 20% and 25%). The receiver wrote in the comments section that the mood felt wrong for the other pieces despite intellectual connections. The least musically knowledgeable of the three blind judges also scored this trial a hit with a score of 90%. This could therefore be an example of a coincidence between the mood of the piece and the naturally common images in the human mind when in a relaxed state. However, why is it then that not every receiver chose the music with the calmest mood?

In some trials common visual elements (cliffs, sun, sea etc.) were juxtaposed with contradictory images. Nevertheless, hits were achieved because of the 'feel' of the music received.

Trial no. 18. Complete transcript of receiver's spoken dialogue:

"Got to get out; a shore; panic; all is OK; waterfall; people and children all happy; sky blue; hot sun; peaceful; lots of violins playing dramatically like a thunderstorm; one big drum; always water; drowning people screaming; I'm tense because I can't help because I'm not really there; it has gone; death; coffins; dead people; looking for goodness but can't find it; everyone's bad; castle on cliff; peaceful because no-one's there; calm sea and gulls; peaceful; ocean; bloody white noise could drive you mad; happy and energetic; want to run and say 'Yes'; ocean and water; I'd like to dive in and swim; looks nice".

The receiver scored a hit by choosing correctly the powerful opening to Beethoven's Ninth Symphony scoring it 100% despite obvious contradictions with some of the images in the transcription. This contradiction was apparent in many of the trials. The other scores in this trial were 0%, 10% and 20% and two out of the three blind judges also scored this a hit.

Receivers did not always move along these traditional lines. On fifty six occasions non-pastoral visualisations were produced with 28% achieving direct hits. The following is an example of a case which cannot be so readily explained in terms of coincidence or frequently occurring images when in a relaxed state.

Trial no. 96. Complete transcript of receiver's spoken dialogue:

"Mood is serious but not sad; heavy orchestral music; perhaps it's Beethoven or something like it; tension; I see an orchestra; music connected with a serious event; solemn not emotional; grey buildings; monument; grey; orchestral strings; people standing together; solemn; in a square or something; grey; Russian Revolution perhaps?; powerful music; strong; people walking in grey; crowds".

The sender was listening to the *March to the Scaffold* from Berlioz' *Symphonie Fantastique*. The music conveys the journey of a condemned man to the guillotine during a period approximating to the French Revolution. It is a serious piece of music for full orchestra with the main texture provided by the string section.

The receiver scored the piece 85%. (The other pieces scored 35%, 25%, and 2%.) The three blind judges were unanimous in scoring this a hit. The participants in this trial are discussed at greater length later in this chapter.

This provides a good example of the possibility of telepathy being used to convey the feelings inspired by a particular piece of music. Neither person had heard the piece before and as far as one knows they had not recently been exposed to images of such an event or had by coincidence been reading about nineteenth century revolutions. This was the first time that each person had sent and received respectively, but they had undertaken previous ganzfeld trials with reversed roles.

Further analysis of the receivers' visual imagery reveals a preponderance of outdoor scenes despite the fact that the trials all took place indoors. A possible explanation for this might be the attempt to dispel the slightly claustrophobic feel of the sensory deprivation by conjuring up bright, open images. A more difficult to prove hypothesis could suggest that mankind's origin as outdoor animals might have an influence on imagery in encounters of this kind. Perhaps instead it may be a matter of an individual's present prevailing environment exerting the strongest effect on predominant imagery. Alternatively this could also be an indication of people's ability to read meaning into chance correspondences with cross-modal (e.g. visual to auditory) themes. One wonders whether people from completely different climates and cultures would have produced similar visual material.

3.3.2.2 Auditory sensations

This section is of obvious importance since the nature of the experiment was the communication of telepathic signals via acoustical material and its effect upon the listener.

In some cases it has been difficult to differentiate between visual and auditory commentary. For instance, when the receiver mentioned Mozart, they may have seen his face as they imagined it to be from a painting or a film rather than hearing his music and recognising its composer. However, it was decided to include such examples if they contained references which occurred in more than one transcript. Obviously when they either sang themselves or specified that they could hear sounds this problem did not arise.

Again, because of the large numbers of examples where only one reference was made, the procedure has been adopted of only citing examples where more than one receiver referred to the same image and this procedure has been maintained for the other data.

The influence of the human voice on the nature of the auditory images is very apparent here since vocal manifestations were reported by the largest number of receivers. The drums may well have been chosen in response to the receivers' awareness of their own heartbeats or due to the fact that low frequency external sounds may have penetrated the white noise. The musical tastes of many of the receivers (middle class and classically orientated) might explain the fairly frequent occurrence of the violin. However, it is also possible that genuine ESP was taking place when the sound of the instrument was being sent telepathically on the occasions when the violin featured in the music listened to by the sender.

Although many receivers heard music - they knew the nature of the experiment in advance so this was to be expected - few were willing to communicate it in song. This was almost certainly due to personal inhibitions or a lack of willingness to disrupt their relaxation through conscious singing or whistling. Generally those examples that were sung and tapped bore little resemblance to the music being sent.

No. of Receivers	Auditory Sensation
13	singing, voices
12	talking
11	drums
10	violin
8	bells, strings
7	orchestra full, screaming
6	piano., bird song
5	bass, cello, choir, high notes, Mozart, organ
4	flute, rock music
3	crescendo, 1812 Overture, electric guitar, guitar music, heavy beat, low sounds, noise, plucked strings, pulsating sounds, radio, Strauss, waltz
2	Argent Rod, bagpipes, Beethoven, Carmen, carousel, chanting, chimes, clapping, classical, descending notes, Dvorak, gong, House of the Rising Sun, howling, humming, male voice, Match of the Day, Messiah, military band, military drum, orchestral strings, percussion, pipes, rising tune, saxophone, shouting, siren, Stravinsky, tapping, thudding, triangle, trumpet, wailing, wind blowing, wind music, xylophone

One trial (no. 90) which was a miss showed an interesting feature. The music being sent was the opening of the 4th movement of Berlioz’ *Symphonie Fantastique* (also previously mentioned in the section on visual imagery but with a different receiver and sender). Written for convenience in the key of C major it begins:



The receiver sang the opening of ‘Frere Jacques’:



From these examples it would seem that the limited number of auditory references could have any of the following possible causes which are similar to those discussed with the visual images. Firstly, cultural influences could be finding expression in common mental imagery. Secondly, there could be physical explanations based on association with recently heard sounds and thirdly genuine telepathic communication may be occurring. There is not enough evidence to support any of these explanations individually especially bearing in mind the relative dearth of specific musical references.

3.3.2.3 Tactile sensations

It is, of course, difficult to separate normal bodily functions and reactions from those that may have been brought about specifically by communication within the ganzfeld experiment. A further difficulty arises from the fact that physical movements would not be recorded on the tape unless they were of an extreme nature or referred to verbally by the receiver. There were a limited number of these sensations mentioned. Sixteen receivers spoke of being cold, but eight mentioned they were heavy or warm. Five receivers used words such as 'floating', 'heart faster', 'speeding' or 'shivering' and four spoke of flying or needing the toilet. Three spoke of feeling their own heart beat and the same number felt 'lightness', 'small', 'spinning', or 'tingling'. There were two examples each of 'jumping', 'numb', 'slow movement' or 'swinging'.

It should be stated that many of the trials took place in the summer and during cold periods rooms were heated with either central heating or (in the case of the Essex trials) a log fire. A blanket was usually available in case of further warmth being necessary. Some receivers may have felt the cold more because of a lack of physical activity whilst immobile in the ganzfeld trial and this relaxed immobility could easily account for the feelings of heaviness described. Of the remaining sensations some may be said to be similar in nature e.g. flying, lightness and swaying, but the numbers are not sufficient to be useful even when they were used in the receivers' judgements.

3.3.2.4 Olfactory sensations

There were very few olfactory sensations mentioned: three mentioned 'flowers' or 'perfume' and two spoke of 'candles' or 'incense'. There is a possibility that one reference to perfume was caused by the helper wearing strong perfume and one mention of candles could have been caused by candles being in evidence in the experiment room. The mention of 'flowers' may have been brought about by their

presence outside the building, but as each occurs only very infrequently there are insufficient data to warrant further analysis.

3.3.2.5 Emotional experiences

The trials led to the expression of many different emotions by the receivers which may have already arisen prior to the experiment, have been caused by the experimental situation or have been conveyed via the sender. These include only those emotions named and not those which might be inferred from the images expressed. Some of these could also appear to be tactile sensations e.g. spinning and stillness, but they have been interpreted in the context of the receivers' full statements.

The highest numbers of emotions expressed were 'happy' (eight) and 'relaxed' (seven). 'Peaceful' and 'unrelaxed' were mentioned five times and 'alone', 'calm', 'sadness', and 'tense' four times respectively. There were three statements each of 'anger', 'apprehension', 'laughter', feeling 'nervous', and 'tranquil'. Finally feeling 'bored', 'in danger', 'fed up', 'joyful', 'lonely', 'panic', 'powerful', 'serene', 'tired' and 'trapped' were each mentioned twice.

As can be seen quite a wide range of emotions were felt by the receivers. There is a fairly even distribution of happy, peaceful and relaxed feelings and tense, stressed sensations. If one selects only those emotions expressed by the receivers who scored direct hits, supported by the blind judgements, there is similar variety. However, it may be stated that, out of ten examples, on three occasions feelings of speed and movement through space were felt and a sinister mood prevailed on four others. Each time the mood of the music was appropriate to this.

Having compared the emotions expressed by the receivers with the senders' reactions to the music, little of interest can be found generally. However, an illustration of an example where there was a correlation between the receiver's comments and the sender's reactions can be reported in trial no. 29 which was a hit and agreed as such by all three blind judges.

Complete transcript of receiver of trial no. 29.

"People singing; celebration; slowing down; deeper; water; voices; singing; joyful; train; lots of people; shaking a fist."

Complete transcript of sender of trial no. 29.

“Vaguely Christmasy; feeling of excitement; children very strongly; candles and feeling of anticipation; foreigners like when I went on a bus in Germany and people all burst into song in descant and harmony; very Germanic; slapping knickerbockers; excitement; boys’ choir; extra people; Jean (receiver) as a school teacher is trying to orchestrate all this and is watching from the sidelines; heart in mouth in case they sing a wobbly note; violins are slightly off; anxiety as she tries to get all this together for a public performance”.

An overall feeling of enjoyment and excitement through a vocal celebration seems to have been perceived by the receiver as the sender listened to the *Ode to St Cecilia* by Britten in an amateur school performance. This, however, was an isolated example and not supported by other similar results.

3.3.3 Results relating to receivers’ personal details

As previously stated the one hundred trials did not produce a significant hit rate overall, but nevertheless a number of potentially interesting observations can be made when analysing the personal characteristics of the participants and their relationship to the results of the trials. Statistical analysis did not produce significant results, but some z scores were calculated to clarify certain findings of possible further interest. In calculating the standard deviation used in the z scores N rather than $N-1$ has been used since the results apply only to the population of the individuals taking part in the experiment.

Statistical analysis was not applied to data where the numbers involved were too small. For instance, the times and places of the trials; the months of the year when they took place; and the ages of the receivers. Their degree of extra-introversion was similarly discarded since it relied on the experimenter’s informal observations.

3.3.3.1 Sex

The following details the roles taken in the trials by females and males respectively and the relative numbers of hits achieved.

Sex	Role in Experiment	No. of different individuals	% of 1 or more hits scored
Female	Receiver	43	24.00%
Male	Receiver	33	16.00%
Female	Sender	45	24.00%
Male	Sender	24	38.00%

These results indicate that women were more likely to score hits in the role of receiver than men were. However, men achieved a higher hit rate when participating as senders. It might be argued that these tendencies reflect what some consider to be traditional roles within human society where the male adopts a more assertive manner than the female, but this would be a subjective generalisation. Information regarding the sex of participants was then scrutinised from the point of view of the pairs of receivers and senders. In cases where there was more than one sender there was always at least one of each sex.

Receiver	Sender/s	% of 1 or more hits scored
Female	Female	24% (z = + 0.18)
Male	Male	13% (z = - 0.73)
Female	Male	26% (z = + 0.34)
Male	Female	35% (z = + 1.09)
Female	Both male & female	33% (z = + 0.92)
Male	Both male & female	0% (z = - 1.81)

The greatest number of positive results were achieved when males and females participated together, but the z scores were not significant. The male/ female figures' apparent swapping was caused by one pair scoring particularly in a reversed capacity (see 3.7). Whilst women seem to have still managed to communicate, though less successfully with their own sex, men displayed little ability in this direction. Dalton (1994) has argued that men may be unwilling to disclose their imagery when partnered with another man and it is further possible that they may even block communication in some way especially if intimate imagery is produced. On both occasions when men were paired and hits were scored, they were close personal friends with shared interests and similar backgrounds. When the men were strangers the results were all misses. Women were similar in this respect, but not to such a marked degree. Recent ganzfeld trials (ibid.) using visual targets also produced a similar correlation between the sexes, with pairs of men scoring the lowest.

There is generally believed to be a tradition of psi ability in women. It has often been stated that child rearing and changes at the time of puberty seem to allow women access to insights that men are apparently denied. Greater numbers of women than

men have been reported as involved in witchcraft and as the focus of poltergeist activity. The latter has been linked to heightened emotional states and incidents often involve pubescent girls (Picknett, 1990; McBeath, 1985).

Female ‘intuition’ is colloquially understood to signify access to knowledge apparently beyond the normal senses. The expression ‘male intuition’ does not arise except perhaps in the no longer acceptable sense of ‘business intuition’ implying male ability. Philosophically intuition is defined as the ability of the mind to see concealed truths. It has been said that ‘Psychologists find these important matters (i.e. intuition) for living almost impossible to formulate’ (Gregory, 1987), but perhaps the present research indicates some evidence of its existence in females as a possible aspect of ESP.

3.3.3.2 Receiver/ sender relationships

Eighty different partnerships were used during the ganzfeld sessions. These broke down into the categories in the following table. Where partnerships scored more than one hit only one was taken into account reported in the column headed ‘hit rate’. The multiple hit rate column shows the corresponding percentages if all the hits for each pairing are taken into account.

Relationship	No. of Trials	No. of Hits	Hit Rate	Multiple Hit Rate
Family/ Living together	16	3	19.00%	30.00%
Friends	28	7	25.00%	46.00%
Acquaintances	22	2	9.00%	13.00%
Strangers	14	2	14.00%	13.00%

This indicates that family pairings and especially friendships could be viewed as a strong factor in ESP enhancement where extra sensory communication may be important. This may be due to the fact that in a non-psychical scenario such pairings are more accustomed to communication with each other.

3.3.3.3 Professions and hobbies

The professions of the receivers reflected the variety of their backgrounds which included teachers, students, administrative workers and self-styled housewives. Teachers scored higher than other professions although administrative officers also gained positive results. It could be argued that the authoritative roles quite often required in these professions may have an effect on psi ability and may also relate to a

tendency for extraversion which was previously noted. These professions also benefit from quite a high degree of interpersonal skills and self-esteem which could be conducive to success in experiments involving communication whether telepathic or not.

The receivers' hobbies included music, the 'paranormal', book-reading and sport. Often more than one was indicated. The book readers and those interested in the paranormal scored higher than the others. Although those who indicated that reading was their main hobby scored highly, it should not be overlooked that there were a very small number of them which makes the data less significant. As for those who listed the paranormal as a hobby, discussion is included in the following section. Each of the other categories scored below chance with subjects interested in sport scoring the lowest. Perhaps this is indicative of a less reflective personality type, but this can only be conjectural. There may have been further confusion concerning music being specified as a hobby since this might be categorised further into playing/ singing in addition to only listening to music. Furthermore, professional musicians may not have listed music as a hobby having already quoted it as their job. Most participants claimed to enjoy a wide range of music.

3.3.3.4 Prior experience of paranormal activity

Fifty six different receivers claimed previous paranormal experience of whom 21% achieved hits. Twenty different people claimed no previous paranormal experience of which 20% achieved hits as receivers.

From this group of different people 74% claimed previous paranormal experience. It could be inferred that this high percentage could be expected because, as a result of self-selection for the experiments, people already interested/ experienced in the paranormal would have responded favourably to the invitation to participate. However, it must not be forgotten that many of the participants became involved via a musical connection rather than an interest in the paranormal (41%).

People were keen to achieve hits and disappointment was often expressed when misses were forthcoming. One lady who informed the experimenter at the start of the session that she was a medium and very psychic, having scored a miss, accused the experimenter and sender of having been listening to the wrong piece! A gentleman of a very sceptical nature having been a sender on a hit trial and having helped on

another hit session exclaimed that his credibility as a sceptic was being lost ...to his chagrin!

3.3.3.5 Hit rate occurrence

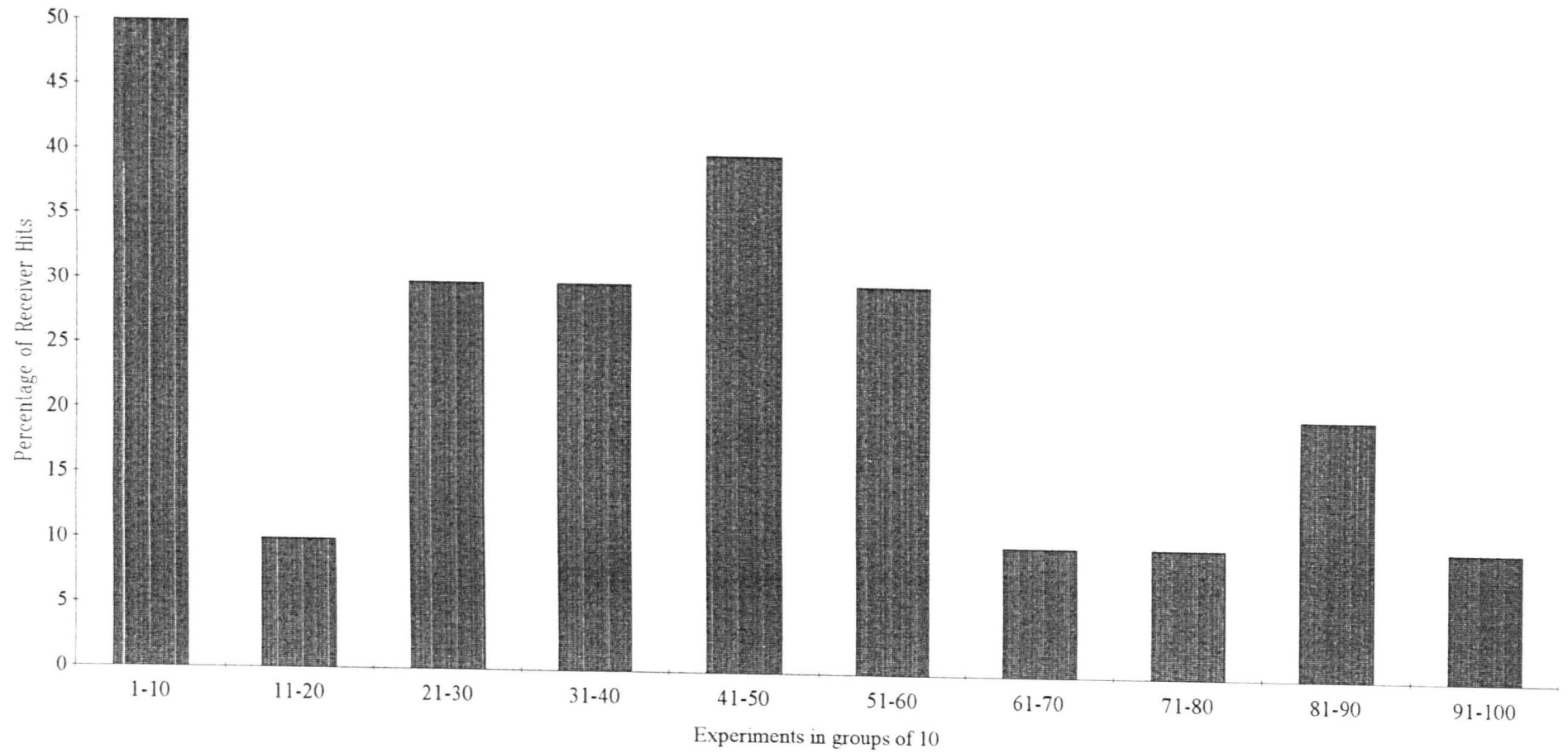
I wanted to see whether a falling-off effect had occurred in this experiment. In purely numerical terms the taking the trials in groups of ten the hit rate was as follows (see also graph 1):

Trials	z scores	Percentage
1-10	1.92	50.00%
11-20	-1.03	10.00%
21-30	0.44	30.00%
31-40	0.44	30.00%
41-50	1.18	40.00%
51-60	0.44	30.00%
61-70	-1.03	10.00%
71-80	-1.03	10.00%
81-90	-0.29	20.00%
91-100	-1.03	10.00%

It is very clear from these results that from the first fifty trials a hit rate of 32% was achieved (chance of 25%) whilst the last fifty trials scored only 16%. This, rather than the particular months in which the trials took place, would seem to be the important factor, though none of the z scores reached significance. It perhaps indicates that after the initial novelty of undertaking ganzfeld trials a considerable lessening of enthusiasm may be reflected in the results. The experimenter tried not to convey this feeling, but psychically it may have been sensed and receivers and senders returning for second or third trials often scored misses.

GRAPH 1

Receiver HITS numerically



3.3.4 Receivers' scores

The actual scores given by receivers to their first choice of music were scrutinised to see if there was any difference between the pattern of scores given to the four choices when the receiver achieved a hit or miss respectively. The majority of hits were obtained with targets which subjects had rated between 91 and 100 on the scoring system (see graph 2 and 3). It would seem to indicate that subjects who correctly identified the music were more convinced of its identity than persons who chose incorrectly. This could have been because they received information telepathically.

HITS

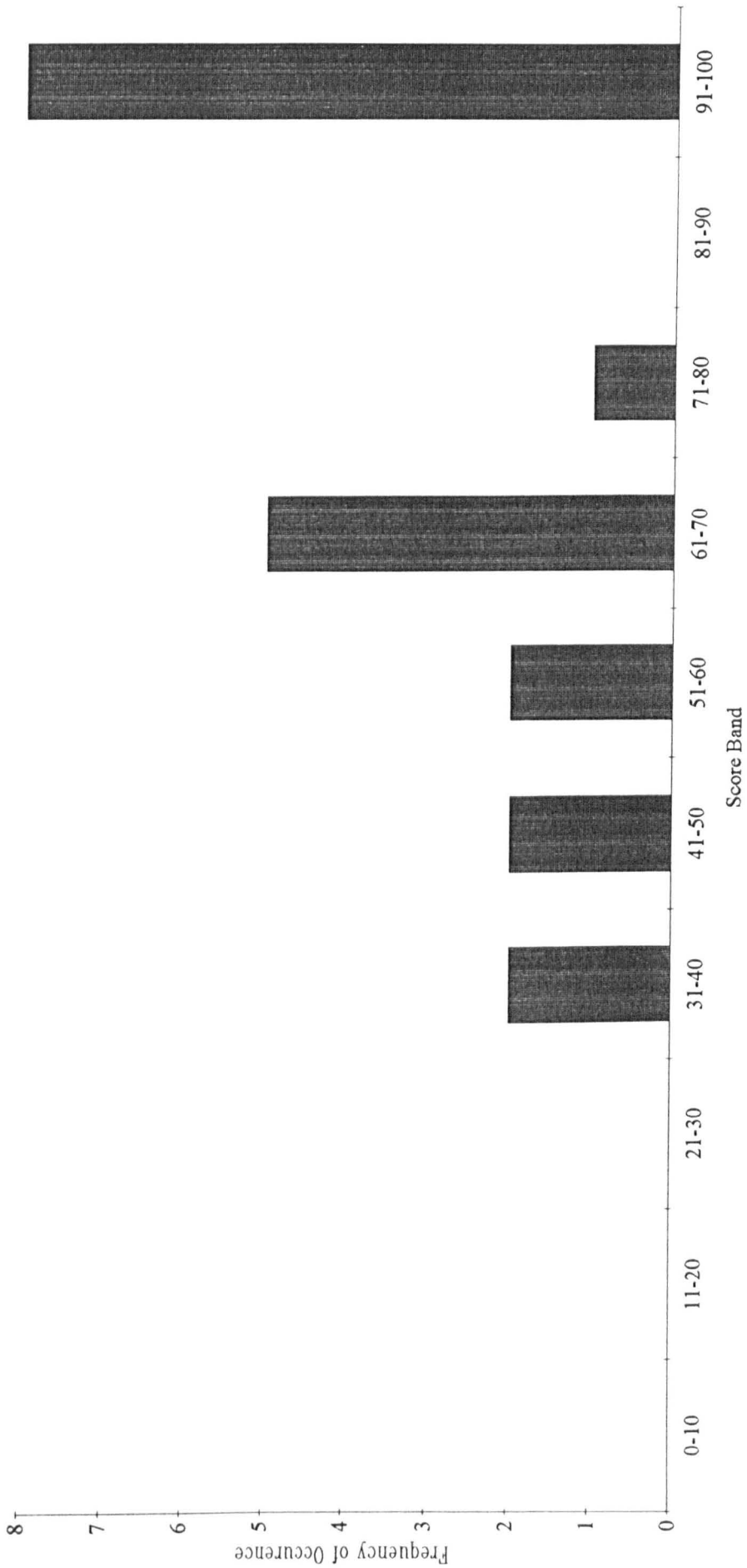
Difference in scores	Average difference
Between first and second scores	43
Between second and third scores	12
Between third and fourth scores	13

MISSES

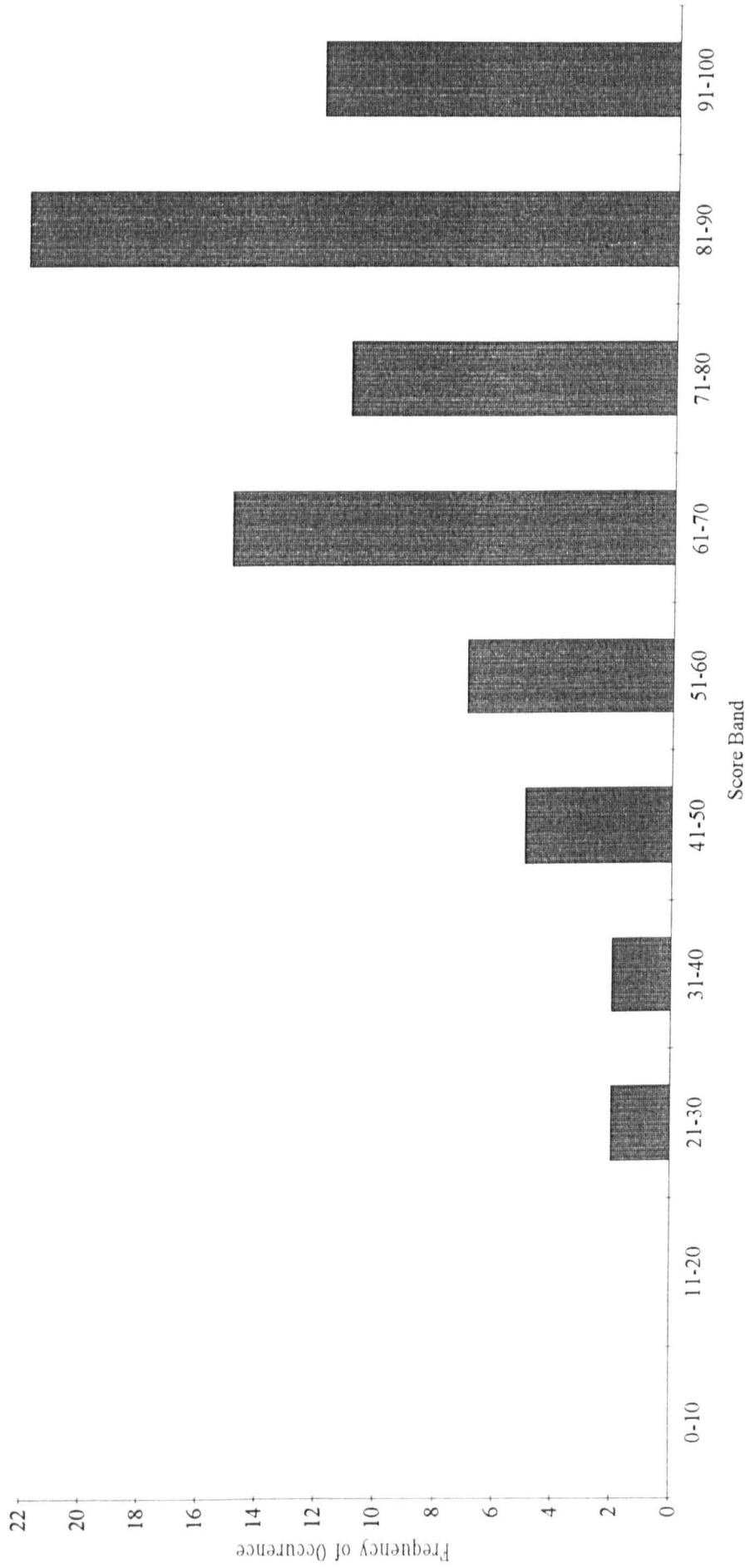
Difference in scores	Average difference
Between first and second scores	31
Between second and third scores	25
Between third and fourth scores	12

The results were analysed using a *t* test, but although the difference was suggestive it failed to reach significance (two-tailed *t* test; *t* = 1.827, *df* = 98). It was therefore not possible to accept the hypothesis.

GRAPH 2
HIT Scores



GRAPH 3
MISS Scores



3.3.5 Music chosen

In each of the trials conducted there was a possibility of any one of four pieces of music lettered *a*, *b*, *c*, or *d* being the target piece once the tape had been randomly selected, the letters corresponding to categories containing similar types of music.

- In 100 trials track *a* randomly appeared 25 times.
It was chosen by the receiver 35 times and produced 10 hits (29%).
- In 100 trials track *b* randomly appeared 27 times.
It was chosen by the receiver 25 times and produced 5 hits (20%).
- In 100 trials track *c* randomly appeared 28 times.
It was chosen by the receiver 15 times and produced 3 hits (20%).
- In 100 trials track *d* randomly appeared 20 times.
It was chosen by the receiver 25 times and produced 6 hits (24%).

A number of conclusions can be drawn from these results. Firstly, the comparatively even number of appearances of each group indicates that the randomisation procedure was successful. Secondly, the fact that the track *a* music was the target in a higher number of hits than the other tracks might suggest that it could be more conducive to telepathic communication, but it is possible that the track *a* music was more popular with receivers regardless of any telepathic connection, especially with receivers who found it difficult not to let personal preferences influence their choice. The Romantic content (in musical terms) of many of the track *a* pieces and its relative familiarity to a group of subjects with classical music knowledge certainly encouraged the sender to think in visual terms more easily e.g. *Swan Lake*, '1812' Overture, *Ride of the Valkyries*, *Mars* etc. It was discussed earlier that certain moods and pastoral images tended to recur frequently in the receivers' transcripts and it may not be totally coincidental that music reflecting similar moods would be more likely to appear as track *a*. Furthermore, track *a* was inevitably the first track listened to. Rotation of the types of music in future trials is strongly recommended since it would ensure that track *a* was not being chosen simply because it appeared as the first on the list.

Track *c* was chosen considerably less often and tended to be of a more abstract nature which could mean that it did not attune readily with the mood of sender or receiver and was considerably more difficult to convey. Some of the lowest scores

and greatest numbers of misses were achieved when the *c* track was the target piece. The choice of tracks *b* and *d* were in line with chance expectations.

3.3.6 Apparent preferences of music chosen

Within the twenty four trials where hits were scored a range of choices were made across four categories *a*, *b*, *c* and *d*, but despite track *a* being by far the most frequently selected, the *z* score failed to reach significance.

- Track *a* was chosen 10 times as the successful hit music ($z = 1.57$) 42%.
- Track *b* was chosen 5 times as the successful hit music ($z = -0.39$) 21%.
- Track *c* was chosen 3 times as the successful hit music ($z = -1.17$) 13%.
- Track *d* was chosen 6 times as the successful hit music ($z = 0.00$) 25%.

Possible reasons for the selection of at least some of the *a* tracks have been discussed in the previous section as have explanations for the lack of *c* tracks chosen. The *b* and *d* tracks chosen seem to lead to no particular conclusion regarding reasons for their selection and the number of times they were chosen accords with chance. The two tracks that were chosen more often (four times each) than the other pieces were the 'Pastoral' Symphony by Beethoven and Shostakovich's Fifth Symphony.

Beethoven's symphony is a rather obvious choice bearing in mind the white noise/waterfall connections, but the popularity of the Shostakovich is less accountable except perhaps for its obviously dramatic nature compared to the other items in its package. ('Kyrie eleison' from Byrd's Mass for 5 voices; the opening of Tippett's Piano sonata no. 2.; *Kontakte 2* by Stockhausen.)

The most successful piece of music in terms of receiver hits was the *Ode to St Cecilia* by Britten since it only appeared in the target pool twice and was chosen as a hit on both occasions. The *Night on a bare mountain* by Mussorgsky was also chosen correctly twice but was a miss on a third occasion. Both pieces prompted strong visual imagery, but this was also true of several other pieces which were not selected.

Two tracks scored particularly few hits: the Lute suite in E minor by J. S. Bach scored misses on each of the six times it appeared and *Lux aeterna* by Ligeti scored four misses. Senders had great difficulty with the abstract nature of the Bach item and with hindsight it was probably not a good choice for the target pool. The Ligeti item caused some confusion for senders since the ethereal quality of the music led

some senders towards 'ghostly' images, while others who were aware of its use in the film *2001 Space Odyssey* chose a more science fiction interpretation.

3.4 Experimenter effect

The experimenter was in the physical presence of the sender for 92% of the trials and acted as the actual sender for the remaining 8%. It would therefore not seem unreasonable to expect some sort of influence to have been exerted by the experimenter. When the experimenter was acting as sole sender he achieved one hit (13%) and seven misses (88%) against a background probability of 25% for hits. When the experimenter was acting as sole sender, his relationship with the receivers varied. The single hit was with a close friend, but on two subsequent visits misses were scored. A stranger, acquaintances and another close friend all fared no better. This might seem to suggest that the experimenter in other trials could again influence results towards negative outcomes. The evidence base here is small but there is other literature which documents the tendency of experimenters' expectations or personalities affecting results. (For instance, Roney Dougal, 1991.)

Prior to this research the experimenter's participation in ganzfeld experiments was limited to acting as the receiver in two sessions using video clips as the targets at the University of Edinburgh. The first session was a hit and the second was a miss. The trials using music as the target under investigation were the first that the experimenter had undertaken in this capacity.

The experimenter's interactions with the receivers and senders varied according to the existence of prior relationships as well as the natural first impressions felt at meeting strangers. The experimenter tried to maintain a friendly and casual attitude with all participants whilst maintaining an obvious degree of professionalism in conducting the trials. This was difficult on two occasions when subjects were either intent on tomfoolery or outwardly hostile. (Both trials were misses.) Before the experiment, discussion tended to be about the trial itself, but a certain amount of general light conversation was also acceptable. The experimenter tried to steer the topic away from music because of the possibility of prior suggestions influencing the ganzfeld experience.

The experimenter started the sessions with an open mind about the possibility of telepathic communication using music in ganzfeld conditions. After the early high

success rate, this attitude changed towards the positive, but then altered as the results tended increasingly towards a chance outcome.

In the above ways it was hoped to minimise any possible experimenter effect, but this is always difficult to achieve. The possible influence might be eliminated or at least diluted by undertaking two sets of experiments: One where the experimenter truly expected the subjects to score hits and another where the expected results were misses. A pilot study was undertaken to explore this by Parker in 1974 which produced a significant result that experimenter expectations influenced results (Parker, 1975).

3.5 Experimenter scoring procedure

In section 2.7.5 the experimenter's decision to undertake a further scoring procedure based upon his own judgements was outlined. The criteria selected to aid the objectivity of such decisions were as follows:

- A precise description by the receiver of the type of music, instrumentation, vocal forces, composer: 10 points.
- A precise melodic or rhythmic reference by the receiver to the music on the tape made either descriptively or vocally: 10 points.
- A precise reference by the sender to a musical or visual image which was recorded: 10 points.
- A less precise idea from the receiver but including specific imagery, emotions, or musical types: 5 points.
- References by the receiver that could arguably be applied to the pieces concerned: 1 point.

Obviously this scoring procedure favours receivers who spoke more during the ganzfeld session. However, the differences between the scores and the order of music chosen should be regarded as of paramount importance rather than the actual scores.

The experimenter's scores agreed with the receiver and the three blind judges for eight of the hits and sixteen of the misses. A further two trials were scored as hits by the blind judges and experimenter despite the receiver not scoring the music a hit. On both occasions the correct feel and substance of the music was identified in the transcripts, but an inappropriate piece of music was finally chosen by the receiver. In one case the subject later stated that he felt he may have identified the target piece but did not want to select it due to its disturbing nature. The indication for at least the positive trials could be that telepathic communication was responsible for the correlation between the imagery expressed and the music sent.

3.6 Blind judging procedure and results

Each blind judge was given an identical set of transcripts of the receivers' dialogues which were largely un-edited by the experimenter and an identical set of cassette tapes containing the music to be assessed. An instruction sheet accompanied the packages as well as a list of all the music encountered on the tapes. The sheet stressed that it was vital not to discuss the judging with anyone connected with the experiment except the experimenter. Their task was to match the four possible target pieces in each trial against the transcript of the receiver's utterances and without prior knowledge of which piece was the actual target. The blind judges were asked to try and score each piece within each trial differently and on a separate sheet to indicate their own scoring procedures. They were allowed a period of two weeks in which to complete the marking and during this time they were not in contact with the experimenter other than blind judge M. who requested some further verbal clarification concerning scoring procedures. None of the blind judges were aware of each other's identity or of the identity of the people whose transcripts they were marking. The transcripts were only identified by number thus ensuring the confidentiality of the receivers.

3.6.1 Procedure

None of the blind judges had any experience or training in psychical research and they were therefore well suited to simply mark the transcripts according to their perception of the appropriateness to the music. They undertook the judging at their own private homes away from any of the participants. They did not receive any feed back from the experimenter concerning the results even after they had completed the judging. Each blind judge was paid the sum of £50 for their services.

Blind judges K. and S. followed the scoring procedure suggested by giving mainly different marks to each of the pieces heard. However, blind judge M. felt that some of the pieces were so equally inappropriate to the written commentary that she simply marked them 0/1/2/3 in any randomised order, but they should be viewed as receiving equally low scores. Therefore for scoring purposes her scores of 0/1/2/3/ have been accepted as all zeros. (For details of scoring see Appendix E.)

3.6.2 Results

For twelve of the trials all three blind judges were unanimous in scoring them as hits and within these results eight were also chosen by the receiver and the experimenter. For sixteen trials the blind judges were unanimous in scoring misses. The total number of trials from a maximum of one hundred considered to be hits by each blind judge was: K. 24 hits. M. 21 hits. S. 32 hits.

Of the twelve unanimous hits chosen by the three blind judges, three trials used the same partnership and two other trials used the same receiver.

3.6.3 Discussion

Each of the blind judges was diligent in their approach to the marking, but all agreed that they had found the allocation of scores difficult except in those cases where they felt able to award either very high or very low marks. (The results of the blind judging and the experimenter's scoring are presented in Appendix F and G.) The overall results of the blind judging were very close to the chance expectation of 25%, although one judge correctly identified thirty two of the target pieces. It may be interesting to note that this judge (S.) was the least musically knowledgeable or trained and this perhaps led him to react to the music whilst avoiding too much analysis. This may also be relevant to the different receivers and their responses.

The judges unanimously selected 41% of the target pieces which had been identified as hits by the receivers also and a further two pieces which the receivers had not selected. They also agreed on an outcome for sixteen trials which were agreed by the receiver also to be misses. This is not to say that agreement was often reached. In some cases e.g. trial no. 5 the blind judges gave very different scores:

Judge K. - 25, 20, 21, 23. Judge M. - 0, 0, 0,0. Judge S. - 70, 90, 80, 95.

This emphasises the difficulties of subjective response to and interpretation of both music and the text.

Overall the results of the blind judging were valuable in supporting the marking procedure for the trials and in a relatively high proportion of examples agreeing with the receivers' judgements.

3.7 The exceptional case of Colin and Alison

Colin and Alison (husband and wife) participated in ganzfeld trials on six different occasions. Colin was the receiver for five of these trials and Alison once. Colin scored four out of five hits and Alison scored one out of one hits.

Colin's scores:

- (Trial 25) *a.* 95. *b.* 80. *c.* 0. *d.* 70. track sent: *a.* (hit).
- (Trial 39) *a.* 90. *b.* 20. *c.* 2. *d.* 1. track sent: *a.* (hit).
- (Trial 59) *a.* 1. *b.* 0. *c.* 10. *d.* 95. track sent: *d.* (hit).
- (Trial 64) *a.* 95. *b.* 0. *c.* 20. *d.* 1. track sent: *a.* (hit).
- (Trial 93) *a.* 0. *b.* 20. *c.* 1. *d.* 100. track sent: *b.* (miss).

Alison's scores:

- (Trial 96) *a.* 85. *b.* 25. *c.* 2. *d.* 35. track sent: *a.* (hit).

The blind judges scores for these trials were:

- (Trial 25) All three judges recorded a hit.
- (Trial 39) One judge indicated a hit; another placed track 2nd.
- (Trial 59) All three judges recorded a hit.
- (Trial 64) One judge indicated a hit; two judges placed track 2nd.
- (Trial 93) One judge indicated a hit.
- (Trial 96) All three judges recorded a hit.

Trial 96 was scored particularly positively by the blind judges with all three blind judges giving their highest scores from all the sessions (75, 100 and 95 respectively).

Colin was sent a questionnaire concerning his results which asked him the following questions (his responses are recorded in *italics*):

1. How do you think you have achieved the results that you have obtained?

"I achieve a good level of relaxation via some experience of meditation. The signals coming through to me seem very weak. Having had the same partner each time it could, of course, be her who is the 'gifted' one."

2. Further to Q.1. do you think that anyone could improve their results and if so how?

"Yes. Through greater relaxation processes and a belief in telepathy."

3. Do you think that you might have other 'gifts' in the general field of psi?

"Who knows?"

4. What are your views on the so-called world of psychic functions?

"The sceptics will remain sceptical. If people do have psi ability then it seems reasonable to believe that others have it in potential. My subscription to Buddhist practices reinforces my belief in the 'Mind' being the root of reality."

5. If you indeed have ability in this sphere, how would you like to use it?

"I do not see myself as a Doris Stokes or a Uri Geller. If I do have abilities then I would prefer to use them for self development and to add a bit more data towards the understanding of the mind."

6. What are your views on the media being aware of your abilities?

"Only serious media coverage would be envisaged."

7. What would you like the future to hold for you concerning psi functions?

"I would be interested to see where any abilities came from and how they could be developed."

Colin's answers indicate him to be a particularly well adjusted individual who is open to the existence of psychic matters but without being heavily committed to them. His

obvious ability to relax would seem to help him in the ganzfeld process and allow him to be open to any signals being sent to him by his partner.

During the trials that he undertook he often wrote brief notes about his experiences which indicated that he 'felt' certain pieces of music were the right choice because of their overall mood and not because he could literally hear them.

Trial 59. provides one such example. Colin wrote: "I felt a lot of restless movement and a feeling of nature in the raw". His correct choice of music being sent was tribal drum music played by the Burundi Drummers.

These results could indicate that a high level of psi was generated between the partnership of Colin and Alison, though it remains only an isolated case and a greater number of trials would be needed to claim significance.

3.8 Conclusion

It was felt that a hundred trials constituted a reasonable number to allow the possible demonstration of ESP through the agent of music.

The overall hit rate of 24% where chance would have indicated 25% is not statistically significant. However, during the course of the trials and further scrutiny some data would seem to indicate favourable conditions for ESP in a musical context.

From the results achieved no specific conclusion could be drawn as to the relative merits of the places of the trials, but night time seemed to be more conducive to psi than day time. The latter third of the year produced a significantly high number of hits and the first few trials produced a 71% hit rate! As the trials continued there was a marked deterioration in hits scored which may have been caused by a lessening of interest on the part of the receivers and senders, particularly those who participated in several trials, or by an unintentional sceptical effect being induced by the experimenter. Comparisons of receivers' scores after more than one session were not undertaken since other factors may have influenced their results e.g. different senders, times of day, different music etc.

Receivers aged forty one to sixty years scored higher than other age ranges, especially if they were teachers/ lecturers or worked in administratively responsible careers. The preferred hobbies were books and an interest in the paranormal. Friends scored the

greatest number of hits particularly when females were receivers. Dramatic music that provided strong visual imagery and stirred the emotions produced a far better hit rate than purely intellectually stimulating music.

Overall it would seem that randomly chosen music with a wide range of people does not lead to the demonstration of ESP. However, it would appear to be possible that some people with certain characteristics and presented with appropriate music might be able to make telepathic contact to a degree.

Second experiment

3.9 Introduction

It was decided to undertake a further experiment using selected participants who had been involved in the initial experiment and had achieved noteworthy scores. The reason for undertaking this set of trials was to ascertain whether previous high scorers could repeat or increase their positive results in identical tests. Sixteen trials were carried out during a period of six weeks in Essex and Sheffield using four pairs of people. Each pair participated in four trials. Pairings were selected on the basis of previous above chance scores. The four pairs of people chosen will be referred to throughout as: J. & P. M. & H. C. & A. E. & N.

In the previous ganzfeld experiment these pairings scored the following results:

J. & P.: 1 hit. 0 misses. (J. achieved 2 hits and 2 misses with other senders).

M. & H.: 2 hits. 0 misses. (M. achieved 0 hits and 1 miss with one other sender).

C. & A.: 5 hits. 1 miss. (No other people were used).

E. & N.: 2 hits. 0 misses. (No other people were used).

One must obviously take into account the relatively low numbers of trials which may have produced unreliable results and for this reason statistical procedures were not adopted.

3.9.1 Preparation for the experiment

- 12 trials took place at Triceratops.
- 4 trials took place at the University of Sheffield Music Department.

The same safeguards were in force as in previous trials except for the Sheffield sessions where all the trials took place in different buildings separated by approximately one hundred yards and further to this the buildings were out of sight from each other. The same music pool was used with previously chosen packages having been replaced with identical envelopes and contents and the same procedures were followed but with less explanation necessary since all the participants were familiar with the trials' procedures. A helper was on hand to deal with any receiver problems although none arose, and the experimenter remained with the sender as before.

3.9.2 Receivers' personal details

For this series of trials a limited number of receivers and senders was used and they had all undertaken the previous ganzfeld and music experiment. They all expressed a willingness to undertake this further group of sessions with the pairings chosen by them.

J. & P. were both female and although not firm friends, they had built up more of a friendship during the course of this and the previous ganzfeld experiment. Both were schoolteachers and both had an interest in music and reading. J. was in her mid sixties and P. in her early forties. J. was a believer in paranormal matters and had some experience of them, but P. was more sceptical apart from one experience when she believed that she and a group of friends as teenagers saw an apparition of the living.

M. and H. were both female and acquaintances rather than friends. M. was a clerical worker and H. was a laboratory technician. M. was in her late twenties and H. was in her mid forties. M. had an interest in music and socialising, but H., although sharing M.'s interest in music, placed family matters as her highest priority. Both had some belief in the paranormal.

C. & A. were married and in their early forties. Both were interested in paranormal matters and C. had some experience of Buddhism and meditation. C. worked in an

administrative supervisory position and A. was taking an Open University degree in Social Sciences.

E. & N. were male and female respectively. E. was a university professor and N. a Ph. D. student. They had a professional, but friendly, relationship. Apart from sharing a love of music their hobbies did not coincide. E. mentioned cycling and N. mentioned cinema and reading. E. was forty years old and N. in her mid twenties. There was a difference in their attitudes to the paranormal since E. expressed a disbelief, but N. had experienced what she believed to be a paranormal occurrence.

3.9.3 Dates, places and times of day of trials

The trials all took place during the months of July and August 1995. Twelve trials took place at 'Triceratops' in Essex and trials with E. & N. took place at the University of Sheffield Music Department, Sheffield. J. & P.'s trials took place during the morning (two) and evening (two) whereas M. & H.'s trials all took place in the early evening. C. & A.'s trials took place during the latter part of the afternoon (one) and early evening (three) and two trials were on the same day. E. & N.'s trials took place in the morning (two) and the afternoon (two). All four trials took place within a period of two days.

3.10 Results

With the pair J. & P. and M. & H. the same receiver was used (J. and M. respectively) for each trial whereas the other pair alternated between receiving and sending.

An overall hit rate of 25% was achieved which was exactly what chance would have indicated i.e. four hits out of sixteen trials.

- One pair scored 50%.
- One pair scored 0%.
- Two pairs scored 25%.

The condensed time-scale of this experiment may itself have produced an adverse effect on the results because of physical tiredness or boredom. Added to this there were circumstances which may have made relaxation difficult. These included the interruption of important business, rejection from a job interview, stressful return journeys from London and even a diagnosis of breast cancer.

As in the previous experiment, transcriptions were made of the receivers' comments and these were divided into categories indicating the visual, auditory, olfactory and tactile senses and receivers' emotional states. The visual references outnumbered the others, but generally considerably less was said by the receivers for these trials than during the previous sessions which may have been the result of boredom.

3.10.1 Discussion of receivers' transcripts.

Visualisations reflected the themes that occurred in the previous experiment. Thus, pastoral scenes were well represented and outdoor activities like dancing and walking featured again. Auditory sensations were infrequent, but one of the hits (J. & P.) produced good audible imagery:

Full transcript of Trial no. 2 (receiver).

"Rhythmic tapping; someone speaking; whistling; rhythm again; hand clapping; children playing; hopscotch; clapping games; happy and light-hearted; assortment of rhythmic instruments; clapping again; children and jumping; skipping; clapping; ice shattering; happy celebration; skipping; dancing; playing."

The receiver successfully chose *Galan Kangin* gamelan music from Bali. The receiver wrote: "The term 'gamelan' came into my head during the session but I said an assortment of rhythmic instruments."

An unsuccessful trial by C. & A. produced strong guitar and Spanish music from the receiver whilst the sender was listening to *Now the drenched land awakes* by David Bedford - an unaccompanied choral item!

Olfactory and tactile sensations were almost totally absent, but various emotions were felt: sadness, happiness, beauty etc. These did not reflect strongly the emotions of either the music or the senders' interpretations.

Transcripts from E. & N. made several references to music recently heard on the car's cassette player and to a television programme. The tone of the recorded receivers' voices would lead one to believe that E. & N. were not particularly relaxed for their four trials despite the relaxation tape used. This could also be said of receiver M.

3.10.2 The hit music

track	number of times chosen	hits achieved
<i>a</i>	5	1
<i>b</i>	4	1
<i>c</i>	4	1
<i>d</i>	3	1

These scores indicate a fairly even spread of scoring which would accord with chance. The actual tracks (*a. b. c. d.*) that were sent during these trials were evenly distributed which would seem to indicate that the randomisation procedure continued to be adequate.

3.11 Conclusion

It was felt that sixteen trials constituted a small but reasonable number to allow previous high scorers to replicate their results from the initial music and ganzfeld experiment.

From the results achieved no specific conclusion could be made as to the relative merits of the date, time or place of the trials. Similarly to the other experiment expectations were very high to start with. The receiver J. scored hits with her first two trials in both experiments. As the sessions continued there was a deterioration of hit scores which almost certainly had an adverse effect on all the participants. In some cases an unintentional expectation of negative outcomes, often referred to as the goat effect, may have been communicated by the experimenter and there was a noticeable attitude among some of the receivers and senders that their busy lives were being interrupted by these sessions.

Modern music scored less well than other categories and confusion as to the receivers' and senders' different interpretations of the music may have caused problems in ESP. These observations in fact closely relate to the conclusions drawn from the first experiment with the exception being the lower than expected hit rate on the part of the participants.

3.12 Recommendations for future procedures

These conclusions are based on the outcomes of both ganzfeld experiments reported here. It is recognised that the procedures used in my experiments may have been improved by adopting the following suggestions.

Blind trials where a sender was not used were not undertaken because within the procedures used the experimenter would know which track was being played as he was responsible for playing and rewinding it. He therefore might have inadvertently acted as an unconscious sender. A method of overcoming this might be to create separate tapes each containing one of the four tracks played continuously. The auto-ganzfeld procedures used in laboratories such as the Parapsychology Unit at the University of Edinburgh avoid such problems.

Carrying out ganzfeld experiments and reporting the results are extremely time consuming. Should further researchers wish to explore the use of music as a target pool in ESP experiments they should consider the following points:

The music used needs to be very contrasting in mood and style and it should also produce strong reactions from the receivers and senders. When the music is unknown to the participants it might be useful to provide information about it.

It would seem that what might be described as intellectually stimulating music should be avoided since this type of music achieved comparatively poor results in terms of hit rate. This may have been because an analytical frame of mind on the part of the sender could militate against an 'intuitive' psychic response. Some would claim that this is an inevitable characteristic of psychic experience.

The role of the helper might be explored further as to their possible influence on the proceedings and outcomes as their presence and/ or actions in some cases had a definite effect on the mood of the receiver.

It might also be advisable for the sender to hear a relaxation tape prior to attempting to send the target music and for him to maintain this state whilst the receiver is scoring the musical items. This would ensure that the sender was not distracting the receiver telepathically during the scoring period. Both receiver and sender might also be monitored by machines to measure their bodily responses during the trials to explore any changes which occurred without cognition.

An alternative to white noise needs to be found. Too many people started from a water based situation before moving into other domains in their meditations. Perhaps a continuous 'OM' chant as used in some Buddhist meditations might be more suitable despite it similarly producing fairly strong imagery.

The ganzfeld studies have explored the possibility of music acting as a telepathic link between human minds when there was a desire to achieve such communication. The next chapter continues the theme of music entering the mind but from an allegedly specific but discarnate source.

CHAPTER FOUR

MUSICAL MEDIUMSHIP

4.1 Introduction:

Mediums have existed throughout history in most societies albeit under different names - shamans, witch-doctors, prophets etc. Their roles have been similar in contacting the spirits to provide help to their believers but in the process they have brought upon themselves condemnation from the Church in some societies and ridicule from secular authorities. However, the modern Spiritualist movement is generally believed to have begun with the alleged spirit communications surrounding the Fox sisters in America in 1848.

In the context of a considerable amount of other spiritualist activity that is documented as taking place at this time (see Gauld, 1968) one might ask why the general tenor of the period during which the Fox sisters were active was seemingly so conducive to a belief in spiritual matters. One possible explanation could have been the forbidding of the teaching of religion in American public schools which may have contributed to the emergence of many sects and self-announced prophets. New York state was a focus for this type of activity in the mid nineteenth century, producing Adventism and the first Shaker settlements of the early 1800s, Joseph Smith, the founder of the Mormons in 1827 and Mary Baker Eddy, the founder of the Christian Scientists in 1892. The blurring of the boundaries between life and death, and fact and fiction were enthusiastically received by readers of the works of Edgar Allan Poe in the 1840s and 1850s. One such story, *The Facts in the Case of M. Valdemar*, reinforced the idea of mesmerism to the American public i.e. the exertion of influence upon a person's behaviour and physical state by another's alleged 'psychic' power. The period also produced faith healers and clairvoyants such as Andrew Jackson Davis - the 'Poughkeepsie Seer' - who after having been mesmerised in 1843 decided he was a clairvoyant and started to have mystic dreams. New religions of the time required more than just evidence of strange physical phenomena to convey the reality and significance of spirit contact, and in time more complex theological and philosophical dogmas were incorporated in, for instance, Madame Blavatsky's Theosophical Society founded in 1881.

Within Spiritualist circles the format for spirit communication remained constant and often made use of an entity referred to as a spirit guide for contact between the living and the dead. Native Americans were popular characters in this role as well as the pirate John King and his daughter Katie. There were similarities with the Shaker movement, many of whom became Spiritualists, who often danced and sang in communication with native Indians and indulged in glossolalia (speaking in tongues). Men and women claimed direct access to their own personal spirits and even physical proof to accompany their beliefs via raps, manifestations and other phenomena.

The mediums tended to be categorized in two ways - mental and physical. The former either used clairvoyant powers or went into trance under the control of the spirits. In this altered state they might speak, paint, write or play/ compose music at the spirit's direction. The latter produced physical manifestations often by use of a supposed 'spirit substance' later known as 'ectoplasm'. The conversion of spirit into physical matter allowed rappings and the movement of physically present objects including musical instruments. A comprehensive list of most seance phenomena both past and present was published in the January 1874 issue of the *Quarterly Journal of Science*

- Movement of heavy bodies with contact, but without mechanical exertion.
- Percussive and other allied sounds.
- Alteration of the weight of bodies.
- Movement of heavy substances when at a distance from the medium.
- Rising of tables and chairs off the ground, without contact with any person.
- Levitation of human beings.
- Movement of various small articles without contact with any person.
- Luminous appearances.
- Appearances of hands, either self-luminous or visible by ordinary light.
- Direct writing.
- Phantom forms and faces.
- Special instances which seem to point to the agency of an exterior intelligence.
- Miscellaneous occurrences of a complex character.

(cited in Brandon, 1984, p. 82.)

(For a more detailed investigation of Spiritualism in the USA 1848-1855 and in England 1852-1876 see Gauld, 1968.)

The spirit rappings of the Fox sisters were expanded by others and subsequently connected with the mesmeric movement which, one might say in accordance with the

rationale of the times, postulated a 'scientific' theory for its findings in the form of the quasi-electrical fluid referred to as 'animal magnetism'. It was supposed by some Spiritualists to be instrumental in producing raps, table tilting etc. and to be the means by which spirits controlled the medium's physical actions. This can be paralleled to the idea that fluid was transmitted by a mesmerist to a patient, who then came under the will of the operator and in more general terms it can be thought of as the intermediary between mind/ will and nervous system. It could also be stored in large tubs for group distribution (Gauld, 1992). Music played a part in these proceedings as an accompaniment to the treatments, but precise details of the works played are not known.

4.2 Music and Spiritualism

4.2.1 Introduction

Music plays a role in many aspects of life, and in most religions and Spiritualism is no exception. The singing of popular songs and well-known hymns has long been thought conducive to binding a group of people together and, in the case of Spiritualism, to encourage the communication of spirits. Sceptics could argue that in the dark conditions, which often provide the context for a seance, the singing might be used to obliterate the sounds of mediums' confederates entering a room or trap doors opening etc. to allow the perpetration of fraudulent activities. Believers will differ in their interpretation.

Musical instruments have quite often been used to prove the alleged presence of spirits. Examples include the sound of shaking tambourines or the ringing of bells without physical contact. The Davenport brothers - Ira and William - became widely known in Spiritual circles for their staging of feats involving musical instruments.

"The musical instruments were placed near them on a table, and the sitters joined hands. The moment the light was extinguished, the instruments while playing, flew about the room, circling near the ceiling and floor and close to the sitters, who were touched by them and felt the strong currents of wind they made, for they moved with great velocity...After a minute or so the light was turned up, when the mediums were found bound as before, and the musical instruments on the sitters' knees."

(Campbell Holms, 1925, p. 331).

A number of companies around the turn of the century (such as Sylvestre's in Chicago, Gamage's and Hamley Brothers) issued catalogues and lists of trick instruments and other devices for sale (Sylvestre, 1901). These included a trick guitar which served a double purpose: a false panel allowed access to the inside where masks and muslin for drapes could be stowed for the purposes of fraudulent spirit manifestations. Further to this the attachment of a one tune spring music box would allow the instrument to play by itself when activated (Dingwall and Price, 1922). Similar gadgets are still available, and advances in electronics have allowed far more ingenious devices to be used if required.

Some mediums have played instruments without direct access to them or have produced them as apports allegedly from the spirit world. Outstanding musical feats have been achieved using instruments on which mediums have claimed to have little technical ability. Other mediums have spoken of direct contact with the spirits of departed composers and performers. They have played their music, written it down under dictation from these discarnates, and provided information about composers and their works, possibly unknown to the recipient, conveyed from an allegedly spiritual source. Musical practices have varied in their importance amongst mediums. For some it has been very much a minor aspect of their mediumship, but for others it has been the most important focus of their powers.

One of the most famous mediums of the nineteenth century to be producing allegedly spiritual music phenomena was D. D. Home. Although I have not found evidence of him receiving music from deceased composers, one of his best documented activities was his playing of an accordion in conditions which were apparently foolproof against conjuring skills. In addition to this, music was said to be heard from unknown sources in his presence (Shepard, 1984). A report by Sir William Crookes spoke of a large, well lit room with a new accordion, bought by him personally to allay suspicions of trickery, enclosed in a wire cage. Home allegedly caused the instrument to play by itself:

“...it (the accordion) was held suspended in the cage by one of Home's hands extended over and resting upon the upper wire of the cage. This was under the table, but in such a position that the company could witness all the proceedings; Professor Crookes' assistant being permitted even to go under the table and give an accurate report of what was going on. In this position there was first the regular accordion movements and sounds with the instrument suspended from Home's hand; then it was taken out and put in the hand of the next sitter, still continuing to play; and finally, after being returned to the

cage it was clearly seen by the company generally, moving about with no one touching it”

(cited in Britten, 1883, p. 147).

Further to this, spirit music was reported by one Mrs S. C. Hall, a Spiritualist, on the eve of Easter 1867 when, in front of several witnesses, Home produced:

“...sweet, soft, simple music, like a lullaby, for a few minutes, then it became intensely sad for some time, and then we distinctly heard through the music the regular tramp of a body of men marching...it was followed by the most triumphal music we any of us had ever heard...The accordion was carried round the circle, played on Mr Hall’s head (a sitter) then played in the air round the circle, Mr Home’s hand not being near the instrument, ‘The Last Rose of Summer’ and several other airs.”

(Britten, 1883, pp. 143-144).

‘Home Sweet Home’, another of Home’s favourite songs, was performed on the piano by a little known medium, Miss Catherine Mettler in a seance where the spirit of Mozart was said to have been present (Britten, 1870). From a sceptical viewpoint it could be argued that the relative melodic and rhythmic simplicity of these songs would allow their performance by any amateur musician and perhaps the Sylvestre Company had produced self-playing instruments which performed these very pieces.

However, Home’s musical demonstrations were not limited to phenomena involving accordions. In a New York Conference, held for the distinguished Judge Edmunds, a guitar played by itself in Home’s presence. According to the report:

“...A guitar in the corner of the room was seen to move. Daniel placed it on the table before them. In this position, the conference report said, the guitar was played upon repeatedly. No hands were seen near it. The report continued: There was no chance for trick. The room was sufficiently lighted for all to see the exact position of every person and thing in the room. The writer went on to say that the playing was adequate but not the highest grade of the art.”

(cited in Edmunds, 1978, p. 46).

Home’s acquaintances amongst the nobility were common knowledge and a few peers chose to put into print their experiences with him. Lord Adare published his *Experiences in Spiritualism with Mr D. D. Home* in 1870 and 1924. He wrote of an event in Northwood, London:

“We had not been in bed more than three minutes, when both Home and myself simultaneously heard the music: it sounded like a harmonium; sometimes, as if played loudly at a great distance, as if very gently, close by.”

(cited in Shepard, 1984, p. 915).

Apart from the possibility of trick instruments being used, which was virtually impossible in some of the seances mentioned, various explanations have been proposed as to how Home could have achieved these demonstrations. James Randi has suggested the use of a small harmonica concealed in the mouth (Randi, 1995, p. 159). However, it is unlikely that even Home's large moustache could have concealed such an instrument when brought to the lips for blowing. Randi claims that a collection of such instruments were found among Home's belongings when he died (Randi, 1995) but he has not been able to substantiate this statement. Further explanations include 'skilful suggestions' (Brandon, 1984, pp. 268-269), but it stretches credibility to believe that Home could induce an audio hallucination in every person that encountered his performance. It was even suggested, by some sceptics, that he was using his feet to play the instrument (Metternich, 1921), but it must be remembered that the instrument was sometimes contained within a wire cage and that reports also describe deliberate restrictions to Home's movements.

The controversy concerning the origin of Home's gifts as spiritual or feats of conjuring, remains unabated (see *JSPR*, Volume 61, no. 843, April 1996. Correspondence) and in the absence of more definite evidence of fraud, a spiritual source must remain a possibility.

4.2.2. Musical mediums

4.2.2.1 Introduction

When reports describe 'musical effects' there is a temptation to believe that trickery was involved despite the reported conditions sometimes being 'foolproof'. However, when mediums claim to have been inspired directly by alleged spirits to produce music of a high standard one does not need to seek trick devices, but rather to investigate the claims of these musical mediums. Investigations should especially take place concerning their levels of expertise prior to spiritual contact.

Miss Catherine Mettle, the sixteen year old daughter of a Hartford, Connecticut doctor, perhaps deserves a further mention since she claimed that the spirits of

Mozart, Beethoven, Weber and others: “compelled her to commence the most astonishing improvisation, evidencing an extraordinary mastery over the instrument and a thorough knowledge of the science of harmony” (Britten, 1870, p. 203). This was despite having only taken a few lessons on the piano and having little musical interest or talent. However, she was not subjected to laboratory testing as was the case with the French musical medium George Aubert.

During his teenage years Aubert was allegedly called by the spirits to play the piano and to everyone’s astonishment he “executed a long piece so scientifically that we saw plainly that he was ‘possessed’” (*Annals of Psychic Science*, Volume 3, 1906, p. 130). The spirit composer gave his name as Mehul. Aubert claimed to have only a very basic ability on the piano when not entranced, but despite this he later played works supposedly dictated by Chopin, Schumann, Rubinstein, Mozart, Glinka, Liszt, Schubert, and especially Beethoven and Mendelssohn. He further claimed no real interest in music but preferring to study zoology, physiology, physics and chemistry. He readily agreed to experiments being conducted on him at the Institut General Psychologique:

“Two experiments have been tried with M. George Aubert at the Institut General Psychologique: the first consisted in bandaging his eyes and introducing into his right ear the tube of a phonograph which played the March from Verdi’s ‘Aida’, and into his left ear the tube of a second phonograph which performed the ‘Marche Indienne’ by Sellenick. In spite of this cacophony, wounding to the ears of a musician, the medium rendered in a faultless manner a sonata inspired by Mozart.

The second experiment was not less conclusive. M. Aubert’s eyes were free, but he had to fix them on a philosophical work placed on the music desk of the piano and to read aloud, slowly and very attentively, a whole page of this book, while his hands were quite unconsciously playing a delicious melody.

Lastly, to prove the insensibility of his hands, M. Yourievitch informed M. Aubert that he would prick his right hand while he was playing; and in the midst of a brilliant piece he thrust a needle into the left hand without causing M. Aubert to wink or to slacken by a comma the tempo of the symphony which he finished up with a masterly chord.”

(*Annals of Psychic Science* Volume 3. 1906, p. 131).

There was no evidence of autism, a condition which can give rise to the extraordinary skills of so-called ‘savants’. Therefore comparison with the feats of such people as

Pepito Ariola (a three year old Spanish child whose musical abilities were presented by Charles Richet at the International Psychological Congress on August 21st 1900) or Blind Tom (a five year old South Georgian child who could play two tunes at the same time with different hands and sing simultaneously in different keys) is not felt to be appropriate (Shepard, 1984). Other musical mediums have provided clear documentary evidence of their own experiences.

4.2.2.2 Emma Hardinge Britten (1823-1899)

Emma Hardinge Britten wrote several books about her experiences and arranged the printing of her own compositions. She trained in Paris for an operatic career but extreme bouts of somnambulism affected her training adversely. Emma turned to the piano after Pierre Erard, the founder of the French piano-making firm, loaned her a piano on the condition that she practised at his warehouse to attract prospective buyers. Her mother terminated this arrangement since she was frightened by Emma's ability to predict telepathically which music would be requested. The daughter therefore returned to England and became an actress.

It was in New York that she became involved with the Spiritual movement and befriended Leah Underhill (the sister of Margaret and Kate Fox). She formed a choir but her involvement with Spiritualism became deeper:

“At times the piano on which my choir rehearsed to my playing was lifted bodily up in the air, obliging me to request the good invisibles to let us proceed with our practice.”

(Britten, 1900, p. 53).

She wrote a cantata called *The Song of the Stars* for her choir while she was in an inspired state and it was performed at the Academy Hall, New York, on April 24th 1857 to press acclaim (Britten, 1900, p. 67). Contact was made with the library bearing her name in Stansted, Essex, but the present day whereabouts of the music is unknown. Although there were other occasions when musical manifestations such as voices and drums occurred while she played the piano it was through her talks and writings about Spiritualism and music that her influence was mainly disseminated (see bibliography). Her name has survived in the Spiritual movement to the present day with a library being named after her at the Arthur Findlay College in Stansted, Essex. This, however, cannot be said of Jesse Shepard who was believed to be the finest musical medium of the late nineteenth century and early twentieth century.

4.2.2.3 Jesse Shepard (1849-1927)

Shepard's full name was Benjamin Henry Jesse Francis Grierson Shepard and though born of Scottish/ Irish descent he was taken to the USA at a very early age and grew up there. He started to play the piano at the age of twelve and little else is known of his early childhood. In 1869 whilst attending the theatre in St Louis, a spirit called 'Rachel' came to him with advice to develop his singing. He visited a music professor who was astonished at the power of his voice, but he warned that it was "too wonderful to be permanent" (Shepard, 1870). The professor, whose name is not known, arranged for him to sing an 'Ave Maria' and an ode to St Felicia by Haydn in St Xavier's Church after only two weeks of tuition. All present were amazed including his own sister.

At the age of twenty one after he had "passed through a frightful ordeal" (Shepard, 1870, p. 33), he made his way to Paris earning his living by demonstrating various psychic skills, but in particular by displaying musical gifts. After consulting various French authorities including Wertel, the Director of the Paris Conservatoire, Shepard renounced the idea of tuition, and started to become well known as a musical medium (Wisniewski, 1894). Despite some initial scepticism as to his own powers, he travelled to London, St Petersburg, Berlin, and even Australia to give performances. He was invited by nobility to perform for them and his patrons included the Queens of Denmark and Hanover, Prince Phillip of Bourbon and Braganza, Princess Marie of Hanover, the Dukes of Saxe-Altenburg and Cumberland, and many others (Wisniewski, 1894). One of his greatest artistic achievements was to sing in the basilica of the Sacre Coeur at Montmartre in Paris in May 1889 at the clergy's request.

Shepard possessed many gifts. He was said to be able to give addresses in trance in English, French, German, Latin, Greek, Chaldean and Arabic and during a seance at the Hague, Holland in 1907 it was reported that direct voices were heard speaking through him in Dutch, Sundanese (a Javanese dialect) and Mandarin Chinese (Shepard, 1984). However, it was in musical matters where he truly excelled claiming to be possessed by the spirits of Mozart, Beethoven, Meyerbeer, Rossini, Sontag, Persiani, Malibran, Lablache, Liszt, Berlioz and Chopin. It was alleged that he played the piano and organ with the piano lid closed sometimes and that he could sing through the whole range from bass to soprano. A report documenting his piano playing at a seance in Paris on September 3rd 1893 was written by Prince Adam Wisniewski:

“After having secured the most complete obscurity we placed ourselves in a circle around the medium, seated before the piano. Hardly were the first chords struck when we saw lights appearing at every corner of the room...The first piece played through Shepard was a fantasia of Thalberg’s on the air from ‘Semiramide’. This is unpublished, as is all of the music which is played by the spirits through Shepard. The second was a Rhapsody for four hands, played by Liszt and Thalberg with astounding fire, a sonority truly grand, and a masterly interpretation.

Notwithstanding this extraordinarily complex technique, the harmony was admirable, and such as no one present had ever known paralleled, even by Liszt himself, whom I personally knew, and in whom passion and delicacy were united. In the circle were musicians who, like me, had heard the greatest pianists in Europe; but we can say that we never heard such truly super-natural executions.”

(Wisniewski, 1894, p. 86).

Professor J. Niclassen, the organist and music critic of the *Fremdenblatt* of Hamburg spoke of his singing and playing in darkness:

“Soft, mysterious, spherelike tones, coming and going, fall on our ear...tone-pictures full of poetic charm. Most remarkable is the unfailing surety of touch, in spite of the darkness, especially in octave and wide jumps. Between short pauses, four or five selections followed one another, all completely different in character, giving the widest play to the imagination of the listeners.

Suddenly one hears a basso of colossal register, the singer at the same time playing an accompaniment that makes the grand piano quiver; as, of old, the trumpet sounded before the gates of Jericho, so thundered certain passages of the piano music, while the mighty basso penetrated to bone and marrow...the accompaniment becomes more subdued, and to a melodious theme rises a soprano voice of sympathetic quality, which to about the second ‘G’ has a youthful boyish character, but in the highest notes it becomes a decided soprano. A duet is now carried on alternately between a powerful basso and a beautiful soprano, which decidedly belongs to the most extraordinary manifestations in the realm of music.”

(cited in Campbell Holms, 1925, p. 239).

Another critic wrote: “Something more than sound issued from that piano. I felt there was an image that wanted to break through, a consciousness of some mighty presence” (cited in Klimo, 1987). Professor M. Bernardin Rahn, a distinguished music theorist also spoke highly of Shepard’s music, but he [Shepard] was not without his critics. In 1875 Madame Blavatsky wrote an article condemning him as a fraud after

he made some derogatory remarks about Russia in the *Religio-Philosophical Journal*. She did not mention his musical attributes and one can only speculate that she either felt that they were beyond criticism or that she was not in a position to comment. The latter seems unlikely given her general outspokenness (Blavatsky, 1875).

Most of his performances were to private audiences and it was said of his music that it was “not intended to amuse the masses or to beguile the leisure hours of the superficial”, but rather to “uplift and to inspire those (who) are ready to listen” (Wisniewski, 1894). In 1907 after his great successes and further visits to America, he settled in London changing his name to Francis Grierson and discontinued his musical medium exhibitions, devoting himself to writing essays and books on philosophy and mysticism. He died in total poverty (Shepard, 1984).

If the performances reported were as fine as has been claimed, one must bewail the total lack of recordings that would have brought them back to life in the present time. Furthermore, the improvisatory nature of much of the music together with the self acclaimed lack of theoretical musical expertise of the mediums, has similarly not provided the present day researcher with musically annotated evidence of the worth of their music. With some mediums the alleged contact from discarnate composers or performers included verbal communication which can be investigated more thoroughly.

4.2.3. Advice from composers in spirit

4.2.3.1 Introduction

Mediums have not always received musical inspiration from departed composers and performers and a wide variety of different types of information has been conveyed to them. For instance, the medium Mrs Leonora Piper, to whom the psychologist William James referred as his “one white crow” i.e. the exception to the rule (cited in Smyth and Stemman, 1981), claimed J. S. Bach to be one of her spirit guides. Another nineteenth century medium, William Stainton Moses, who received spirit messages through automatic writing, was given one such script from Mendelssohn, complete with an ‘authentic’ signature (ibid.). Brief and inconclusive statements supposedly made by departed composers provide very little evidence of paranormal contact. However, in a number of cases more substantial literature is available detailing alleged communications of a musical nature from physically deceased persons.

4.2.3.2 Florizel von Reuter

Von Reuter was born in the USA but moved to Europe at the age of seven and having started violin lessons at the age of three, passed his diploma at nine years of age and began touring as a child prodigy. It is claimed (von Reuter, 1928, p. 7) that he wrote three operas and orchestral music and that he was nicknamed 'Paganini redivivus' because of his exceptional talent on the violin. Up to the age of thirty he was not interested in psychic matters until, whilst attending a seance at a friend's instigation, the spirit of Paganini manifested itself to him and later made physical contact by directing his violin bow. Through a different medium the spirit of Sarasate, the famous Spanish violinist and composer, made contact and von Reuter's mother also started to receive messages. Photographs of von Reuter and his mother were taken where spirit forms appeared on the prints (von Reuter, 1928).

Further European tours did not allow time to study psychic matters, but in Germany he purchased a type of ouija board, similar to a planchette - a mechanical device used for the alleged contacting of spirits - which was referred to as an 'Additor'. It was said that 'sensitive' people could communicate with spirits through this mechanical device. Von Reuter's mother found very many messages were spelt out through it in a number of different languages, some of which either she didn't know (such as Latin) or in which she was not fluent (Hungarian). For reasons unknown, the messages were often inverted with the words spelt out backwards and Mrs Reuter would have her eyes bound to avoid accusations of fraud or unconsciously choosing letters to clarify statements made.

The main communicator at these seances was Paganini. This was further verified by another medium whom they visited at the premises of the American Society for Psychical Research in New York. However, spirits of less well known musicians also made contact including Professor Heinrich Barth of the Berlin High School of Music, who gave details of his life which von Reuter later found to be true. His other spirit contacts included Tartini, Locatelli, the Polish violinist K. Lipinski, the French violinist F. Baillot, Charles de Beriot (the founder of the Belgian violin school), H. Vieuxtemps (the latter's leading pupil), Joachim, Herold, Lalo, Reger, Korsakov and Grieg. The seventeenth century Italian composer A. Stradella communicated a poem:

"Music is the soul of the world.
Music is joy.
Jazz is the voice of the Devil on earth.
Music is the speech of God,

The voice of nature,
Pure as mountain snow..."

(von Reuter, 1928, p. 92).

Aphorisms flowed from Zola and even Dickens was said to have communicated. Hans von Bulow, the famous conductor, provided proof of identity when asked by stating: "I used to conduct by memory" and continued "Beware of too great modernism in Art". When asked about his opinion of Schoenberg's music he replied "He deserves what he occasionally gets", a possible allusion to when his music was hissed in a Berlin concert. Bulow was more kindly towards Reger whom he referred to as being "holy" and to Bach as being "God" (von Reuter, 1931, pp. 155-6).

Infuriatingly, the spirits mainly passed on philosophical statements and abstract comments about the afterlife, which could not be verified. Even when von Reuter started to use the 'Additor' himself, the messages were usually obscure. However, on a few occasions more substantial contact was provided by Paganini. It is alleged that he gave von Reuter advice on how to finger his composition *La Campanella*:

"Suddenly, without any premeditation, while playing a difficult passage my fingers seemed to be impelled to abandon suddenly the fingering I had used for years, the substitution of a perfectly different fingering taking place as naturally as if it had been a simple passage instead of a very complicated one...in the course of the ensuing hour I received at least a dozen new ideas in nuancing, fingering, and bowing, the effect being as though the suggestions were given me through telepathy, or that my bow and fingers were being controlled by another Intelligence than my own."

(von Reuter, 1928, pp. 76-77).

The interpretation of *I Palpiti* (Paganini) was conveyed to von Reuter's mother as he played the violin and Paganini also suggested that von Reuter should learn his *Variations on God Save the Queen* since it would benefit him technically. He gave autobiographical details about himself which von Reuter claimed to have not read before:

"I was lonely. Always I searched continually for true affection. I never found it. Lies have been told about me. I was not a miser. I always gave much money to the poor and to the badly treated children, but always secretly. It was a caprice of mine to hoodwink the public..."

(von Reuter, 1928, pp. 150-1).

When von Reuter bewailed the loss of the manuscripts for Paganini's last three concertos, he said he would write another through him. It is not known whether this venture came to fruition.

It could be argued that a musician of von Reuter's calibre might well believe himself to be guided by violinists of Paganini's fame, but such guidance could take the form of conscious or unconscious influence rather than psychical contact from the spirit world. He also did not request information that would have been entirely outside of his own knowledge even if apparently forgotten, such as the whereabouts of lost works or hidden documents pertaining to the lives of his spirit communicators. His mother's alleged powers could have been the product of her caring encouragement of her son's talent and her ability to speak several foreign languages was accepted. None of her seances were conducted under rigorous scientific control thus allowing the possibility of fraud

4.2.3.3 Charles Tweedale

Contact was allegedly made with the Revd Charles Tweedale by the great violin maker Stradivarius via the planchette. Tweedale's life ambition since the age of nineteen had been to find the substances used to make the varnish Stradivarius applied to his violins. Tweedale had been told by a medium that the spirit of an old Italian man was with him and the planchette revealed the name Stradivarius. A photographic session revealed ghostly images on the prints and spirit music (see 5.6.7) was heard at Weston Vicarage where Tweedale lived with his wife and family who were also aware of Stradivarius' presence (Tweedale, 1940).

Similarly to von Reuter's communications, much of what was provided took the form of non verifiable philosophical discourses. A poem of extremely dubious merit was also reported to have come from Stradivarius:

"Mendelssohn beams all over his face
And say we all, 'Who can take his place?'
Chopin walks around with glee
For he sees some fun in me.
Handel, dear soul, fills us all with awe,
We never heard such melodies before."

(Tweedale, 1940, p. 83).

Stradivarius provided details of his life about which it is unlikely that Tweedale would have known, even accepting that he would have read extensively about him. For instance, Stradivarius told him that he was born outside Cremona and not baptised there. Concerning his violins he said they were "practically as good in a month as ten years after" (Tweedale, 1940, p. 101) and he spoke of their construction: "My slot is

too long, hence the wedge inside the fiddle...Where you cut into the fiddle. You know a Strad by that cut, and hence the wedge” (Tweedale, 1940, p. 205).

Tweedale only once asked Stradivarius for help with the varnish and he declined to answer saying that it would detract from the merit of Tweedale’s discovery if he told him (Tweedale, 1940, p. 309). However, the solution to the varnish’s content suddenly came to him soon after and he labelled his instrument with the words: “the original varnish of Antonius Stradivarius has been applied”.

Tweedale’s wife seemed to warrant regular attention from Stradivarius and he spoke to her of his love of the colour violet and even signed his signature through her. She alleged that she was also visited whilst she slept at night by the spirit of A. Patti, the famous soprano, who caused her to sing in Italian beyond her normal capacity. Stradivarius introduced the spirit of Chopin into the family circle in 1930. Chopin told them of a harrowing journey he had taken on a cargo ship carrying swine where the stench had made him very ill. He seemed particularly attracted to Tweedale’s daughter whose hands he would take over when she was playing the piano (see 4.4.3.2 for similarities with Liszt and Rosemary Brown). Scripts written in trance and supposedly dictated by Stradivarius and Chopin showed markedly different styles according to which composer was communicating.

Sceptics could argue that Tweedale’s unconscious contained a wealth of information about Stradivarius and that his daughter’s predilection for Chopin’s music prompted his alleged appearance. Once again no tangible evidence was given that could not have been acquired through normal means and his violin is no longer traceable.

4.2.3.4 Jelly d’Aranyi 1895-1966

Jelly d’Aranyi was born in Budapest, Hungary and was the great niece of Joachim. She became known as a leading violinist of her day and in one source (Palmstierna, 1937) it is claimed that she received advice from the spirit world concerning her performance of Bach’s Sonata in E minor which contradicted the David edition of the work which she was using. Concerning the tempo (one presumes of the first movement) David indicated ‘allegro’, but this was changed by the spirit contact to “very slowly” and further details were given concerning how the tremolo should be played and the harmony. She was also told to look at Bach’s original but she had not been able to find it in the past (Palmstierna, 1937). Jelly was therefore surprised when an unspecified colleague at the Royal College of Music (RCM) eventually provided her with a small volume of Bach’s works built on Vivaldi’s themes which contained

the sonata where she had been informed it would be found. It is claimed that the work differed from the David edition in the ways of which the alleged spirit had spoken (Palmstierna, 1937). The music in question is a transcription for one violin of a passage from the first movement of Vivaldi's Concerto for 2 violins in D minor (Op. 3 no. 11) transposed up a tone. Changing the given tempo of *allegro* to 'very slowly' would not be appropriate to the style of the work. There is confusion concerning the exact identity of the work since modern editions (including the *Neue Bach Ausgabe*) do not make reference to a RCM source. On contacting the Royal College of Music to enquire about editions of the music which might confirm these claims I was informed by the archivist Oliver Davies that the library copies they possessed had been stolen and that the whereabouts of Jelly's own library of music was unknown. However, he made further searches and came to the conclusion that Jelly d'Aranyi probably used the *Bach Gesellschaft* edition, band 43, dated 1894. He further mentioned that an earlier *Peters* edition of the work had been lost.

In March 1933 she was contacted by the spirit of Robert Schumann via a ouija board and informed that she should find and play a posthumous work for "violin and piano and probably in D major" (Palmstierna, 1937, p. 351). Few people in London would have known of such a work, but subsequently another message was given: "Tell Tovey. Museum Weimar" (Palmstierna, 1937). It was alleged that Tovey knew of the concerto, but did not know where to find it. On another occasion the spirit of Joachim suggested the manuscript might be in the Hochschule Museum in Berlin and he spoke of Schumann having shown him the work in Weimar. A friend of Jelly, Baron Palmstierna, the Swedish Minister in London, travelled to Berlin and eventually found the Violin Concerto in D minor - not D major as previously stated - in the archives of the Preussische Staatsbibliothek. He was told that Schumann's daughter had forbidden the publication of the work and that it was unfinished. A spirit communication contradicted the latter statement and enquiries were made about publication but the Preussische Staatsbibliothek declared it to be unobtainable for another twenty two years. The spirits, however, were evidently very optimistic and gave further advice on how ultimately to acquire the music. During this time they were chastised by the sitters for not foreseeing the difficulties and they replied:

"Of course we do not know everything or every detail...Neither you on earth nor we up here know everything. The difference is, however, that we know the values of things...whilst you on earth live in doubt, which wastes half of your time."

(Palmstierna, 1937, p. 360).

The depositor of the concerto, Johannes Joachim (Joseph Joachim's son) wanted the concerto to remain unseen until the hundredth anniversary of Schumann's death, because his father had spoken of it in derogatory terms: "...it is not worthy to rank with his many magnificent creations...For it must be regretfully admitted that there are unmistakable signs of a certain weakness" (cited Gal, 1979, p. 59). He eventually agreed to Jelly having a copy but forbade its public performance. The next problem encountered was the library's refusal to allow the original condition of deposit to be broken, but a new librarian held a different viewpoint and permission was granted. Various scores were found which related to the lost concerto:

- a copy by a copyist with heading and corrections by Schumann himself.
- a copy of a piano score (not in Schumann's handwriting).
- Schumann's own complete manuscript with piano score written below the orchestral score (complete).
- The violin part.

These confirmed what Jelly had been told concerning the work's completion.

Tovey was convinced of spiritual intervention in this matter and wrote to *The Times*: "I assert my positive conviction that the spirit of Schumann is inspiring Jelly d'Aranyi's production of Schumann's posthumous violin concerto" (cited in *Psychic News*, 5 April 1969).

Jelly is not known to have referred to herself as a musical medium, but if the Palmstierna source is to be believed, she was certainly prepared to follow spiritual guidelines in her attempt to make contact with the discarnates

4.2.3.5 David Scull Bispham (1857-1921)

At the age of thirty-three David Scull Bispham was known as a Church and concert singer with no particular interest in opera. In London he received a message via a medium that indicated an operatic career for him and then a planchette session told him to learn several specific operatic roles which he had neither considered nor desired to study before. On enquiring further he was told that within two months he would receive professional engagements to sing these parts. He duly learned the parts

and through last minute cancellations and illnesses he was asked to perform them within the two month period specified. He went on to sing principal roles at Covent Garden and the Metropolitan Opera Company in New York and he claimed these events as being more than simple coincidences in his book *A Quaker Singer's Recollections* (Bispham, 1920, cited in Prince, 1963).

4.2.4 Discussion

The question might now be asked as to whether any themes or patterns can be found in the alleged spiritual contacts of the aforementioned musical mediums, having excluded those who simply produced musical instruments as a possible conjuring trick, or made sounds on instruments rather than music.

It would seem that to a considerable extent the same well-known musicians were alleged to have made contact - mainly Chopin, Beethoven and Liszt with the piano playing mediums and Paganini and Stradivarius (as a maker) with the violinists. The sceptic could argue that the music and attributes of these famous people would be better known by the mediums and might therefore have entered their sub-conscious minds, whereas the Spiritualist might emphasise the lofty nature of these geniuses and stress their greater ability to make contact from the spirit realm. One rarely reads of obscure musicians influencing musical mediums and when this does occur, there is usually a personal connection involved.

Since the spirit inspired music was not notated by these mediums, it is not possible to state which period of the composers' compositional style was being communicated and one therefore has to assume that the composers produced something that was typical of their work, as opposed to anything less characteristic. For example, the medium would be less likely to recognise communications in the style of very early works or those reflecting continuing changes in the composers' styles after death. In the case of Beethoven, for example, it seems rather surprising that given a spiritual continuity, he would not still be developing his musical vocabulary! This is not displayed in later examples (for instance, 4.6.1.7).

It has been mentioned in previous notes that the majority of leading mediums within the Spiritualist movement are female, but the most acclaimed musical mediums were male, as were all of the alleged spirit contacts. This is perhaps hardly surprising given the almost total exclusivity of men in professional music circles at the time. The

women who claimed spirit contact via their piano playing, tended to mix in private 'society' circles rather than appearing on public tours.

None of the musical mediums attributed their powers to God directly as they always spoke of the intermediary contact with spirits. This may have been in accordance with their faith since claims of direct contact with God would have been viewed as either unbelievable (in the Victorian age) or, at least, the height of conceit. It must be repeated that the spirits seemed to provide long discourses on philosophy, but very little of a factual nature, which is frustrating for those attempting to verify their statements.

If the hypothesis of self-deception is proposed, one must ask the question why these people believed spirit contact was the source of their ability and not just hard work. Various answers can be offered. For instance, an entrenched spiritual belief system might encourage a spiritually-based explanation for events rather than a more rational approach. Furthermore, in much the same way as non-musical mediums of all classes were able to mix in high society circles through their alleged mediumistic abilities, musical mediums received 'special' attention for their 'special' gifts. Fraud and gullibility were almost certainly factors in some situations even if motives were honourable. One wonders, for instance, how often in the Tweedale family the spirit messages via the planchette were given a little 'help' by a loving wife or daughter even if unconsciously? It is further possible that a surge in musical excitement leading to increased capability may be thought of as supernatural or spiritual contact.

In conclusion, the available evidence suggests that the alleged powers of the aforementioned mediums were probably derived from a number of different sources which can be explained via their conscious and sub-conscious minds. The hypothesis of spirit contact requires further evidence to support it.

It is worth noting that the preceding mediums' musical prowess is not documented or acknowledged in the musical literature of their own era or that of the latter half of the twentieth century. With the exception of Jelly d' Aranyi, none of them is mentioned in the current edition of the *New Grove Dictionary of Music*. However, although not necessarily claiming spirit contact directly as the source of their inspiration, many well known and respected composers have undergone psychic experiences which have brought them into contact with an external source which has been described as 'divine'.

4.3 Professional composers' experiences of the paranormal

Professional composers have had experiences and feelings which could have had paranormal origins, but which might well have been explained as coincidences. Schumann, for example, wrote of a funereal passage that haunted him and in due course a letter arrived from his sister in law stating that her brother had died (cited Prince, 1963). Saint Saens believed he possessed precognitive powers when he foresaw future events concerning his own life (ibid.).

Perhaps of more interest are composers' and performers' thoughts on the source of their musical inspiration. In contrast to the musical mediums, several 'great' composers have reported their inspirations as coming directly from what they have called God. Brahms, for instance, stated: "Straight away the ideas flow in upon me, directly from God...measure by measure, the finished product is revealed to me when I am in those rare, inspired moods" (Brahms, cited in Klimo, 1987, p. 314) and Puccini spoke of *Madame Butterfly*: "The music of this opera was dictated to me by God; I was merely instrumental in putting it on paper and communicating it to the public" (Puccini, cited in Abel, 1955, p. 117). Strauss believed his 'divine gift' to be a "mandate from God" (Strauss, cited in Abel, 1955, p. 100).

When God has not actually been named then a suitable pseudonym has been used on other occasions. Puccini revealed: "it is a supernatural influence which qualifies me to receive Divine truths" (Puccini, cited in Abel, 1955, p. 116) and Humperdinck quoted Wagner as saying: "I am convinced that there are universal currents of Divine Thought vibrating the ether everywhere and that anyone who can feel those vibrations is inspired, provided he is conscious of the process and possesses the knowledge and skill to present them in a convincing manner, be he composer, architect, painter, sculptor, or inventor" (cited in Abel, 1955, p. 137). Wagner here introduced the necessity of craftsmanship to convey the 'Divine Thought' to the physical world. Strauss and Brahms also stressed this with: "a good composer must also be a good craftsman" (Strauss, cited in Abel, 1955, p. 84) and: "my compositions are not the fruits of inspiration alone, but also of severe, laborious and painstaking toil" (Brahms, cited in Abel, 1955, p. 59).

On other occasions a 'semi-trance' state has been spoken of. For instance, Wagner believed himself to be lying at the bottom of the Rhine whereupon from his entranced imagination the opening music of *Das Rheingold* came to him (cited in Abel, 1955).

Some composers felt that too deep a state of trance would have a detrimental effect on the powers of inspiration and this was confirmed by Brahms (Abel, 1955).

It has been claimed that the nearest states to entrancement are the hypnagogic and hypnopompic sleep states which tend to be more conducive to dreaming. Several composers have spoken of their musical experiences in relation to dreams. Bruch wrote: "My most beautiful melodies have come to me in dreams" (Bruch, cited in Abel, 1955, p. 144) and Berlioz was reported to have spoken in similar terms: "I dreamed one night that I was composing a symphony and heard it in my dreams. On waking next morning I could recall nearly the whole of the movement..." (Berlioz, cited in Henson, 1977, pp. 241-242).

Possibly the most famous story about a dream conveying a piece of music concerns the composition of the *Devil's Trill* Sonata by the famous eighteenth century violinist/composer Tartini. He was reputed in his dream to have made a Faustian pact with the Devil who played the violin to him:

"How great was my astonishment when I heard him play with consummate skill a sonata of such exquisite beauty as surpassed the boldest flights of my imagination. I tried to retain the sounds I had heard. But it was in vain. The piece I then composed, however 'The Devil's Sonata' was the best I ever wrote, but how far below the one I had heard in my dream."

(cited in *Into the Unknown*, 1971, p. 224).

Tchaikovsky spoke of a lack of control when composing and said: "I forget everything and behave like a madman. Everything within me starts pulsating and quivering" (cited in Klimo, 1987, p. 314). This could be explained as a heightened emotional state, extreme effort and concentration or spirit intervention. Mahler put the matter most succinctly when he claimed: "I don't choose what I compose: it chooses me" (ibid.) and in similar fashion Rudolf Friml, the operetta composer, described himself as not composing but being used (ibid.).

In some examples a visual element has allegedly been projected from an unknown source into the mind of the composer. Gershwin stated that whilst riding on a train he suddenly heard and even "saw on paper the complete construction of the *Rhapsody* [in Blue] from beginning to end" (ibid.).

There is certainly no shortage of interest in or claims of inspirational forces at work in contemporary music, whatever their origin, which could be internal or external. It

could be argued that composers' inspiration consists of an infusion or combination of the musical influences that have affected their lives which therefore does not warrant a paranormal framework for its explanation.

4.4 The contemporary scene concerning music and the paranormal

4.4.1 Composers and performers

In order to explore what, if any, influence paranormal activity has on musicians in the present day a group of eleven renowned composers/ performers (ten British and one foreign) were contacted by letter in 1994. They were asked about any views they might hold on the subject of music and the paranormal. The selection was made on the basis of their previous writings, compositions or radio/ television interviews, which led me to believe they may be favourably disposed towards the subject.

Their responses were varied:

- David Bedford: Replied personally.
- Stephen Dodgson: Replied personally.
- David Fanshaw: Wife replied sending literature.
- Henryk Gorecki: Publishers replied with reprimand for not having contacted them!
- Jonathan Harvey: Replied personally.
- John Lill: Replied personally.
- John Paynter: Replied personally.
- Ian Parrott: Replied personally.
- John Tavener: Publishers replied.
- Sir Michael Tippett: Publishers replied.

- Julian Lloyd-Webber: No reply.

Of the composers who replied only one, John Paynter, expressed amazement that he should be thought of as having an interest in or being influenced by paranormal matters and Sir Michael Tippett's publishers advised the reading of his autobiographical book *Those Twentieth Century Blues* which contains a section on his dreams. This theme was also mentioned by David Bedford who wrote of an interest in ESP and continued: "I often dream of entire performances of my pieces, but after they have been composed not before" (private letter to M. Willin, 1994).

Jonathan Harvey spoke of relying on dreams or meditation for ideas and wrote: "I meditate twice daily" (private communication to M. Willin, 1995) and similarly Stephen Dodgson wrote: "I only know that for myself I have to stop applying logic actively whilst composing, and reserve it for the scrutiny and self-criticism that comes between times and afterwards. I actually believe in inspiration, and that I suppose is paranormality in action" (private letter to M. Willin, 1994).

John Tavener is often referred to as Britain's leading 'spiritual' composer. This has probably come about because of his deeply held beliefs in the doctrines of the Greek Orthodox Church and his experience of its music. It was therefore disappointing only to receive literature from his publishers and not a direct communication. I therefore approached him directly at a conference on music and the psyche in London on February 24th 1996. Our very brief conversation was as follows:

M.W. : Excuse me, can I presume on you for a minute before your talk? You are a spiritual composer. Does it come from within you or is it from an external source?

J.T. : (Long pause). That's a difficult question. [Long pause]. I think it comes from an external source, but works through me. I can't prove it, but I think that would be my answer.

M.W. : John Lill gave me a similar answer a few weeks ago.

J.T. : Oh good. I think that's all I can say about it.

The concert pianist John Lill also featured in a letter received from Ian Parrott who did not write of his own inspiration but did express the belief that Rosemary Brown, who will be discussed at length later, genuinely received spirit inspiration (Parrott,

1978). He referred to John Lill's faith in her works and the latter granted me an interview in February 1996.

4.4.2 John Lill interview: February 2nd 1996. Holiday Inn. Manchester.

The concert pianist John Lill has spoken in the past about his own spiritual beliefs and his regard for the music of Rosemary Brown. (He wrote a final chapter to her book *Immortals at my elbow* where he gave his personal viewpoint on spirituality in his own "hard-boiled" style.) Lill has also spoken of his contact with the spirit of Beethoven whom he claims has influenced the performance of his music and his life. (The contemporary American composer Virgil Fox was also helped with the interpretation of music when he believes he saw the spirit of Liszt and received telepathic communication from him as to how the music was to be played (Klimo, 1987).

After an exchange of letters, conversations with his London agent and two letters from Lill himself, he telephoned me to arrange a meeting. He initially agreed to an half hour 'chat', but the conversation flowed smoothly with very little prompting from me for over one and a half hours. He agreed to the interview being taped but asked for confidentiality concerning some of the statements made. (See Appendix H for an edited transcript.)

John Lill explained that his spiritual awareness started when he was very young and he felt that his fingers were being "taken over" as he played the piano. It was natural for him to play recordings of Beethoven symphonies despite other boys in his native East End of London all playing football. He also had leanings towards art - he won the *Daily Mirror* prize when he was seven or eight - but music soon took over completely. He won a scholarship to the Royal College of Music but rebelled against the tutors. He knew he was being "helped" especially during and after the Moscow Tchaikovsky Piano Competition when a figure appeared to him and told him he would win (*Psychic News*, 24 February 1980.). Further evidence came to him in the early Seventies through EVP (electronic voice phenomenon) - introduced to him by Robert Mayer - and other forms of "concrete" evidence. (Specified, but to remain confidential.) He was in contact with many relatives, composers and other people who had passed over and held in-depth conversations with them. He asked many questions and accurate answers were given, which he verified in encyclopedias. One particularly powerful force came through to him which proved to be Beethoven. Lill had one or two musical examples given to him including a fragment of the scherzo of

Beethoven's 10th Symphony which was recorded in 1980 on Hugh Burnett's television programme *Spirits from the Past*. The 1929 edition of the *Grove Music Dictionary* under the section on Beethoven actually prints this theme and quotes it as existing in one of Beethoven's notebooks. It is impossible to know whether Lill had unconsciously seen this extract and memorised it or had indeed received the same fragment from Beethoven:

Fig. 5



He also received poetry, literature and messages in foreign languages. A great sense of humour was conveyed:

M. W.: "Beethoven had a great sense of humour."

J. L. : "Colossal sense of humour. The range is phenomenal. His music is so unique. I don't think any other composer plummets the depths and gets to the heights like Beethoven did, but I'm a bit biased!"

Lill feels that he continues to be helped by spiritual forces:

"Last night it was very hot and uncomfortable, but the force was still available. You are able to think materially and look around but you are aware of this huge incoming force which is a power without limit."

"Our two minds intermingle, but normally it's just a tremendous sensation which goes beyond any drug - a complete thrill when you're feeling inspired. Perhaps a

comparatively rare thing, but you are nearly always aware of being in safe hands and the more you go into dangerous territory, the more help there is.”

He agreed with my suggestion that this was in effect a semi-trance condition, but added that the spiritual forces needed an intermediary in the physical world through which to communicate with others. The problem with music, that most intangible of the arts, is that human physical senses are conditioned to maintain bodily functions and survival. I put forward the argument that the origin of music could have been primitive attempts to communicate with or placate the gods. Lill felt that this could not be compared to more sophisticated music such as a Beethoven slow movement where a benign drug-like effect is achieved. He feels that the tragedy of Beethoven’s deafness may have aided him in his “destiny of greatness as a composer”.

Lill also talked very lucidly on general spiritual matters and he explained that his words and views came to him from the spiritual dimension:

M. W. : “Does your playing improve through spirit contact with Beethoven?”

J. L. : “Let’s get one thing clear, it’s not just Beethoven and it’s a power that is available to all living people. It’s not just me. If people just took the precaution of having a peaceful mind rather than rushing around trying to escape. You can be a channel through which this force works without limit.”

He quoted Turner who, when told by a lady that she could not see all his painting’s colours in the sky, responded: “Don’t you wish you could?”

Lill agreed with my equation of Spiritualism and escapism and was fairly damning of ‘organised’ religion, believing that private prayer to one omnipotent force i.e. God, was his personal route to “the top of the mountain”. His beliefs in reincarnation were expressed in less narrow terms than the generally accepted idea of a cycle in which the individual continues to be incarnated in different forms. He spoke of there being one spirit which is manifested in different ways and with different strengths. Thus a temporary physical life is just part of a spiritually-based existence which is eternal. Lill spoke about Rosemary Brown at some length since he had supported her claims very publicly during the controversy that surrounded (and surrounds) her music. He appeared on a German-made film with her in the 1970s and made comments about his belief in Spiritualism that he has not repudiated in the interim twenty years. He spoke of Brown being totally sincere and “on the right path”, but he felt she

simplified her musical communications because of her own lack of musical ability. However, he believed it was phenomenal how she so captured the style of the composers rather than just the notes. I accused Lill of not having played Brown's music in public, unlike Howard Shelley, Peter Katin etc. and he responded that he didn't feel the music was exactly as the composers intended it since it had been simplified. Because of our earthbound minds, he believes that no-one could be a completely clear channel. He used the analogy of having one hundred people speaking to you on one phone line simultaneously. He admitted to having learned the Beethoven-inspired Sonata in E minor that Brown sent him and commented:

J. L. : "A lot of it is very good. I've learned to hold my tongue since the press is so sensationalised and greedy and once you put your neck out and play something, even though you may know it's very genuine, they are going to attack you like a bunch of hounds."

His final comments about Brown were that he felt she had been chosen by the spirit world because she was not well educated and could not have therefore written such pieces unaided:

J. L. : "Perhaps I haven't done her justice by not playing those pieces and perhaps I should have. I've admired them."

Lill stressed that he believes that spiritual help is available to anyone who can allow themselves a little peace of mind for internal prayer or meditation. His level headed responses to the spiritual contact within his life perhaps contradicts what many might expect. "I don't go around like a crazed fellow with my head in the air". He feels that present day society's addiction to media fashions and general disposability is proving disastrous to our spiritual and psychical growth and he explains his reasons with lucidity and intelligence, as well as wit and humour. He does not denigrate the massive amount of hard work that physically needs to be given to achieve a solid technique, but he believes having acquired these tools a receptive mind can tap into inspiration from the world of spirit. In this respect it would seem that his beliefs are shared by some of his contemporaries.

It could be argued that the wide range of terms used to describe the possible source of 'inspiration' are in fact differing interpretations of the same process. If one is willing to substitute the word 'inspiration' with terms such as 'God', 'Divine force', or even 'super-consciousness' (as distinct from 'sub-consciousness') then the compositional sources of music, both past and present, could be very similar.

Organised Spiritualism does not appear to enter the lives of contemporary professional musicians, but in the lives of musical mediums, it can play a leading role. It was decided, therefore, to investigate the claims and attributes of such people.

4.4.3. Contemporary musical mediums.

4.4.3.1 Introduction

During the 1970s several mediums claimed to be in contact with deceased composers and to be the channels for these composers to communicate their music, but there was often a lack of information available concerning these people. For example, Mrs Karin Harms, of Copenhagen claimed to be receiving original Chopin works and held concerts in Denmark to promote this music. She admitted to practising the piano for many hours every day to allow her to play the pieces but was insistent that the compositions were directly from Chopin. However, only one brief source could be found concerning her work (Kenner, 1973).

On occasions works were published with varying degrees of success. One such composer was Clifford Enticknap who believed that he was a channel for Handel's music. He claimed that their relationship developed on Atlantis where Handel was known as a great teacher called Joseph Arkos and that prior to this he was on the planet Jupiter with some other 'great' composers. (It might be wondered whether some of his vocabulary used words from Handel's pasticcio of 1739 entitled *Jupiter in Argos*.) Enticknap further believed that in the eighteenth century he had been a female pupil of Handel and stated that this had been confirmed to him when a medium told him that Handel was by his side. Enticknap has written a four and a half hour oratorio called *Beyond the Veil*, of which seventy three minutes have been recorded by the London Symphony Orchestra and the Ambrosian Chorus with Leslie Fyson as the baritone soloist ('Spirits from the Past' BBC television August 12 1980). Evidently Enticknap had considerable confidence in the value of the music since he financed the recording himself. I have only heard part of this recording, but the music itself is hardly worthy of Handel's name. It is more a pastiche of his style and the words are absurdly inappropriate: "He showed his genius at the keyboard, when not much more than a little child, and later he amazed the world by the very incredible speed with which he wrote his music" (*Out of this World*, 1989). Enticknap's aim was to build spirit temples via a Handelian Foundation, to promote his belief in life after death. I have not discovered any current information about him and his progress in this cause.

4.4.3.2 Rosemary Brown

In any study of twentieth century musical mediums the one name that stands apart is that of Rosemary Brown and it is therefore felt to be important to provide details of her life to disclose any possible sources of her alleged mediumistic or musical ability. During a period of approximately twenty years she produced a stream of music allegedly dictated to her by a variety of dead composers whom she claimed appeared to her visually. Not only was music conveyed to her, but also works of art, poetry and learned discourses by scientists and philosophers such as Einstein and Bertrand Russell. There has been and continues to be considerable controversy as to the source and merit of the compositions she has received.

The first time Brown saw Liszt she was about seven years old and she was already “accustomed to seeing the spirits of the so called dead” (Brown, 1971, p. 13). She did not recognise him until much later, but remembered his long white hair and sombre robes. He told her that when she grew up he would come back and give her music. She soon realised that these visitations and other psychic abilities separated her from other people and she mainly kept them to herself to avoid ridicule.

She continued to see spirits and display ESP whilst attending the local grammar school to which she had won a scholarship. Hints of mediumistic activity or at least an interest in such matters can be seen from Brown’s own comments about her mother’s psychic tendencies and her grandfather having worked with Sir William Crookes during his investigations of mediums (Brown, 1974, p. 48.). She took a broad view of religion and tried out various denominations and even became an active member of the Theosophical Society.

Brown’s mother played the piano occasionally and the radio was sometimes tuned in to “easy listening” programmes. She attended ballet classes as a child, since her mother used to undertake catering and cleaning duties in the building and she would therefore have come into contact with some of the lighter classics used for such classes. She was very keen on becoming a ballet dancer, but despite winning several medals, her parents blocked continuation in this field because of its lack of security. This possibly prompted a desire for piano lessons which she received for a “year or so” (Brown, 1971, p. 48) until financial constraints forced them to cease.

In her teens she had two terms of piano lessons and finally a year’s further lessons from 1951-2 after the upheavals of World War II, during which she claimed her

psychical gifts helped her to avoid bombs on several occasions when premonitions prompted her to take different routes or avoid certain places. Just as Brown would have received valuable training in performing via her ballet exhibitions, her work after leaving school as a post office counter clerk would have helped her in dealing with a wide range of people. In her own words: "This enabled me to meet people from all classes and backgrounds. I was also employed as a telegraphist...this supplied yet another valuable acquisition which was nimbleness of fingers developed throughout many a long hour at teleprinter keyboards" (Brown, 1974, p. 66).

She was married in 1952 to a fellow Spiritualist and journalist and their brief relationship (he died in 1961) was a happy one producing two children. During the period of his illness poverty was a major factor in their lives and Brown's mother also died at this time. She now became even more interested in Spiritualism and she was invited to play the organ for Balham Spiritualists' Church which required a considerable amount of practice since there were several services each week. During one of these practices, she was overheard playing a piece that had been given to her by Liszt and she was accordingly invited to play to the Wimbledon branch of the Churches Fellowship for Psychical Studies. Word soon spread among the Spiritualist movement and mediums named other composers whom they 'saw' with Brown, including Beethoven and Rachmaninov.

Brown claims that Liszt became insistent that the music should be conveyed to a wider audience and Sir George Trevelyan, a member of the Church Fellowship, provided the contact by showing some of her scores to Mary Firth who directed music courses at a college for further education. Firth was impressed with them and was further intrigued to learn that Sir Donald Tovey, her departed teacher, was also in communication with Brown. Sir George, Dr and Mary Firth and another interested party, one Major MacManaway, suggested starting up a fund for her. At the time Brown was working in a school kitchen and she gratefully accepted the offer to pursue her compositional activities. However, feeling under increasing pressure because of her funding she resigned it in March 1970. There had been an unpleasant falling out between her and her patrons since the latter voiced some doubts as to the music's authenticity.

However, the previous few years had allowed Brown to make contacts in the world of the media and she was interviewed for *Woman's Hour* in 1967. She started receiving piano lessons again to be able to play the composers' music to a higher standard. A recording contract was made with Philips, employing the services of the

pianist Peter Katin, and the BBC prepared to make a television programme as well as a Radio 3 broadcast with Geoffrey Skelton and Daniel Snowman in May 1970. By this time she needed the services of a manager, Barry Krost, to handle all her bookings which included a late night television show in Dublin and articles in numerous newspapers and journals including, *Der Spiegel*, the *Listener*, *Psychic News*, *Musical Opinion*, and the *Radio Times*.

Responding to claims that she was 'suffering' from cryptomnesia she allowed herself to be studied by Professor Tenhaeff, Director of the Institute of Parapsychology at Utrecht University, Holland and also in 1971 she claimed that an analysis of her music by Stan Kelly of the mathematics department of Warwick University provided strong evidence of a correlation between Brown's 'Chopin' compositions and Chopin's known music (Brown, 1974; Parrott, 1978). I contacted the university about Mr Kelly but they did not know of his present whereabouts or his connection with the university. In 1973 further support was given by John Lill, Richard Rodney Bennett and others and in the same year she was flown to France to promote her first book and make television and radio broadcasts. She claims that here Chopin appeared to her at his own grave.

In 1986 she published her third book *Look Beyond Today* which featured the songs 'Look Beyond Today', 'Love is all we ever need to know' and 'Just Turn Away' allegedly communicated by John Lennon. He appeared to her as he was in his early thirties, as do most of her composers, although some appear at a younger age. Lennon made a point of condemning drug taking in young people. His son Julian refused to be involved with these songs and Bill Barry, an expert on Lennon lyrics wrote: "John never wrote songs as bad as that" (*Psychic News*, 8 March 1986).

Brown's book is useful in providing fresh material about her communications especially where changes in outlook have occurred. She mentions that over six hundred compositions, including an unfinished opera, had been transmitted by 1986 and that in addition to the Philips recording a German recording had been made (Intercord 160.1819 *Musikmedium Rosemary Brown*). She gives details of concerts in venues such as the Queen Elizabeth Hall, the Purcell Room and the Wigmore Hall, and of appearances on radio programmes such as *Start the Week* with Richard Baker.

Musical communications were still very evident with advice allegedly given by Debussy for Richard Rodney Bennett, via Brown, concerning his performance of a Debussy prelude. Bennett felt that this advice had to emanate from some source other

than Brown's own knowledge. A piece called 'Henrietta' was dictated by Fats Waller and an unspecified item by Gershwin. The entertainer Gracie Fields communicated with Brown and provided her with a song about which no details are available.

A particularly striking event concerning one Viktor Ullmann who died in Auschwitz is recounted in some detail. He wrote an unfinished opera in the concentration camp Theresienstadt in Czechoslovakia called *Der Kaiser von Atlantis* with the libretto by a fellow prisoner Peter Kein who was also killed. A copy of the score was conveyed to Kerry Woodward the Director of the Netherlands Chamber Choir who spent some time with Brown. Without seeing the score she gave him advice concerning amendments and changes with specific bar references which were conveyed to her from the departed composer. Kerry Woodward made the changes she suggested since he felt they were needed and the work was performed on the BBC (*Psychic News*, 10 March 1979). I found details about the life and works of Viktor Ullmann, but communications with Kerry Woodward were not replied to.

A growing number of non musicians have appeared to Brown in the latter part of the century. These include friendly conversations with Diana Dors and her husband Alan, Douglas Bader, and poetry from Emily Bronte, Elizabeth Barrett Browning, Rupert Brooke, William Blake, Samuel Taylor Coleridge, John Keats, Edward Lear, Percy Shelley, William Wordsworth and Sir John Betjeman. She intentionally does not specify which poet wrote which poem since, she states, she does not want the critics to cross examine her as the musical critics had previously (Brown, 1986). In addition to music she received long philosophical explanations of the spirit world from Bertrand Russell; essays for musicians from Sir Donald Tovey; two plays: *Caesar's Revenge* (performed at the Edinburgh Fringe Festival in 1978) and *The Heavenly Maze* from G. B. Shaw; psychology from Jung; paintings from Debussy etc. (Brown, 1986). Brown also started adult art classes with a friend of hers and artists including Samuel Palmer, Turner, Blake and Van Gogh started to communicate more strongly. Brown was befriended by the mother and father of Andrew and Julian Lloyd-Webber and she relates a psychometry test she undertook at their house with a pair of scissors previously belonging to Beethoven. A story is told of how Julian Lloyd-Webber came to Brown for healing when specialists could not cure an injured finger and on another occasion when a kidney stone needed moving (Lloyd Webber, 1984).

Taking into account these numerous events, Brown must have been incredibly busy during this period as she was apparently communicating with many musicians, artists, poets and philosophers as well as undertaking some healing. Supporters of Brown

tend to be aware of some of her musical works and know little of the entire range of contacts she claims. Her life seems to be filled with paranormal experiences and in a final section of her book *Look Beyond Today* (1986) she gives details of the fairies that apparently inhabit her garden; twenty foot tall angels and little green men. She also mentions that an uncle saw the 'Angels of Mons' at the famous World War I battleground and that Jesus and the saints have been known to appear to her.

It would seem that Brown's spirit clientele has increased considerably since the early contacts with Liszt and Chopin and since 1986 she has remained increasingly out of the public eye. The last communication (written) I received from her was in November 1993 when she wished me success with my research, but declined to be interviewed because of a "number of chronic health problems". Her present psychical activity is unknown, but she has conveyed to the author Guy Lyon Playfair her disappointment that her music seems to have been forgotten. In a private letter to the author Peter Underwood in 1996 she stated that she still felt that journalists were "swiping at her".

4.4.3.3 The music of Rosemary Brown

Perhaps one of the most effective ways to explore the truth of Brown's claims is to analyse the music itself.

In March 1964 Brown was convalescing after an accident in the school kitchen where she worked when Liszt appeared to her very vividly one afternoon and took over her hands as she played the piano "as easily as putting on a pair of gloves" to produce music that was not of her own creation. (Brown, 1986, p. 20). She soon began to write down these pieces at Liszt's dictation and he introduced other dead composers to her. Chopin was the next to make contact and he was followed by a veritable stream of others as follows: Bach, Beethoven, Berlioz, Brahms, Debussy, Delius, Grieg, Handel, Monteverdi, Mozart, Poulenc, Rachmaninov, Schubert, Schumann (Robert and Clara), Scriabin, Strauss (Johann), Stravinsky, Lennon and Gershwin. She has written over six hundred compositions since 1965 (see Appendix I) mainly for piano, but a notable exception was a string quartet movement dictated by Brahms and broadcast by the Dartington Quartet in October 1969. In 1975 the composer Alan Hovhaness orchestrated the first part of her Beethoven 'Symphony' using Brown's piano score. Many of her compositions have been described as 'lightweight' in content and brief in duration. She responded to the latter criticism in 1971 with pieces of greater length e.g. a sonata from Beethoven in C minor consisting of 528

bars. She does not attach dynamics, tonal markings, phrasing or other performance details because of a lack of technical musical knowledge. In fact, Mary Firth, a music teacher who was unacquainted with Brown, was asked to test her aural capabilities, and found her to be most 'unmusical' (Parrott, 1978).

Her alleged contact with Sir Donald Tovey received differing interpretations of its authenticity. Tovey was known to hold Spiritualistic beliefs during his lifetime, being convinced that the spirit of Schumann directed Jelly d' Aranyi's production of his posthumous violin concerto - traced to the vaults of the Prussian State Library after being lost for eighty years. (See 4.2.3.4) He dictated, from the spirit world, the introduction to Brown's first record and David Togarth made an analysis of Tovey's language. His conclusion was "practically every test ended in Rosemary's favour. I would be forced to accept the text as authentic Tovey if I had to judge it purely on its literary merits". When he first read the text his reaction was "excitement mingled with astonishment" (*Psychic News*, 9 May 1970). However, the Tovey scholar and Professor of Music at the University of Edinburgh, D. R. B. Kimbell, did not find the alleged Tovey writing convincing. In private correspondence (21 May 1996) he wrote: "...the style, the choice of imagery and allusion, the rigour of the argument is not his (i.e. Tovey's). In fact, I find the whole enterprise pretty un-Toveyan".

The authenticity of Brown's music has aroused a considerable amount of controversy. Her original supporters Dr and Mrs Firth went on to claim that it was simply an absorption of the styles of the composers, but they later withdrew these remarks (Brown, 1984). Vernon Harrison, a member of the Liszt Society and the SPR, felt her Liszt pieces were "not good enough to carry conviction that they emanate from the sources to which she attributes them...but they are too good to dismiss lightly" (Parrott, 1978, p. 13). He was especially impressed with the Liszt item 'Grubelei' which was partly dictated on May 29th 1969 in the presence of a BBC television crew filming *Mrs Brown and the Composers*. The producer Peter Dorling spoke of her "muttering away" whilst taking down the music in what appeared to be literal dictation. Colin Wilson confirmed that the music could have been composed by a skilled musician, but Rosemary Brown was certainly not such a person.

Stan Kelly's previously mentioned analysis of her music in comparison to known compositions produced positive results. He felt that the accusations that some of her music was trivial in nature would probably be made of such composers as Beethoven if parts of his note books were presented to experts. Perhaps of most importance to the acceptance of Brown's music has been the endorsement given by leading

professional musicians of the twentieth century. These have included Hephzibah Menuhin who has suggested that the music seemed to come from the composers' early days; Leonard Bernstein who was particularly impressed with her *Fantaisie Impromptu* from Chopin; and Humphrey Searle who praised the *Moment Musical* in G minor from Schubert. Speaking of 'Grubelei' he stated: "It is the sort of piece Liszt could well have written, particularly during the last fifteen years of his life" (cited in Parrott, 1978, p. 38). Robin Stone and Howard Shelley have played her music, the latter stating her 'Schubert' contained the composer's 'essence'. Derek Watson was impressed with her knowledge of Bruckner whom she saw clairvoyantly and Richard Rodney Bennett stated that it was impossible to produce such music fraudulently. Two of Brown's most creditable allies are the pianist John Lill and Ian Parrott the Professor of Music, University College of Wales who has written a book about her music (Parrott, 1978).

Other musicians have been more cautious or totally unconvinced as in the case of Denis Matthews. Writing in the *Listener*, June 26th 1969, he described her music as mainly "charming pastiches" with naive manifestations of style. He claimed that her Beethoven 'largo e maestoso' movement was a vague memory of the 'largo e mesto' from the D major Sonata op.10 no. 3 with a mis-remembered 'maestoso' instead of 'mesto'. Her Bach prelude based on the C minor from *The 48* loses its harmonic progression and a Chopin study is a "pale shadow" of op.10 no. 4 in C sharp minor. In short, Denis Matthews suggested that Brown was re-creating compositions using her own conventional skills and not tapping into a psychic source.

Brown admits to a personal preference for nineteenth century composers and has expressed a desire for Dvorak and Tchaikovsky to contact her, but they have not been forthcoming. This could be significant in challenging those who would dispute the veracity of Brown's claims as conscious fraud would surely lead her to use those composers she favours? It could be argued that the essence of nineteenth century music is harmony and despite this many of her dictations rely on melody e.g. Grieg's 'Shepherd Piping' and Schumann's 'Longing'. She further admits that with at least two of the works, Debussy's 'Danse exotique' and 'Le Paon', she was left to write in the accompaniments herself, hence the use of harmonies that lack technical sophistication.

In an attempt to see if she could produce music outside of her own musical tastes, Scott Rogo, a musician and psychical investigator, asked for a Monteverdi madrigal, a Machaut choral piece or best of all a dodecaphonic piece by Schoenberg or Webern.

She claimed that she needed to be on the same wavelength as the composer and could not oblige. Rogo was disappointed with the similarity of the forms of the music (i.e. often ternary) and the over-use of sequences in the melodic line and symmetrical measurement in the barring and phrasing. She allegedly received 'Revenant' by Stravinsky, but it has not been possible to gain access to this piece.

The conductor and composer Andre Previn described some of her music as "third, fourth or fifth rate Liszt" (Parrott, 1978), but Geoffrey Skelton felt "the psychic possibility at least deserves examination" (*Listener*, 10 July 1969). A review of her Piano Album (published by Paxton, 1974) prompted the comment: "Inspired is about the last word one would use of these pieces after trying them on the piano. They sound flat, thin and naively imitative..." (Horder, 1981).

Rosalind Heywood created a psychological profile of her own devising that suggested Brown was driven to the automatic production of material beyond her normal capacity by the frustration she felt at her unused artistic mind. Interestingly she pointed out that Brown's automatism developed after the death of a close member of the family as has been the case with other mediums like Mrs Verrall and Mrs Willett who were well known in the first half of the century. Furthermore, the claim of taking dictation took the direct responsibility away from the mediums who were then only passing on what was being given to them. However, the musical testing (Firth) and the psychological investigations (Tenhaeff) revealed neither musical/ artistic talent nor psychological abnormalities. Some journalists have suggested that she received huge amounts of secret music tuition to achieve her results, but they have not been able to substantiate these claims. She admits to having received piano tuition at the times previously mentioned and that is all.

In an attempt to research further the perceived worth of Rosemary Brown's music, I arranged on several occasions for a recording of her 'Consolation' dictated by Liszt to be played immediately before an authentic 'Consolation' by Liszt: no. 3 in D flat major (cassette tracks 1 and 2). The audiences consisted of amateur music lovers who declared a preference for classical music. They were not told the order of the pieces beforehand. On each occasion they were unanimous that Brown's piece was a pastiche of Liszt's music and the authentic piece was genuine Liszt. My own studies of her pieces similarly found them to be lacking in characteristic textures and details.

I sent a copy of Brown's Prelude in F sharp minor (Brown, 1977) and a recording of an Impromptu (Brown, *Phillips*, 6500 049) allegedly dictated by Chopin, to the

Chopin expert John Rink, Music Department, Royal Holloway College, University of London. He felt that both pieces were texturally and formally weak and although displaying some characteristics of Chopin's music, could not be viewed as in any way convincing.

My study of a Scherzo (Brown, 1977), supposedly dictated by Beethoven, revealed a lack of structure which was again suggestive of pastiche. I forwarded the work to the Beethoven scholar Barry Cooper, at the Music Department, University of Manchester and he felt it was not written "in a style that could be mistaken for genuine Beethoven". His further comments are worth quoting in full:

"The Scherzo contains thin, unimaginative and unvarying textures, and a lack of rhythmic variety or sense of continuity between phrases. There are several cases of poor part-writing, although elementary grammatical errors such as parallels have largely been avoided. [The piece does not] reveal any skill in motivic development, such as can be found in virtually all Beethoven's major works (and most of his minor ones), and it seems incoherent in form. It often strays far beyond Beethoven's harmonic/ tonal style, while completely failing to rise to his level of contrapuntal and motivic subtlety. It also differs from Beethoven's other scherzos in never using a single staccato sign (indeed it is conspicuously short of articulation marks except in bars 13-16)."

(private correspondence, October 1996).

Brown's 'Le Paon' was played on the piano by a research student in the presence of Eric Clarke, Music Department, University of Sheffield and myself. We agreed that the music was, at best, a pastiche of Debussy's work and bore no resemblance to an authentic Debussy composition. Another student (Ms Emma Stow) undertook a musical comparison of an intermezzo written by Brahms and an identically entitled work by Brown allegedly dictated by Brahms (Appendix J). Her conclusion stated:

"...in the light of the metrical, rhythmical and interval analyses the Rosemary Brown 'Intermezzo' would appear to be both far more simplistic and also very different in compositional style and does not seem to possess the kind of distinguishing features found in Brahms' music."

(Music Department, University of Sheffield).

My own opinion of Brown's music agrees with the view that the available works are lacking the inspiration and 'feel' of the composers named by her. There is too much emphasis on melody at the expense of harmony, and ideas/ motives are not developed sufficiently. A large number of Brown's works have not been published and she has

not proved amenable in providing access to them despite recent requests. (Peter Katin, the pianist and a friend of Brown, has been contacted (January 1999) in a further attempt to gain access to her unpublished music.) From the music currently available it must be concluded that there is very little evidence of original music being dictated to her from the sources she claims. The question of the origin of her inspiration, and why she feels dead composers have contacted her in particular, will be discussed at the chapter's conclusion in the context of the further examples which follow.

4.5. Case studies of musical mediums.

4.5.1 Introduction

In an attempt to find further examples of musical mediums to research, a number of advertisements were placed in relevant newspapers and magazines such as the *Psychic News* and the *Fortean Times*. These advertisements asked people who believed that they were receiving music from discarnate sources, to contact the writer in confidence. Similarly, establishments with access to mediums and knowledge of such matters were approached. Some of these, such as the Spiritual National Union and the Institute of Spiritualistic Mediums proved to be most helpful, but an unhelpful response was given by the Spiritual Association of Great Britain. The Society for Psychical Research and the College for Psychic Studies were extremely helpful in providing further contacts.

A questionnaire was devised (see Appendix K) according to the guidelines set out in Wiseman and Morris (1995), but suitably modified to incorporate musical aspects of any alleged mediumship. This was sent to those people who either claimed a spiritual source for their music, or were undecided about its origins. An audio cassette was included with the questionnaire on which to make any desired recordings accessible and full return postage and packing was enclosed. The aim of the questionnaire was to try to ascertain whether there were any trends and similarities to be discovered among the people who claimed to be receiving music from the spirit world. Where examples of music or performance were available, analyses of them would be undertaken. During the period 1994-1996, sixteen questionnaires were posted to appropriate people of whom only two did not respond. One of these was a 'professional' medium who partly earns her living from claims of receiving discarnate musical inspiration. A further person telephoned to decline filling in the form because

of ill health. Thirteen people returned the questionnaires having replied with varying amounts of detail and providing initial information which is analysed below.

4.5.2 Issues of gender and sex.

There is little of significance to be determined from the virtual evenness of distribution of the sexes, except perhaps to highlight the fact that although mediums are generally assumed to be female a greater number in this study were found to be male. This is not generally true of the Spiritualist Church where members are predominantly female. Although not necessarily true of the group researched, it must be stated that on the basis of general acquaintance with mediums, it seems that a relatively high proportion of the males seem to possess homosexual tendencies (Gauld, 1982; McBeath, 1985) - the famous nineteenth century medium D. D. Home was accused of this. As a minority group male homosexuals may feel more comfortable in the company of women where they are not viewed as the threat they may appear to be in non-homosexual male society. Homosexuality may be mistakenly construed as a simple result of the male failing to display so called 'macho' aspects of manhood, instead exhibiting highly sensitive and caring characteristics which may further confuse the issue. Furthermore, lesbianism does not seem to feature within the groups of female mediums encountered.

4.5.3 Personal characteristics of participants.

It can be seen from the chart that a large proportion of the participants were born in the 1930s and almost certainly number 1 who did not specify her age, fitted into this category. This means that the majority of them have now reached the age of retirement and it would seem that this could be a factor contributing to the development of their abilities. The lack of daytime paid work may allow the time and mental freedom for previously stifled attributes to become more highly developed. One only has to attend any of the hundreds of Spiritual churches scattered across the whole country to notice the preponderance of people in their sixties and above, and although there are younger mediums beginning to appear on the Spiritual 'circuit' this does not seem to be common with musical mediums. The exceptions to this hypothesis are the alleged communicators with John Lennon, one of whom declined to complete a questionnaire, but who was nevertheless interviewed and provided music purporting to originate from Lennon.

Several of the participants described themselves as music teachers or performers, but non-musical careers such as a librarianship, the civil service and chartered accountancy were also declared and the majority of the participants had attended secondary or grammar schools achieving O levels and A levels in a variety of subjects. Some had also attended professional courses after school or in connection with their professions, but nobody claimed to possess a degree in any subject. However, the most noticeable differences could be seen in the musical education received, which ranged from none at all to diplomas from various London colleges of music. Most participants claimed at least an interest in music at an amateur level and perhaps a few piano lessons as a child.

Clairvoyance, clairaudience or similar skills were claimed by all the participants, but they varied in their explanations of the actual source of their abilities. For instance number 1 referred to her power as 'seership', but she did not provide any definition as to what exactly she meant by the term. Number 6 explained, at length, his belief in 'worlds within worlds' meaning the co-existence of physical and spiritual planes. Some individuals felt a bonding directly with particular spirits e.g. number 4 with Novello and number 7 with Caruso and when this occurred the manifestations reflected the nature of the contact.

The most favourable conditions for spirit contact were peace, quiet and safety and numbers 5 and 8 needed to be alone to achieve this. Only number 2 mentioned the problem of communication when sceptics were present. Numbers 11 and 3 (both singers) spoke of a 'buzz' of nervous energy indicating the presence of spirit but there was unanimity amongst the participants in agreeing that an external force, for which most used the word 'spirit', was guiding them and providing proof of the continuation of the spirit or soul after physical death. They believed that the music that was being dictated to them, or the guidance and influence on their performances, was providing tangible evidence of this.

4.6 Alleged tangible musical evidence of spirit communication.

4.6.1 Introduction

Several of the musical mediums were interviewed and recorded, others provided manuscripts of their music. It was decided to investigate further the participants who provided notated music which could be analysed and it was also felt appropriate to examine one particular case, where performance rather than composition was being

inspired, as this had been recorded on audio and video after interviews had taken place. The participants who fulfilled these criteria were as follows:

Reference Numbers : 1. 4. 6. 7. 10. 12. 13.

To avoid repetition of biographical and general information, the participants will be referred to by the reference number given to them in the following chart. Where possible the musical excerpts are in the mediums' own handwriting and the quality varies accordingly. Similarly recordings, when available, were often made in informal situations with a resultant inferior sound quality. In both cases authenticity was desired and achieved.

CONTEMPORARY MUSICAL MEDIUMS

Ref No.	Gender	Year of Birth	Occupation	Education	Musical Education	Psychic Ability	Psychic Theory	Prior psychic awareness
1	F	No data	Housewife	Elementary	None	Clairvoyance Clairaudience	Seership	YES
2	F	1939	Housewife	Secondary Modern	None	Mediumship	Higher Intelligence	YES
3	F	1938	No data	Grammar & Professional Courses	None	Clairvoyance Clairaudience	Proof of no death	NO
4	F	1937	Civil Servant	O' & 'A' Levels	Jr. Exhibitioner R.A.M. Victoria College of Music	Musical Mediumship	Contact with spirit of Novello	YES
5	F	1913	Music Teacher	Elementary	Musical Family	Clairaudience	None	NO
6	M	1931	Librarian	Grammar & Professional Courses	Self taught	Clairaudience	Worlds within worlds	NO
7	M	1942	No data	Private Education	Private singing lessons	Clairaudience	Contact with spirit of Caruso	YES
8	M	1963	Artist	O' & 'A' Levels	Grade 6 piano & Clarinet (Ass. Board)	Contact with Spiritual Field	Collective Unconscious	YES
9	M	1948	Multiple incl. Musician	Secondary Modern	Self taught	Clairvoyance Clairaudience	Absolute Truth	YES
10	M	1960	Music Teacher	GCSE & 'A' Levels	2 Music Diplomas	Clairaudience	Binding to Chopin	NO
11	M	1957	Opera singer & Medium	Grammar	Guildhall School of Music	Clairvoyance Clairaudience	Reincarnation	YES
12	M	1937	Chartered Accountant	Prep. School/ Professional Courses	Private	Multiple as Medium	The Paranormal	YES
13	M	1930	Guesthouse Proprietor	College	College	Clairvoyance Clairaudience	Contact with spirit of Chopin	NO

4.6.1.1 Case Study Reference no. 1.

Background

The existence of this lady (whom I shall refer to as H.) was brought to my notice via the December 24th 1994 issue of *Psychic News*, page 5, where an article by Rita Smith was published concerning H.'s musical mediumship and alleged channelling of various composers. I wrote to H. via *Psychic News* requesting a meeting and a few days later her husband (whom I shall refer to as G.) telephoned me to discuss this possibility. A mutually convenient time was agreed. I arrived at their home and noticed the brass plaque on the outside wall proclaiming G. to be a qualified herbalist. I was admitted by G., shown into a comfortable lounge and offered refreshments. The most notable feature of the room was a large electronic organ in one corner with a small tape recorder beside it. On the walls were photographs and photocopies of Tchaikovsky, Jerome Kerne, George Gershwin, Noel Gay, Dorothy Fields and Wagner. In another corner of the room was a Yamaha keyboard with printer. All the equipment seemed to be of quite a high quality if somewhat out of date.

The Interview

At this stage H. had not yet appeared and I chatted amicably to G. He informed me who Noel Gay was - a songwriter of whom I had not heard - and he agreed to my taping the session to avoid the distraction of making notes during the interview. H. arrived and after an understandably awkward initial few minutes, the conversation flowed. Despite H. being the communicating medium, G. dominated the conversation and he obviously enjoyed playing the organ a great deal as he illustrated at length H.'s tunes which were contained in large scrapbooks filled with print outs from the keyboard printer. It was rather unfortunate that his own accompaniments, consisting of vamping with a constant heavy electronic vibrato, somewhat obliterated the true nature of the tunes. The print outs were a little difficult to read because of small print and incorrect rhythmic groupings. H. admitted that if she was distracted, for instance by the phone or visitors, and left her finger on a note too long, it came out as a repeated note when it was not meant to be. Her mind then went off the music and it ceased.

H. claimed that in about 1991 when her husband had been writing a musical, she heard a voice telling her that she would be given music and the voice identified itself as Jerome Kerne. Two days later the spirit of Tchaikovsky appeared saying "I long to

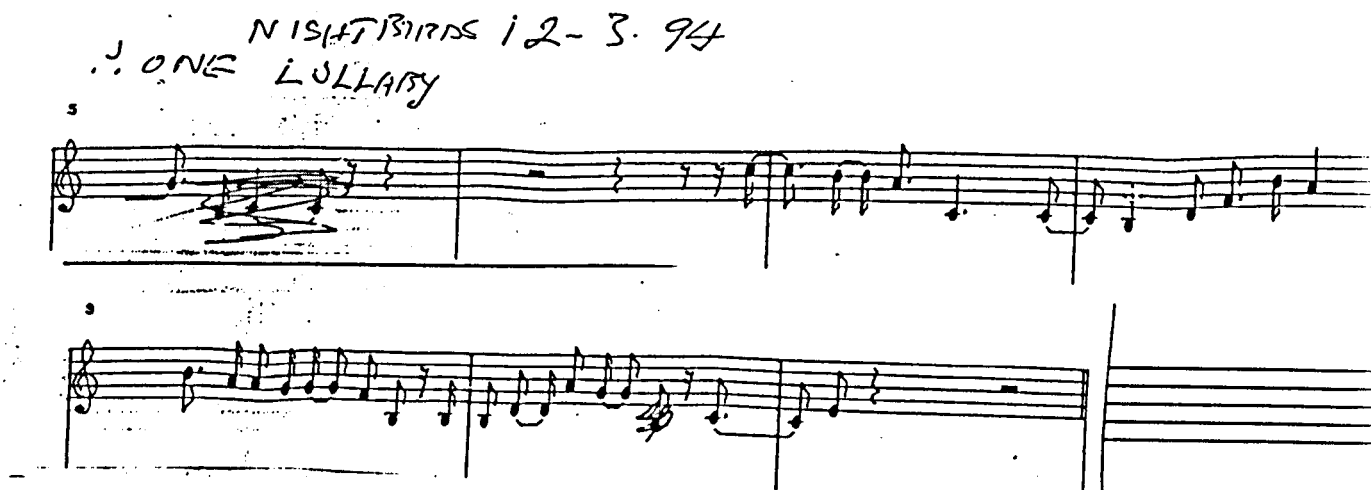
bring my music back” and then Gershwin also made contact. The composers only produced melodies and no harmony was provided. I queried this situation since harmony, form and orchestration are an integral part of most classical composers’ work, but I was told that their simple tunes were enough to prove existence in the spirit world, this being the composers’ reasons for making contact. They played me a tape of one of the melodies which had been made to sound quite attractive through the skills of a professional arranger who added suitable harmony and rhythmic indications. However, it did not resemble the music of Tchaikovsky from whom it was claimed to have been channelled. G. told me: “it is to bring relaxation, peace and tranquillity to the world and to help children to sleep”.

Further on in the conversation Schubert and Stephen Foster were mentioned as providing H. with melodies, and examples were played by G. on the organ with a banal and inappropriate accompaniment. H. and G. often commented on how the composers wanted orchestral arrangements made of the pieces and hinted that since their paid arranger only produced synthesised accompaniments, they would like me to arrange some of the music for orchestra, especially the tunes they referred to as “Tchaikovsky’s Symphony”. The session ended amicably with my promise to look at the music and undertake appropriate research.

Research

I transcribed several pages of the computer print out into more legible notation - literally hundreds of lines of music - and noticed how similar many of the melodies were in intervallic content i.e. diatonic scales and arpeggiated triads. Rhythmic notation was omitted since H. had previously mentioned rhythmic problems. An example of the print out script is ‘Nightbirds’ - allegedly dictated by Tchaikovsky:

Fig. 6: ‘Nightbirds’ in H.’s own notation.



Other similar examples could be found throughout the many pages of music provided:

Fig. 7: Excerpt from H.'s many similar works.



The examples dictated to her by Tchaikovsky and other composers followed similar melodic lines. After they had been suitably transcribed they formed what could be described as simple diatonic tunes and bearing no resemblance to Tchaikovsky's music.

I contacted H.'s arranger on the telephone and he agreed that if H. and G. wanted their music arranged he would undertake the work as a commercial venture, for his usual fee (cassette track 3: his arrangement of 'Nightbirds' plus allegedly Tchaikovsky's words). However, he added that he felt H. and G. to be a "batty" couple. They fully approved of his arrangement. I also sent copies of the music to Professor Edward Garden, Emeritus Professor of Music, University of Sheffield, an expert on Tchaikovsky's music. He was very scathing about it:

"None of this lady's stuff has anything more to do with T. than it has to do with any other nineteenth century composer, really...He (Tchaikovsky) always thought out his melodies, harmonies and orchestration simultaneously. Separation of these elements being unthinkable."

(Private correspondence).

Appraisal

It would appear that H. is genuine in her belief that she is being contacted by the spirits of dead composers. This belief is strongly encouraged by her husband who is an enthusiastic amateur musician himself. The reasons for her desire to channel music may well include a subconscious wish to participate in her husband's music making

and a Spiritualistic belief in survival after death. In themselves her melodies, especially without proper rhythmic groupings, provide no such proof and a request for at the very least some harmony to be incorporated into them, made by myself on several occasions, has not been responded to.

4.6.1.2 Case Study Reference no. 7.

Background

The Society for Psychical Research sent me a copy of a letter they had received (dated January 26th 1993) from a man, whom I shall refer to as L., writing about his experiences of “psychic vibrations”. He stated that mediums had seen the spirit of Caruso and Mario Lanza standing beside him and that he wished to talk to someone with appropriate knowledge about this situation. I contacted L. and arranged to visit him at his house to discuss this phenomenon. This led to the first of several interviews with L. on February 1st 1993 as well as the making of a joint television documentary about his claims for a Dutch television company (Tenfold). I have also performed with him in an amateur concert which I conducted and he has spoken and sung at lectures that I have attended and organised.

Interviews

As previously stated I have interviewed L. on several occasions - sometimes formally with recording apparatus (cassette track 4: ‘E lucevan le stelle’ from *Tosca*, by Verdi) including video and sometimes informally over lunch etc. He has always proved very co operative. The opulence of his manorial abode was very impressive and I was made to feel very welcome by L. and his wife, who joined us for the interview but remained silent for most of the time. L. possesses an extravertant character, has a good sense of humour and a flamboyant appearance.

He spoke at length in the first interview about the vibrations or the “buzz” that he feels when he sings which he claimed was the joining of his spirit by the spirit of Caruso and Mario Lanza to produce the power and tone that his voice possesses. He spoke of tests at Addenbrooks Hospital, Cambridge that registered a volume of one hundred decibels when he sang, which he believed might be the cause of a partial deafness in one ear. In response to my questioning about why Caruso in particular was his alleged channel, he claimed that mediums had seen Caruso with him at Spiritualist churches and that he clairaudiently heard Caruso give him instructions

when practising. He quoted further examples which he believed to not be coincidences, but to be communications from the spirit realm: “My son is now getting on for thirty and I called him Enrico. I don’t know why...(it was) before I was aware of spiritual things...and when I write his [Caruso’s] signature, it’s almost identical. I didn’t realise this until recently”.

He spoke of his singing studies with Professor Pasqualino Pappano in Italy, but although he admitted to having worked hard at developing his voice, he stressed that he had received very little tuition and none for the previous fifteen years. L. was obviously keen to exploit his voice having spoken of various concerts in Spiritual churches, performances in the Royal Albert Hall and a private performance for Lord Harwood at the Coliseum in London after he had contacted a national newspaper about his voice. He had written to Pavarotti, Carreras and Harry Secombe offering to sing for them, but stressing “I’m not doing it for material gain”, but received no replies and was upset by this rejection. He mentioned how he offered to sing at a hospice to heal or help the inmates, but was again refused permission. L. expanded on his healing abilities mentioning that his music was to help people. Two examples he quoted were a blind person in Majorca who could see again after he had laid hands on him and another person who had received relief from cancer. However, he could not provide details regarding the identities of these people for further research since he claimed to have lost the information.

L. told me his goal is that: “The world should know there’s more than this life” since he feels that much of the crime and cruelty committed by people might cease if they believed they would be held accountable for it after physical death. He also expressed a feeling that people who were suffering would receive solace from the knowledge that the spirit would continue but without the physical torment. “I want to become famous” he said, for the purpose of spreading his message. “I feel I could be the best tenor that ever lived”, he added.

When the interview had finished, L. agreed to sing for me and we retired to his beautifully decorated music room in which was a grand piano. He sang to a backing tape, but on other occasions one of his sons accompanied him on the piano. He produced an immensely powerful sound and stated that he could sing twenty two to twenty four difficult arias one after the other without a break, since he was being joined by Caruso and Lanza.

Soon after the first interview with L., I arranged for him to sing at Stansted Hall in Essex, for a group of mediums and Spiritualists but on the condition that Caruso should not be mentioned until after his singing and the comments of the audience had been received. The assembled company sensed several spirit presences of which Gigli and Lanza were the most prominent. After John McCormack and Richard Tauber had also been mentioned, Caruso's name was stated to L.'s obvious pleasure. Suggestions were made that L. should develop his gifts since it seemed that so many spirit presences were keen to make contact through him. It was advised that he might try to sing in full trance to attempt to produce other phenomena and we were both invited to return for further events.

Since this time, L. has been invited back to Stansted Hall and has also sung at a Spiritualist church in Stockholm at their instigation. He has appeared on the *Big Breakfast Show*, *The Paranormal World of Paul McKenna*, *The Magic and Mystery Show* and other popular television shows. Articles have been written in *Psychic News* (23 April 1994 and 30 March 1996) at his request.

Research

Different lines of research were undertaken to try to establish the basis of L.'s claims and the authenticity of the phenomenon he displayed. Initially, accounts of Caruso's life were read and recordings of his voice were listened to in order to make me as familiar as possible with details which might prove to be significant.

L. provided me with a copy of a letter from Victor Morris, the Head of Auditions for the English National Opera, which was sent to him after his aforementioned audition there. It spoke of his "marvellous italianate voice in very fine fettle" and he continued "...you make some very exciting sounds, which can thrill an audience". However, he felt that musicianship was lacking and that therefore regular coaching would be necessary before entry into operatic roles could be undertaken. "You are therefore limited to concert work, singing songs and arias on television and in clubs". As far as I am aware L. has not taken up this advice about further study.

L. mentioned that he had sung in the Royal Albert Hall, but he could not remember the date or the year. I therefore contacted the archivist there and spent a morning sifting through the programmes for the previous thirty years of music performances, but we were unsuccessful in finding any reference to L. in the extensive material contained there. I was also unsuccessful in acquiring a hospital report on the tests

undertaken on L.'s voice. L. assured me that he had given his permission for the hospital to allow me access to these documents, but every time I telephoned they denied that such permission had been granted.

I enquired whether L. possessed a curriculum vitae and he agreed to send me one. It did not arrive and after repeated requests his wife finally sent me a copy. It contained a considerable amount of information about L.'s life and training. The opening paragraph mentioned him being known as the 'Cockney Caruso' and also told of him playing football for West Ham and Charlton football clubs. I contacted the archivists of both clubs and they informed me that no such person had played for their teams. The musical training specified was considerable, with study under Harold Hammond, John and Ida Dickens, Pasqualino Pappano in Florence and for three years in the United States under Alma Pedroza. The list of concert venues was also very impressive including the Hollywood Bowl, Carnegie Hall New York and the Las Vegas Hilton (with Liberace). Television appearances were similarly impressive including an NBC one and an half hour documentary on Australia's Channel Seven and the *Russel Harty Show*. To date it has not been possible to verify these claims. When L. appeared on the television programme entitled *The Paranormal World of Paul McKenna* the producers arranged for a spectrograph to be made comparing Caruso's top notes - taken from authentic recordings - with L.'s. I felt this to be somewhat irrelevant since L. was not claiming that his voice was the same as Caruso's, but that the spirit was inspiring his own voice. However, I acquired copies of the spectrographs and although some similarities can be detected, they provide no positive evidence of a vocal identity. My suggestion of a third tenor's voice being used for spectrographic comparison, was not acted upon.

A Council member of the SPR suggested that L. should be asked to seek from Caruso some proof of identity, perhaps via a piece of information about his life unknown to current sources or a hidden letter which could be duly found by an impartial investigator from information provided by Caruso to L. However, he was not willing to undertake this task since he states that the spirit contact cannot be used in such a manner.

Tapes of his voice have been played to a number of musicians and they have generally agreed that he has a powerful tenor voice, but it lacks the 'polish' that a voice such as Caruso's possessed. His pronunciation of Italian is very anglicised in much the same way as foreign accents are often caricatured by English speaking people and his

intonation can be faulty to an extent that one would have thought spiritual help would eliminate. Although L. claims that whenever he sings he receives spiritual help, he also prefers a warming up period like any non-Spiritualist singer. The success of his performances varies accordingly.

Appraisal

L. is a sensitive and likeable person and his financial success from his business dealings would indicate that he has no need of the income that he might derive from exploiting his musical mediumship. However, he does seek public recognition and one needs to question whether the reasons are for self aggrandisement or a genuine desire to spread his message of life after death. The most probable explanation is a combination of both answers. In one respect he expresses genuine motives to improve the world we live in by the knowledge of continued existence in a spirit form, but he may not also be aware of more egocentric motivation.

His powerful tenor voice has been achieved through much hard work and training and with further tuition he could become a professional tenor in his own right without the need for spiritual intervention. If L. believed that Caruso and Lanza inspired him in the sense of motivating him to sing, one could accept his beliefs. He has not, however, provided evidence of a sufficiently verifiable nature to advance a paranormal explanation for his abilities and since the death of his wife in 1997 he has not undertaken further public performances.

4.6.1.3 Case Study Reference no. 4.

Background

I received an answer to an advertisement I had placed in a December 1993 issue of *Psychic News*, from a lady, whom I shall refer to as G.. She claimed to be a musical medium with “indisputable proof” that she was being helped and inspired by Ivor Novello. I replied to her letter and we arranged to meet in London for a chat over lunch. This led to further written communications and conversations over the telephone.

Interview

We met at a small cafe in London on January 28th 1994 and the conversation flowed

freely about G.'s alleged communication with Novello. She obviously knew a great deal about him since she spoke of giving lectures of a non-psychic nature about his life and music to various amateur societies around the country. She also told me of contact with Elgar, Noel Coward, Coleridge Taylor and the poet Christina Rossetti. She produced large colour photographs allegedly showing spirits in various outdoor places, which I was unable to locate without prompting. G. also mentioned sittings with a Nottingham-based medium (Lee Lacy). He had been instrumental in introducing the alleged spirit contacts to her and guiding her towards developing her own psychic gifts to make direct spirit contact herself.

She told me that Novello communicated in a strange way. He did not seem to be dictating to her while she was composing, as was the case with Rosemary Brown's compositions, but rather the spirit indicated that obscure sources of Novello's music would be found to provide similarities between his music and hers. She quoted several examples of this occurrence, but when questioned about her claims of contact with Elgar, she admitted that this was only via the medium she used.

I was impressed by her knowledge of music, albeit as an amateur, and was pleased when G. kindly offered to send me a copy of one of her pieces - 'Kenwood House' and an article she had written for the magazine *Here and There* dated November 1990 called 'Ivor Novello's Scottish Lament'. We parted amicably and agreed to further contact.

Research

The music and article arrived a few days later and I also acquired copies of *Psychic News* dated September 26th 1981 and April 26th 1986 which contained articles on G.'s musical mediumship. These confirmed what G. had told me concerning Novello's method of communication. One such example was the 'love theme' that was played between the scenes in Novello's musical *Perchance to Dream* which G. later found in her composition. She claimed to have written her piece before hearing the Novello theme or seeing it in the score.

The 'Meeting' theme from *Perchance to dream* in G.'s own script:

Fig.8



G.'s theme from her composition 'Kenwood House' in her own script:

Fig. 9



There are no significant similarities between the two themes but more of an attempt to see similarity when there is none to be heard. The simple nature of a descending melodic scale-like pattern starting on the dominant and finishing on the tonic can be seen in Novello's piece, but the harmony does not underly this in G's theme.

G. referred to a light flashing when she made mistakes in her scores which was only visible to her. She has written about non-verifiable coincidences which she believes provide further proof of Novello's continued existence in the spirit world.

Appraisal

G. seems to be unhappy about the continuation of her gift of musical mediumship. In a private communication to me she wrote:

“Quite frankly I’m very disillusioned with the whole thing - the expense, slogging away at composing - to what end? I don’t know what satisfaction Novello is getting but it’s certainly getting him very little publicity. What puzzles me is why Novello cannot use his powers in this direction...However, this in no way detaches from the fact that Novello has indisputably linked with me personally. But what for”?

This reveals her belief in the reality of her channelling, but a lack of understanding of its ultimate purpose. Since G. has received quite a considerable amount of musical training and is a prominent member of a Spiritualist church in the same area as that which Rosemary Brown used to attend, it is perhaps not surprising that she might believe in a channelling link with one or more composers. Her choice of Novello might well have been brought about simply by her enjoyment of his music. The music itself does not provide evidence of spiritual contact since it merely contains quotes of Novello-like passages which could easily have been inserted unconsciously by G. herself.

4.6.1.4 Case Study Reference no.12.

Background

An article in *Psychic News* dated 23 March 1996 gave information about a musician/ chartered accountant, whom I shall refer to as M.. He spoke of the spirit of the dead composer Arnold Bax visiting him when he worked on a score. I managed to obtain M.’s telephone number and arranged a meeting over dinner at his house.

Interview

The meeting took place on the evening of April 1st 1996. M. lives with his wife in a very fashionable block of flats and he arrived straight from his office after a delay of about ten minutes. He was well groomed and rather intense, and was more than happy to talk about his experiences which he had written out in some detail. M. spoke at length about his early life and love of music and how his hopes of composing or performing professionally were frustrated when his parents insisted he took up a post as a chartered accountant.

He talked enthusiastically about having obtained as a young man a Licentiate in organ playing from Trinity College of Music, London, and also of his various compositions. He reminisced about his move to Spain with his wife and about the concerts that were held there. Despite his love of Bax's music, it was only after his enforced return to England as a result of financial pressures, that an incident occurred that brought Bax to the forefront. M. spoke of a chance visit to a public house in Storrington, Sussex (the White Horse Inn). In his own words:

“On a very wet evening, having become rather soaked in the search, and to my great surprise, we drove outside the pub quite by chance. I couldn't resist the opportunity to nip in and book a room. The young lady told me that we could use Arnold's work room which had been made into a hotel bedroom. She slept along the corridor in his bedroom where she looked after her own child. In asking her about Arnold Bax, she told me about her room and how it had such a “live” atmosphere with furniture being mysteriously moved from time to time, and a door, normally closed with furniture up against it, suddenly being left open. Our arrival on the fifth of November 1986 was close to his anniversary three days later”.

Whilst having a bath he claimed to have seen the repeated impression of a Bax-like figure standing over him and he could not sleep that night because of “an almost flashing energy which made the air literally mobile”.

Bringing the conversation back to more recent times, M. referred to a piano composition of his own written in 1987 called ‘Arnold's Ghost’. On the anniversary of Bax's death on October 3rd 1995 he felt instructed to extend this piece into a full scale orchestral work. He continued: “I have rarely worked so hard at a piece, seemingly driven and instructed”. M. spoke of receiving clairaudient instructions about parts of the music which his own conscious thoughts queried, through his academic training, but which nevertheless fitted into the score when he tried parts out on the piano. He completed the score of his one movement symphony on January 27th 1996 and Bax has not appeared since.

M. talked enthusiastically about other psychic matters claiming an interest in and knowledge of many subjects including astrology, the chakras (psychic body centres), psychic healing and the use of crystals. His main musical interest was in Bax, but he also spoke of Vaughan Williams appearing on one occasion, though providing no music.

Research

I found information about the White Horse Inn connected with the ghost of Arnold Bax (Playfair, 1985) and on telephoning the establishment, the landlord informed me that events were often celebrated there in memory of the composer and that they display some memorabilia. M. has spoken of a desire to return there but in a telephone conversation (October 1996) he spoke of Bax's influence having seemingly departed from him.

I sent a copy of M.'s 'Symphony' to Antony Payne, an expert on twentieth century English music and specifically Bax. He found the score most interesting and confirmed that, to his knowledge, M. had not plagiarised any of Bax's known works. He felt that parts of the work showed great similarities to Bax's music especially in terms of the orchestration and that it had been very well written. Payne believed that the symphony had, at the very least, been written by someone who was well versed in the music of Bax and that it warranted further study. I can certainly concur with this opinion.

Appraisal

The music that M. composed has the distinction of being the most professionally produced of all the case studies, and there are signs of original Bax-like characteristics within the score. However, it is important to stress that M. had received training in composition and freely admitted to being obsessed with Bax and his music. It was certainly not beyond his ability to write a fairly extended full orchestral score in the style of Bax without recourse to spiritual intervention and because of this it is difficult, if not impossible, to verify whether the instructions M. believed came from the spirit of Bax, may have emanated from his own unconscious. His belief that the dead composer was communicating with him may well have encouraged him to work at the piece with greater enthusiasm than he would normally have displayed.

4.6.1.5 Case Study Reference no. 10.

Background

The University of Sheffield Music Department received a letter which was passed on to me, from a self-styled "Composer of Classical Music" whom I shall refer to as W., dated October 12th 1993. It stated that music in Chopin's style started to flow

through W.'s own writing and he asked for a meeting to expand upon this. The letter also mentioned that since the age of twelve W. had been aware that "Chopin's music reached out and touched me". There was no mention of psychic matters. I duly contacted W. and visited him at his (parents') house and on another occasion he visited me to discuss his gift.

Interview November 24th 1993

I was greeted by W.'s mother and offered refreshments and W. soon appeared. I was immediately aware of his 'nervous' energy and it took little prompting for him to sit at the piano, which was decorated with reproduction Chopin memorabilia, and play some of his works. He spoke of constantly having melodies running through his mind which he had to write down which even interrupted some of his teaching: "I began to notice that I was composing a great deal of music all in the Chopin style. I am certain that in my other life I was born in the 1800s". He explained further: "All my music comes on the spur of the moment. If you think about writing a piece of music it never comes from the soul". Psychic and spiritual subjects did not feature in our conversation since W. was not claiming direct contact with Chopin in spirit, but more of a binding to him as part of his own destiny. After he had played several of his pieces very enthusiastically, but with several mistakes, he provided me with copies and we parted amicably.

Research

I studied the music W. gave me and having listened to his tapes I felt that the music bore little resemblance to Chopin's music other than in terms of pastiche. I sent copies of two of W.'s most representative pieces (Nocturne in D flat major and Prelude in A minor - see appendix L) for analysis to a leading expert in Chopin's music - John Rink, Music Department, Holloway College, University of London. He felt that both pieces were very poor indeed and were totally unlike Chopin in terms of progressions and developmental line. He believed that W. had either consciously or subconsciously tried to copy two of Chopin's works (Nocturne opus 27 and Prelude in C minor) and had failed to provide anything like Chopin's variety of texture. Rink became quite agitated at one part of the Prelude which he referred to as "offensive". Although I would not condemn W.'s music quite so forthrightly, it certainly does contain passages in which the harmony is particularly unlike Chopin (e.g. bars 17 and 27 see appendix L). He concluded that W. was either completely self-deluded or was

indulging in chicanery by presenting his music as Chopin's (cassette track 5: W. playing Prelude in A minor).

Appraisal

A combination of two diplomas and an obsession with the music of Chopin since childhood together with a lively imagination and excitable disposition would seem to have given W. the ability to produce 'Chopinesque' music. One certainly does not need to seek a paranormal explanation for his gifts, but instead one might accept that he is influenced by Chopin's music in the composition of his own works.

4.6.1.6 Case Study Reference no. 13

Background

I was sent a copy of a letter that the 'Man Alive Group' television company had received from a man who claimed that his father, whom I shall refer to as B., psychically heard music and saw the great composers, in particular Chopin. I made further contact and wrote to B. having received his address from his son. He wrote back to me sending a completed questionnaire about his claims of musical mediumship, as well as copies in manuscript and on tape of some of his compositions.

Research

It was not felt necessary to interview B. formally since he sent me considerable amounts of written information about himself and his music. For instance, a summary mentioned contact with Beethoven, Brahms, Schumann, Wagner and especially Chopin. He wrote: "Chopin directly dictates the music he wishes to be written. Twelve pieces have been written so far" (March 1996). Background information stated that he had been "psychic since his childhood" and started piano lessons at the age of nine years. Further music study followed with the composition of a few 'Romances', but then there was a break from composing until 1985 when he started again. B.'s method of composition is through 'automatic writing', the method of direct dictation similarly to that used by Rosemary Brown. His son wrote:

"...Chopin dictates the melody which can then be written down or played. At any time that my father is stuck on a particular section then Chopin immediately presents himself, at which point the block is overcome as the notes are received directly. Chopin always appears

when there is something significant to be done with a section of the music, always in the costume of the period. At present the music continues to be written, progressing towards the start of Piano Concerto no. 3.”

B. sent his Nocturnes to Humphrey Burton (BBC Music Controller) in 1987 who found them “an attractive evocation of the sound world of Frederik Chopin, except that Chopin’s harmonic language is sometimes more elaborate” (private correspondence). Vladimir Askenazy was also contacted by B. and he replied that the Nocturne was a “sweet piece” that was “indebted” to Chopin (private correspondence between Askenazy and B.).

B’s ‘Chopin’ pieces were generally more like the composer’s actual works than, for example, the W. pieces. John Rink, the Chopin expert, was approached again for his informed opinion on the music. He felt the two pieces I sent him (Nocturne in D flat major and Romance in E flat major) were “almost” Chopin, but their lack of form and progression and “sprawling” flourishes stopped him from affirming their authenticity. His conclusion was that the music may well have been written by someone who was well versed in Chopin’s style at an amateur level.

Appraisal

B. appears to be genuine in his belief that the great composers and especially Chopin, are contacting him. It would seem that since retirement he has had the time and energy to return to his love of music and composition. He declares his hopes for the future are to write more music and receive more help from Chopin. However, the literature prepared by his son which was sent to a television company raises some suspicions about these motives.

The music is well-written and obviously in the style of Chopin, but it does not present indisputable proof of a paranormal origin. Instead it seems to demonstrate a ‘flowering’ of innate musical talent that had previously been suppressed, perhaps inspired by a feeling of deep affinity with the dead composer.

4.6.1.7 Case Study Reference no. 6.

Background

In May 1995 another alleged musical medium, whom I shall refer to as T., replied to my newspaper advertisement for contact to be made. He sent me several pieces of his music which he claimed were dictated by a variety of well-known composers including Beethoven, Rachmaninov and Schubert. T. also sent me a cassette tape of him playing some of these pieces and he completed the questionnaire I sent him in detail, even writing separately about his methods of communication with the spirit world. Although we did not meet for another year, we exchanged letters on several occasions and spoke on the telephone. During this period I built up quite a good understanding of T.'s musical and personal attributes which were confirmed when we finally met.

Research

I learned from our correspondence that T. was a self-taught pianist with a grammar school education, who had taught himself theory from *The Rudiments of Music* by Macpherson whom he believed to be the author. (On contacting the Associated Board of the Royal Schools of Music they informed me that the book in question was, in fact, edited by William Cole, but there is no mention of this in the book (Associated Board, 1958)). He spoke of having written ten pieces mainly for piano solo and having collaborated with Beethoven on a serious sonata. He informed me that he had hoped to be a spiritual healer and he was therefore surprised when he had heard clairaudiently the words of Rachmaninov telling him: "Time to try a little composition" (private correspondence).

He would appear to have witnessed other psychical activity since in his letters he wrote of "a spiritual journey which lasted months". His experiences included poltergeist manifestations, astral projection, clairaudience and clairvoyance but he concentrated on his musical activities and wrote of contact with spirits being achieved in two different ways: direct and indirect.

Of the direct mode he wrote:

"The direct form requires a relaxation more profound than can be achieved by meditation and therefore it only happens rarely. It can only be rarely that any of us can be both deeply relaxed yet intensely aware.

In my case, this particular circumstance can only arise when I have risen to full consciousness from the sleep state but not moved my body, nor opened my eyes. I am then in a receptive state.

The direct method is the most exciting because one hears the music clairaudiently. One hears everything, the flow of the music, the tone of the instrument(s), exactly as clearly as if the music were being played there in the room."

Of the indirect:

"The indirect method is less reliable because the subconscious mind can interfere. However, it is the only regular way of maintaining a collaboration with a composer. One has to relax, meditate and then keep one's mind open to musical ideas. These come usually as no more than phrases. They do not have the absolute clarity and certainty of music heard by the direct method. The music is cobbled together little by little. Often one gets the outline first, the substance being added later. I usually begin by knowing the genre of the piece, perhaps its title and the name of the composer who is providing the tuition" (private correspondence).

T. was not surprised by some of my questions about whether composers' styles develop further in their spiritual existence or, if not, at which stage of their development they communicated. He felt that the musical medium "could not win" in this situation, since elementary music might indicate a lack of development or the medium's own knowledge being used and an advanced style might not be recognised as the named composer. He hoped that he might "be able to tune into the source of inspiration directly without the composer as an intermediary" (private correspondence).

An inexplicable event occurred when T. was making a recording of his works. It is appropriate, I believe, to quote this episode in full since it provides information as how he responded to such an event:

"I never heard anything unusual during the recording, but on play-back of the side, later on, I was astonished to hear what sounds like the call-sign of a Russian radio station. It occurs immediately after the recording of Tchaikovsky's *Chant sans Paroles*, whilst the microphone is still switched on. The following set of coincidences apply:

1. Such a thing has never happened on my tapes before.
2. It seems to fall 'spot on' in the most apt space. (see 5.)

3. It appears nowhere else on the tape.
4. Why should it be a signal from a remote area like Russia, considering the plethora of radio stations broadcasting in the nearer continental countries?
5. It precisely follows (chronologically) the Tchaikovsky piece, which I heard clairaudiently.
6. I can identify it as a folk-song - the one about a birch tree, and the very song that Tchaikovsky loved so much that he used it in one of his symphonies.

It is possible that my tape recorder picked this up at random, though the aptness of it, and the set of coincidences involved, lead me to suspect otherwise. I understand Spirit well enough now to know that it can manifest itself in the oddest and most unexpected ways. Whatever the case, this singular happening has given me a boost, for had Tchaikovsky chosen to play a musical 'visiting card', this must surely have been the most apt."

I visited T. at his house when we were both engaged to make a brief television documentary about his work and on this occasion I also met his partner. He told me that T. practised the piano for "hours" every day and that he was really obsessed with his classical music. T. felt that he was being urged by spirit to compose more discordant music and he wondered if Scriabin might be trying to make contact. On being questioned about his religious beliefs, he denied affiliation to any Church including Spiritualism and he spoke of being "spiritual without being religious in the conventional sense."

I received a copy of T.'s 'Beethoven' sonata and found it pleasing to listen to but lacking developmental strength. For the purposes of making the aforementioned television documentary, the services of a professional pianist were secured to play the first movement of T.'s 'Beethoven' sonata (see below). He further corroborated my view by stating that in places the music had a Beethoven feel to it, but that formally and in some places harmonically, it was quite different. On the same programme the American conductor Paul Lipari listened to a brief fragment of the music and claimed it to not be anything like Beethoven, but more akin to silent movie background music. I sent a copy of the same to John Lill and he spoke of the music giving him "mixed impressions like various people on the phone at the same time" (private correspondence). I sent the same piece to Barry Cooper, who had looked at other pieces for me before, and he felt that this piece suffered from the same faults as the Rosemary Brown Scherzo (see 4.4.3.3). In addition, he stated, it could only be

compared to “very early Beethoven” since it further lacked any sophistication in the use of tonality. His final comment was: “It is impossible to believe that Beethoven himself had a direct hand in composing it” (private correspondence October 1996).

Parts of the whole sonata were played in the Music Department of the University of Sheffield where Eric Clarke felt the piece bore no resemblance to Beethoven’s music at all, showing no development of form or harmonic ideas. (Cassette track 6: introduction to first movement [recorded in rehearsal]).

Appraisal

It would seem from the evidence collected and my own experience of T.’s music, that it is not directly dictated by dead composers. T. is undoubtedly a sensitive person who is a very enthusiastic amateur musician and pianist. A combination of these circumstances may well encourage him in his composition and the choice of composers reflects his own preferences in the classical piano tradition.

T. is “having a rest” from his composing at the present time (October 1996).

Fig. 10 Opening of 'sonata' dictated to T. by Beethoven. T.'s own script.

SONATA in G minor
1

Terence Talbot

PIANO

ADAGIO

P

cresc.

dim.

sva b.

ANDANTE

poco rit.

P espressivo

Con. 8

sva

sva

sva

sva

poco a poco cresc.

sva

Con 8

dim.

P

(4)

Con 8

4.6.2 Appraisal of case studies

The majority of the musical mediums researched seemed to be absolutely genuine in their belief that dead composers were attempting to bring new music into the world through their intermediary mediumship. Further to this, the majority did not seek financial gain from their efforts although several sought public recognition for their gift. Some of the mediums went to great lengths to underplay the extent of their musical training, but there were examples of childhood piano lessons and large amounts of practice time in adulthood - often several hours each day after retirement from full-time employment. It could be argued that at this stage in life a gap in their emotional and physical lives was being alleviated by such activity. A sense of urgency may also have been experienced as life's span neared its conclusion.

A possible reason for the claims of spirit dictation could be a desire for a feeling of personal importance since an amateur musician writing a pleasant piece of music does not have the impact on friends or the general public that the claim of divine intervention does. Humility may have denied the mediums the conceit of naming God as their direct source and Spiritualism could provide a convenient alternative. Furthermore, criticism of the music could be deflected towards the spirit composer or transmission problems rather than needing to be responded to on a personal level.

The music was mainly of a good amateur quality, with the exception of M.'s Bax work which was of a superior quality, but none compared favourably with the music of the composers who were alleged to have dictated it. In their own defence mediums stated that the transmission from the spirit world to the material world, as well as the limitations of their own brains hampering the process, had a detrimental effect on the music. However, on some occasions the music or performance were felt to be exactly in accordance with the spirits' wishes and yet the results were still unconvincing.

Whether the professed beliefs of these musical mediums is grounded in self deception, fact or deliberate fraud, it is clear that they have nevertheless achieved results which they could not have normally been expected to given their training and musical knowledge. They have been inspired by their beliefs to devote considerable amounts of time and energy into producing music and have received little in return for their efforts other than ridicule.

4.7 Conclusion

It would seem from past and present sources, such as various editions of the *Grove Dictionary of Music*, that musical mediums, despite the claims of the Spiritual establishment, have not achieved a high enough standard of composition or performance to be acclaimed by professional musicians. The exception is Rosemary Brown who has received some support for her music. To a large extent they bring about this comparison themselves by entering the 'domain' of the professional musician. Although there may be aspects of professional jealousy or snobbery expressed at any amateur's attempts to compete, one hopes that genuine ability would be acclaimed as such. If the mediums' claim was one of being 'inspired by' the composers concerned rather than one of being 'dictated to', then the musical establishment might accept their music rather more willingly.

At present it would seem that most of the musical mediums encountered could equally have the psychologist John Sloboda's assessment of Rosemary Brown applied to them: "There is no evidence of the 'vision' that her composers had in such abundance in their lives" (Sloboda, 1994).

CHAPTER FIVE

PARANORMAL MANIFESTATIONS OF MUSIC

5.1 Introduction

In studying the claims of musical mediums the music allegedly communicated entered the minds of the percipients without an external sound source. However, the manifestation of 'paranormal' music presents the possibility of music from an unknown origin being heard by individuals who make no claim of mediumship, or even recorded by physical instruments for the purposes of direct analysis. In discussing 'ghostly' music it is necessary to define what is meant by such terms before presenting the variety of manifestations encountered and discussing the possible reasons for the word 'paranormal' being applied to them.

5.2 Ghosts and apparitions: definitions

In writing about ghosts and apparitions, there are immediately problems of terminology. For example, 'spectres', 'phantoms', 'spirits' and 'entities' are all words that may be used to describe the phenomenon of paranormal manifestations, but in an imprecise way. The difficulty with definition can be further exacerbated when words apparently change their meanings or interpretations according to time and fashion. It is necessary to decide upon clear definitions which distinguish those which might be described as ghosts of the dead, ghosts of the living or ghosts of inanimate objects before attempting to classify and analyse individual cases.

Perhaps the most commonly used terms for paranormal visual manifestations of human beings are 'ghost' and 'apparition'. Professor H. H. Price's (Wykeham Professor of Logic, University of Oxford) definition of a ghost is: "A visible but non-physical entity closely resembling a physical human being either living or dead" (cited in Underwood, 1993a., p. 117). This definition presents two problems: first it assumes that the 'ghost' can only be perceived visually and second it proposes that a ghost can be that of a human being who is either living or dead. I would argue that a ghost need not be experienced solely visually (as will be shown in later examples) and that it is also useful to distinguish between manifestations of the living and the dead,

confining the use of the term 'ghost' specifically to the latter, implying also that it excludes inanimate objects. The word 'apparition', however, may encompass phenomena relating to that which is living, dead or inanimate. In the *Encyclopedia of Parapsychology and Psychical Research* (Berger, 1991, p. 11) under the entry 'Apparition' we have:

"The figure of a living or dead being (human or animal) seen at a time when in fact no human being or animal is physically present. The term sometimes is used interchangeably with 'ghost'. But an apparition is not a ghost since there can be apparitions of living as well as dead people."

This explanation maintains the important difference between the terms 'ghost', implying the return of a dead entity, and 'apparition', which leaves the source of the vision open to various interpretations. Thus, the word 'apparition' can be used as a general term, with other words, such as 'ghost', having a more restricted meaning. Within this broad category of 'apparitions' one can then go on to identify groups of manifestations having apparently similar characteristics.

(Further definitions and types can be found in, for example, Osis, 1983; MacKenzie, 1971.)

5.3 Types of manifestation

One might believe that the industrialism of the nineteenth century and the urbanisation of the countryside where traditions were better maintained, would have eroded or annihilated beliefs in apparitions, but this was not true. In 1862 the Ghost Club was founded to investigate authentic claims of ghostly phenomena and in 1886 *Phantasms of the Living* was published by the SPR, exploring seven hundred and two known cases of apparent spontaneous ESP including examples of crisis apparitions (Gurney, Myers and Podmore, 1886). However, the major investigation by the Society was the 1894 *Census of Hallucinations* which was distributed to over seventeen thousand people throughout Britain. It asked:

"Have you ever, when believing yourself to be completely awake, had a vivid impression of seeing or of hearing a voice; which impression as far as you could discover, was not due to any external physical source?"

(Sidgwick, 1894).

Of the seventeen thousand replies about ten percent answered affirmatively to the question, one in twenty admitting to having seen a realistic apparition and one in thirty to having seen the apparition of a recognised person. Later, in 1948, the Cambridge criminologist and psychic researcher Professor Donald J. West, undertook a survey to explore people's experience of external psychical phenomena. From one thousand five hundred and nineteen replies, fourteen percent answered affirmatively. In 1975 the parapsychologist Erlendur Haraldsson conducted a national survey in Iceland asking whether people had ever perceived or felt the nearness of a deceased person. Thirty-one percent replied affirmatively (Haraldsson, 1991). People of all ages, cultures and degrees of intelligence seem to witness such phenomena.

Although many alleged apparitions may be hallucinatory in origin, some are ostensibly veridical in that they correspond to events outside themselves in a way for which no ordinary explanation seems feasible. Collectively perceived apparitions and apparitions connected to a specific location which are recognised by persons without any knowledge of the 'haunting' provide puzzling examples. Crisis and death-bed apparitions can also convince their observers that they have had paranormal encounters.

It is possible to see how throughout history the essential characteristics of apparitions have not changed apart from those particular features which belong to their period of origin e.g. dress. It is necessary to review and discuss the range of possible explanations for the origins of apparitions in their various forms. These include theories based upon religious belief, reincarnation doctrines, fraudulent activity and physical hallucination amongst others. Perhaps mankind's fear of death and subsequent annihilation has encouraged many of the concepts of post-death survival including reincarnation, Spiritualism and the appearances of ghosts that reflect attitudes of the human mind. There is generally a strong belief (past and present) in a distinction between the soul and the body which was often identified in antiquity with the difference between the wind and the breath.

Firstly, one might consider the widely-held Spiritualist belief in post-death survival resulting in spirits capable of appearing as ghosts or communicating with the living through a medium. If this is viewed as the only source of apparitions then it does not encompass the many examples of apparitions of the living and nor does it take into account cyclic/ periodic ghosts that appear at specific times or dates, apparitions of animals or of inanimate objects, or time slips of complete events. However, it is

widely accepted in Spiritualist groups that spirit contact, with its need for a medium to be present, is different from witnessing ghostly phenomena.

The theory of cyclic ghosts suffers further from the changes made to the calendar in Britain in 1752 when the date was moved eleven days forward and by the changes made by Pope Gregory, in 1582, who decreed that October 5th should become October 15th to bring the equinoxes into alignment. Despite these changes, some authors would have us believe that cyclical appearances continue on the same date across these calendar changes (e.g. Underwood, 1993a). Similarly, one wonders how ghosts traditionally appearing at midnight cope with the clocks being moved forwards or backwards according to the changes in British Summertime.

Undoubtedly many apparitions can be accounted for by natural phenomena in much the same way that many UFOs have been registered when planes or astronomical activities have provided a solution to sightings. Electrical and plumbing sounds are often quoted by the susceptible as indicating 'ghostly presences' and people who do not live in rural areas and are not acquainted with the foibles of old buildings or of certain animals, may well interpret natural sounds as having a paranormal origin. They may be caused, quite literally, by 'things that go 'bump' in the night'!

Misinterpretation of natural phenomena is understandable, but there are times when deliberate fraud appears to have been involved in the production of supposedly paranormal events. The large numbers of photographs of apparitions have been almost totally discredited and claims of physical manifestations of spiritual ectoplasm in the nineteenth and early twentieth centuries have ceased after the countless examples of fraud that were uncovered or admitted to. The possibility of intentional fraud has to be considered either for monetary gain, such as when a 'haunted' public house attracts more custom, or for reasons of practical joking.

Another factor to be taken into account may be the human ageing process. Apparitions of the living normally appear to be quite solid and natural looking, but human memory, especially in old age, can prove troublesome and times and events can become confused with the passage of time. Appearances of allegedly deceased people have sometimes been found, after investigation, to have taken place before their death and not after (Wilson, 1995). A combination of memory, false memory and legend can allow fact and fiction to combine into a new hybrid reality. Furthermore, cerebral ischaemia can produce hallucinations (of apparitions) in people who seem to be in otherwise good health (McHarg, 1982).

Sources also provide a range of alternative theories and possible explanations for the appearance of apparitions (see Stokes, 1987). Peter Underwood favours the ‘electronic impulse wave theory’ according to which brain waves become more active in extreme stress and a certain level produce a telepathic image which is capable of being picked up by someone else. This perceptual capacity may eventually fade away if people do not maintain it by experiencing the impression (Underwood, 1988). Underwood does not provide any evidence for his theory, which has similarities with the theory suggested by the early founders of the SPR: Myers, for example, believed apparitions to be a “manifestation of persistent personal energy” (Myers, 1903) which possibly meant some sort of spiritual energy, and Sidgwick believed this presence could be perceived by a suitably sensitive person. The later researcher, G. N. M. Tyrrell published a book *Apparitions* (1953) containing sixty one cases in which he argued that apparitions are telepathic hallucinations emanating from the subconscious. Other theories have included astral light, hybrid beings created from dead persons’ spirits, thought forms (tulpas) and even alien manifestations from other dimensions.

There would seem to be three main questions that need to be explored in differentiating among these theories:

- Do apparitions reside solely in the percipient’s mind?
- Do apparitions exist outside the percipient’s mind (e.g. tulpas), despite being caused by it?
- Do apparitions manifest from an external source?

Perhaps the greatest difficulties arise when one attempts to define apparitions with reference *exclusively* to one of these explanations. For centuries there have been countless reports of sightings by groups of people; many photographs have been taken; animals’ behaviour has been affected by such entities; physical objects have been moved etc. It seems too simplistic to claim that all these cases were either fraudulently reported or were solely the product of the percipient’s mind. The reports of cyclic hauntings and apparitions that were unknown to the observer would seem to indicate that the human mind was not conjuring up such entities in every case, but neither can it be claimed that every example originates from an external source (Wilson, 1995). Perhaps the most sensible answer to the questions posed is that apparitions may be caused by different circumstances which are currently unknown.

One can find examples of apparitions which seem to belong to all three categories, but in the pursuit of validated evidence it is difficult to include classes which belong to the first category because of the total subjectivity of the experience. In the second and third cases there is the possibility of corroboration by a third party. At present there seems to be little firm evidence for favouring any one of the categories discussed, and it remains a matter of personal belief and experience.

5.4 Musical Apparitions

5.4.1 Introduction

It is necessary to explain at the outset exactly what will be excluded under the title of ‘apparitions’ and what will be included. For the purpose of this chapter seance manifestations will not generally be discussed since the previous chapter investigated these. Poltergeist activity involving the movement or playing of physically present instruments has similarly been mainly discarded, except where further revelations occurred without instruments being physically present. The word ‘musical’ has excluded cases involving sounds generally believed to be of a non-musical nature e.g. door bells and servants’ bells, but church bells have been included since they have a greater propensity for musical interpretation. The human voice has been included only in a singing or chanting capacity. Spoken dialogue, screams and other non-musical utterances have not been included. The term ‘musical apparition’ has been taken to indicate the presence of music with or without an apparitional performer in a situation that would suggest that its physical production was implausible.

This research is not the first to explore incidences of music being heard without an apparent physical sound source. An exploratory study of apparitions was made by the psychical researcher Ernest Bozzano which included examples of death bed music being heard as well as examples of musical mediums, telepathic music and musical hauntings (Bozzano, 1923). However, more recently two large-scale studies of such phenomena were carried out in the nineteen sixties and seventies by the late American psychic researcher D. Scott Rogo under the titles of *NAD* volumes one and two (Rogo, 1970; 1972). In these studies Rogo investigated case studies from people in Britain and the USA who claimed to have heard ‘transcendental’ music or, to use his own words, ‘music of the spheres’ (Rogo, 1972). The term ‘NAD’ is derived from the “Tantric Yogi doctrine of superhuman music” (Rogo, 1970, p. 17). He also researched place hauntings, albeit in less detail, but seemed very concerned to link his cases with out of body experiences and near death experiences. His conclusion

provides, he believed, evidence for post-death survival in a psychic ether i.e. a different dimension from which this music emanates. He believed that celestial music originated with the 'AUM' or mystic vibration, and Mantric Yoga principles were "based on the concept that the universe is the embodiment of sound, the audible life stream" (Rogo, 1970, p. 91).

This current research will consist of a review of the available literature that reports musical manifestations, and an exploration of present day case studies.

5.4.2 Early Documentation

Possibly the oldest surviving musical treatise and the first to describe the church modes is the *Musica Disciplina*, which was written by Aurelian of Reome and dedicated to the ecclesiastical singers of the Benedictine Abbot Bernardus in the mid-ninth century. After expounding on theoretical matters derived from Boethius and others, Aurelian mentions instances of the hearing of 'angelic music':

"...there was a certain monk of the monastery of St Victor...Holding vigil by night before the porch of the church, he heard a choir of angels singing the responsory..."

"...one night coming out of his own house adjoining the wall of St Alban's basilica, he heard a harmonious choir of angels singing the word 'Alleluia' with Psalm 148 up to the end of the Psalter..."

(cited Godwin, 1987, p. 96).

These separate incidents of the hearing of angelic choirs are far from the only sources from antiquity and further examples could be added from Hebrew texts: "...Nine angels who sing by night sing down on all those who can sing..." (cited in Godwin, 1987, p. 61).

The German mystic Heinrich Seuse (Henry Suso) (c.1295-1366) wrote about hearing inner music in a similar way to the English mystic Richard Rolle (d. 1349) in the *Fire of Love*, but he also spoke of hearing music from an angelic source outside of himself: "...it seemed to him in a vision that he heard angelic strains and sweet heavenly melody; and this filled him with such gladness that he forgot all his sufferings..."(cited Godwin, 1987, p. 112). (Many further examples of 'angelic music' could be quoted, e.g. Godwin, 1987; Rogo, 1970; 1972.)

A degree of caution is necessary in referring to such ancient manuscripts, since faulty translation may have suggested external origins for music when not intended. Further to this, the authors themselves, often of a deeply religious or mystical nature, may have externalised what was a part of their deeply held belief system. A number of saints including St Chad, St Joseph of Copertino, St Veronica Giuliani, St Guthlac and others (Rogo, 1970) either heard celestial music or it was heard by others at their deathbeds. However, there has been a dearth of accounts of choirs of angels being reported in the last few centuries apart from sporadic mentions. One modern recording which has been suggested by an Italian source - Bacci and Capitoni - as having a possible angelic origin was made recently as part of an electronic voice phenomena or EVP (see glossary) experiment (private correspondence).

Some writers seem to indicate a less angelic musical source as in the poetic writings of the French literary figure Francois Rene Chateaubriand:

“...Music never ceases in these places [nature settings] music which one hears everywhere, but which is nowhere...those vibrations which have nothing terrestrial about them and which swim in the middle region of the air...Voices, brilliant modulations, suddenly break from the depths of the celestial forests, then dispersed by the Spirits...”

(cited Godwin, 1987, pp. 187-188).

Historical references to musical apparitions or hallucinations have not been limited to choral phenomena as can be attested by an alleged statement made by the religious reformer John Calvin on December 9th 1562 when, according to Theodore Beza, who succeeded him as the leader of his organisation, he heard on this date “a very loud sound of drums used in war”, even though no such instruments were nearby (cited in Inglis, 1985, p. 50). At the same time and unknown to him, the Huguenots were suffering a defeat at the Battle of Dreux.

The most famous instance of inexplicable drumming is undoubtedly the phenomenon known as ‘The Drummer of Tedworth’ (or Tidworth) which allegedly produced poltergeist characteristics, but more importantly for this study also gave rise to music from an unknown source. A detailed account was provided by the Revd Joseph Glanvill, a chaplain to Charles II and a Fellow of the Royal Society, in his *Saducismus Triumphatus: Full and Plain Evidence Concerning Witches and Apparitions* (London, 1681, but first published in 1666). He wrote that in March 1661 (or 1662 since there is confusion concerning the actual dates) a beggar named William Drury annoyed the townsfolk of Ludgarshall on the outskirts of North Tedworth in

Wiltshire, by his incessant drumming and general harassment of the people. He was arrested and placed in gaol by the magistrate John Mompesson and his confiscated drum was removed to the magistrate's house - the local manor and now the site of Zouche Manor. Immediately poltergeist events broke out including the drum playing by itself. Scratching sounds were heard, beds were shaken and other phenomena were witnessed by a number of people. Mompesson took the precaution of burning the drum, but the sounds of drumming continued to be heard including military tattoos and specifically the jig 'Roundheads and Cuckolds go dig, go dig'. Drury meanwhile had been freed from gaol, but on re-offending had been re-arrested and sentenced to transportation on charges of vagrancy and witchcraft. He escaped but was not heard of again. However, the manifestations at Mompesson's house continued and the case became celebrated enough for a Royal Commission to be sent to investigate it, whereupon the disturbances ceased, only to return after the commissioners' departure. It appealed to the populace's imagination sufficiently for a broadside ballad, dated 1663, to be published about it (cited in Price, 1993, pp. 391-393). In 1716 Joseph Addison wrote a comedy about it called *The Drummer or the Haunted House* and in more recent times Edith Sitwell wrote a poem - *The Drum* (Selected Poems, 1936, London).

It will probably never be known what really happened at Tedworth, but a number of factors cast doubt on the case. Some of the disturbances may have been caused by Drury himself during the periods when he was not in gaol and others may have been pranks committed by the children who lived in the house, although this is purely speculative. One would hope that the inhabitants would not have mistaken natural sounds such as wood creaking or animal infestation for paranormal occurrences. Some of the events may have been hallucinatory and one should not discount the possibility of a genuine paranormal origin caused by Drury's malicious thoughts producing drumming to be heard without the physical presence of the instrument - unsubstantiated and unlikely though this may appear.

There are different ways of approaching the classification of musical apparitions including chronologically, geographically and instrumentally. I have decided to discuss them in terms of their locations: castles, churches and abbeys, palaces and country houses, inns, other buildings and outside locations. This has been undertaken to investigate whether there are similarities in the type of phenomena according to the nature of their location. A final section investigates, where possible, the people who have witnessed such phenomena.

5.4.3 Paranormal music in castles

Even before the resurgence of interest in ‘supernatural’ matters that the nineteenth century gothic revival caused, castles had long been associated with hauntings and poltergeist activity usually of a visual nature. This is reflected in works of literature such as the ghostly characters in Shakespeare’s *Hamlet* and *Macbeth*. The alleged re-enactments of tragedies that were enclosed in their walls has lent support to the theory that events could be trapped in time and under certain unknown circumstances might be played back to a present day observer. In short, what has become known as ‘the stone-tape’ theory - a popular concept of paranormal recording and replaying.

Evidence for musical apparitions has been more difficult to discover, since the more spectacular stories and legends have not been of a musical nature. Far less information was provided for another seventeenth century haunting where drumming was allegedly heard, than in the Tedworth document. Concerning Castleconnell Castle near Limerick in Eire a letter of 1640 states:

“For news we have the strangest that ever was heard of enchantments in the Lord of Castleconnell’s Castle, four miles from Limerick, several sorts of noise, sometimes of drums and trumpets, sometimes of curious musique [sic] with heavenly voices.”

(cited in Rogo, 1972, p. 33).

A. R. G. Owen, the psychical researcher, believed this to have a more earthly origin stating: “The phenomena mentioned in the letter doubtless started as crude jokes played by the Irish to take a rise out of their Anglo-Irish masters” (Owen, 1976, p. 33).

Having researched the available literature on apparitions, a number of castles were indeed discovered to have reports of musical apparitions associated with them. It was decided to remain within the UK for detailed investigation, but a limited number of fine examples were cited from France, an unknown castle in Calvados being among them (Guiley, 1994), and from Germany including Wildenstein Castle (Spencer, 1992). These would seem to be worthy of future research.

The evidence for music having been heard in strange circumstances was sometimes very weak, relying on perhaps one anecdotal reference e.g. Abergeldie Castle in Aberdeenshire is reputed to possess the ghost of Kittie Rankie who was burned as a witch after having been imprisoned in its cellars: “...in the mid nineteenth century...the

ringing of bells were said to haunt the cellars...” (Spencer, 1992, p. 135). The original reference for this story has not been provided other than another author being named. There is a similar lack of evidence for Gight Castle’s “ghostly piping” (*Folklore, Myths and Legends of Britain*, 1973, p. 465) and Loch Nell Castle where even the instruments are not specified: “ghostly or fairy music has been heard” (Hippisley Coxe, 1975, p. 165).

Booklets intended for tourists have often promoted ghost stories, especially when the town or city advertises ‘ghost walks’. Edinburgh Castle is referred to (Matthews, 1993) in one such guide as being the starting place for a tunnel under the High Street that is haunted by ghostly bagpipe music and the beating of spectral drums can evidently occasionally be heard in the castle itself.

Even greater problems were encountered when several different sources were available since the information was often of a highly contradictory nature. It was therefore decided to contact the present owners or managers of a number of castles throughout the UK to enquire whether any information was known concerning past or present musical anomalies. Castles were chosen after having been identified in written sources as harbouring musical ghosts or apparitions.

Seventeen castles were contacted: two in Wales, seven in England and eight in Scotland. Replies were not received from six of the establishments, but the remaining eleven have proved helpful in casting further light on the legends and providing recent, well informed opinions on the alleged phenomena. Three of these provided several interpretations of the phenomena alleged.

MUSICAL MANIFESTATIONS IN CASTLES

Where?	What?	When?	Contact?	Result
Balcomie, Fife, Scotland	Whistle/ Fife	the past	no reply	no recent information
Bodiam, E. Sussex, England	music	early 20th. century	letter received	no manifestations heard
Cortachy, Kirriemuir, Scotland	drum	hundreds of years	letter received	no manifestations heard
Culcreuch, Fintry, Scotland	harp and pipes	past and present	letter received	recent manifestations
Culzean, Ayr, Scotland	pipes	the past	letter received	no manifestations heard
Duntrune, Kilmartin Scotland	pipes	traditional and 1970s	letter received	no manifestations after exorcism
Ewloe, Clwyd, Wales	singing	present	no reply	no recent information
Fyvie, Aberdeen, Scotland	trumpet	present	no reply	no recent information
Hastings, Sussex, England	music and organ	the past	letter received	no manifestations heard
Herstmonceaux, E. Sussex, England	drum	the past	letter received	no manifestations heard
Inverary, Argyll, Scotland	harp	the past	letter received	no manifestations heard
Loch Nell, Scotland	music	the past	no reply	no recent information
Odiham, Basingstoke Hants. England	pipe	present	no reply	no recent information
Richmond, N. Yorks. England	drum	present	letter received	no manifestations heard
St. Donat's, Wales	piano	past	letter received	no manifestations heard
Taunton, Somerset, England	violins	past	no reply	no recent information
Tower of London England	chanting	1978	letter received	no manifestations heard

Cortachy Castle, Kirriemuir, Angus.

The legend of the drummer of Cortachy has received many different interpretations of which three will be quoted:

“The seat of the Earls of Airlie, it is haunted by the ghost of a fine young drummer boy who was caught ‘in flagrante delicto’ with Lady Airlie. He was seized, boxed up in his own drum and flung off the highest tower to his death. Since then drumming is supposed to be heard outside the castle when one of the family is about to die.”

(Brooks, 1990, pp. 215-216).

“...when the sound of the drum is heard, a death in the Ogilvy family may surely be expected...The original drummer appears to have been the messenger of some hated chieftain...the Ogilvy of that time had the drummer stuffed into his own drum and flung from the topmost battlements of Cortachy.”

(Harper, 1994, p. 254).

“...through the treachery of a Cameron drummer, who deliberately failed to give warning of the enemy’s advance, Lord Ogilvy’s house - ‘The Bonnie Hoose [sic] of Airlie’ - was burnt to the ground during the seventeenth century Wars of the Covenant. The defenders threw the drummer into the flames, though it is said his drum can still be heard whenever an Ogilvy is about to die in Cortachy Castle.”

(*Folklore, Myths and Legends of Britain*, 1973, p. 461).

With this and other contradictory information available it was particularly helpful to receive an explanatory letter from the Factor of Lord Airlie:

“...Legend has it that, in the seventeenth century during one of the frequent clashes between the Ogilvy family and Clan Campbell, a Campbell drummer boy was sent to Cortachy under a flag of truce. He was immediately slaughtered by an Ogilvie of the time and hung out of an upper window in his own drum. The legend is that when the death of an Earl of Airlie is imminent, the drum will be heard. There is no record of it having been heard at any other time, but there is some anecdotal evidence that, when the present Earl’s grandfather was killed at the Battle of Diamond Hill in the South Africa War in 1900, the drum was heard by a member of the family, who was at that time a guest at Achnacarry Castle at Spean Bridge. I was, myself, present at Cortachy on 28th December 1968 when the present Earl’s father died; there is no evidence of the drum having been heard in the days leading up to the event.”

(Private correspondence to myself, 10 September 1996).

It would seem that, if this event ever occurred, the drummer has ceased his 'ghostly' warning at least at present.

Herstmonceaux Castle, Hailsham, East Sussex.

Another drumming legend has been quoted in many sources as manifesting in this castle:

1. "Ghostly drum music is frequently heard on the battlements of Herstmonceaux Castle and a nine foot tall phantom drummer has been seen. The ghost is that of a previous lord of the manor who beat a drum in order to frighten the prospective lovers of his young wife."

(*Folklore, Myths and Legends of Britain*, 1973, p. 202).

2. "The headless drummer...would parade on the battlements, a terrifying glowing figure eight or nine feet tall beating a drum."

(Brooks, 1990, p. 48).

(The same source mentions the site as containing a smugglers' hiding place.)

3. "The phantom drummer heard may have been a soldier killed at Agincourt. Alternatively it could have been Lord Dacre who drummed to keep lovers away from his beautiful wife."

(Hippisley Cox, 1975, pp. 67-68).

4. "The Drummer's Hall has long been reputed to be haunted by the ghost of a giant drummer...and the figure is said to have been seen striding along the battlements above the Great Hall, beating a drum and sending showers of sparks cascading from his incandescent drum sticks."

(Underwood, 1971, p. 94).

I received a letter from the Operations Director of the castle, who informed me: "We have not have [sic] any reportings of musical phenomena, ghostly music etc." (private correspondence with myself 12 September 1996). Once more it would appear that either the story was a hoax from the very beginning - to keep undesirable people away - or the apparition no longer manifests there.

Duntrune Castle, Kilmartin, Argyll

It would be a mistake to assume that the majority of hauntings have been perceived as drum music. The Duntrune phenomenon has been described as piping:

1. "The piper played his pipes to warn returning MacDonalds, and the Campbells, robbed of their prey, seized the piper and slashed off his fingers...the sound of his piping continued for centuries...100 years ago [1893?] a skeleton was unearthed, with all the fingers missing...No set pattern, but October seems the favourite month and early evening the usual time [for the haunting]."

(Underwood, 1993b., p. 164).

2. "...a piper...managed to warn the invaders by playing 'The Piper's Warning to his Master'. Campbell of Duntrune then chopped off his hands...(Another version says a piper on a nearby hill played 'The Campbells are Coming')...when it [the castle] was being restored quite recently they discovered, under the kitchen floor, two skeleton hands. The piper's ghost haunts the tower and this is where some still hear the sound of his warning'

(Hippisley Coxe, 1975, pp. 163-164).

I received a letter from Robin Malcolm of Duntrune Castle who knew of the legend, but stated: "I have never heard 'ghostly' music, nor my wife, nor anyone I know present or past. There was a service of exorcism about 1870. Prior to that, I suppose paranormal music was a possibility" (private correspondence, 1996).

What can be learned from these three examples and are there any similar circumstances or attributes in the other cases? Firstly, it might seem that the writers about alleged hauntings need to verify their information more correctly to avoid contradictions. The original sources of stories were virtually always omitted. Several accounts seem to have been re-worded and repeated in subsequent books with a little embroidery by new authors.

It is perhaps not surprising that the traditional Scottish love of pipes and drums should appear prominently in the musical hauntings comprising four examples from the total of eight contacted. However, it was surprising that Wales, containing so many castles, should only provide two examples of alleged musical hauntings, neither of them being traditional harp music.

Music/ instruments were reported as follows:

type of music	no. of examples
bagpipes	3
drums	3
'music'	3
chanting/ singing	2
harp	2
pipes/ whistle	2
trumpet	1
piano	1
organ	1

The reporting of the piano was quoted in one source only (Underwood, 1993b) for St Donat's Castle in Wales. It now houses the United World College of the Atlantic and a letter from them informed me: "We have no knowledge of any ghosts, musical or otherwise" (private correspondence with myself, 18 September 1996).

Similar private correspondence refuting the present existence of musical ghosts was received during September and October 1996 from:

- The Administrator of Culzean Castle, Maybole, Ayr. (See Underwood, 1993b for alleged modern manifestations and witnesses.)
- The Administrator of Bodiam Castle, E. Sussex. (See Underwood, 1984 for precise date of haunting i.e. Easter Sunday.)
- The Duke of Argyll, Inverary Castle, Argyll. (See Underwood, 1993b for claims of harp music being heard by former dukes.)
- The Keeper of Tower History (Dr G. Parnell), H M Tower of London. (See Underwood, 1984 for claims of religious chanting in 1978.)

Dr Parnell's letter was particularly interesting since he had obviously enquired further into the matter: "I have consulted one or two colleagues who have worked here since the 1960s, but they can add nothing".

- The Custodian of Richmond Castle, North Yorks.

Whilst denying any personal knowledge of 'ghostly' music, a leaflet was enclosed with the correspondence that tells of the legend of a drummer boy who was trapped in

a tunnel between castle and nearby Easby, but whose drumming then mysteriously stopped. Some say that “ghostly drumming is sometimes heard” (Bord, 1990, p. 153).

Despite mentions of paranormal music being heard in current literature replies were not received from:

Ewloe Castle, Clwyd. “...a recent custodian has heard ghostly singing” (Bord, 1989, p. 83).

Balcomie Castle, Fife. “...the man was found dead, since when the sound of his whistle has often been heard around the castle” (Brooks, 1990, p. 211).

Fyvie Castle, Aberdeen. “...a phantom trumpeter...ghostly activities are being reported here all the time” (Underwood, 1993b., pp. 173-174).

Odiham Castle, Hants. “...the clear notes of some piping instrument have been heard” (Underwood, 1996, p. 21).

Taunton Castle Hotel, Taunton. “...from somewhere in the depths of the building...there comes the sad sound of violins” (Mead, 1994, p. 40).

The manager of Culcreuch Castle, Fintry, Stirling sent printed information about ghostly harp music and a piper. Curiously the only previous source that I had discovered had not mentioned the harp music (Mead, 1994). Since the enclosed literature made quite specific claims i.e.: “The Phantom Piper is heard so often that two independent groups of scientists have attempted to establish a natural cause for the sounds” (hotel leaflet), I decided to make arrangements to visit the castle which has now been converted into a hotel, for the purposes of conducting my own research on site. I stayed, with a colleague from the Ghost Club Society, for two nights (March 25th/ 26th 1997) in the allegedly haunted ‘Chinese Bird Room’, so-called because of the handpainted Chinese wallpaper dating from before the eighteenth century. Members of staff knew of the legends but had not witnessed anything themselves. However, we were told stories of guests having to leave the room early because of ‘unpleasant’ experiences and feelings there. A tape-recorder was set up for part of the first night which only succeeded in recording the ‘clanging’ of water pipes and a certain amount of noise from outside - nothing of a musical or paranormal nature. On the second day requests were made to meet the manager of the hotel, but he was unfortunately in a business meeting and therefore not available. He provided me with

his office number and I duly contacted him. During the conversation he informed me that the stories of the castle were inherited from the previous owner, one Hercules Robinson, and “we created a story” (D. Littlefear, manager) from the information supplied. However, he stressed that so many people had since experienced phenomena in the castle, that they were going to leave log books in the rooms for people to record their feelings and sensations. Mr Littlefear agreed to provide me with details of the whereabouts of the previous owner. On the second night, after an unsuccessful seance during which nothing of significance occurred, a video camera was used to record any activity during the remainder of the night. Nothing paranormal was recorded and we departed the next morning not having discovered anything of an anomalous nature.

A combination of the often remote location of castles together with the understandable air of mystery they invoke in people, would seem to promote the continuation of legends that were often started to keep intruders away. Present day owners maintain such legends when it is good for business. Comparable advertising is found in the large number of claims for famous personalities to have stayed in various properties e.g. “Dick Turpin stayed here”. It is not surprising that a population that is witnessing the gradual decay of its historical sites and legends should wish to maintain past traditions of which castles provide striking evidence. A less sceptical viewpoint could claim that only suitably ‘sensitive’ people are able to experience genuine paranormal phenomena that lie outside of current methods of perception, both human and mechanical and that in a busier, more technological society these too are declining in number.

5.4.4 Paranormal music in abbeys and churches

There are very few towns or cities in Britain that do not contain an abbey or at least one church and on the outskirts can occasionally be found the ruins of such places. The buildings are often hundreds of years old and music will have almost certainly been used as part of the tradition of worship since their inauguration. The mystery of such places has been maintained by the Church through such rituals as the mass and the concept of the Holy Ghost. Church decorations have illustrated biblical scenes with angels, often playing musical instruments, and with pictures of heaven and hell. Even the smell of some buildings - especially if incense is used regularly - can induce an altered state, by contrast with the outside world. Churches are often used for events of great joy and sadness, such as marriages and funerals, and if one accepts that an extreme set of emotions can imprint themselves in an unknown way into a

building's fabric, then churches must be investigated as a possible source of such activity.

The literature of haunted properties contains many references to churches and abbeys (notably McEwan, 1989) and examples of alleged paranormal music are referred to in a number of sources. One of the earliest well documented cases was reported in the *Journal of the Society for Psychical Research (JSPR)* in December 1915 and concerned the Abbey of Jumieges in France. The ruined abbey was visited by a family of four (mother, father, brother and sister) at about 3 p.m. on July 6th 1913 when it was reported:

"I suddenly became aware of the sound of a large number of men's voices which seemed to come from the open space on our left where the few scattered stones marked the site where the monastic choir had been. The singing was very soft; the air was quite familiar; I remember saying to myself twice: "I am imagining this! I am imagining this!" and then the music 'left' my attention as I heard my father exclaim: "Why, there are the monks singing!"...I was so struck with the strangeness of the thing that I determined to pretend I had heard nothing, until I learned from my companions if their experience had been the same as my own. I found this was the case, and we agreed that the voices were chanting "Vespers" - that is to say, they were chanting a psalm in Latin. We tried to think of possible 'natural' explanations, but the present parish church was a kilometre and a half from there - so the caretaker told us - besides which, if the sound had come from there, we should have heard it for longer than a few seconds...I wrote an account of this shortly after it took place."

(Ernestine Anne, cited in *JSPR*, December 1915, pp. 119-120).

This account was corroborated in writing by the other members of the family and further enquiries confirmed that there was not a community of monks in the vicinity. It is possible that the whole family was lying about this event taking place, but one would have thought the story would have been more exaggerated had this been the case and one further wonders why such a tale would be invented when no financial or public gain was to be acquired from it. They could have actually heard monks singing who were concealed from their view in some unknown place but one might query the short duration of the music if Vespers were truly being sung. A collective hallucination seems unfeasible since each witness evidently heard the music separately without initial reference to each other. In a typical collective hallucination one person indicates a presence - usually visual - and then others present claim to see it. It seems

at least possible that the family actually witnessed a paranormal 'playback' of music from a different time.

Once again, the literature of haunted churches and abbeys in Britain where music had been heard was consulted, and letters were sent to all of these establishments to enquire about recent activity or general awareness of the phenomena. Thirty eight examples were discovered exclusively in England with the exception of Iona in Scotland where "ghostly music and bells have been heard" (Bord, 1990, p. 175) and the chapel ruins of St David's, Wales where: "Ghostly hymn-singing is said to be heard" (Bord, 1990, p. 99). The scarcity of examples from Scotland, Wales and Ireland may be due to a lack of reportings or to manifestations not actually occurring there. This seems remarkable since music would have played an equally important role in their Catholic and Protestant churches as it did in English establishments.

Buckland Abbey in South Devon was omitted from the list despite its housing an alleged paranormal anomaly i.e. 'Drake's Drum', of which it has been written that in times of danger to the country it will play by itself (Underwood, 1984). It was felt that the abbey was not the focus of the activity, which is more of a poltergeist nature, but rather the drum itself.

The quality and quantity of information regarding musical hauntings varied considerably. Some were extremely vague with perhaps only one reference from the available literature. "Avenbury Church: haunted by ghostly music" (Hippisley Cox, 1975, p. 94) is one such example. Others, including Borley Church in Essex and Beaulieu Abbey near Southampton were very well documented. Information regarding the time and date of the occurrences were mainly omitted or mentioned simply as "at night", but more precise data were given regarding the nature of the music. Some authors used the term 'chanting' whereas others used 'singing' or 'a choir was heard'. These have been linked together since it was not felt that the authors would differentiate between the terms as musicians might. Some places contained a variety of musical manifestations and the categories can be classified as follows:

type of music	no. of examples
chanting/ singing/ choir	16
organ playing	10
bells ringing	9
unspecified music	4
solo soprano	2
trumpets and drums	1
horns	1

The single example of trumpets and drums being heard was at Fotheringhay Church in Northampton in 1976, when a local schoolteacher and his wife approached the church believing that a rehearsal for a concert of medieval ceremonial music must be happening inside. On entering they found the place to be empty, but continued to hear the music as they returned to the churchyard gate (Denning, 1996). With subsequent research it was found that on that precise date (allowing for the revisions of the Gregorian calendar) in 1476 the bodies of Richard, Duke of York and his son Edmund, were interred in the family mausoleum situated there at the same time of day as the teacher's visit. Further examples have been reported of ghostly chanting there (Denning, 1996) but my letter to the incumbent did not receive a reply. I visited Fotheringhay Church on the anniversary of this event to try to record any paranormal music and noticed the relatively close proximity of the road and other buildings suggesting that a car radio or music from a private dwelling may have given rise to this story. I failed to record any music either paranormal or otherwise.

Before investigating the more common manifestations such as chanting and organ music, the solo soprano heard at St Peter's Church, Babraham, Cambridge is worth consideration since contact has also been made with the organist of over forty years, Mr C. Ingrey. He was interviewed by the *Cambridge Evening News* (appeared 31 October 1989) concerning his having heard a soprano voice in the church when it was completely empty. He later learned of a previous organist who had died in 1933, whose wife had been a soprano. Mr Ingrey claimed that other people had felt a 'presence' in the church. I asked him on the telephone (17 February 1997) whether he had heard the voice on more than one occasion and whether he recognised the 'aria' that she was singing. He replied that this was the only time that he had heard the voice, but that he had smelled female perfume on other occasions. He did not recognise the aria since it was just a few seconds of singing. Nothing has happened of a paranormal nature recently (February 1997) so it would appear that any anomalous activity has ceased at present.

A solo soprano voice was also heard at Langenhoe Church, near Colchester, Essex in the 1940s and 1950s, but the church was demolished in the 1960s which terminated any building-orientated psychic phenomena. However, it was quite extensively investigated at the time and no definite evidence was found to prove or disprove paranormal manifestations (see Underwood, 1971; McEwan, 1989).

The inclusion of horns being heard refers to a single account (McEwan, 1989) when the organist, Mr R. Rowland, of St Dunstan's Church, East Acton, London, heard the sound of two horns ringing out just as he reached the sign for the horn stop in his music. I received a letter from the present vicar who has not heard of any paranormal music associated with the church, but he did mention that a previous incumbent exorcised the place to remove the presence of some "unearthly friars".

Avenbury Church, was one of the places where the nature of the music was not specified. I received a letter from the Revd Prebendary W. Gould with an article attached concerning Avenbury Church from an unnamed local newspaper dated May 16th 1991. It mentioned that organ music has been heard occasionally since 1896 but that the church is now derelict. A previous vicar, the Revd Archer-Shepherd, provided this possible explanation: "Some telepathic or autosuggestive, or other natural cause may have acted on their auditory nerves, setting up sensations which were transmitted by the brain into external sounds" (unknown).

Ten different examples of paranormal occurrences of organ music were reported in religious buildings:

- Borley Church, Borley, Essex.
- The Cathedral and Abbey Church of St Alban, St Albans, Hertfordshire.
- Caistor Church, Caistor, Lincolnshire.
- Luton Church, Luton, Northamptonshire.
- St Andrew's Church, Norwich, Norfolk.
- St John's Church, Torquay, Devon.
- Cressing Church, Cressing, Essex.

- St Mary's Church, Bowers Gifford, Essex.
- Hassingham Church, Norfolk.
- St Crux Church, York.

Both the church at Borley and St Albans Abbey will be discussed later since they have both been written about extensively with claims of different types of music being heard. The other churches have only produced organ music as their alleged paranormal musical manifestations. The evidence varied with only one reference found for the last six examples quoted and therefore letters from incumbents were particularly useful. Replies were received that denied all knowledge of such activity although suggestions were made that local lads might have been playing pranks or as one reply suggested: "air remaining in pipes can be expelled by the movement of mice, of which we have many. We are also in a very isolated setting which fuels the imagination" (private correspondence with Mrs Choules, Church warden to St Mary's Church, Bowers Gifford, Essex, 14 September 1996).

I was informed that St Crux Church in York had been demolished and the Hassingham reference was unsubstantiated after several requests from the initial source. The church at Caistor in Lincolnshire was mentioned in several books and comments included:

"In the church a ghostly monk plays the organ, and his music has been recorded on tape" (Hippisley Cox, 1975, p. 141) and "The local church has long been reputed to be haunted by a monk who plays the organ...there were footsteps echoing through the empty church and loud and clear notes from the church organ" (Underwood, 1971, p. 44). A letter to me from Mr D. Naylor, an organist, provided a possible explanation to the phenomenon:

"The 'ghostly' music to which you refer is easily explained. Many years ago I regularly went to play the organ late at night without switching any lights on, except for the console. You can imagine, therefore, how the rumours started, especially with a boarding school close by! There have, of course, been no subsequent tales reported."

(private correspondence, 23 September 1996).

A similar explanation was provided to alleged 'ghostly' organ music in St John's Church, Torquay: "There was at that time an almost blind parish clerk who used to play the organ for his own amusement without bothering to put on the lights!" (Revd B. G. Burr cited in McEwan, 1989, p. 29).

It would seem from the evidence available that the factors which may contribute to the mistaken identification of paranormal organ music include mice activated organ pipes, organists practising in the dark and people's imaginations.

There are many legends concerning bells in folklore:- warding off evil spirits, warning of storms and even providing healing properties. Bells that are rung by an unknown force, having discounted natural causes such as mice, the wind and pranksters, might be described as poltergeist phenomena and therefore lay outside of this study. Of the nine references to anomalous bell ringing in churches and abbeys, seven examples fall into this category with the only relevant examples being St Albans Abbey and Minsden Chapel in Hertfordshire. The chapel was built in the fourteenth century and was traditionally associated with Alice Perrers, a mistress of Edward III, who was involved with occult practices. It soon fell into decay, but was leased by the historian, Reginald Hine who vowed: "after my death and burial I will endeavour, in all ghostly ways, to protect and haunt its hallowed walls" (R. Hine cited in Underwood, 1971, pp. 170-171). Most sources quote directly or indirectly Underwood's account of the music:

"...ghostly manifestations usually begin with the toll of the lost bells of Minsden and as the sounds die away the figure of a monk is seen...After a moment the strains of sweet and plaintive music fill the air..."
(ibid.).

The local librarian informed me that there had not been any recent musical manifestations to her knowledge and one wonders whether the howling of the wind in a ruined and atmospheric setting may have lead to such accounts. The traditional date of the haunting is Hallowe'en when the weather might well be inclement and 'trick or treaters' may be in evidence. When I visited the site, in April 1997, the local publican confirmed that "youngsters like to fool around there at Hallowe'en" and there were signs of human activity in the form of empty alcohol bottles and other debris.

If data concerning mysterious bell ringing are somewhat lacking, the same cannot be said for incidents of chanting or choirs singing where instances have been reported in the following buildings:

- Beaulieu Abbey, Hampshire.
- Borley Church, Borley, Essex.
- The Cathedral and Abbey Church of St Alban, St Albans, Hertfordshire.
- Winchcombe Church, near Cheltenham, Gloucester.
- Whitby Abbey, Whitby, N. Yorkshire.
- Spinney Abbey, Wicken, Cambridgeshire.
- St Mary's Church, Hendon, London.
- Fountains Abbey, Yorkshire.
- St Mary's Church, Beaminster, Dorset.
- St Mary's Church, Reigate, Surrey.
- St John's Priory, Poling, Sussex.
- Denny Abbey, Chittering, Cambridgeshire.
- Pyrford Church, Pyrford, Surrey.
- Lawford Church, Colchester, Essex.
- St Margaret's Church, East Wellow, Hampshire.
- Whalley Abbey, Clitheroe, Lancashire.

The latter ten examples cited rely on one reference only and these were often unsubstantiated. For example, Fountains Abbey in Yorkshire where: "...a ghostly choir has been heard chanting in the Chapel of the Nine Altars by numerous people on many occasions" (Hippisley Cox, 1975, p. 136). I received a letter from Mr M. Newman, the Regional Archaeologist for the Yorkshire region, who informed me: "...while it [the Abbey] is open to the public, Gregorian chant is played through a

public address system. This latter fact is sometimes overlooked by some visitors” (private correspondence, 1 October 1996).

Similarly a single account appears in a booklet by a local Essex historian and psychic researcher, Mr W. Downes, who writes about Lawford Church, near to Colchester:

“As she got nearer to the church she was amazed to hear a full choir heartily singing, despite the fact that she was certain that the local choir had been disbanded ‘for the duration’. Yet here was a fully lit church with a choir singing at eleven o’ clock at night. Something was definitely wrong, so she went along the path to the south door of the church and tried the handle, but found that it was locked. Suddenly she became aware that the singing had stopped and the lights were no longer alight...she became frightened and ran home.”

(Downes, 1992, p. 50).

I received a letter from the Rector of St Mary’s, Lawford who stated: “We have had some ‘ghastly’ music in our time but I am not aware of anything ‘ghostly’ (private correspondence, 10 September 1996). I spoke to him on the telephone (22 February 1997) and he confirmed that he believed that it was “fiction”.

I received a more positive reply to my enquiries about Denny Abbey in East Anglia where plainsong had been reported as being heard amongst the ruins (Harries, 1974). The existing and previous custodians both claimed to have heard a distant chanting and although willing to conceive that it was music travelling from surrounding areas, they agreed that the place seemed to possess a heavy atmosphere. Mrs Cooke, the custodian, also stated that she has occasionally been asked by visitors whether she has been playing music there, when she has not, since they have heard something (private correspondence 19 September 1996). It has not been possible to identify these people to verify their statements. I visited the site in person in April 1997 and spoke to Mrs Cooke who was very keen to show me exactly where she had heard the music and to explain how it could not be heard elsewhere. She described herself as being sensitive to such manifestations and spoke of other psychic related events happening to her.

Beaulieu Abbey in Hampshire is well represented in references to monks chanting and although the present owner, Lord Montague, has not witnessed them himself, his sister Mrs E. Varley heard chanting in her teens: “I was sitting by the window of my room quite late at night when I heard it. It was very clear and quite loud enough for me to pick up the notes of the chant...when I sang the tune the next day to someone

staying in the house, they recognised it as Gregorian chant” (cited Brooks, 1990, pp. 42-43). The Curator of the Motor Museum, situated on the site, has also allegedly heard “the sounds of monks chanting” (Bord, 1990, p. 27).

I was invited by the Ghost Club to attend an all night investigation of the ruins in January 1994 and myself and six other members spent a very cold and wet night at various vantage points where the monks had been seen or heard. No phenomena were perceived apart from one member hearing chanting coming from the ladies’ toilet. I investigated personally and found it to be the whirring of an electric fan heater and nothing like the Gregorian chant suggested! A seance was held which similarly provided no evidence of the paranormal and the members of the group departed at about 5 a.m. Our visit’s failure to discover any manifestations does not imply that they have not occurred in the past or will not arise again in the future, but it certainly showed how even experienced investigators will sometimes provide a paranormal explanation for natural events.

I was almost guilty of this myself when visiting Bolton Abbey in Yorkshire in October 1993, which does not have a history of musical mysteries, but has stories connected with it of ‘ghostly’ monks being sighted. On entering, with a fellow investigator, what appeared to be an empty building, the sounds of monks chanting were heard by both of us. I recorded this with a video camera only to find a few moments later that the cleaner, who was in the vestry, was playing a tape of plainsong while she undertook her duties. Had we fled in terror another story of a haunting would have been added to the literature.

Several of the churches contacted failed to reply to the letters sent to them and when this was combined with the scarcity of available details it was felt that some did not warrant further investigation at the present time. However, information about musical hauntings at St Albans Abbey were quite well documented and a reply was received to my request for further material.

There are various stories concerning musical phenomena reported at the Abbey. One involves a bell tolling in the belfry when the bells had been removed during World War II; another tells of the organ playing by itself and a “glorious burst of singing” (Puttick, 1994, p. 13). A well documented case occurred prior to this concerning the *Albanus Mass* of Robert Fayrfax, Master of the King’s Music during the reign of Henry VIII. To commemorate the four hundredth anniversary of Fayrfax’s death, the Mass was performed in a concert at the Abbey on October 20th 1921. It was after this

event that Canon George Glossop claimed to have heard the music previously: "in the middle of the night on more than one occasion" (Puttick, 1994, p. 15). His wife vouched for his sincerity and his daughter also claimed to have heard the same music. There have been several other reports of choral music being heard from the Abbey at about 2 a.m.; the most recently quoted taking place in 1983 (Carrington and Thresher undated). A letter to Dr B. Rose, the Master of the Music at the Abbey, prompted the reply that he knew of the story, but having been at the Abbey for nine years, he had received: "no experience of any 'ghostly' music" (private correspondence, 25 September 1996). It would appear that paranormal music is not manifesting at present or at least is not being perceived.

It is generally believed amongst psychic researchers that Borley Rectory (which burned down on February 27th 1939) on the Essex/ Suffolk border, was the most widely written about and researched haunted property of the early twentieth century. The well known researcher Harry Price called it "the most haunted house in England" (Price, 1940) and many books were and still continue to be written about it. Apart from servants' bells ringing inexplicably in the rectory, there were no manifestations of a musical nature there. However, the church opposite has long been a focus for claims of such activity. In 1937 when the rectory was being constantly investigated, reports were also made of paranormal activity coming from the church: "He told Mr Glanville [a psychical researcher] about his son, aged nineteen, who when returning from work about a fortnight before, had heard singing and chanting coming from the church as he passed it. The church was locked at the time" (Tabori and Underwood, 1973, p. 160). Further examples at various times of day and night include an account from another investigator, Mr J. May who related: "I heard soft notes and chords from the organ...a jumble of atonal chords" (ibid.). Experiments to produce notes from the organ with trapped air in the pipes proved fruitless, but at least one of the times the organ was heard two local boys were the cause since they later admitted to a prank (ibid.). Between 1970 and 1972 numerous investigators claimed that music had been recorded, but it has not been possible to trace this music if it actually existed. In 1985 a faint type of chanting was heard (cited in Downes, 1993) and Handel's 'Largo' (from *Xerxes*) was heard from within the church which was empty and with the organ console locked (ibid.). I wrote to the present incumbent and did not receive a reply, but I have visited the church upon a number of occasions during a period of about twenty years, sometimes remaining outside the church for most of the night. I have only been able to record the natural sounds of nocturnal rural life and an infrequent motor vehicle. It appears that the local villagers are weary of the attention that often rowdy and inconsiderate people have paid them and they now discourage

any enquiries and visits. If there was anomalous music in the church in the past then it would not seem to have survived into the present day.

Apart from the statements of comparatively few people there has been little evidence of music being produced of a paranormal nature in religious buildings. A combination of suggestive minds, natural causes or pranks have probably brought about most, if not all, of the reportings. The music has reflected the nature of the music that one would expect to hear in such places i.e. singing/ chanting, the organ, bells, etc. and with the advent of more modern popular-based instruments in churches, in accordance with the 'modernisation' of the Church, one wonders whether electric guitars and tambourines will form part of future anomalous musical manifestations?

5.4.5 Paranormal music in palaces and country houses

Continuing the procedures adopted for castles and churches it was decided to investigate palaces and country houses where anomalous music had been reported. The self-imposed limitation was to restrict examples to Britain, but since one of the most controversial events of this nature took place at Versailles in France, it seemed appropriate to discuss this case also.

In 1901 the Principal and Vice-Principal (Miss C. A. E. Moberly and Miss E. F. Jourdain respectively) of St Hugh's College for Women, Oxford, visited the Palace of Versailles as sight-seers. Whilst there they decided to visit the Petit Trianon, the house and garden that Louis XVI had given to Marie Antoinette in 1774, but they became lost and depressed. They observed various other people including: "a middle-aged lady in a summer dress, sitting on a seat on the lawn [and] a French wedding party" (Moberly and Jourdain cited Coleman, 1988 p. 16). They later learned that the date of their visit coincided with the sacking of the Tuileries on August 10th 1792 and they wondered whether the place might be haunted. The ladies returned to the Petit Trianon in January 1902 and on this occasion whilst alone, Miss Jourdain witnessed people and scenes that vanished when she focused on them; the topography was also different to her recollection of 1901. Her account provides many interesting visual details of anachronistic dress, but it is her comments about hearing music that are particularly relevant to this study:

"...faint music, as of a band, not far off was audible. It was playing very light music with a good deal of repetition in it. Both voices [spoken] and music were diminished in tone, as in a phonograph,

unnatural. The pitch of the band was lower than usual. The sounds were intermittent..."

(Jourdain, 1902 cited in Coleman, 1988, pp. 30-31).

She also referred to a "band of violins" later in her book (cited in Sidgwick, 1911, pp. 353-360) which the publishers Macmillans distributed in 1911 entitled *An Adventure*. The authors used the pseudonyms 'Morison' and 'Lamont' to protect their identities in Oxford. Further research revealed that no bands had been allowed to play at the Petit Trianon or at the Palace in winter until 1907, but the psychical researcher Mrs E. Sidgwick mentioned that soldiers often exercised in the vicinity and the music may have had a military source (Sidgwick, 1911) Miss Jourdain attempted to write out the music (Bod. MS. Eng. misc. C257, p. 130) and it is reprinted below (Parrott, 1966, p. 11):

Fig. 11



In 1908 both ladies searched through a large amount of unpublished music at the Conservatoire de Musique in Paris and discovered similarities in several period pieces, notably: *Dardanus - Oedipe a Colone* no. 6 by Sacchini; *Rigaudons- Le Marechal Ferrand* 1767 by Philidor; and *Le Roi et le Fermier* by Monsigny. (Moberly and Jourdain, 1910, cited Coleman, 1988, p. 50). The Professor of Music at the University College of Wales, Aberystwyth, Ian Parrott, was particularly impressed by their account and firmly believed in the music's paranormal origin. He opposed the sceptical viewpoints expressed by such renowned musicians as Ernest Newman and Sir Malcolm Sargent and referred to materialistic scientists as displaying "horse sense" when believing the music may have been the product of Miss Jourdain's own mind (Parrott, 1966, p. 12). He quoted a dream of his own where he alleged that the music he heard was below concert pitch as a solution to her problem of the music's "flat pitch". He defended the claim that she could not have remembered eleven bars of unknown music after just one hearing by proposing the idea that she was attuning directly with someone's memory from the period and was therefore able to maintain the piece in her mind.

The SPR published several viewpoints in their journal (*JSPR* Volume 44. no. 734/5/6. December 1967; March 1968; June 1968) with both sides of the problem argued, and the prominent psychical researcher Andrew MacKenzie devoted a chapter of one of his books (Mackenzie, 1982, pp.124-156) to the subject. Here he cites the story of a Mr Crooke who had heard “old music” at the same location played by a string band when no band was present (*ibid.*, p. 135).

I must agree with J. R. Sturge-Whiting in *The Mystery of Versailles* (undated) who writes:

“I maintain that it would be impossible for anyone [apart from a Mozart] to retain in memory twelve bars of an entirely unknown air, unless at once recorded or sung persistently until an opportunity for doing so presented itself...To me the whole incident and its subsequent examination is an indication of the extravagant measures adopted by the authors...”

(pp. 64-65).

On examination it would seem that probably a combination of faulty memory by the ladies, a little embroidery of the facts, and the misconception of natural events as paranormal events may have lead to the mystery of the ‘ghosts’ and ‘ghostly music’ of the Petit Trianon. It was hoped that more recent accounts might be discovered in the following palaces and country houses in Britain which claimed to possess paranormal music:

- Sandford Orcas, Sherborne, Dorset.
- The Treasurer’s House, York.
- Sawston Hall, Cambridgeshire.
- Hampton Court, Middlesex.
- Leith Hall, Aberdeen.
- Lyme Park, Cheshire.
- Old Soar Manor, Kent.
- Nanteos Mansion, Aberystwyth.

- Levens Hall, Kendal, Cumbria.
- Combe Manor, Berkshire.
- Purse Caundle Manor, Dorset.
- Willington Manor, Bedford.
- The Queen's House, Greenwich.
- Cotehele House, Cornwall.
- Beauchief Hall, Sheffield.
- Barcaldine House, Strathclyde.
- Calverley Hall, Leeds.
- Hope House, Little Burstard, Essex.
- Marks Hall, Kelvedon, Essex.
- Hyde Hall, Great Wigborough, Essex.
- Colne Priory House, Earls Colne, Essex.

The music was of a varied nature with chanting, bells, pipes and drums, the piano, the harpsichord and spinet all being reported. Most of the cases were only reported in a single reference and repetition of stories without further research was apparent in the remaining examples. However, one story deserves special attention since it seems to provide clear evidence for the possibility of a paranormal occurrence in the Treasurer's House, York. A local historian and archivist, John Mitchell, has dedicated much time and research into this event and writes of it:

“The most remarkable story of the hauntings in York in recent years must surely be the events which were recorded by Harry Martindale in the early nineteen fifties...Harry, an apprentice aged about seventeen, had been working in one of the cellars (of the Treasurer's House), installing piping for central heating. He was standing on a short ladder

when he first heard the sound of a trumpet...the sound drew nearer and nearer, and suddenly the figure of a horse came through the wall...Harry fell from his ladder to the earth floor in a state of confusion and shock...On the back of the horse was a man dressed in Roman costume, and behind him came a group of soldiers...Shocked and trembling, he rushed up the cellar steps to the ground floor. Here he stumbled across the curator, who noticing his agitation, said "You've seen the Romans haven't you?". This remark was of great comfort, as Harry then realised that he had neither been seeing things nor was going out of his mind...he was later astonished to find that two other people had also left accounts, giving identical details."

(Mitchell, 1996, pp. 69-70).

If one is to believe this account - and I have personally interviewed Harry Martindale and John Mitchell, the author on several occasions - then it would certainly seem that an event took place in the cellars of the Treasurer's House that is inexplicable in terms of being 'mind' generated. The full account gives further details of a dog not wishing to enter the area and also of Harry's descriptions of the soldiers being authenticated by expert historians. He evidently provided details of their costume and appearance that would only have been known to scholars who had specifically studied the period in depth and this was almost certainly beyond the capabilities of a plumber's teenage assistant.

Since first-hand research of such an exhaustive nature was not available for the other properties, letters of enquiry were sent to their managers or owners and ten replies were received. All denied knowledge of such manifestations in recent times, but one, Levens Hall in Cumbria, enclosed a leaflet about previous legends. The author J. A. Brooks informs one (Brooks, 1990) that the hall contains visual ghosts and he promotes the story concerning a priest who had heard a harpsichord being played which was "wreathed in light" despite a power cut taking place at that time. The priest identified the music as a "Grand" that the owner, Mr Robin Bagot played, and which was a particular favourite of Mrs Bagot. However, Mr Bagot was away on business at Cockermouth at the time and duly arrived home after an uneventful business trip.

I received a letter from Mr Bagot's son with information which told me that over thirty years ago Mr Bagot was "seen and heard playing his harpsichord when he was, in fact, in Keswick" (private correspondence, 11 September 1996). This provides further complications, since the priest did not claim to have seen Mr Bagot: "...and who was he anyway?" (Brooks, 1990, p. 167) and there was a discrepancy between

the names of Cockermouth and Keswick as the business venues, albeit slight since the places named are close to each other. The legend of Levens Hall has not appeared, to my knowledge, in any other literature about the paranormal and since further recent manifestations have not occurred, the incident remains a mystery unless, of course, the story was invented to provide extra atmospheric charm to an already imposing building.

The only other reply to confirm the existence of paranormal music at any time was Barcaldine House in Scotland. It is a sixteenth century building that has been converted into a hotel. Peter Underwood writes of a: "Blue Lady...when she has been sighted music is invariably being played" (Underwood, 1993 b., p. 144) and he also mentions frequent sightings having taken place in 1989. The owners R. D. H. and J. C. Campbell contacted me (22 April 1996) and told the story of a piano being played by a lady dressed in blue. The communication began: "On a particularly wild and windy night..." concluding "...none of the Campbells of Barcaldine have 'met Harriet' yet!". I have the feeling that this story is told without the slightest belief in its authenticity since its exaggerated and stereotypical style seems somewhat deliberate.

The degree of vehemence with which the paranormal music has been denied varied between the correspondents. For instance, Lyme Park in Cheshire reputedly possesses a ghost that: "causes the sounding of distant bells" (Underwood, 1984, p. 170). However, a letter from the Education Officer, Ms K. Atkinson informed me "...some authors have 'embroidered' the stories of our ghosts. I do assure you I know of no paranormal music at Lyme in the last six hundred years" (private correspondence 15 October 1996). Similarly, Cotehele House in Cornwall is said to contain "plaintive music" in the oldest part of the house (Underwood, 1983 p. 20), but the present administrator assured me that "no such phenomena have ever been recorded here" (private correspondence undated [1996]). One famous example is that of Hampton Court which has been recorded as possessing "ghostly music...the sound of piano playing from empty rooms" (Underwood, 1984, p. 124). However, a letter from Mr S. Edwards, the Deputy Curator, Works of Art, informed me: "Although there are a number of traditions concerning ghosts at Hampton Court, none can be recalled here that involve musical phenomena [sic]" (private correspondence, 2 December 1996).

Disappointingly, no-one replied to my letters from the two places that have received several written reports of paranormal music, namely Sandford Orcas Manor in Dorset and Sawston Hall in Cambridgeshire. I have therefore been guided by the available literature. Sandford Orcas Manor - a Tudor building - was investigated in 1966 by

three researchers from the Paraphysical Laboratory (now believed to be obsolete) and their leader Mr Benson Herbert claimed: "there is a prima facie case for the house being haunted" (cited in Legg, 1969, p. 36). This investigation was brought about by the claim of the tenant, from 1965-1979, Colonel Claridge and his wife, that they were witnessing a number of visual manifestations, and one of a musical nature. The latter consisted of harpsichord or spinet music which seemed to emanate from the gatehouse. The owner of the house Sir Hubert Medlycott testified that from 1916 until 1964 his family, who were in residence, had certainly witnessed nothing, but despite this Colonel Claridge maintained that an increasing number of ghosts were appearing. He alleged that servants working there admitted to him of such events happening during the Medlycott's residency (Legg, 1969), but there has been a lack of reported evidence for at least the previous ten years. I telephoned the present incumbent Sir Mervin Medlycott (27 February 1997) to enquire whether he had witnessed any paranormal music, but he did not return my call. It is likely that the alleged activity ceased with the departure of the Claridges, thus implying that either the Colonel was the focus of the disturbances, or that he invented the story himself to arouse interest in the house which was open for a fee to the public.

Sawston Hall in Cambridgeshire was re-built in 1584, the original having been burned down in 1553 as a reprisal against the Huddleston family for protecting Mary Tudor from an attempted assassination. Numerous ghosts have been reported as well as spinet or harpsichord music, which was first reported by Mrs Huddlestone in 1930. Some time later a guest enquired: "What is that tinkling music I keep on hearing?" (Poole, 1995, p. 14), but it should be noted that a harpsichord was kept at the time in an unused room (ibid.). Underwood cites several persons as having witnessed phenomena there, but it has not been possible to contact them for reasons of confidentiality (Underwood, 1993b.). More recently, during the filming of *The Nightcomers* (an adaptation of Henry James' *The Turn of the Screw*) two security men maintained that: "Music had been playing in the chapel" (Forman, 1985, p. 87) when it was deserted. It is possible that the guards let their imaginations deceive them taking into account the scary nature of the film being made at the hall. Investigations were held there during February and March 1983 by members of the Cambridge University Society for Psychical Research but no event of any significance occurred. A few seconds of music was recorded the source of which could have been a radio signal being picked up (Cornell, 1984). The building is currently used as the Cambridge Centre for Languages and no recent paranormal musical activity has come to my attention. With reference to the harpsichord music which has variously been

referred to as the spinet or virginals also, it seems strange that the music was not reported until 1930 if the manifestation was active before then.

The literature on alleged paranormal music occurring in palaces and country houses generally made claims that were not substantiated by present day owners or managers. If the manifestations happened at all in the past, it would seem that recent reports have not been made. It is possible perhaps, that human beings are no longer capable of perceiving such phenomena through the distractions inherent in a materialist society. Alternatively it may simply be that superstitious belief, which can lead to naive acceptance of supposedly paranormal events, has lessened within an age which demands reason and explanation.

5.4.6 Paranormal music in public houses and hotels

A degree of caution is especially necessary when investigating public houses and hotels since commercial interests can influence landlords and managers into exaggerating or inventing phenomena to secure a greater clientele. In practice this does not seem to have occurred since landlords and managers seem to have considered that fear of the paranormal is equally likely to have an adverse effect on business. (The landlord of an allegedly haunted inn, in St Albans, asked that an investigation that I organised should not be advertised, since he did not wish to upset his customers.)

The available literature was consulted and ten establishments were discovered that contained the appropriate criteria for investigation. Four of these were only referred to in one source - Guy Lyon Playfair's *The Haunted Pub Guide* (Playfair, 1985) - and the remainder were from a variety of books:

- The Prince of Wales, Kenfig, Wales. (Organ music)
- The Crown Hotel, Poole, Dorset. (Piano music)
- The White Hart, Chalfont St Peter, Buckinghamshire. (Violin music)
- The King's Arms, Peckham Rye, London SE 13. (Singing)
- The Ferry Boat Inn, St Ives, Cambridgeshire. (Music)

- The Talacre Arms, Holywell, Clwyd. (Piano music)
- The Angel, Lymington, Hampshire. (Piano music)
- The Crown and Horseshoes, Enfield, London. (Bell sounding)
- The Waggon and Horses, Sheffield, Yorks. (Violin music)
- The Black Horse, White Roding, Essex. (Piano music)

N.B. The Castle Hotel, Taunton and Culcreuch Castle Hotel, Fintry have already been discussed in 5.6.3 and Barcaldine House, Strathclyde appeared under 5.6.5.

The landlords or managers were all contacted by post and none of them replied, which came as a considerable surprise. This significantly negative response caused me to wonder why ten landlords throughout England and Wales had taken this attitude. The following possible conclusions were reached. The letters may not have been received or were lost; it was felt that acknowledgement of any phenomena would either be detrimental or of no consequence to their trade; there was genuinely nothing about which to reply or the enquiry was not treated as a serious one. I therefore sent a second letter to the above places in the hope of contact being made. I received one reply only, from the general manager of the Angel Inn, Lymington, Hants., who informed me that there was no activity of a paranormal nature occurring there at present and that the only story he knew was: "two geriatric spinsters claim to have bore witness to a piano playing itself a merry little ditty in the style of Noel Coward" (private correspondence, April 1997). In the circumstances the available literature had to be relied upon with the exception of the Prince of Wales, Kenfig concerning which a documentary television programme had been made (*Out of this World*, BBC 1, shown July 30 1996).

Probably the least substantiated story concerns the Ferry Boat Inn, St Ives where an old legend recalls that a suicide's grave, located in the bar, is visited every March 17th by a ghost of a woman and: "one witness claims to have heard old-fashioned music in the air" (Playfair, 1985, p. 19). However, the last person to have made a sighting evidently died in the 1960s (ibid.) and no further details are known about the music.

References to piano music vary from pianos that play by themselves (the Crown Hotel, Poole, the Talacre Arms, Holywell and the Black Horse, White Roding) to

piano music being heard when there was no piano present (the Angel, Lymington). The Crown Hotel piano music is normally reported (Legg, 1969) as a single note, which could easily have been a string breaking inside, and the Angel's piano was evidently only removed the day before the alleged manifestation thus suggesting a misremembered date may have been the cause of the claim. Pranks on public house landlords may well have taken place in the other examples of piano music and also in the mysterious ringing of the bell of the Crown and Horseshoes. An old time sing-song emanating from the cellars of the King's Arms, Peckham Rye may well have had a similar origin.

One of the two stories of violin playing has only been found in one reference where a customer recalled a landlord moving out of the Waggon and Horses, Sheffield because of: "that ruddy ghost playing his violin upstairs" (Salim, 1983, p. 39). However, the violin playing at the White Hart, Chalfont St Peters has been referred to in several sources. The story is told of a previous landlord, Donald Ross, who died in the 1920s, playing the violin in the bar during his tenancy and on the night of his death. Various tales are told especially concerning a couple who ran the pub in 1989, heard the violin music and soon departed (Brooks, 1990). The author Guy Lyon Playfair adds a final paragraph to his account of the story where he states that: "Phantom music turns up fairly often on haunting cases. Nowadays, I suspect many examples of it go unnoticed because the witnesses assume it to be a neighbour's radio" (Playfair, 1985, p. 14).

The final example of music allegedly being heard paranormally in a public house concerns the Prince of Wales, Kenfig in Mid-Glamorgan. In 1982 an electrical engineer, John Marke, and an industrial chemist, Allan Jenkins, undertook an experiment to investigate: "the landlord's claim to have heard ghostly voices and organ music in the pub." (Bord, 1992, p. 191). They connected electrodes to a stone wall in the public house, hoping to obtain a recording of anomalous music and having fed twenty thousand volts through it, they placed tape recorders in the locked room for four hours overnight. They claimed that various sounds were recorded including organ music. This apparently amazing discovery was not brought to public attention until the organ music was played on the television programme *Out of this World* and the experiment was repeated with the involvement of various BBC sound experts.

The alleged organ sounds bore very little resemblance indeed to any organ of my knowledge, but rather sounded like some form of electronic distortion. The BBC Workshop engineer, John Hunt, was suspicious of the various sounds he heard and

referred to the organ music as sounding like feedback. Other factors for consideration were mentioned. There was an organ in an adjacent room to the public house and that room was used as a club room for a group who met regularly and played practical jokes on each other. Another public house in the neighbourhood also started claiming that spoken voices could be heard, but it was pointed out by the BBC engineer that these were almost certainly radio broadcasts that had been tampered with. The two original researchers were joined by another BBC engineer to conduct an experiment, but all they recorded were a few 'bangings' - as if someone was banging on the wall, floor or ceiling. There were no trained psychic researchers present to ensure tight controls.

Overall the investigation of public houses and hotels produced no verifiable evidence for the claims of paranormal music which could not have been caused by natural means.

5.4.7 Paranormal music in other buildings

This rather broad title covers further examples of paranormal music that have been written about that do not fit into the previous categories. The places concerned are:

- The Theatre Royal, York.
- An unidentified house in Lawrence Street, London.
- The Old Rectory House, Burford, Oxford.
- 50 Berkeley Square, London.
- The Camberwell Palace Theatre, London.
- Weston Vicarage, Weston, Yorkshire.
- Willington Mill House, Northumberland.
- An unidentified house in Walton on Thames, Surrey.
- An unidentified cottage in Stainland, Halifax.

- A Victorian house in Southend on Sea, Essex.
- Wheel Cottage in Thundersley, Essex.
- Sundial Cottage, Prestbury, near Cheltenham.
- An office in Peter Street, Manchester.
- An unidentified house in Humber Avenue, Coventry.
- Elm Vicarage, Wisbech, Cambridgeshire.
- Dickmountlaw Farmhouse, Arbroath.
- Dockacre House, Launceston, Cornwall.

Places outside the UK have not been investigated in detail, but this should not imply that events are not reported there and a selection of examples might include:

- ◇ 'Music' that was heard at Littleton Town Hall Arts Centre, Colorado, USA.
in 1986 (Bord, 1992).
- ◇ 'Chiming bells' were heard at the Arts Centre, Killakee, Ireland (Smyth and Stemman, 1981).
- ◇ 'Banjo' music is said to be heard from the shower room of Alcatraz Prison
(Guiley, 1994).
- ◇ A loud 'trumpet' playing was reported during a poltergeist attack that took place at a house in Amherst, Nova Scotia in the late nineteenth century (ibid.).
- ◇ "A mouth organ playing by itself" and an entity that "sang beautiful music" was recorded as occurring in the nineteenth century in Quebec, Canada (Spencer, 1992, pp. 262-263).
- ◇ The historian and author Ian Wilson draws attention (Wilson, 1995) to a case from Rollins College, Florida where an organ reportedly played by itself. The Dean pointed out to him that the story had been recounted by a student who

was particularly gullible when practical jokes were played upon him.

It can be seen from the above that foreign sources are similar in many ways to British examples although banjo music from a deserted prison has yet to be discovered here! It was difficult to contact all the places mentioned since several had either not been identified fully or had been demolished. Only two buildings (The Old Rectory, Burford and 50 Berkeley Square, London) were referred to in more than one source from the literature. There seemed to be no consistency in the type of music manifested which included chanting, bells, piano playing, violin music, flute music, the sound of a spinet, and bugle calls.

The place with the most references was the Old Rectory at Burford, Oxfordshire. It was said that: "...the sound of singing near the monks' old graveyard, and the tolling of a bell at 2 a.m. are reported" (Hippisley Cox, 1975, p. 88). The building, which was part of a medieval priory, is now lived in by the chaplain and other parts are inhabited by Roman Catholic nuns. A letter requesting further information from me was not replied to and neither was a similar letter to the incumbent of Elm Vicarage where a phantom bell has been heard (Hippisley Cox, 1975).

Another supposedly haunted vicarage was to be found at Weston in North Yorkshire. The phenomena occurred during the incumbency of Charles Tweedale who was discussed in the chapter on musical mediums. He made several references in his diary to paranormal music phenomena taking place:

"...we began to have musical sounds and instrumental manifestations of varied import....a strain of music began to sound from the top of the wardrobe. It was most beautiful, and the tone something like that of a musical box. It played a delightful air twice over, concluding with a fine chord. Nothing was seen. There was at that time no musical box in the house."

(cited May 31 1909, Tweedale, 1940, p. 37).

Tweedale also spoke of other people hearing music. About his wife he wrote: "...she heard a violin playing from inside my study...when I was not in the house" (ibid.). On another occasion he wrote that his wife and a servant both heard the tune 'The Anchor's Weighed' being played on the violin. It would seem that nobody was actually playing and there was no gramophone in the house. Many further examples could be cited (see Tweedale, 1940, pp. 37-56).

Tweedale's obsession with Stradivarius violins has already been discussed and it is likely that his imagination or the instruments actually being played accounted for much of the activity related. I visited Weston in August 1996 and spoke to an elderly man living in a manor house located next to the church. He informed me that people in the community had thought Tweedale was "round the bend".

It was not possible to acquire present day comment on the Camberwell Palace Theatre since it was demolished in 1966, but according to the 'Gaiety Girl' Ruby Miller, she heard music there at a time when the building was deserted: "I paused when I reached the orchestra pit to listen to the pianist, who was playing some music he had written...at the same time I heard an orchestra playing circus music, apparently on stage" (cited Paul, 1985, p. 94). The theatre's part time fireman, Alfred Goswell, also spoke of an occasion when he had heard a note played repeatedly on the piano when the building was empty (*ibid.*). The truth and nature of these events remain unknown, however, since the property and people cited no longer exist.

The other theatre allegedly containing paranormal music is the Theatre Royal, York which according to the prolific writer on hauntings, Peter Underwood: "...has a frequently seen Grey Lady and the unexplained sound of chanting" (Underwood, 1993a, p. 79). I spoke to the administrators of the theatre on the telephone (6 March 1997) and they knew no details of chanting either past or present.

Two offices were mentioned in the literature. The unidentified building in Peter Street, Manchester was said to be "haunted by thin piping tunes heard by many people" (Michell and Rickard, 1983, p. 83) and 50 Berkeley Square, London was claimed to have been the scene of bell ringing in the 1870s (Underwood, 1971). I received a note from the current occupant informing me that he had not heard of any musical phenomena, though, he added flippantly: "a certain tuneless humming sometimes emanates from various offices at dull moments" (R. Hardy, private correspondence undated [1996]).

The remainder of the properties to be researched were private houses some of which were not identified by the authors and a farmhouse in which it was alleged that the sounds of piping could be heard under the hearthstone (Hippisley Coxe, 1975). The house in Lawrence Street, London, where hymn singing occurred, despite the radio being turned off (Hallam, 1975); a house in Walton on Thames, Surrey, where piano notes, bagpipe music and pealing bells were heard (Price, 1993); and another in Humber Avenue, Coventry, where piano strings were plucked (Michell and Rickard,

1983), will all remain mysteries unless further evidence is forthcoming. To this list can be added the unidentified cottage in Stainland, Halifax where an apparition was described as: "...having a white face, sunken eyes and long flowing white hair...the figure was apparently playing a violin" (Spencer, 1992, pp. 113-114). The nature of the music was not discussed in this sole account.

Another cottage mentioned, in Thundersley, Essex, was said to have been the focus for bugles sounding during the night at the time of the full moon in the 1960s (Payne, 1995). This was linked to a legend of two sons who were believed to have contacted their mother from the dead by such sounds during the night. My letter to the present owners was not replied to and neither was my letter to Sundial Cottage, Prestbury where it is said that a ghost is heard playing the spinet (Brooks, 1992). I was more fortunate with Dockacre House in Cornwall since the owner of many years Mrs Buckridge replied to my letter concerning ghostly flute music sounding whenever a death is about to occur in the house (cited in Underwood, 1983). Although she believed that paranormal occurrences did take place in the house, she felt that they were not of a musical nature and believed the flute music legend to be untrue.

Concerning the remaining two properties, a hand-bell ringing was reported at Willington Mill House (Price, 1993) but I discovered that the property had been demolished some time before. A harmonium being played in a Victorian house in Southend on Sea was reported (*Psychic News* January 1956, cited in Payne, 1995), but the property was not identified and further details were not available.

The evidence for paranormal music in this selection of properties probably constitutes the weakest of any section, despite the claims of some of the authors about the authenticity of the cases.

5.4.8 Paranormal music in other locations.

This somewhat indefinite title refers to the many instances of paranormal music being allegedly heard when a building was not the focus of attention, largely in natural and general locations. The following details these examples.

Seascapes

location	nature of music
off coast of South Hayling Island, Hampshire	sunken bells
off coast of Dunwich, Suffolk	sunken bells
off coast of Nigg Bay, Eastern Highlands	sunken bells
off coast of Aberdovey, Gwynnd	sunken bells
off coast of St. Ives Bay, Cornwall	sunken bells
off coast of Forrabury, Cornwall	sunken bells
off coast of Mount Bay, Cornwall	sunken bells
off coast of Senen Cove, Cornwall	sunken bells
off coast of Walton on the Naze, Essex	sunken bells
off coast of Pendor Cove, Cornwall	singing

Lakes and pools

location	nature of music
Marden Pool, Herefordshire	sunken bells and singing
Rostherne Mere, Cheshire	sunken bells and singing
Llangorse Lake, Powys	sunken bells
Cole Mere, Ellesmere, Shropshire	sunken bells
Tunstall Pool, Norfolk	sunken bells
Llyntarw Clatter, Powys	singing
Glen Esk, Angus	singing and piping

Rivers, broads and creeks

location	nature of music
Bosham, West Sussex	sunken bells
Llandyssul, River Teifi, Dyfed	sunken harp
Hickling Broad, Norfolk	drumming

Wells

location	nature of music
Oundle Well, Northamptonshire	drumming
Harpham Well, Yorkshire	drumming

Bridges over water

location	nature of music
Woodford Bridge, Redbridge, Essex	bell
Nun's Bridge, Hinchingsbrooke,	drumming

Over/ under hills/ mountains

location	nature of music
Twm Barlwm, Risca, Gwent	organ
Cley Hill, Warminster, Wiltshire	singing
Sithean Beinne Bho'idhich, Skye	music

Other locations

location	nature of music
Unspecified, Stow on the Wold,	singing
Open farmland, Edgehill, Warwickshire	drumming
St. Nectan's Glen, Cornwall	bell, organ and chanting
Country lanes, Liphook, Hampshire	flute
Cave, Cricieth, Caernarvon	piper and two fiddlers
Unspecified, Bayham, Kent / Sussex	chanting
Middle Hill Wood, Broadway,	sunken bell
Cairn Kyle Rhea, Loch Alsh, Skye	music
Charlotte Square, Edinburgh	piano

The same problems of lack of verifiable sources and single references were encountered in this section as in the preceding categories. There was also the difficulty of being able to contact any specific person who may have knowledge of the occurrences. However, I wrote to Dr Leslie Prince of the University of Birmingham as a possible source of information on researching such matters since he had recently appeared on a video devoted to ancient legends in the role of a consultant, but unfortunately he failed to reply.

It is clear from the list that sunken bells constitute the greatest number of incidents of alleged paranormal music in natural settings and with the exception of the bell sounding under Middle Hill Wood at Broadway in Worcestershire, all the examples are under water. The most common reason for the bells being submerged was as a result of villages and, in particular the local churches, being swept out to sea as land and cliffs crumbled through erosion. It has been claimed that the bells can still be heard tolling. For instance, the sunken village of Dunwich off the coast of Suffolk has been written about in such terms and I visited the current village on the coast. The curator of the local museum felt that it was possible that the tides might occasionally move any bells that may be below the sea resulting in the clapper striking the bell and causing a sound to be heard. However, he believed it to be even more likely that music from natural causes, even other churches further along the coast and shore, may well give rise to the illusion of the sounds emanating from beneath the sea. This

interpretation was somewhat different from the written reports discovered which stated: "...the sunken church bells ring to warn of impending storms..." (Bord, 1990, p. 79) and in another report: "The phantom bells, for some reason, are most often reported just before Christmas and frequently late at night" (Underwood, 1984, p. 97). Other sources (for instance, *Folklore, Myths and Legends*, 1973) repeated these claims which also contained alleged sightings of ghostly figures on the shore. Only single references were found for the remaining examples of sunken bells under the sea. These were from Bord (1990) and Underwood (1983) for the majority of cases and Payne (1995) for the bells of Walton on the Naze.

The legends attached to sunken bells in lakes and rivers are of a different nature since they contain a number of contrasting characteristics. It has been claimed (mainly in Bord, 1990) that bells have been stolen by mermaids - Marden Pool and Rostherne Mere; by Vikings - Bosham Bell Hole; and by the Devil - Tunstall (*Folklore, Myths and Legends*, 1973). An earthquake allegedly caused the bells of Llangorse to sink into the lake and at Cole Mere the locals' cursing at the difficulty of recovering the bells after Cromwell's troops had submerged them, caused them to sink forever below the surface (Bord, 1990). It has been claimed that all of these bells can be heard at various times of the day and year, but actual firsthand accounts or recordings have not been made available.

In this respect, tales of drumming are similarly unverified. It is possible that the Drumming Wells of Oundle and Harpham have acquired their 'musical' reputations through a combination of the wind and an enclosed space causing drum-like vibrations. Natural causes may also be responsible for the drumming heard at Hickling Broad where the legend of a drowned drummer boy trying to summon his lover lends further power to the imagination (*Folklore, Myths and Legends*, 1973).

An example of drumming where practical joking was admitted to occurred at Hinchbrook Bridge, where an airman from a nearby RAF base "marched up and down the banks of Alconbury brook, drumming deep into the night" (Forman, 1985, p. 61). However, the alleged drumming that occurred after the Battle of Edgehill (1642) in Warwickshire was examined seriously in the seventeenth century. A month after the battle had taken place it was reported by local shepherds that the sights and sounds of the battle, including drumming, were still being re-enacted. King Charles I came to hear of this and duly sent several officers to investigate. They interviewed the shepherds and even witnessed the battle themselves on two occasions before returning to the King, who interpreted the sign as a portent of his eventual success in the Civil

War! (Smyth and Stemman, 1981). The original source for this story was published by Thomas Jackson, London in 1643 and was reprinted in 1860 as an appendix to Lord Nugent's *Memorials of John Hampden, his Party, and his Times*. The tract concerned read:

“A Great Wonder in Heaven, shewing the late Apparitions and Prodigious Noyses of War and Battles, seen on Edghe-Hill, neere Keinton, in Northamptonshire. - Certified under the Hands of WILLIAM WOOD, esquire, and Justice of the Peace in the said Countie, SAMUEL MARSHALL, Preacher of God's Word in Keinton, and other Persons of Qualitie.”

The references to ‘music’ are similarly difficult to examine since, in both cases, on the island of Skye, fairies are said to be the performers (Hippisley Coxe, 1975). Further to this, the post graduate science course director at the University of Edinburgh, Alastair McIntosh, brought to my notice the ‘faerie music’ legend associated with ‘the hill of the pipers’ on the Isle of Harris:

“It was said that at certain times one could lie on the hill and hear the music of piping deep within. In recent years a new mains sewage system was being installed ...and the digger broke through into a multi-chambered souterrain buried under the hill. One of the passages ran down to the sea and ...on stormy days the crashing of boulders on the beach was communicated through the chamber to create a ‘tinkelling’ sound.” He continued:

“I frequently delight in playing my penny whistle in remote locations outside and often muse as to the extent to which distant walkers will take it as evidence that the faeries are still alive and well.”

(private correspondence, August 10 1993).

Mermaids are said to be responsible for the singing heard at Pendor Cove, Cornwall and Rostherne Mere, Cheshire and at least on one occasion practical joking has been evident:

“The Reverend Robert Hawker of Morwenstow...About the year 1825 he decided to test the power of the mermaid myth by swimming to an offshore rock near Bude, on the north coast of Cornwall. Naked to the waist and with a shining tail of oilskin wrapped about his legs, he combed his tresses of seaweed, preened himself in a mirror and began to sing, all in the light of the full moon. Large and awe-struck crowds gathered to watch this remarkable phenomena, which continued for several successive nights until finally wearying of his performance and discovering that he had a sore throat, the Mermaid of

Morwenstow suddenly burst into the strains of 'God save the King' and plunging from the rock, disappeared into the sea."

(*Man, Myth and Magic*, Volume 5, p. 1814).

It is possible that other musical legends of the sea may have been caused by the mistaken identity of marine life such as sea-gulls and seals. One such example might be that of the sirens of Greek mythology that almost caused the downfall of Odysseus in Homer's *Odyssey* through their enchanted singing.

Examples of musical manifestations where water is not a prime factor are fewer in number and insubstantial in content. The single reference for Bayham simply states: "chanting heard" (Hippisley Coxe, 1975, p. 69) and the reference to Stow on the Wold is similarly imprecise: "Poltergeist activity...mellowed into singing" (Bord, 1992, p. 326). An example where nature in the form of the wind, wild life or water may not have been responsible can be found in the report of inexplicable piano music being heard in Charlotte Square, Edinburgh. This case relies on a passage from an Edinburgh tourist guide book (Matthews, 1993) which admits that the music is so similar to a modern piano that it is often mistaken for one. In truth that is probably exactly what it is!

It would seem that natural locations fare no better than buildings in providing the researcher with verifiable accounts of music of a paranormal origin or, ideally the music itself. It is possible that the locations themselves do not produce or enhance the situations whereby paranormal music may be witnessed, but that they help stimulating the imaginations of suitably sensitive people who are able to perceive it.

5.4.9 Paranormal music and people.

Having discovered that locations only seemed to influence the music heard in terms of association with the setting as in cases of sunken bells off-shore and organ music in churches. It seemed possible that the focus for these alleged manifestations might be the people who witnessed the phenomena.

Scott Rogo's two studies of people claiming to have heard 'astral' music (Rogo, 1970; 1972) provide some data about the differences in the music heard by diverse groups of people. For instance, he found that the percipients that were taking drugs heard more instrumental music than the choral and vocal music that was heard by non-users. Saints and deeply religious people often perceived bells and sacred vocal

music, but his case studies generally seemed to confirm a broad range of people from widely different social and cultural backgrounds experiencing a similarly wide range of musical phenomena. The results also revealed no differences between studies in the UK and USA. Although he received in excess of a hundred replies to his advertisements for witnesses of paranormal music to contact him, his request, which was published in *Psychic News*, would have automatically attracted a readership favourably disposed towards psychic matters. Some of his cases were taken from *Phantasms of the Living* (1886), an in-depth investigation into apparitions of living people allegedly appearing at certain times, which was instigated by the Society for Psychical Research.

I placed similar advertisements in paranormal-biased newspapers and magazines: *The Psi Researcher*, *The Fortean Times*, *Psychic News* and the newsletters of the 'Noah's Ark Society' (a Spiritualist organisation) and the 'Ghost Club'. I also placed an advertisement in a non-paranormal biased newspaper - *The Essex Chronicle*. Despite the naturally limited circulation of the former newspapers I received several accounts of alleged paranormal music having been heard, whereas the *Essex Chronicle*, with a circulation of 45,000 copies each week (April 1997), provided me with only one reply. Seventy-five percent of the letters were written by women and all the respondents appeared to be in sound mind and of at least average intelligence.

Having read of Patrick Moore (the astronomer) being witness to an anomalous musical experience with a group of friends I contacted him for further information:

"Suddenly there was a sound of music - not a tune, but concerted, rippling chords, not random...The lid of the piano keys was closed and nobody was around..."

(St Aubyn, 1996, p. 115).

In correspondence with me, he confirmed that he had no explanation for this event which occurred as he had reported.

Witnesses mainly expressed surprise at hearing the music which they described as varying from being quite specific (e.g. 'The Harry Lime Theme' played on an organ), to indistinct e.g. ("like an orchestral version of Heaven" (private correspondence)). All of these people were alone at the time of the manifestation and in either quiet ("middle of the night"), remote ("on a mountain") or relaxed ("in the bath") locations. With the exception of a larger number of women than men having allegedly perceived the music and a predisposition towards belief in the paranormal being conducive to

such activity, the general population would appear to hear this type of music only very rarely.

In a final attempt to verify existing accounts of people's paranormal music experiences or even find new examples, I wrote to several authors whose works had been quoted during this research. The results were as follows:

Bord, J. : provided references from other people's books as the source.

Hippisley Coxe, A. : deceased.

Maple, E. : deceased.

Underwood, P. : provided one historical reference, but cited confidentiality for names of witnesses.

Wilson, I. : no reply.

The above authors provide many hundreds of examples of allegedly haunted properties and their cases are often quoted as providing evidence, or even proof, of ghostly activity. However, it would seem that their references are either no longer available since after death their papers were destroyed, or they were not willing or able to substantiate the claims that their books make.

5.5 Conclusion

Present day and historical sources inform one that music has been heard and continues to be heard in situations where it appears impossible for such music to exist because of the absence of performers. A study of locations has indicated that the music is often appropriate to that which would be performed if physical musicians were present. In order for cases to be documented it would seem that in the majority a human presence is necessary actually to witness the music. There would appear to be very few records of machines having tape-recorded music in locations where humans were not present, although this might be considered for possible future experiments. One such example was reported to me by Alan Gauld (Department of Psychology, University of Nottingham) concerning a tape-recording of harpsichord music made during the night at Carnfield Hall in Derbyshire when nobody was present and such an instrument was not in the house. The recorder was placed on a time

switch, but unfortunately the music faded after two to three months (private correspondence with Gauld, July 1997).

Some cases of reported paranormal music were undoubtedly fraudulent in origin consisting of claims made for financial gain or for practical joking. One such case was reported by Peter Underwood:

“Some ‘phantom music’ was brought to my attention by a leading psychical research society...several investigators were convinced that the music was paranormal...I made a preliminary visit and thought I could hear faint music. I found that the very next room was full of music. I then heard different music from another room.”

On investigating an arm chair belonging to the host he found several buttons which when depressed produced music from different parts of the house. When the owner of the house was confronted with this discovery he replied:

“...I’ve had a lot of fun meeting all sorts of interesting people...I’ve never claimed it was ghostly music; people came, heard the music and told me it was ‘paranormal’.”

(Underwood, 1996, p. 10).

Some genuinely reported cases may have had a similar origin without the witnesses’ knowledge. Mistaking natural sounds for paranormal music or even distant radios and other music sources certainly allowed further cases to be included in the literature. However, there are examples where none of these explanations would seem to be acceptable and one has to question whether music with a paranormal origin was occurring and, if so, from where it originated. An example is the alleged music from the site of the Battle of Edgehill during the English Civil War.

Rogo believed that such music was impossible to prove: “When a person hears transcendental music, it is impossible to verify that the percipient did actually hear it” (Rogo, 1972, pp. 18-19). He was convinced that the music could only be heard inside the percipient’s brain and did not rely on an external sound source. Therefore, it could not be recorded. However, he did not believe that it was manufactured by the brain but that it existed in a different dimension from that which human beings can perceive with their ‘normal’ senses. His argument cannot be challenged if one accepts that the music is beyond one’s conception, but this does not help to unravel the mystery if a ‘normal’ answer is to be found.

Medical conditions do not seem to explain percipients' experiences. Sufferers from hearing problems (tinnitus etc.) are acutely aware of their deficiencies and would be unlikely to confuse paranormal music with their ailments. One such case was brought to my notice in 1994:

"One night as I was settling down to sleep, I became aware of hearing music. I suffer from tinnitus and thought what a pleasant change it was to hear [instead of] the usual rushing water and whistling that I usually get. It sounded like an orchestra...I can only describe the music played as heavenly..."

(Mrs B. Murkoff, published in *Enigmas Magazine* November/December 1994).

Similarly it is probable that psychological problems of hearing 'voices' or 'music' would recur sufficiently for them to be diagnosed and treated medically (David Smith, 1992; Gordon, 1997). If a solution to the enigma of paranormal music is to be found, it may be discovered by further study of the brain. It is known that music can be transmitted by radio waves where a direct origin seems unlikely. For example, at an event attended by myself and several hundred other people, music was heard emanating from a hand held microphone and I have also heard music from an amplifier which was not attached to any other sound source. This was not viewed as paranormal since it is well known that radio waves can behave in such a manner. However, it may be possible that such activity can occur in the brain without the percipient being aware of it, though there is as yet no research which would support such a claim.

Perhaps the nearest one comes to this in conventional science is the work of the American neurosurgeon Wilder Penfield who discovered that electrical stimulation of the sensory cortex produced sensations which the patient could immediately discuss, since a local anaesthetic was all that was needed for the incision. One woman was able to hear music and: "when Penfield stimulated the same point thirty times, she heard the familiar melody again each time, beginning at the same place. She could even hum in accompaniment" (W. Penfield, cited in Blackmore, 1993, p. 212). It is therefore possible that some people's brains receive similar stimulation in either unknown or even random situations that cause the paranormal music to be heard in at least some of the circumstances encountered. However, this suggestion may not apply to all the accounts of anomalous music and one must remain open to Rogo's notion that the music is genuinely beyond human comprehension.

CHAPTER 6

SUMMARY AND CONCLUSION

6.1 Introduction

The purpose of this thesis was to explore several areas which bring together music and the paranormal, with the further aim of identifying any commonalities between phenomena which have elsewhere only been studied separately. Music was chosen as the target for ESP experiments and investigated when a discarnate or external but paranormal source for it was claimed.

The first chapter introduced the concept of the paranormal and its various alleged manifestations, and discussed some reasons for its endurance throughout antiquity. Possible explanations - physical, psychological and paranormal - of phenomena were discussed before a brief summary of occurrences involving music was given. The second chapter presented evidence of extra sensory perception being enhanced by sensory deprivation achieved by using various methods. In particular the ganzfeld procedure was highlighted because of its success rate in allegedly encouraging psychic phenomena (e.g. Radin, 1997). Details of one experiment using one hundred trials and another using sixteen trials, both conducted by the author, were presented and the data collected were analysed, collated and discussed. Chapter four explored the history of mediumship and Spiritualism, before focusing on musical phenomena that have been manifested within this sphere. Case studies of present day mediums were undertaken and their music and performances were scrutinised by experts in the fields concerned. The fifth chapter considered accounts of haunted properties and locations where music had allegedly been heard without an apparent physical source. This final chapter will present a summary of the conclusions reached and discuss possible links between the data collected and the findings of the research.

6.2 Summary of ganzfeld experiments

Neither of the ganzfeld experiments demonstrated any significant evidence for extra sensory communication of music in the global pattern of results. However, there were

tendencies which were not only noteworthy within the experiments, but were also to be found in other ESP experiments not using musical targets (Dalton, 1994). For instance, pairs of opposite sex achieved better results than same-sex pairs and men scored particularly badly with male partners. Studies using homosexual partners have not been undertaken. People who believed in either their own psychic abilities or in the general concept of the paranormal achieved higher scores than the sceptics, and extravert characters scored better than introverts. Middle aged people with jobs involving some intelligence and communicating skills (e.g. teachers) achieved some success, especially when there was an emotional link of some kind between the pair concerned such as friendship or marriage where common thought habits and experiences might be expected to occur. Some individual pairs produced particularly notable scores and comments which would seem to indicate that at least on some occasions extra sensory communication may have been achieved when favourable conditions were operating. This was further demonstrated by the success of other researchers, who have used the ganzfeld technique (e.g. Dalton, 1994). The process will continue to be used as a tool for the exploration of ESP and an awareness of the nature of those contributory factors, such as personal characteristics of the subjects which lead to more favourable results, may aid this research.

The locations did not appear to influence the outcome of the results except when they had an adverse affect upon the state of relaxation of the subjects. Results were poor when the receivers were not able to achieve the relaxed semi-trance state needed for the success of the ganzfeld process. With hindsight, this might also have been a desirable state for the senders. Furthermore, in the second experiment a subjective impression was received that the percipients had lost a degree of enthusiasm and interest which possibly contributed to the negative outcomes. The experimenter (myself) may have also been guilty of displaying a lack of dynamism after over one hundred time consuming trials and this relates to the issue of the 'experimenter effect' discussed in 3.4.

Further research could continue to use music as the target, but the conclusions drawn from the present research might suggest modifications to the process. For example, subjects could choose their own personal pool of pieces of music and then share their perceptions and interpretations of them with the potential sending partner. The sender would then attempt to convey one of these particular pieces telepathically. This would avoid differences of interpretation which might lead to confusion during the experiment. Methods of minimising the possible influence of the experimenter also need to be explored and any suspicions of sensory leakage invalidating results might

be countered by using distanced studies. The issue of whether the receiver/ sender was focusing on the actual sounds of the musical target or the images evoked by it would also need to be addressed. Procedures for the monitoring of non-cognitive bodily changes could be explored (e.g. the electroencephalograph and electromyograph to measure brain activity and muscular response respectively).

6.3 Summary of musical mediumship

From a survey of the available literature, it was found that claims of contact with deceased composers and performers had been made throughout most of the nineteenth and twentieth centuries against the background of the developing Spiritualist Movement. It is apparent that there are similarities between the claims of the nineteenth century musical mediums and modern practitioners and case studies of musical mediums were carried out to discover any information concerning their psychic activity and the conditions which induce it. Several such factors were identified some of which can be linked together for the purposes of discussion.

- Contact is allegedly made with the spirit of a dead person and not directly with God as was cited in the case of some professional composers (Abel, 1955).
- The mediums mainly possessed a prior belief in the doctrines of Spiritualism and appeared to be genuine in their belief that spirit contact was being made.

There are several reasons why Spiritualist beliefs might foster either the occurrence of spirit contact or the interpretation of events in this way. The doctrines of Spiritualism allow no room for doubt that communication with deceased loved ones or characters from the past is possible, be they historical characters, relations or composers. In addition to this close relationships established within the Spiritualist Church generally and specifically within a 'circle' could lead to the belief in such contact becoming further reinforced. Within this environment what others would describe as natural occurrences could understandably be interpreted as spirit-based.

- A relaxed state of mind and secure surroundings enhance 'spirit contact'.

Once again an alternative to genuine spirit contact can be offered as an explanation for this. The relaxed state of mind or feelings of openness may also enhance creative forces at work in the human mind without recourse to

spirit contact. This is expressed most eloquently in a book devoted to the nature of inspiration:

“Music is, then, a highly sensitive medium, capable of reflecting with the accuracy of a mirror those fleeting sensations and changing moods that sweep the mind of the artist like clouds in a summer sky.”

(Harding, 1967, p. 71).

This suggests that creativity is a natural process rather than one involving an outside agent.

- All of the mediums would appear to have been able to produce music or performances that were beyond their normal capability according to them.

After interviewing musical mediums to acquire information about their previous musical training an assessment of their ‘normal’ ability was made. They could, of course, have lied about such matters but it was hoped that this would have been discovered during the lengthy periods of contact with them. In the examples of nineteenth century mediums one can only rely on published sources since no recordings of their music or performances are available.

It seems that the genuine belief of sensitive people that spirits are contacting them allows the development of an ability which may not otherwise surface. This may simply be due to positive self esteem and expectations of enhanced performance inspired by the belief that a greater talent than their own is at work. Furthermore, an increase in motivation may result in greater application to the task and the responsibility for poor performance is no longer their own.

- With the exception of John Lennon, there are no known examples of modern composers having made contact with the mediums. Neither are there examples of pre-sixteenth century music.
- Only composers and performers known to the medium make contact and the Romantic period (nineteenth century) is favoured.
- The mediums all possessed prior musical knowledge and ability ranging from a basic understanding of pitch and rhythm to advanced knowledge of harmony and counterpoint. This was consistent to some extent with the music they claimed to receive.

- The music conveyed is often in the nature of pastiche and lacks the originality of the composers named.

Once the music is examined in any detail it is difficult to sustain any claim for spirit dictation. Despite the claims of the mediums that transmission difficulties from the spirit world as well as limitations in their own mental processes occasion problems in receiving such music, its inferiority to the actual composers' music is significant. Admittedly the composers were capable of writing poor music or left ideas undeveloped in sketch books etc., but the implications, according to Spiritualists' beliefs, of a relatively higher realm encompassing the spirit world would suggest that their powers would have not deteriorated but rather would have been enhanced. The poor quality of the supposedly dictated works, which are often simplistic and lacking in harmonic complexity, tells against them. The integral part that harmony plays in professional composers' techniques is lacking in the music and compositional methods of the mediums. Furthermore, the absence of less popular composers, more obscure types of music or even the many millions of unheard of composers casts doubt on the source of contact. A counter claim might argue that it is only the 'greatest' that have the ability to make contact from the 'spirit realm' and that some people may be more 'in tune' with psychic communication than others.

- To the best of my knowledge none of the mediums seem to have made financial gains from their activities with the exception of Rosemary Brown.

This fact may lead one closer to accepting genuine belief rather than fraudulent origins for the phenomena. In the case of Rosemary Brown, it would appear that the unusual alleged source of the music creates a sense of novelty which, as opposed to its intrinsic worth, is responsible for its sale. It does not appear on the programmes of present day concerts whereas genuine items by composers such as Beethoven, Liszt and Chopin are still very popular. Even defenders of her claims, such as John Lill, refrain from playing her music in public, believing it to be: "simplified...and not what the composers wanted it to be" (see Appendix H).

Thus, much of one's response to the idea of musical mediumship may depend on one's own definition or experience of 'inspiration'. If the term implies being heavily influenced by a composer then many people might accept the worth of the music composed, but if direct communication is alleged the inferior quality of most of the work lessens its value. This was the case in almost all of the pieces studied in this research.

6.4 Summary of paranormal music

The literature concerning 'musical hauntings' is highly unreliable. Stories are retold and often embellished which casts considerable doubt upon their authenticity and accuracy. Where first hand accounts are available the problems of faulty memory or naive belief leading to a tendency towards the attribution of paranormal sources to normal events are hard to eliminate. It was not possible to find a single example of music that provided convincing evidence of a paranormal origin. This became even more difficult to obtain in cases where people heard the music inside their own heads. Explanations could involve auditory hallucinations or the existence of transcendental music beyond one's normal perception (Rogo, 1970; 1972) but both present problems of verification.

However, the process of drawing together so many previously dispersed examples did lead to a number of interesting observations. Firstly, in terms of its style and the instruments involved, most of the music heard bore the characteristics which one would have expected given its context, pointing rather strongly to an explanation based upon normal rather than paranormal causes, for instance the prevalence of bagpipe music in Scottish castles. Further to this, the nature of sound transmission leaves many auditory experiences open to misinterpretation and anecdotal exaggeration also plays its part. One can thus suggest a range of possible normal interpretations; but there still exists no conclusive physical explanation for some of the phenomena. The mystery of the Roman trumpet allegedly heard beneath the Treasurer's House in York and many of the cases reported by Rogo (*ibid.*) have not been explained satisfactorily. Perhaps it remains for suitably 'sensitive' individuals to have experiences of paranormal music and for the researcher to find suitable methods of testing their claims.

Another response could be to accept that the majority of cases can be normally explained and to divert one's research into exploration of the psychological or physical factors which influence their occurrence, proliferation or interpretation. For instance, a possible future experiment might involve playing a specified sound track with a hidden source and monitoring the accounts given by those who heard it, particularly after a brief amount of time had lapsed. The results might provide information concerning the beliefs of the listeners concerning the existence of music produced in an unknown manner.

6.5 Conclusion

This thesis has sought to explore the relationship between music and the paranormal. It is now time to ask what links there may be between the three areas investigated. One way to approach this is to look for the common features in the people, locations and times involved, and in the nature and characteristics of the music. It is then necessary to summarise and discuss possible factors which may have contributed to difficulties in identifying or proving paranormal origins for the phenomena under scrutiny. Finally some possible areas of focus for future research will be indicated.

6.5.1 People

In the course of the different parts of this research a wide range of people was investigated. For practical reasons minors were excluded from the experiments and they tended not to experience musical hallucinations or to be directly involved in musical mediumship. Because they drew primarily on my own circle of acquaintances, the ganzfeld experiments used people mainly from the so-called middle classes. Everyone had at least some interest in music even though this varied from commercial pop music to classical music. Most of the people involved in the research were genuinely interested. A 'crank' element, or social misfits who might hold exaggerated beliefs, only came to light in a few examples. Fraudulent activity was not discovered except in occasional published examples. If the musical mediums invented their stories for reasons of self-enhancement or if witnesses of paranormal music deliberately lied about their experiences, then they were only rewarded by professional scrutiny which tended to refute their claims.

In most of the areas explored, women featured in greater numbers than men and they certainly produced better results in the ganzfeld experiment. However, the musical mediums were often male but displaying personality characteristics conventionally feminine. These included a tendency to demonstrate more emotional characteristics and to be more aware of the feelings and moods of others. This could be linked to the fact that two of the male mediums openly acknowledged their homosexuality. By contrast, lesbianism was not apparent in any of the cases. The range of percipients in the cases of supposedly 'ghostly' music was so varied (and in many reports not clearly documented), that it is difficult to draw any firm conclusions in this area, but again there appears to be a higher incidence of female involvement. Why this should be so is beyond the scope of this present research, but could be an interesting line of enquiry for the future.

People's belief in paranormal manifestations varied considerably. Many of the participants in the ganzfeld experiments were sceptical about the subject, but the musical mediums all believed in various paranormal phenomena. People hearing music from allegedly paranormal sources varied from Spiritualists who expected to hear music to sceptics who were amazed by the phenomenon. The percipients' states of mind seemed to be important. A relaxed and uncluttered mind seemed to be helpful for telepathic communication and the hearing of music from unknown sources. Research was not undertaken into compositions which came to composers in dream states, but there is recent anecdotal evidence of this including Paul McCartney's 'Let it be' and Keith Richard's 'Satisfaction' (*Daily Mail*, Weekend, Saturday 19 July 1997, p. 11) and it could be related to other types of creativity in trance-like states.

It would seem that if a cross-section of Western people was to be questioned concerning their perception of paranormal music only a tiny percentage would have experienced any such phenomenon themselves. However, a higher percentage might well believe that such occurrences take place and cite potentially unreliable sources for their information. Surveys exploring belief in the paranormal were conducted in 1975 at the University of Otago, New Zealand where more than 80% of psychology students believed in telepathy and more than 50% in astral projection (cited in Marks and Kammann, 1980.) Other faculties produced similar results. A survey of non-university population conducted by Gallup in 1978 confirmed widespread belief in the occult and a survey by Dr C. Evans in the *New Scientist* discovered 88% considered ESP to be "a legitimate scientific undertaking" (Evans, 1973).

6.5.2 Locations

As previously remarked, the state of mind of the participants in the ganzfeld experiments seemed to be of more importance in the manifestation of ESP than the actual locations. However, some participants may have reacted to the nature of their surroundings and this could have had direct effects upon the outcomes. For instance, the comfortable but relatively 'sterile' surroundings of university departments must have contrasted sharply with the charm and possible strangeness of a fifteenth century cottage in a very rural setting. Each setting could have different effects according to the personality of the participant concerned. Similarly, the mediums did not specify a precise location for their contact with deceased composers other than a safe and relaxed environment. The places where allegedly paranormal music was heard were discussed in chapter five and it was seen that the music was often similar to that which

might have been heard if performers had been present. For example, trumpets and drums are reported on battlefields and harpsichord music in Elizabethan mansions. In cases such as these the evocative settings might also lead to a higher expectation of paranormal activity which then affects the interpretation of experiences within them.

6.5.3 Times

Evenings were generally favourable to success in ESP trials, but as was previously mentioned, the relatively relaxed feeling after a day's work was probably of more importance than the actual times concerned. When sessions were held at 3 a.m. results deteriorated which may have been due to the physical tiredness of all the participants. Neither the mediums nor the people claiming to hear paranormal music specified a precise time as beneficial to their experiences other than night time being favoured as a time of relative peace and quiet.

6.5.4 Music

The music chosen by myself for the ganzfeld experiments was intended to cover a wide variety of styles and periods and included popular music, folk music, classical music and computer music. However, there are links between the music 'heard' or chosen by the ganzfeld receivers, the music composed by musical mediums, and the music heard in apparent musical hallucinations.

The music was usually appropriate to the musical experience of the participant in so far as music which would have sounded completely alien was not encountered. For instance, none of the receivers in the ganzfeld experiments claimed to have heard Mongolian overtone singers since they almost certainly had no experience of this type of music and may not have recognised it as such. None of the mediums produced music which was outside their rather limited acquaintance with classical music thus excluding both early and modern musical styles. Musical hallucinations were usually referred to in conventional instrumental or vocal terms and often simply by such general terms as 'beautiful' and 'awe-inspiring'.

The clarity of the musical experience varied between precisely heard themes to very unclear notes. For example, correspondence was received that stated: "I heard the Harry Lime theme", but another person wrote: "there were just a few faint notes on what sounded like a harpsichord" (private correspondence). Mediums such as Rosemary Brown claimed that the precise notes to be written on the score were quite

literally dictated to her, but other mediums spoke of only a general 'feel' of the mood and style of the music being conveyed.

Melodic music was favoured by most of the participants and discordant modern music was generally rejected at all stages. The absence of commercial pop music heard or produced in paranormal ways, might be explained by the age of the majority of the participants (middle aged). When pop music was allegedly dictated from a deceased source, John Lennon was the unanimous choice, possibly because of his cult status throughout the world and the tragedy of his early death. It could also be said that the music perceived and believed to have been conveyed in paranormal ways was usually what one would believe the people concerned would be willing or able to hear in their normal environment. This fact might again lead one towards a non-paranormal conclusion.

6.5.5 Final conclusion

This thesis sought to explore the manifestation and communication of music in paranormal situations and, in the process, to bring together in one body of work the available references to the combined subjects. During the course of this research a large amount of unreliable information has been unearthed and many of the claims to have experienced or documented musical phenomena with a genuinely paranormal origin have been found to be either misguided, or unsubstantiated, or in a few cases actually fraudulent.

In none of the three main areas studied was any conclusive evidence found to support a paranormal explanation. It may therefore appear that a final negative conclusion is inevitable. However, this is not the case. There were examples of events which seem to not be explicable solely in terms of natural phenomena and this could leave the possibility of a paranormal explanation, though none has been proven here. For instance, there are the ganzfeld results of Colin and Alison which, despite the overall chance outcome of the experiment, were nevertheless strikingly above this level. Although no apparent examples of genuinely spiritually communicated music were found one should not discontinue the study of new examples should they occur since evidence of a residual external source may be discovered. Some of the music reportedly heard in 'haunted' locations may truly defy natural explanation and it is necessary therefore to consider the possible reasons for failure to demonstrate paranormal origins throughout the research.

Firstly, one might consider whether the experimental and research techniques were suitable for the exploration of allegedly paranormal phenomena. The possibility of 'experimenter effect' in the ganzfeld trials has already been discussed. It can also be argued that whilst the controlled environment of a laboratory may lessen the chances of fraud, the relative strangeness of the surroundings may have an inhibiting effect on any genuine phenomena in currently unknown ways.

The reliance upon mainly secondary sources for cases of alleged musical 'hauntings' places an unfortunate distance between the researcher and the event. Interpretations and memory have to be relied upon and these are not always reliable sources of data. Further to this, definitions and expectations of what constitutes evidence may have been inappropriate. In relation to the study of musical mediumship, evidence beyond the anecdotal was sought through the analysis of written music. It was possible, as several of the mediums claimed, that this could only be a partial and inadequate representation of the experience. In using the available research techniques one tends to depend upon equipment which may not be able to record, for instance, anomalous musical phenomena, and upon other data capturing techniques which may not be appropriate.

Secondly, the subjective nature of the experiences related often ruled out independent corroboration and promoted an inevitable tendency towards personal interpretation and even misinterpretation. Particularly within the ganzfeld studies, experimental conditions may have produced negative feelings in the individual which in turn affected subsequent results and the possibility of replication. For example, tension, anxiety and especially boredom all seem to have been significant.

Problems of attribution may lead to normal explanations being accepted as the only or entire interpretation of events when, in fact, there may be a genuinely paranormal source which has yet to be discovered or is not sought. It may even be that the sceptic refuses to believe in a paranormal explanation despite the existence of very strong evidence. Concerning telepathy the physicist von Helmholtz wrote:

"I cannot believe it. Neither the testimony of all the Fellows of the Royal Society, not even the evidence of my own senses would leave me to believe in the transmission of thought from one person to another independently of the recognised channels of sensation. It is clearly impossible."

(cited in Collins and Pinch, 1979, p. 244).

The above discussion of attribution is inextricably linked to the nature and effect of personal belief and this was a significant factor in individual's interpretations of the events and experiences presented. The dominant perspective in our culture is based on investigating the empirical evidence for reality based on scientific definitions of replication and control. In an earlier age a belief in the paranormal was more likely to have been accepted at face value - or at least without the need for systematic scientific evidence. Hence, the difficulty in 'proving' the paranormal. On occasions the power of a person's beliefs may go against the available evidence, even when it has had considerable doubt cast over it. One is reminded of Sir Arthur Conan Doyle's belief in Houdini's powers of mediumship even when he [Houdini] assured him that he achieved his feats by conjuring and escapology (Brandon, 1994). The value of attempting to apply greater scientific rigour to the study of such phenomena leads also to potential disadvantages. In attempting to apply such methodology one may not recognise or may even inhibit certain aspects of the subject.

There is evidence that belief will have an influence on the interpretation of alleged paranormal phenomena, but there are also reports that this belief can affect the actual phenomena. The sheep/ goat and experimenter effects mentioned in the ganzfeld studies have been researched in some detail (Schmeidler, 1946; 1958) and the 'Philip' experiment allegedly produced an entirely self-conceived entity (Owen, 1976). Further examples could be cited but this is beyond the remit of the present study.

This research does not claim to be a totally comprehensive study since, for example, for purposes of manageability it does not include non-western phenomena and is mainly restricted to cases within the UK. It is, however, believed that enough data have been collected from the available sources to present an initial review of the subject and to have suggested a range of possible responses to it. In the future it is hoped that this research will act as a starting point for further study of the type of information presented and also that other related phenomena will be investigated. These may well include studies of hypnotic regression where the subject is guided towards musical imagery and studies of music and trance as witnessed in such areas as voodoo and Sufi traditions and other related phenomena.

Therefore, although conclusive evidence of the paranormal nature of the phenomena has not been established, it cannot be discounted entirely. If this thesis has not discovered definitive answers to questions regarding the nature, existence and perception of paranormal music it has nevertheless provided a more systematic

treatment of the subject than was previously available, and a basis on which to conduct future research.

GLOSSARY

Akashic record	An alleged mystical record of everything that has ever happened.
Altered states	Any mental state different from normal consciousness. Implication possible trance caused by meditation, drugs or hypnosis.
Apparition	An entity consisting of one or more persons, animals or objects that are perceived to be present but without a physical source.
Automatic writing	Writing in a recognised language, but without knowledge of what is being written.
Banshee	A wailing Celtic female spirit which traditionally brings bad luck.
Bio-feedback	The measuring of the body's ability to be influenced directly by conscious thoughts.
Cabinet	An enclosed area, usually curtained, where mediums concentrate their energy.
Channelling	Making contact outside of one's body through psychic means.
Clairaudience	Hearing sounds, music, voices without a physical source present.
Clairvoyance	Seeing events, people, places etc. without a physical source present.
Deja-vu	The feeling of having experienced a place or situation in the past, but without a known origin.
ESP	Literally, 'Extra Sensory Perception'. The acquisition of knowledge about persons, places or objects without their physical presence. The term was invented by J. B. Rhine.
EVP	'Electronic Voice Phenomena'. Allegedly voices coming from deceased persons appearing on audio tape.

Ganzfeld	Literally, 'whole field'. A condition of sensory deprivation that is said to allow ESP to function more easily because of the reduction of physical distractions.
Goat	A person who doubts his/ her ability to succeed in an ESP test.
Ghost	An apparition of the dead.
Haunting	Paranormal activity occurring at the same place.
Hit	A successful response in an ESP test.
Hypnagogic	The state of mind at the point of going to sleep.
Hypnopompic	The state of mind at the point of waking up from sleep.
Ley lines	Allegedly paranormal Neolithic energy grid lines with possible geomagnetic qualities.
Mantra	An Eastern meditational word/s or sounds. Most famously 'Aum'.
Materialisation	Appearance of a person or object/s from no physical source.
Medium	A person claiming to be in contact with the dead and able to convey messages from them.
Mesmerism	Named after its inventor Franz Mesmer. As a form of 'animal magnetism' it led to modern day hypnotism.
Miss	An unsuccessful response in an ESP test.
Paranormal	Phenomena which are considered impossible by present day scientific thought.
Pineal gland	In Hindu it is viewed as the 'third eye' and the centre of psychic activity. It is located in the mid brain.

PK	Literally, 'Psycho-Kinesis'. The influence of a person's mind on an inanimate object.
Poltergeist	Literally, 'noisy ghost'(German). Phenomena involving the movement of objects, raps, levitation, fires etc. without physical aid. Traditionally centred on a person and notably at puberty.
Precognition	Prior knowledge of a future event.
Psi	A broad term indicating psychic phenomena.
Regression	Allegedly re-living a previous life under hypnosis.
Retrocognition	Description of a past event without prior knowledge of it.
Seance	A session held with/ without a medium to try to contact spirits.
Shaman	A witchdoctor, medicine man, prophet or seer who claims to contact spirits.
Sheep	A person who believes that they will succeed in an ESP test.
Spirit	The immortal part of a living creature.
Spiritualism	The view (and a formal religion) that an immortal part of one's body survives death and can be contacted in favourable circumstances.
Telepathy	Transference of information between people without physical means.
Trance	A state brought about by hypnosis, meditation, drugs etc. whereby a person disassociates from him/ herself.
Zener cards	Cards used in ESP experiments. Named after the inventor.

APPENDIX A

INVITATION TO PARTICIPATE IN GANZFELD EXPERIMENT

Ganzfeld experiment in music/ ESP

Dear [name inserted]

As you are probably aware, I am taking a doctorate in music and parapsychology at Sheffield University. I am inviting you to join me in some of the experimental work.

If you act as a *subject* you will be seated in a comfortable position wearing eyeshields and headphones which play a relaxation tape followed by unpatterned, soothing sound (white noise). You would say (or sing if you like) out loud your impression of a remotely located target. Your impressions would be tape recorded and you would then review these with a *helper*. After this you would hear four musical items - one of which was the target - and be asked to rate their degree of similarity with your impressions. After your rating you meet up with the *sender* who was listening to the tape elsewhere. Discussion follows.

You are completely free to stop the session at any time, for any reason. No one has yet chosen to do so, but you certainly have this option.

The ganzfeld procedure is very pleasant, relaxing and thought-provoking. It has a long track record of success. If your impressions correspond well with the targets it does not in itself demonstrate that you have ESP ability that you can use whenever you wish and if you do not score well it does not mean that you necessarily have no ESP ability.

Three different people are needed in each session, which normally lasts between one and two hours in total: a *receiver*, a *sender*, and a *helper*. Participants can be *senders* or *helpers* as often as they wish, but initially can only receive once.

Sessions will take place at my house at the times specified on the accompanying sheet [giving available times and dates]. Kindly indicate which sessions you would be willing to attend and in what capacity i.e. *receiver*, *sender* or *helper*.

You are welcome to bring a partner along to either participate or observe. Do let me know though.

Kindly fill in the attached form [dates] and return to me a.s.a.p.

Thanks

APPENDIX B

GANZFELD ESP EXPERIMENT WITH MUSIC

No.....

Date.....Time started.....Time completed.....

No. of receiver.....

Name of sender/s.....

Name of helper.....

Receiver details

Sex: male/ female (delete) Age:

Profession:

Hobbies:

Have you ever experienced any paranormal activity? (Please give details)

Do not write below this line

Experiment package no. Track letter

Receiver score: a).....b).....c).....d).....

Receiver's comments:

Helper's comments:

Experimenter's comments:

APPENDIX C

INSTRUCTIONS FOR RECEIVERS, SENDERS, HELPERS and EXPERIMENTER

Receivers

Make yourself comfortable in your ping pong ball halves and get the **Helper** to switch on the red light and relaxation tape.

You will hear a brief spell of white noise followed by 15 minutes of soothing, relaxing words. You will then hear 30 minutes of white noise. During this you should speak out loud your thoughts and impressions which will be recorded.

When the white noise finishes you should call out to the **Helper** who will remove your ping pong ball halves and headphones.

You will now be played 4 brief musical extracts (about 5 minutes each) and you should score each extract from 0 - 100 according to how well you believe each piece conjured up what you experienced in the white noise. (Try to make each score different and do not simply choose your favourite piece...unless, of course, it fitted your experience in the ganzfeld.)

Make any comments you have to make at the bottom of the form provided.

The trial is now completed and you can re-join the **Sender** and find out what piece they were listening to.

Sender

The **Sender** retires to a different building with a previously chosen envelope which is opened and the correct track is chosen.

At a pre-arranged time the track is listened to repeatedly during a 30 minute period. During re-winds of the tape the **Sender** records their thoughts and impressions about the music i.e. what they were trying to send to the **Receiver**.

After the 30 minutes the **Sender** awaits the arrival of the **Helper** and rejoins the **Receiver** to discuss the results of the trial.

Helper

Keep charge of the previously chosen envelope.

Help the **Receiver** into ping pong ball halves; switch on red light and help with headphones.

Switch on relaxation/ white noise tape at pre-arranged time. 15 minutes later switch on tape recorder to record **Receiver's** comments.

When **Receiver** calls out i.e. approximately 30 minutes later, help **Receiver** out of ping pong ball halves and headphones.

Open envelope and select correct numbered tape. (Rewind first for even numbered tapes.)

Play the tape and encourage the **Receiver** to score each piece from 0 - 100 according to how well each item conveyed the essence of the ganzfeld experience e.g. 0 = nowhere near; 100 = absolutely correct.

After scoring is completed make any comments you have to make on the form provided.

Finally the **Sender** should be brought back to discuss the results.

Experimenter

Make everyone welcome and ensure room temperatures are appropriate to the season and offer beverages including small amounts of alcohol.

Explain exactly the roles of each person.

Remind the **Receiver** to feel free to say as little/ much as they wish in the ganzfeld and to discuss whether they want the **Helper** within earshot. Stress that in choosing/ scoring the musical items the **Receiver** should be measuring the degree of appropriateness to the feelings they encountered in the ganzfeld.

Remind the **Helper** to turn on the machines at the correct times and to rewind the even numbered tapes before playing. Tell **Helper** to remain in the building until after the trial is over unless a. visitors arrive, b. an emergency takes place.

Discuss the need for the **Sender** to maintain suitable constant imagery for the course of their listening to the chosen track and to be prepared to state their feelings during the rewinds between the repeated performances of the single track.

Remind the **Helper** to come and collect the **Sender** after scoring is completed.

Remind **Receiver** to use rough paper for scoring prior to making their final decision on the experiment form.

After the trial console misses with the 'goat' effect and congratulate hits with the 'sheep' effect! THERE ARE NO LOSERS.

APPENDIX D

INVITATION TO PARTICIPATE IN BLIND SCORING

Instructions for blind scoring

It is vital that you do **not** discuss the ganzfeld experiments and your role in scoring as a blind judge with anyone who was connected with the experiments except the *experimenter* (Melvyn Willin).

You will receive 100 sheets containing a direct transcript of what each *receiver* stated whilst participating in the ganzfeld experiment. They are referred to by number only. Below each transcript is a target pool of 4 pieces of music (some in various sections).

Your task is to familiarise yourself with all of the music and then score each piece from 0 - 100 according to how close you believe the music and the transcript correspond. You should give each piece a different score even if scores are very close together.

When a transcript doesn't seem to make sense it implies that neither was the *receiver* who was speaking it. Items in brackets are comments made by the *experimenter* e.g. when the *receiver* sung, whistled, tapped out rhythms etc.

Having made a decision as to the scores, you should fill in the sheet, sign it and date it. When all 100 have been completed they should be returned to the *experimenter* by hand.

Would you kindly on a sheet of your own indicate your scoring procedure for this experiment i.e. how you came to mark items and would you also write a few lines about your own musical background past/ present.

I confirm that on satisfactory receipt of the above you will be paid a fee of £50. for your services.

Thank you for participating in this Ph. D. research experiment.

APPENDIX E

Scoring procedure for blind judge K.

“To begin with I collected together the transcripts into groups that used the same musical extracts. This meant I could mark each transcript while listening to the music without too much shuffling around between the tapes. I considered the transcripts from two basic points of view. The first was to consider the accuracy of any ‘musical’ comments, i.e. instruments, elements of style etc. The second was related to the mood of the writing, the images of thought and the emotional ‘colour’ of the words.

Obviously not all of the transcripts have both of the above types of content but I didn’t penalise if only 1 was there. However, I did award fewer marks when a transcript which had some pertinent comments also had those which directly or indirectly opposed them.

As to how I actually came to award marks is quite complex. While listening to the music and having read the transcript I gave it a preliminary mark. Then I would listen to and mark the other transcripts using the same music. After that I then - hopefully having a very clear idea of the music - went back and reconsidered the marks I had given. Usually the first mark would seem reasonable and a good reflection. However at times I felt that they were not accurate and reconsidered my ideas. Most often this was only a minor adjustment - perhaps to plus or minus five marks. To help in this process I also wrote down comments, noting good/ bad points etc. - purely to help clarify my thinking.

Some of the transcripts posed problems in marking. From those which were very short it was hard to get a clear ‘message’ especially if the ideas were abstract and varied. People often mentioned colour in the transcripts but I find it hard to think of music in terms of colour, so I tended to disregard these comments. There were also some transcripts where I couldn’t see the comments as relating to the music at all, let alone a particular extract but that may just be my interpretations of the comments.”

Musical Background

Took up guitar at age of nine years.

Took up double bass at age of fourteen years.

Took G C S E and A level music.

Continued to study music at Anglia University (1st study guitar). Course mainly focused on classical music but also looked at jazz, ethno music, teaching etc.

Finished with BA Hons. (II.i) Graduated July 1994.

Since then have been working as peripatetic guitar teacher.

Also belong to two guitar orchestras and occasionally play bass in orchestras.

Scoring procedure for blind judge M.

“Marks are on a scale of 0 to 100 depending on similarity to transcript: 100 being an accurate description; 0 bearing no resemblance whatsoever. Marks were deducted for dissimilarities and waffle. Where the transcription was felt to bear no resemblance to any of the 4 choices of music then scores of 0 to 4 were allocated at random.

I have always had an interest in music (both classical and popular) from an early age and have, what is commonly known as a good ‘ear’ (not Van Gogh’s), although I have no formal musical qualifications.

I learnt the piano for a couple of years as a child and much later in adult life studied the electric organ with the Yamaha Music School for a year. At secondary school there was much musical activity ranging from modern dance, musical appreciation to choir. It was during this time that I gained some basic knowledge (and chords) on the guitar.

I joined Chappell of Bond Street (Milton Keynes) in 1980 in an administrative capacity but was often called to help on the shop floor. My interest in music increased and in 1984 I became the Representative for the shop dealing with schools, colleges and teachers.

In 1993 when the Music Department Manager handed in her notice I was offered the position of Department Head responsible for the Printed and Recorded Music Department. At present I am still running the Department.

My husband is a musician (piano) and is the Manager of Chappell of Bond Street (Milton Keynes). He plays regularly and on many occasions I have been introduced as the lady who turns over for him when he asks! I do hope this covers everything”.

Scoring procedure for blind judge S.

“My scoring was based on the love of quality music, particularly orchestral/ operatic plus 2 years tuition on the electric organ. The marking was a combination of the elements/ strength of feeling/ power of the music in the choices available, many of which are in my collection of favourite pieces. I hope I may have been of some use, and have marked to the best of my ability.”

APPENDIX F

	Blind Judge K					Blind Judge M					Blind Judge S					
1	23	4	7	3	3	90	0	1	2	2	60	40	15	5	5	Judges, Rec. unanimous HIT
2	6	9	5	4	4	0	1	2	3	3	60	50	30	10	10	
3	6	9	8	10	10	60	0	1	2	2	40	25	20	85	85	
4	9	3	2	7	7	60	0	1	2	2	80	0	0	0	0	Judges, Rec. unanimous HIT
5	25	20	21	23	23	1	2	3	0	0	70	90	80	95	95	
6	8	9	14	21	21	0	1	2	90	90	0	0	0	75	75	Judges, Rec. unanimous HIT
7	10	15	5	7	7	0	1	2	3	3	40	65	45	15	15	
8	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	
9	17	20	16	33	33	0	1	2	30	30	60	90	10	70	70	
10	9	10	6	18	18	1	2	0	40	40	60	10	30	50	50	
11	6	8	7	19	19	0	1	10	20	20	70	40	55	65	65	
12	15	4	6	5	5	70	0	1	20	20	75	45	60	25	25	
13	6	5	7	46	46	0	1	2	50	50	35	10	25	65	65	
14	18	48	4	8	8	2	1	0	90	90	95	75	10	60	60	
15	8	20	9	15	15	2	1	0	30	30	85	60	90	10	10	
16	30	2	9	23	23	40	0	1	41	41	80	30	45	40	40	
17	7	16	4	13	13	0	10	1	2	2	35	30	5	50	50	
18	18	5	9	4	4	0	1	2	3	3	60	45	55	10	10	
19	17	6	7	32	32	0	1	2	100	100	5	35	10	75	75	Judges unanimous HIT
20	4	20	6	12	12	1	2	10	0	0	60	35	10	70	70	
21	12	30	15	8	8	10	0	1	2	2	15	65	40	35	35	
22	7	13	9	22	22	0	1	2	20	20	55	45	70	85	85	
23	17	28	20	6	6	0	1	2	60	60	90	85	70	65	65	
24	24	19	17	30	30	50	0	1	20	20	50	90	75	85	85	
25	32	27	3	23	23	80	70	0	10	10	80	30	15	55	55	Judges, Rec. unanimous HIT
26	4	20	5	3	3	3	2	1	0	0	5	10	3	0	0	
27	15	10	17	12	12	70	22	10	20	20	60	50	25	15	15	
28	3	2	5	11	11	0	1	2	3	3	5	7	0	15	15	
29	5	55	2	10	10	0	100	1	2	2	25	80	5	60	60	Judges, Rec. unanimous HIT
30	11	6	8	20	20	2	1	0	90	90	25	0	5	50	50	
31	26	10	11	25	25	0	50	1	2	2	60	85	75	80	80	
32	35	12	13	15	15	12	10	0	11	11	45	25	30	40	40	Judges unanimous HIT
33	12	14	8	5	5	10	0	20	100	100	65	80	70	55	55	
34	12	11	7	8	8	0	1	2	3	3	40	35	10	30	30	
35	7	5	9	15	15	0	1	10	30	30	50	10	55	65	65	
36	8	7	4	8	8	0	1	2	3	3	25	5	15	10	10	
37	25	10	18	27	27	0	1	2	90	90	30	20	10	45	45	
38	3	11	7	5	5	0	1	2	3	3	5	10	12	14	14	
39	30	2	5	18	18	0	1	2	3	3	60	20	55	70	70	
40	32	15	8	9	9	50	0	1	2	2	70	45	55	15	15	
41	12	10	9	17	17	2	1	0	10	10	20	10	15	60	60	
42	4	13	15	12	12	30	80	10	20	20	85	65	45	50	50	
43	9	16	5	21	21	0	1	2	40	40	5	40	10	60	60	
44	23	9	8	7	7	0	1	2	10	10	45	15	25	10	10	
45	24	8	9	16	16	50	1	0	2	2	15	20	25	30	30	
46	10	19	8	14	14	0	1	2	20	20	5	20	10	15	15	
47	9	8	7	6	6	0	1	2	3	3	15	55	10	5	5	
48	10	6	12	14	14	0	1	50	2	2	45	10	30	5	5	
49	9	7	13	16	16	2	1	10	0	0	55	40	25	30	30	

50	20	11	14	36	0	1	30	2	45	30	50	20	
51	28	19	6	8	1	2	30	0	80	70	60	90	
52	12	13	17	16	1	0	50	2	85	35	30	45	
53	7	6	28	19	1	0	2	90	10	25	65	70	
54	7	12	10	14	0	1	2	3	5	15	0	20	
55	11	49	7	19	0	1	2	3	10	70	40	35	
56	29	15	18	19	0	50	1	80	20	35	75	30	
57	6	9	11	13	0	2	1	90	5	25	20	45	Judges, Rec. unanimous HIT
58	19	11	8	15	0	1	10	20	60	10	70	45	
59	7	5	6	37	0	1	2	90	35	0	5	65	Judges, Rec. unanimous HIT
60	5	16	23	7	0	1	2	10	90	15	20	35	
61	28	12	8	13	10	0	1	2	50	15	5	55	
62	11	9	23	4	30	0	1	2	50	40	65	55	
63	10	7	8	15	0	1	20	2	35	5	10	15	
64	47	28	15	3	20	1	2	80	60	55	65	15	
65	16	12	8	6	0	1	2	80	35	10	15	55	
66	16	3	5	35	20	0	1	2	35	50	15	60	
67	32	16	18	6	1	2	20	0	90	45	50	40	
68	17	23	12	3	2	1	0	90	55	50	60	20	
69	16	32	30	8	40	0	1	2	60	40	35	15	
70	12	8	9	6	2	1	0	10	5	20	15	10	
71	12	1	15	25	0	1	100	2	10	5	55	15	
72	42	5	17	33	1	0	40	41	45	35	15	40	
73	28	30	33	18	0	1	2	3	40	10	25	65	
74	14	5	7	17	10	0	1	11	50	5	15	65	
75	17	18	12	10	10	70	0	1	45	75	60	70	Judges, Rec. unanimous HIT
76	22	20	12	6	0	40	1	2	80	20	65	60	
77	35	30	23	12	60	0	50	1	55	40	85	45	
78	16	8	5	2	0	40	1	2	10	5	15	20	
79	16	32	8	18	2	100	0	1	65	85	50	15	
80	5	18	2	12	1	2	0	30	25	20	35	15	
81	9	4	3	2	0	1	2	10	10	5	8	30	
82	15	27	11	14	3	2	1	0	30	90	65	25	
83	11	10	6	17	0	1	2	20	10	5	35	45	
84	21	20	7	16	0	5	1	2	60	80	30	75	
85	5	6	11	12	3	2	0	1	20	35	5	30	
86	4	3	45	22	40	0	70	10	15	5	60	20	
87	12	18	9	8	0	10	1	2	35	50	10	40	Judges, Rec. unanimous HIT
88	12	8	7	9	10	0	1	2	65	50	10	5	
89	27	16	5	7	80	0	1	2	85	5	20	35	
90	12	14	17	15	0	1	2	3	55	5	40	20	
91	61	10	11	1	70	0	1	2	60	25	15	5	
92	12	7	13	3	0	1	2	3	45	5	40	10	
93	18	14	16	13	0	1	2	3	15	35	20	25	
94	12	14	8	5	0	1	2	3	50	40	65	75	
95	27	3	10	32	0	1	30	2	50	10	20	55	
96	75	3	5	8	100	0	1	2	95	20	25	40	Judges, Rec. unanimous HIT
97	7	12	5	9	0	1	2	3	60	10	15	50	
98	16	3	4	5	0	1	2	3	40	10	5	45	
99	18	12	15	22	10	0	1	60	45	15	50	25	
100	18	20	4	39	10	1	0	9	70	45	0	5	

APPENDIX G

	Receiver				Experimenter				Comments re. blind judging
1	50	0	20	10	31	0	2	1	Unanimous Hit by all 3 judges.
2	50	40	0	25	8	1	0	2	No agreement.
3	10	60	0	50	5	2	0	1	No agreement.
4	90	0	0	0	15	0	0	1	Unanimous Hit by all 3 judges.
5	20	45	55	5	2	0	1	3	No agreement despite Receiver Hit.
6	10	30	20	50	0	0	1	5	Unanimous Hit by all 3 judges.
7	65	55	100	40	1	0	4	2	No agreement.
8	20	40	20	90	XXXX	XXXX	XXXX	XXXX	No comments available since no transcription.
9	60	10	0	0	1	5	1	1	No agreement.
10	20	80	10	75	2	0	0	1	2 judges awarded Hits. 1 awarded close 2nd.
11	10	0	40	0	0	0	0	2	2 judges awarded Hits. 1 awarded close 2nd.
12	5	2	85	0	4	8	0	5	Unanimous in choosing wrong track.
13	20	5	30	60	5	0	0	1	Unanimous in choosing wrong track.
14	60	30	5	70	7	10	0	5	No agreement.
15	90	5	30	70	2	0	1	1	1 judge awarded Hit.
16	64	20	14	55	5	2	1	0	Almost unanimous in choosing wrong track.
17	70	95	50	20	0	0	0	1	No agreement.
18	100	0	10	20	5	0	1	0	2 judges awarded Hits.
19	50	0	40	10	0	0	0	10	Unanimous Hit by all 3 judges.
20	22	83	10	5	2	3	0	0	1 judge awarded Hit.
21	35	65	3	5	0	5	0	1	Almost unanimous in choosing wrong track.
22	5	0	35	60	0	0	0	2	Unanimous in choosing wrong track.
23	85	30	20	25	0	20	1	10	1 judge awarded Hit.
24	80	10	0	50	4	3	0	2	No agreement.
25	95	80	0	70	4	7	0	1	Unanimous Hit by all 3 judges.
26	2	90	1	0	0	20	0	0	Almost unanimous in choosing wrong track.
27	60	10	98	75	5	1	0	0	Almost unanimous in choosing wrong track.
28	80	10	5	30	0	0	0	1	Almost unanimous in choosing wrong track.
29	10	95	0	0	1	25	0	2	Unanimous Hit by all 3 judges.
30	0	39	1	70	5	0	1	2	Unanimous in choosing wrong track.
31	80	45	40	95	6	5	0	5	No agreement.
32	80	90	30	70	15	5	2	1	Unanimous Hit by all 3 judges.
33	65	25	50	54	3	0	1	2	No agreement.
34	5	40	25	30	0	0	0	1	No agreement.
35	5	0	80	40	0	0	12	10	Unanimous in choosing wrong track.
36	5	40	25	48	0	3	2	5	No agreement.
37	0	50	5	10	0	0	0	3	Unanimous in choosing wrong track.
38	0	70	30	0	0	0	1	0	No agreement.
39	90	20	2	1	20	0	1	0	1 judge awarded Hit.
40	70	10	40	6	3	0	1	0	Unanimous in choosing wrong track.
41	60	75	99	90	0	0	5	4	Unanimous in choosing wrong track.
42	30	20	40	60	2	10	0	0	No agreement.
43	10	40	0	2	0	10	0	6	Experimenter agreement
44	70	10	30	10	5	0	0	0	2 judges awarded Hits.
45	75	20	15	60	0	1	5	2	No agreement.
46	10	20	30	70	0	0	0	1	1 judge awarded Hit.
47	10	0	15	25	1	0	5	0	No agreement.
48	25	5	30	3	5	0	0	1	1 judge awarded Hit.
49	7	90	65	52	0	0	5	0	1 judge awarded Hit.
50	0	10	95	2	12	0	1	1	No agreement.

APPENDIX G

	Receiver				Experimenter				Comments re. blind judging	
51	100	99	98	97	2	0	0	1	No agreement.	
52	90	50	5	20	2	0	0	0	No agreement.	
53	30	60	55	65	1	0	15	1	2 judges awarded Hits. 1 awarded close 2nd.	
54	70	8	35	82	0	0	0	1	No agreement.	
55	75	40	20	35	0	10	0	1	No agreement.	
56	90	65	15	10	10	0	0	1	1 judge awarded Hit.	
57	21	35	37	39	0	1	0	15	Unanimous Hit by all 3 judges.	
58	30	0	75	50	10	0	0	11	1 judge awarded Hit.	
59	1	0	10	95	0	0	0	2	Unanimous Hit by all 3 judges.	
60	0	20	0	50	0	0	0	0	1 judge awarded Hit.	
61	90	0	10	1	0	1	0	10	1 judge awarded Hit.	
62	90	0	89	0.5	0	0	5	4	2 judges awarded Hits.	
63	50	10	30	60	0	1	5	1	1 judge awarded Hit.	
64	95	0	20	1	0	1	0	0	1 judge awarded Hit.	
65	20	40	79	100	0	0	0	0	No agreement.	
66	50	55	90	30	5	0	0	0	No agreement.	
67	90	10	40	20	5	0	0	0	No agreement.	
68	25	0	80	0	0	0	0	0	1 judge awarded Hit.	
69	97	95	1	2	0	2	0	0	No agreement.	
70	0	10	25	70	0	0	0	0	1 judge awarded Hit.	
71	90	5	95	2	0	0	0	1	Almost unanimous in choosing wrong track.	
72	30	90	0	40	1	1	0	2	2 judges awarded Hits.	
73	25	50	75	85	10	0	0	0	No agreement.	
74	40	30	0	70	5	0	0	0	Unanimous in choosing wrong track.	
75	15	100	0	25	0	5	1	10	Unanimous Hit by all 3 judges.	
76	85	50	15	30	1	5	1	0	1 judge awarded Hit.	
77	90	1	20	25	1	0	0	0	Almost unanimous in choosing wrong track.	
78	10	70	50	30	5	0	0	0	1 judge awarded Hit.	
79	30	80	20	10	1	2	0	0	Unanimous in choosing wrong track.	
80	27	70	2	1	0	2	0	5	1 judge awarded Hit.	
81	50	80	90	70	0	1	0	1	No agreement.	
82	0	80	30	20	0	0	0	0	No agreement.	
83	5	40	10	80	0	0	1	0	Unanimous in choosing wrong track.	
84	40	90	1	0	0	2	1	0	Almost unanimous in choosing wrong track.	
85	50	70	0	2	0	0	0	0	No agreement.	
86	55	30	20	10	0	0	10	0	Unanimous in choosing wrong track.	
87	20	70	5	30	0	2	1	0	Unanimous Hit by all 3 judges.	
88	23	91	5	65	5	3	0	0	Unanimous in choosing wrong track.	
89	80	25	15	3	0	0	0	0	Unanimous in choosing wrong track.	
90	40	50	5	70	1	0	0	0	1 judge awarded Hit.	
91	90	60	5	1	10	1	0	0	Unanimous in choosing wrong track.	
92	70	5	50	20	0	0	0	1	No agreement.	
93	0	20	1	100	0	5	0	1	1 judge awarded Hit.	
94	45	60	15	10	0	7	0	0	1 judge awarded Hit.	
95	65	5	20	55	1	5	10	5	2 judges awarded Hits.	
96	85	25	2	35	48	0	0	0	Unanimous Hit by all 3 judges.	
97	20	0	83	62	0	0	0	0	1 judge awarded Hit.	
98	100	0	1	90	20	1	0	0	No agreement.	
99	5	8	10	70	0	0	0	0	1 judge awarded Hit.	
100	1	99	2	0	5	15	0	0	2 judges awarded Hits.	

APPENDIX H

Transcript of interview with John Lill on February 2nd, 1996 (The Holiday Inn, Manchester).

Duration of interview : approximately One and an half hours.

M.W.

Does your playing improve through spiritual contact with Beethoven?

J.L.

Let's get one thing clear, it's not just Beethoven and it's a power that is available to all living people. It's not just me. If people just took the precaution of having a peaceful mind rather than rushing around trying to escape. You can be a channel through which this force works without limit. It is of an immensely good origin.

Disease and evil are manifestations of man's turning back from the proper path. I am convinced about this but you can't talk to anyone about its specific origin. It's like music. You can't talk about it in words or the colour blue or red. It has to be interpreted by what you do well and how it effects you most. There's nobody alive that cannot do what they do as best as possible according to their own motives. It's a simple truth. What I do best is play the piano so I can utilise this force best and through that... [coffee arrives]. I've learned over the years you can help some individuals who are interested in what's going on beyond the end of their noses, but in practice the whole world is geared by the media into fashionable habits. People just follow each other over the cliffs being told by the TV this is the best thing since sliced bread and waste their lives. It's a sad thing. Of course there must be some entertainment, but as well as education, responsibility and long term thought. You're born alone and you die alone so you might as well be yourself for some of that time rather than just following fashion which is largely a lot of bad habits aimed at making profit. Music fashions are like that. Twenty or thirty years ago Mahler was seldom played; now he's the third most played composer in London. That's a fashion and although Mahler is a good composer, he's not good enough to be the third most played in London. Things are more subjective in music. I played Brahms 'Two' in Manchester last night and it was completely different from the rehearsal. The tempi were different etc. because it was a different mood and atmosphere - full of people, hotter and more serious. In the end it's very subjective and short term. Truth is still a long way away. It's a very exciting thought and encourages me to try and aid people such as yourself with your studies and your life.

M.W.

It is frustrating for me as an investigator of musical mediums and the like, that although I am a professional musician, I am not in the least bit psychic.

J.L.

You don't need to be psychic - you just need to be honest and open minded. It's like Turner who painted a picture with many colours in the sky and a woman said it's a

wonderful picture but “I can’t see all the colours in the sky” and Turner said “don’t you wish you could?”

Consciousness and awareness is like a staircase and some people are higher up than others and you are higher up than many others who can’t even see the base of the mountain. It’s all relative. People tell me I’m a good pianist, but we never reach perfection in anything in this life. You approach it if you’re lucky. Tomorrow you must always do better. (Tells anecdote of Toscanini and Horowitz: Toscanini chastises Horowitz for being “no good”, but tells him the others are worse.) It’s all relative in terms of piano playing. I may be more exalted than some people, but in other respects I’m far inferior. It only takes you to do well in one subject to realise the truth that I’m telling you about.

I’m being a bit flowery about this introduction. I don’t go around bleating about God and all that - I’m as ordinary as everyone else, but I have had evidence and every concert I give to a greater or lesser extent I’ve tasted what inspiration can be like. It’s very difficult to explain the origins of one’s convictions. You show it by example by what you do well in life.

M.W.

Does this inspirational feeling affect your interpretation and physical playing of it?

J.L.

Yes, and then you know you’re in safe hands and it is inevitably the only way it can be played at that time. No two situations are the same. That’s why I dislike records - they fix you to one predictable performance.

M.W.

Have you always had these feelings? Did it come upon you in a flash?

J.L.

Both answers yes. I was aware since I was a young child. I remember saying to my mother that I wasn’t aware of where my fingers were going and they were taken over. That sounds a bit conceited since a great deal of hard work is required. I remember the early talent being like that. It was inevitable. In the East End of London other kids were out kicking a football around and I thought what idiots they were. It was natural to play Beethoven symphonies. There was no real piano in the house. Mother had a friend who had one and I soon smashed that to pieces.

I was keen on painting - my father is a very good amateur cartoonist - I won the Daily Mirror prize for art when I was seven or eight, but then music took over completely. I got an open scholarship to the Royal College. I didn’t have formal piano lessons at all. I rebelled against the tutors I had and learned by my mistakes. I think it’s the best answer. The exciting thing about it all is the feeling of security when you realise all this is very tangible. The things that really matter are the deeper mental processes. The development through the mind of the experiences you have. They’re not always pleasant, but even a tragedy can develop you - it’s not a waste. A friend of mine has gained wisdom and fibre from the knowledge that despite the death of her husband, he

is still very much around. Any challenge is a good thing. I have to prove myself every time I step onto the platform.

M.W.

Yes, the critics will be there.

J.L.

The critics don't matter to me. My worst review in the London Times was of a concert I never gave. Five percent are intelligent musically and I therefore don't read them.

M.W.

Do you think that Spiritualism is an excuse for escapism like a lot of formal religions are?

J.L.

Absolutely, I think a lot of formal religions do far more harm than good because of man's nature. Things get distorted especially after long periods of time like two thousand years after Christ. I prefer private prayer rather than hymns in churches. I think organised religion has caused more death than warfare. I wouldn't mind if the Church wasn't so ill-equipped to deal with major problems. I think it is important to get off your backside and give strong advice. Very little seems to be forthcoming.

M.W.

That's also true of the Spiritualistic movement which is all up in arms with various factions and so forth.

J.L.

To me there's only one religion - one truth and one God. This talk of different gods, different dimensions, different realities - what are they talking about? There's only one reality. There may be different paths to the top of the mountain, but there's only one top of the mountain.

M.W.

That will manifest itself in different ways to different people.

J.L.

I'm sure that many illusions come close to reality, but they have different doctrines because you have different paths up that mountain. If it's a bearable religion it will do far more good than bad. The trouble is people's lust for greed. My definition of happiness is avoidance of people. A famous writer said his definition of Hell is other people. Be true to yourself.

People generally loath or love my playing; there's generally little in between. I don't compromise since I'd lose my own self respect.

M.W.

When you're playing, presumably you're getting guidance from Beethoven?

J.L.

If I'm playing a Beethoven work then certainly. We'll get on to that if you've got enough tape. You may have heard of Rosemary Brown. She is very sincere and she's on the right path. I know her well but she simplifies in a way her aspects of communications. I think her visits to super markets when Liszt comes along and helps her chose bananas is somewhat a confusion. I don't think that part of the mind of a composer would be that concerned about bananas. When she writes music she is certainly in touch with parts of that spiritual presence. I think the music is simplified because she is musically incompetent. It is a phenomenal thing that she somehow captures the style. It's not the actual notes but the style - the intangible part.

M.W.

Are you in touch with her still ?

J.L.

Occasionally, yes.

M.W.

[My previous correspondences with Rosemary Brown stated and lack of recent contact.]

J.L.

She has been very ill. She may have had some bad experiences.

M.W.

She had a hammering from the press.

J.L.

You've only got to look at the headlines to see what a load of old rubbish it is. If you want to make money you entertain a bit of pop music. Five percent is all right. What are the most basic things of people's primitive behaviour? Banging a drum and screaming after sex. If you combine those two things you've got pop music. If you amplify things beyond intelligibility you'll make people behave like lemons and you'll make loads of money out of them.

The most primitive behaviour - what the media so often do. No education just entertainment. I think it's important to do both. Just education is boring and too intellectual. A concert is a serious occasion but you've still got to be entertaining. That's the balance.

M.W.

You've never really played, as far as I know anyway, too much of Rosemary Brown's music.

J.L.

No, I don't think it's exactly as the composers wanted it to be. I stress that I think she's sincere, but it is simplified. I think she's gaining even greater strength even now. I think she will be putting out even more.

M.W.

You think so still ? She said that she's not...

J.L.

I hope so. What she has written is [unintelligible] normal. The notes are probably not complete and not necessarily always what was intended, but the inevitable conclusion is that the style is definitely those of the composers. Anybody who is helped by a spiritual force which applies to you or anybody else to a lesser or greater degree, because of our own earthbound minds, is not going to ever be a totally clear channel. It's like trying to talk to a hundred people on the same telephone line. When she talks about Liszt doing this and that, it's only part of that mind. It's a different dimension - invisible to us, but the force is very powerful. Spiritual help can be received by an infinite number of people at the same time. It's like picking up a signal from a radio station which anyone with a transistor can listen to. That's why millions of Christians pray at the same time and they might get it. The mind is not geographically limited. That's one thing we should make more clear sometimes.

M.W.

You had a sonata did you not in E minor that Beethoven was meant to have dedicated to you?

J.L.

Yes, she kindly sent that to me. I learned it but I haven't played it in public. A lot of it is very good. I've learned to hold my tongue since the press is so sensationalised and greedy and once you put your neck out and play something even though you may know it's very genuine, they are going to attack you like a bunch of hounds and frankly I'd rather work in a background way to those who I feel are sincere.

When I was a child I was aware, but I didn't know how or why, that I was being helped - it was just a part of life - a small part of reality - a transient state. In 1971 or 2 - soon after the Tchaikovsky prize - I was very friendly with Robert Mayer, an old man who met Brahms as a youngster, and he devised 'Youth and Music', and he put on a concert for me, and I'd already known him before that - I'd known him as a teenager. He and his publishers were interested in the voice phenomena. This started off more recent evidence to me and there is a Dr Raudive. I'm a radio ham and he had a sort of dio-circuit and when he was present voices would emanate.

M.W.

It's EVP.: electronic voice phenomena.

J.L.

I didn't necessarily believe this but I was interested. I had a very strong compulsion to play it myself and I tried it myself nearly fifty times and the first time only it worked instantly. I was quite astonished. It was a muffled voice with a very short message, but it was the effect that music ruled my life, which is quite true and it had much to say, or words to that effect.

M.W.

Do you know who the voice was from ?

J.L.

Yes, I do. It was the relative of a close friend of mine who had drowned twenty years earlier. It didn't happen again. I tried over and over and nothing happened. I knew it was a blank page and quite fantastic.. I felt a tremendous urge to get some form of contact, even though I knew there was no question. I was fascinated by it.

[John Lill asked that his next few statements should not be included in this transcript of our conversation and I therefore omit six sentences.]

Also I feel that the spiritual force in touch was of such a powerful mind that it could cut through the rubbish and mischievous forces which are very close to the earth.

M.W.

So this could have been Beethoven?

J.L.

It could have been many people. I've no idea. It turned out to be Beethoven. Many questions were asked and accurate answers were given, which I had to look up in an encyclopedia. That was a luxury to have the concrete evidence and who was I to say it was all true. I knew it was. I also knew it was available to all other musicians and other people in degrees. I remember when the actual proof was given.

I remember shaking. I was so extraordinarily excited about the prospect of having received the truth. Something I always knew, but I had that luxury of almost physical proof was beyond my wildest dreams.

M.W.

I wish that would happen to me!

J.L.

It doesn't need to. If you're a blind person you don't have to see. If you couldn't move you'd just have to take somebody else's lead. Don't be in a hurry. It happens in different ways. I don't recommend dabbling with the ouija board or any of those things.

[The next sentence is omitted for reasons of confidentiality.]

I think if your motives are fairly honest, I think things will happen inevitably and for the good, if not you're bound to accept confusion. In the end there's no need for any of this. It happened to me and occurred in the early Seventies and then I was in communication with many relatives, many composers, many people and you must only take my word for it, but it did happen and completely proven to us for ninety-five percent of the time.

[The next few questions and answers are omitted for reasons of confidentiality.]

The depth of the conversations and the incredible loftiness of the spiritual descriptions were in no doubt that this was something really special. Fortunately I took down about a quarter of what I received on paper. Fortunately I put that to computer so

I've got copies. To lose that would be awful. The wording is so lofty and a wise form of communication. I was really in awe at the immensity of these people's minds.

M.W.

Is any of it specifically musical or is it generally philosophical ?

J.L.

Both.

M.W.

I would love to see a copy of some of the musical bits of course.

J.L.

I had one or two musical examples given to me. On one occasion Beethoven. It's very difficult to get down, of course, a morsel of the Tenth Symphony and I was pestered by the media to put the theme across.

M.W.

I heard that on Hugh Burnett in 1980 - *Spirits from the Past*.

J.L.

I was most reluctant to have this on television. They thought I was in the same category as Rosemary Brown, but I wasn't that gifted. That wasn't my line. It was only one or two small things. I was given a lot of poetry and literature; other languages. My questions were answered. The humour was enormous. We think it's all so serious, but the sense of humour is far greater than here.

M.W.

Beethoven had a great sense of humour.

J.L.

Colossal sense of humour. The range is phenomenal. His music is so unique. I don't think any other composer plummets the depths and gets to the heights like Beethoven did, but I'm a bit biased.

M.W.

I'm on your side with Beethoven.

J.L.

You can't compare genius. If you play Schumann, if you play Brahms, Mendelssohn, Bach, Mozart, Haydn, Prokofiev, Rachmaninov, even Britten and people like that. I spent a part of my life avoiding Britten - I didn't like it. Last year, the year before I played the piano concerto for the first time and I really enjoyed it. As they say, life is a gradual opening of reality.

M.W.

One wonders when you take a composer like Beethoven that he's lasted a hundred and seventy odd years which is jolly good news, but is he going to last a thousand years?

J.L.

That depends on Man. He will and his greatness will, but I think it was Plato that said Art is the measure of civilisation and life without Art is legalised barbarism. Analysing that is good. The money that is spent on arts, the money that's spent on real things. I've got so much to say. I'm talking too much as it is.

M.W.

No you're not!

J.L.

So much money is spent on chasing a ball about and pop. Fortunes. I'm keen on exercise - I like climbing mountains and brisk walks. Give a ball to a sea lion and it can do something decent with it.

[There followed general moans about the amount of money spent on football.]

There are three aspects to a person : the mind, the spirit and the body. The body is given every possible help by conventional life all the time. Billions of pounds on bodily things - sex, sport. The mind is fairly important - they can read and learn things and become intellectuals, but the spirit is totally neglected, but that is the only thing that lasts. If you're going to leave this life the way you began it you're going to come back many more times before you even have a clue about what's going on. It's very sad. Because I am a great believer in re-incarnation.

M.W.

I was just going to say you sound like a re-incarnationalist. So what were you in a previous life then ? Who or...

J.L.

I'm not with you.

M.W.

Well, if you are a re-incarnationalist, then you believe that you had previous existences.

J.L.

Yes.

M.W.

So what I'm saying is who were you prior to being in your present form?

J.L.

Ah that's a leading question! I have part of the answer but that's something I'm not prepared to tell you and it's not right that one should know entirely. I don't know entirely. There are certain things with Beethoven, but there are certain things that it's important that we don't know. It's like the kindergarten - it's an important stage in one's education and one shouldn't be given the answers first.

It's good that there is a memory clampdown on your past life and also with dreams since some dreams, not all, signify a visitation. Can you imagine if you could remember the ecstasies you enjoyed when you were visited during the night, there'd be many more suicides than what there are now. So it's necessary to have a memory clampdown.

M.W.

How do you find it? I have this problem with re-incarnation on one side and Spiritualism pure on the other side. If you were somebody else in a previous life and presumably you are going to have future lives, then how is the spirit of you being maintained in the spirit world?

J.L.

Because most of us is in the spirit world now - overseeing us now. Part of us has decided to come back to earth now, but most of your mind is helping your present mind as regards to your motives and decisions in the course of your life. All life is one but has many manifestations. This is a temporary physical life but the mind is not physical. The body is physical and is used by the mind in this short period, but there's no death of this person in some sudden...they are somewhere else. The spirit is continued. I don't like using the word 'spiritual'; the best word to use is 'life'. Reality. What is far more frightening is the concept of un-spiritual life with birth and death being the only boundaries in this matter - this is real Hell and a lot of people think this way.

M.W.

Materialists. It's getting more materialist.

J.L.

Incredible. Even though I am a great cynic about present day standards and activities and I'm disgusted by the slackness of modern day life and the absence of law and order, especially with young people who are materially quite well off compared to what they used to be after World War II, there was real poverty then; they've got cars, they smoke a lot, they drink a lot, take drugs, some kids paint graffiti - where do they find the money to pay for it? There's poorness, but I don't think there's as much poverty, but I think the one poverty is spiritualism and the absence of long term thought. And I agree with you that spiritual poverty has never been worse than now. There's now a crying, hysterical move for a path to be shown to them because unless there's a revolution things will really come to the end as far as civilised life is concerned. More and more I'm playing to older and older people in the big cities and dwindling public for the most part. If you'd have played here a few years ago with James Loughlan and Barbirolli, the Halle was a really great orchestra. Yesterday they played well, but it wasn't really well like it used to be under Loughlan or Barbirolli and similarly the public used to be packed out for every concert in those days and now it's less full and much older. People can hear more classical music than they used to and that's a good thing, but if they listen to records or CDs and Classic FM has done a great deal of good, but again it's something you're listening to rather than going to.

M.W.

Yes, then you only get one performance and that becomes the piece of music.

J.L.

Yes, but I am a great fan of Classic FM. It's done a great deal of good. They've got five million listeners that didn't exist before.

M.W.

I was playing for Henry Kelly a couple of weeks ago...

[General chit-chat.]

J.L.

I've lost all interest in politics.

[General chit-chat.]

So anyway after these early experiences I knew that this was all temporary and that the ultimate point of all this was to furnish your soul via your mind with development that you can't describe. This glove that the hand wears. I can't understand people who don't believe in a greater force. If there was no greater force there wouldn't be rocks on the planet. People are so subjective and selfish about their estimation of what life should be. I'm fascinated by astronomy and they keep talking about life on other planets and they couldn't find life on Mars. They're talking about life as they selfishly know it. Have they not thought about the millions of forms of life that must be on the planet - OK it's invisible including spiritual (unintelligible). When people say to me listen to that strange bird song, that's the only part of that bird song that we are able to hear. It's all subjective. Even science is. You put a thermometer in a pint of beer to test its temperature and it changes because of the presence of the thermometer. Once we get over the fact that everything is subjective then we can decide more about reality. Life to me is intelligence.

M.W.

But surely, we can only be subjective - we cannot help it - and by saying "I'm not going to be subjective", I am being subjective?

J.L.

Nobody can be anything else because we are stuck in our mind and I can only hope to broaden that mind and the mind can become so broad that it can merge with the divine force.

M.W.

So you don't think it's deceiving itself?

J.L.

No, if your motives are honourable you can't be. If your motives are short term then God help you. It's a very courageous subject to take on and I am sure you have done so well with it and done a lot of work. It can only do you good actually not only in

educative terms, but also in a real way. I think spiritually you'll be more whole as result of all this.

M.W.

Yes, I think so.

[General chit-chat.]

J.L.

The reason that music is so special is that it is a really intangible subject. When you say "will Beethoven be played in a few years time" it is the downfall and ultimate crisis of mankind, since it is one of the very few links with reality that we have. You can't see it; you can't touch it; you can't smell it. It is the most intangible of all art forms and therefore the most powerful.

M.W.

But it can change its format very dramatically and has done throughout the history of music.

J.L.

In the last few years many classics have been bastardised and turned into pop records which doesn't help either. It's like drawing a moustache on the Mona Lisa. It speaks for itself; the motives of those that do it and the motives of those that appreciate it. It's very sad since there are so many millions of people that want to be shown the right path and yet all they're doing is acting like sheep and believing what they see in the television set is real and they ape it.

M.W.

Don't you think it's a pity that this spirituality that people have to different extents can't manifest itself more strongly and therefore convince further people?

J.L.

Yes, but they're too scared. They've got hunches which prove to themselves. They're too scared with the stepping out of. The English are particularly bad at this. They apologise for breathing. How do you know an Englishman? Go into a station and kick ten men in the shins. The first one to apologise is the Englishman! I'm talking too much but this is one of my hobby horses especially if I've got a kindred spirit to talk to as you appear to be.

It gives you the ability to be very strong minded about it once you've had experiences like I've had in two or three thousand concerts. There is only you at the keyboard; nothing else; no music; nothing; and everyone is dying, all the critics are dying to destroy you. If you do a live broadcast that's being recorded and you realise that power you can harness and the extent is your responsibility. Your preparation and mental approach, but the degree is based on earthbound circumstances. Last night it was very hot and uncomfortable, but the force was still available. It's un-nerving until you sit down at the piano and once you start playing you realise that you are not alone and you are facing incredible responsibilities, but somehow you are submerged in a very safe seat of security, because you are in two places at once. You are able to think

materially and look around, but you are aware of this huge incoming force which is a power without limit.

M.W.

It's semi-trance then.

J.L.

Exactly. You may think I'm talking a complete load of ballony, but I assure you

[CHANGE OF TAPE]

M.W.

You wrote an article yourself in one of Rosemary's books.

J.L.

Rosemary is sincere and a kind person and spiritual person. I suppose she was chosen because she's not musically well educated. If they'd chosen a highly educated and musically educated person, people would say obviously they are making it up themselves. In her case it is even more remarkable because she really doesn't have that strain of musical education at all.

Perhaps I haven't done her justice by not playing those pieces and perhaps I should have. I've admired them, but I've found that something is missing. It's like this telephone line, but all you need is a scrap of evidence in the history of mankind; you don't need multiple piles of scores, you need one chord, one bar to prove that and she's given that, but think of the history of mankind, the evidence that we perceived and people still go around in their material idiotic ways of life. Of course, you've got to have enough money to survive and a reasonable life style, but once you have enough it soon becomes the law of diminishing returns and then it takes you over. I've met lots of rich people and they are miserable buggers. They are concerned about how to look after their money and how to protect themselves against loss and they never consider anything else except money, so it takes them over like a cancer.

M.W.

I think that myself. If I go out for an Indian meal, I really enjoy it, but if I did this all the time, I'd have to go to a better place next time.

J.L.

Yes, exactly, exactly and that is the trouble with people's nature, they always want what they can't get and they're not content with what they've got.

M.W.

The grass is greener.

J.L.

Right and that's the trouble with greed and jealousy of modern politics. They don't realise how materialistically lucky they are. People have got TVs, videos, computers, cars, but they want more because they're used to it. Now there's no law and order left they start stealing.

M.W.

I think everyone should go to Calcutta.

J.L.

Yes.

M.W.

I did some concerts in Calcutta and that's where you see poverty and you appreciate coming back to England.

J.L.

Yes, yes. One thing I notice even when coming back from the States is the wingeing quality of people. Over there you get the news and it's a balanced view - some good, some bad, but the subjects you can imagine and the people are like that.

M.W.

It's the weather!

J.L.

I don't know what it is. The weather's not bad at all.

M.W.

It's the lack of extremes. It's been said that the climate effects people's ethos.

J.L.

I don't think it's the climate. I honestly think it's the television and the media. Avoiding the news media is one of my hobbies.

M.W.

I've had bad experiences with them as well.

[I chat about some of my problems with the media generally.]

J.L.

I was doing a major concert in some big town recently and all they wanted to ask was "what's the gimmick". Life is far more than that. Sheep are so driven by it. If I've learned anything in life it's to be true to yourself. I'm not just saying that, I get off my arse and do it. I do these concerts and inevitably seem to help people by the way I play. Somehow that communicates. Spirit forces do need an intermediary. They need a mind to communicate with others. A more direct example is the way I play piano. Not always good, but sometimes it is. The degree of inspiration you receive is very variable depending on earthbound circumstances.

M.W.

The most hassle I get is from psychologists. It's not musicians. Change the wording and we can agree - the subconscious - yes, but spirits - no. It's all in the mind they say.

J.L.

Feel sorry for them. You'll have the last laugh. It's a pity that the word 'spiritual' has received such a lot of bad stick. Your imagination is all you've got. I'm only here because of your imagination. I don't believe how thick people are. You don't have to look more than a few inches to see the origin of spirit power. Look at those flowers. Any flower is more beautiful than most of the human life we see around us and yet it's taken for granted. The design of a leaf. How can that occur by chance? There's a law of nature that if you can have any order it turns to chaos. If you leave a house for a period it will fall down. If you leave a motor car for a few years it will fall down. Even we fall to bits. How then can you have order from chaos? How can an eye evolve? How can we appreciate music? Most things evolve to keep us alive. Hunger - to eat - is an evolutionary sense or desire. Why should we get spiritual impulses from great music? It's not going to keep us alive!

M.W.

Psychologists would say that the earliest origins of music were to placate the gods of thunder and what not and the hope was that the desired effect of music and sacrifice would occur and it's grown from there.

J.L.

It doesn't apply to a Beethoven slow movement and why should it grow? There are so many pointers you can get blue in the face talking about it. I just like a bit of balance. People try to escape by running around; noise and travel, but in the end you can't escape you only avoid or postpone.

M.W.

Don't you find that your music is almost like a drug when you're wallowing in a slow movement of say Beethoven?

J.L.

Yes, it's a good [unintelligible], but it's a spiritual drug; a benign drug, a logical one and a right one. It's not a drug in the true sense as we know it. It's an inevitable lifting of the spirits in the right direction. Most drugs lift you in the wrong direction. Having said that nobody likes a drink more than I do on occasions when it's deserved. But people like Nigel Kennedy advocate the use of hard drugs with young people and the headlines this received.

M.W.

What's happened to him now ?

J.L.

You may well ask!

M.W.

I've not heard of him recently.

J.L.

He used to be a fine player before all this affectation. He sold his souls to the devil to make. Despite all this intellectual chat, I don't want you to think that life should be so serious and heavy going all the time. Nobody like a joke more than I do and I'm very lucky to have a range of lifestyles. I've sacrificed a lot inevitably for my music on the other hand what you have you don't miss. OK. I never had a family and I don't miss it.

M.W.

Presumably you've never been married.

J.L.

Not officially, no. I share my house with a friend of many years and we get on very well, but we have very different life styles. It's ideal. There's a lot to be said for a committee of two with one absent!

M.W.

I share mine with my dog!

J.L.

Even better!

[Chat about dogs and wildlife programmes on television.]

M.W.

I try to think of these things in musical terms: musical ghosts i.e. music in so-called haunted locations.

J.L.

Interesting. It's very different for a spirit to emulate a physical form. It's much easier to do it by smell or music. Lavender is apparently very easy. I'm reading a fascinating book called *Life after Life* by James Moody Jr.

[Discussion of book re. Near Death Experiences and my more informed knowledge quoting research by Dr Sue Blackmore, Psychology Department, Bristol.]

In the end it is quite right that there has to be an element of faith in this business. There's no point in having numerous life times here when it's all handed out to us here on a plate. It's not right that we should have every answer at our disposal.

M.W.

Everything requires faith.

J.L.

That's right. Think of the complex calculations a cat has to make before it jumps up. There's so much we know nothing about. Scientists pretend they know more than they do. Similarly with medicine they are coming round to saying that the body can virtually heal itself of everything.

M.W.

And you can help it with biofeedback techniques.

J.L.

Absolutely, absolutely. I would like to ask you a few questions.

M.W.

Fire away!

J.L.

Obviously I'm completely convinced by what I receive, but you've only got people on trust. Have you met anyone else equally convinced? Equally with their feet on the ground?

M.W.

Yes. The one huge advantage you have is being a heavyweight musician with lots of credibility. A lot of the people I've interviewed are amateur musicians or cranks; a few Rosemary Brown types; a chap who thinks Caruso comes through and he sings amazingly well and who am I to say it's not. There are plenty of people around who are convinced who are amateur musicians but who are fairly high powered intellectuals.

J.L.

Professor Ian Parrott knows Rosemary Brown.

[M.W. produces Parrott's book on her music from his briefcase to J.L.'s amusement.]

You've done your work. It's very interesting reading accounts of composers, not spiritually based books. They nearly all have this power.

[M.W. chats about the Abel book on conversations with composers.]

I've read this story about Beethoven. He was approached by a violinist who said "why is your Violin Concerto so impossible to play" and Beethoven replied "when God tells me what to write do you think I give a damn about your puny fingers"?

[M.W. talks about Bertina von Arnim's conversations with Beethoven which J.L. has not heard about.]

And he was saying how it all came from outside of himself?

M.W.

Yes.

J.L.

How can so many of these geniuses be wrong? Perhaps the Daily Mirror or the Star knows more - I dunno!

M.W.

Obviously a spiritual feeling comes over you, but do you physically see anything?

J.L.

On occasions.

M.W.

What do you see?

J.L.

Nothing as well defined as you are at the moment, but enough to make it very clear what's going on. Our two minds intermingle but normally it's just a tremendous sensation which goes beyond any drug - a complete thrill when you're feeling inspired. Perhaps a comparatively rare thing, but you are nearly always aware of being in safe hands and the more you go into dangerous territory, the more help there is.

[Talks about recently reported incident of a female mountaineer who nearly froze to death, but received guidance.]

M.W.

That's interesting. These people that have out of body experiences and near death experiences often have transformed lives afterwards and I'm not sure that it was just some form of chemical reaction.

J.L.

What's your personal evaluation of all this? Does it make you believe or not?

M.W.

It's very difficult, because I started on the fence...

[M.W. talks about research to date; moving to scepticism; trying to keep an open mind.]

J.L.

I stress again the telephone line confusion of many voices at once. You're very unlikely to get a complete message free from aberration. You only need a scrap of unaccountable proof to make the whole thing worthwhile. You don't need reams.

M.W.

That's what I would like to happen to me - that my intellectual brain could not deal with - so there was absolutely no doubt about it.

J.L.

By definition it has to be difficult. In the end you have to rely on faith. To me it's common sense. It has to be. I'm very keen on computer programming. I'm an amateur radio ham and a lot of these things are based on the intangible energies. It's incredible these little chips. The force of nature that turns a dead piece of wood into a tree when spring comes. How can we pretend [unintelligible].

M.W.

It's the conceit of mankind. We know everything.

J.L.

The wavelength of the electromagnetic spectrum is microscopic. We don't know its origin and we don't know any other form of life other than carbon based. We are so limited and yet we're so pugnacious when we think we know the answers.

M.W.

It's arrogance.

J.L.

The most exciting thing of all, apart from proof of spiritual continuity, is the fact that we know so little and there is so much evidence for good even though it's a rough ride. There couldn't be a feeling for good if there wasn't a power for good.

M.W.

In parapsychological terms people say we must have more evidence and yet the average physicist bases his finds on a hypothesis.

J.L.

Their minds aren't developed enough to receive it. Like the mountain other great composers can describe it, but with Beethoven you glimpse on occasions the other side. That's the difference. He may not have been such a great composer if he hadn't had the tragedy of deafness. An example of the way you react to hardship that matters. Is it going to submerge you? - he did contemplate suicide - or will you be fulfilled by the experience?

M.W.

If you believe in re-incarnation, then what re-incarnation did Beethoven have and since then? Is there a Beethoven inside you?

J.L.

We don't know. That's my official answer. There is a bit of everything inside all of us. Re-incarnation doesn't have to be follow on forms, they can be one offs. The greatness of Beethoven wouldn't have had a corresponding genius before in earth form. The background and lifestyle was chosen in order to harness that genius so it could develop to maximum rate. Some people re-incarnate for totally selfless reasons to help somebody else. Take a very difficult child that turns out to be a genius. Perhaps the mother of that child could be the only person who could handle that child and that mother temporarily returns to cope with that child.

It's only a tenure, a twinkling of an eye - a lifetime really - in terms of eternity. Motives mean a great deal - there's a vast difference.

[J.L. makes an analogy of the difference between hitting an animal with a car by accident or intentionally.]

M.W.

The end result is the same!

J.L.

Only physically. The animal will continue, the moment of pain will drift into nothing. Your life will be different because of your motive as a result. Three-quarters of what I am saying is based on what I receive, by the way. It's not necessarily the way I would put it myself. Some of the ways of speaking are so succinct - colourful.

M.W.

And they come into your mind?

J.L.

Yes, and they were received all those years ago.

[A few sentences are omitted here for reasons of confidentiality.]

In the same way when I do a concert it has to be that tempo and interpretation at that time.

M.W.

What about the conductor?

J.L.

No. He's got his symphony or overture. People don't go to hear a conductor's version of the Tchaikovsky Piano Concerto. You need a bit of authority and experience before you make that claim. When you start your career you get a lot of arrogant conductors, but if you really don't like them then go along with them in the rehearsal and be bloody minded in the concert. That's what I do.

[General chit chat about M.W.'s journey to meet J.L. and mutual enjoyment of the time together.]

M.W.

I'll be unemployable afterwards!

J.L.

I'm not so sure about that and look at how your mind is developing. It's like studying Latin to develop your mind. The irony of it is that you are tackling the things that develop people head on and as a result I think you will be the first person to benefit by it. You may well find that you will be far happier than if you ended up in a university, although I wouldn't doubt for a second that you wouldn't get employment there. Labels don't mean a thing. It's what you are that matters.

[Final chit-chat about J.L.'s concert that night and details to meet socially after.]

APPENDIX I

THE MUSIC OF ROSEMARY BROWN

A list of music referred to in Brown, (1971; 1974; 1986) or in Parrott, (1978).

(Known publications are identified).

- *Bagatelle in E flat (Beethoven).
- Ballade in D flat (Chopin).
- Capriccio in A (Brahms).
- Caverne, La (Debussy).
- Choral Symphony (Beethoven).
- Consolation in E (Liszt).
- Courante in G minor (Bach).
- Danse Exotique (Debussy).
- ~Eight Pieces for children of all ages [various composers].
- Enchanted Gardens, The (Liszt).
- Fantaisie-Impromptu (Chopin).
- *Grubelei (Liszt).
- Impromptu (Chopin).
- Impromptu in E flat (Chopin).
- #Intermezzo, second, in E flat minor (Brahms).
- +Intermezzo in A flat (Brahms).
- *Jesus walking on the water (Liszt).
- Just Turn Away (Lennon).
- Lament (Liszt).
- *Longing (Schumann).
- Look Beyond Today (Lennon).
- Love is all we ever need to know (Lennon).
- Lyric (Rachmaninov).
- Moment d'espoir (Scriabin).
- *Moment Musical 1 (Schubert).
- #Moment Musical 2 (Schubert).
- Movement for String Quartet (Brahms).
- *Nocturne in A flat (Chopin).
- +Paon, Le (Debussy).
- Petit Ruisseau, Le (Debussy).
- Piano Concerto in D, 2 movements (Mozart).
- Pluie au Printemps, La (Debussy).
- Polonaise in E minor (Chopin).
- #Prelude in E flat minor (Bach).
- #Prelude in F sharp minor (Chopin).
- Prelude in C sharp minor (Liszt).
- #Prelude in G sharp minor (Rachmaninov).
- Psalm 142 (Handel).
- Revenant (Stravinsky).
- Reve en Bateau (Liszt).

- Rhapsody in G sharp minor (Liszt).
- Romance for Violin and Piano (Brahms).
- #Scherzo in E flat (Beethoven).
- Scherzo in F sharp minor (Chopin).
- Shepherd Piping (Grieg).
- <Six Mazurkas (Chopin).
- #Sonata movement (Liszt).
- Sonata in C minor (Beethoven).
- Sonata in E minor (Beethoven).
- Study in C sharp minor (Chopin).
- Study in G flat (Chopin).
- Swan at Twilight (Liszt).
- Symphony no. 11 in F minor, 2 movements (Beethoven).
- ~Twelve Cameos (Schumann).
- Two Studies (Chopin).
- Valse Brillante (Liszt).
- *Waltz (Brahms).
- Woodland Waters (Liszt).

- * 'The Rosemary Brown Piano Album', Paxton/ Novello 1974.
- # 'Music from Beyond', Basil Ramsey, 1977.
- + Published separately by Basil Ramsey, 1978.
- ~ Published separately by Basil Ramsey, 1980.
- < Published Basil Ramsey, 1981.

APPENDIX J

33

Intermezzo
in E flat

INSPIRED BY BRAHMS 19 MAY 1974

Allegretto $\text{♩} = 112$

The musical score is written for piano and bass. It consists of five systems of staves. The key signature is E-flat major (three flats). The time signature is 4/4. The tempo is marked Allegretto with a quarter note equal to 112 beats per minute. The score includes various dynamic markings: *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), *p* (piano), *cresc.* (crescendo), *rall.* (rallentando), and *a tempo*. Measure numbers 5, 9, 13, and 17 are indicated at the beginning of their respective systems. The score ends with a double bar line and a repeat sign.

mf cresc. *f* *mf* *rall.*

21

Allegro ♩ = 126 *f*

25

32

mf *rall.*

39

a tempo *rall.* *a tempo*

45

rall. *a tempo* *mf* *cresc.* *f*

51

239

57 *mf cresc.* 8

63 *rall.* *mp* 8

69 *mf* 8

76 8

84 *rall.* *cresc.* *a tempo* *ff* *Tempo primo* 8

91 8

Detailed description: This page contains six systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs). The first system (measures 57-62) features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf cresc.* and a bracketed eighth-note pattern. The second system (measures 63-68) includes a *rall.* marking and a *mp* dynamic. The third system (measures 69-75) has a *mf* dynamic. The fourth system (measures 76-83) continues the piece. The fifth system (measures 84-90) contains multiple tempo and dynamic changes: *rall.*, *cresc.*, *a tempo*, *ff*, and *Tempo primo*. The sixth system (measures 91-96) concludes the page with a final eighth-note pattern.

BRAIN Pg 3

96 *mf* *f*

100 *mf* *ff*

104 *mp* *p* *mp*

108 *p* *mp* *cresc.*

rall. *a tempo*
112 *f* *mp* *mf*

116 *mp* *mf cresc.* *f*

Klavierstücke

Intermezzo

Allegro non assai, ma molto appassionato

Op. 118 N°1 *assai*

Musical notation for a piano piece, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *sf* and *f*. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat signs.

APPENDIX K**MUSICAL MEDIUMS QUESTIONNAIRE**

The following questionnaire had appropriate spaces included for the information requested to be inserted.

Name

Address

Phone (work) (home)

Sex

Date of birth Place of birth Nationality

Educational background

Musical background

Could you please describe what you regard to be your psychic ability?

What sorts of events initially led you to decide that you possessed this ability?

Could you please describe one or two instances in which your ability appeared especially striking or impressive?

What other possible explanations do you have for these events i.e. what makes you believe that they might be paranormal?

Have you noticed any special conditions that seem to affect your ability e.g. when it occurs, the psychological state that you are in, who else is around you etc.?

Do you have a theory as to what might be going on?

What did you know about spiritual or psychic phenomena before these events?

Did you have an interest in music before these events?

Have you contacted musicians before now and if so what was their reaction?

Have you read any books/ articles about psychic phenomena? If so which ones?

Have you read any books/ articles about music? If so which ones?

Are you a member of any organisation connected with psychic phenomena? If so which ones?

Are you a member of any organisation connected with music? If so which ones?

Have you received any publicity or media attention regarding your musical/psychical ability?

What are your hopes for the future concerning your musical/ psychical ability?

Any further comments you may have should be written here.

APPENDIX L

Prelude In A Minor

Grave

WYLLIARD

p

mp

p

F#d * F#d * F#d * F#d *

17 *mf*

p

mf

p

rallentando
mf f ff

a tempo
p

rall.

pp

2

The musical score consists of four systems of piano music. Each system has a treble and bass staff. The first system (measures 17-21) starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The second system (measures 22-26) begins with a mezzo-forte (*mf*) dynamic. The third system (measures 27-31) starts with a piano (*p*) dynamic. The fourth system (measures 32-36) begins with a *rallentando* instruction and a range of dynamics from mezzo-forte (*mf*) to fortissimo (*ff*), then returns to *a tempo* at a piano (*p*) dynamic, followed by a *rallentando* (*rall.*) section ending in pianissimo (*pp*). The score is marked with various musical notations including triplets, slurs, and repeat signs. A page number '2' is centered below the final system.

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