

# Clinical BOPulations Episode 56: Forest Folk by Hamish Napier

**John:** [00:00:00] Hey everyone. It's John. The Bob squad just wanted to let all of, you know how much we appreciate you listening to the podcast. Hopefully you are getting a lot of. New intriguing ideas and some inspiration and just good content from our podcast. If you like, what you're hearing, please consider supporting us on Patreon. There are different levels, whether that's a one time gift or a monthly contribution and the different levels have different perks associated with them like early released episodes or some merchandise speaking. You can go over to the Bop Shop at [clinicalpopulations.Threadless.com](https://clinicalpopulations.threadless.com) to check out some of our merch, which also is a way for you to support us. I own two of our shirts and they are my favorite shirts out of my wardrobe, they are so comfortable and soft and stylish if I do say so myself. So, [00:01:00] consider checking out some of our merch. It really is good quality stuff. Alright now to the show

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**Allyson:** All right, here we go. Hi, my name's Allyson.

**Gabby:** And I'm Gabby

**Allyson:** and welcome to clinical

**All:** BOPULATIONS!

**Allyson:** Coming live from EMTC 2022 and Edinburgh, Scotland.

**All:** Woo.

**Allyson:** And we are introducing me music therapist to new bops and new bops to music therapy.

**Gabby:** So because we're [00:02:00] in Scotland, we found a Scottish artist. This is an artist's name is Hamish Napier. And we were connected to him through Nicky, Nicky Haire, and he's a folk artist improv artist.

**Hamish:** Hello, my name's Hamish Napier. I'm a Scottish folk composer. And I come from the Highlands of Scotland. I come from a place called Badenoch and

Strathspey, which runs, a mountainous region which runs either side of the River Spey from the Cairngorm mountains out to the Moray Firth and the Northeast of Moray.

You say, tell us a bit more, a little bit more about your musical background. My mother is a clarsach player which is the, the Highland harp. It's like the wee harp. And I think, you know, growing up with that instrument in my house, whenever I see an orchestral harp, I always think about that as being the big harp and the clarsach being like the normal one, but it's just some of them are quite small. They sit on your knee and some of them are small, they just go on the floor, but they don't have [00:03:00] any pedals or anything like the big orchestral ones, but they're you know, a famous Celtic instrument anyway. And my mom plays that and she, she used to sing with Scottish opera and she teaches piano as well. And so I grew up with music in the house all the time. My dad is a great love of loads of different kinds of music. Quite a lot of roots music. I think he's a bit of a Mozart fan as well, but so my brothers and I, we were always listening to a big mix of folk music and all kinds of different things in, in, in the house growing up.

My first experience of learning music was actually going to classical lessons. I got classical piano and then and then classical flute lessons. And I did the grades and things like that, but I think overall, on reflection, I think that that system didn't mean it, it did work for me, but it wasn't necessarily quite the right way forward for, for me because when I picked up folk music when I was in my early teens I found that I was able to learn the [00:04:00] music without the sheet music. So I could learn things from all the tapes and CDs that I was listening to. And that, that, that was wonderful. So, and also I could play it, the music really easily with my friends. It wasn't like a duet had to be written or there were duet parts. We would just two of us would just get together and play the tune and it was immediate and just a wonderful musical conversation. So folk music for me was, was really a wonderful thing. And I always enjoyed going to jazz workshops and things like that. I just loved the idea of there being a bit of a freer element to it. So I really got drawn into folk music and it was a tremendous summer camp that we used to go to. It was actually in op in the October holidays, the tatty holidays as we call 'em up in the Highlands, cuz everyone's their potatoes at that time. But they, they were called. It's called Feith Spey, which is Gaelic for the festival of the river Spey and there's actually 40 of these little camps around the Scottish Highlands and some down south as well. And that was a chance to [00:05:00] have a week of doing a bit of outdoor sports meeting the people from the other students from the other neighboring school at Kengussie cuz I went to Granton and Spey grammar school. And so we got to these people from the next school along and we got to hang out and, and, and play music and there would be you get three different instruments to

learn and group work and a wee bit of Gaelic language, which was great. It was just a brilliant week and I used to, I, I went to every single one that I could go to.

Over the years and made some great friendships. And I formed a band and, and two of the lads that I formed my first folk band with they I've been their best men. And, and and, and they're gonna be my two best men for my wedding. So it's quite a special thing, you know, like these really important relationships built up, you know, through music. And it was just a wonderful thing. So the Feith Spey is, you know, it's, it's a huge of my musical background and now, well, the Feith Spey is, is organized by a big organization called fashion and Gale. And the [00:06:00] long mate continue, there's just loads of professional, Scottish folk musicians that have come through the Feish movement as they call it.

So I'm ever indebted to the Feish for, for that. And a, yeah, so that, and then I actually went and did astronomy in physics and math at university for four years and kind of struggled with that a bit, but managed to pass. But as soon as I finished my last exam, I was off on the road, touring with a band called back in the moon.

And that was with my sister-in-law Gillian Frame and a great Piper, Simon McCarroll later on, there was a, we had a different Piper called Ally Hotten. He was brilliant. They they're just brilliant. Those two pipes, I learnt tons from them of the kind of discipline of Scottish piping and, and loads of great kind rhythmic techniques.

They were like kinda like two mentors, really Simon and Ally for me having I up, not grown up with that kind of strict piping thing. So it was really good for my flute playing. And I actually just said, I transitioned from the metal flute onto the wooden flute I kind [00:07:00] of, but via the tin whistle if you like.

So I, I went from this, you know, the big metal flute to like the tiny little tin whistle with no keys on it. And then that's what the wooden flute is. But twice the size and I, I got into the wooden flute eventually and started playing that all the time. But I play piano a compliment a lot. That's a big part of my music.

I remember going to see Brian McCaine play when I was a teenager. He was a piano player that plays with session nine, and I just didn't know it was possible to play piano accompaniment. So energetically and joyfully and. To take the music on a journey and just get people stomping their feet and shouting out from the crowd.

It was so good. The gig that I went to see, in fact that I went to see it the next night in the neighboring town of a Moore. So it was just he was amazing and it was actually another Brian, Brian, Brian. Finnigan from the band flute whistle player is a huge influence on me. And I just, I, I just [00:08:00] love his playing.

So these two, these two folk I've been a massive inspiration on, on my music. And that's one of the things I, I really loved about folk music is that, that you can't take the, the. It's the people out of folk music. It's, it's all about people and individuals. And, and it, it is the individuals that are, that are, are that you can go and see them.

You can meet them, you can talk to them, you can have lessons from them. It feels very, very much alive. Whereas when I was learning, you know, menu it and C for my grade three exam or something like that. You know, I didn't really know anything about the composer and it all just seemed quite old fashioned to me, but you know, each to their own that that's all that music has has its place.

And it works brilliantly for, for many people, but just didn't really work for me very well, unfortunately. But yeah, so I being down in, at, when I went to study astronomy in maths and, and physics, I went down [00:09:00] to Glasgow with the big city of Glasgow, where there was a huge mix of. Brilliant singer songwriters, rock musicians jazz music, loads of folk musicians, quite a lot of the Glasgow, Irish folk musicians who, you know, had come through a sort of competition style thing.

So he had this really high standard of musicianship happening. And also there was There was a, a lot of musicians on the, the new music folk music courses that were happening in Glasgow. The, the one at the RSMD as it was, or the Royal conservator of Scotland as it is now, and also the, at Strath Clyde university of Strath Clyde, there was a multi-genre course.

So there was all these musicians, all this was all in the late nineties, early two thousands. And there were loads of great bands that came out of that. CRO number five brabach, there's just loads too many to mention, but it was a, it's a, it's a [00:10:00] real kind of melting pot of music. So that's where I was for, for 16 years. And then I went to the to Boston. I got a scholarship to go to the Berkeley college of music and I was specializing in jazz piano, but I think, you know, playing at quite a low standard really of, of jazz piano, but just helping to kind of. Add another string to my bowl, really for my folk music playing and just try to find my own voice in, in folk music with kind of jazz harmony and, and bits of improvisation and things.

So it was a really wonderful year that I had in Boston. And when I came back, I was teaching composition actually at the, at the Royal conservator of Scotland. So but now that I've moved back home to where I'm from and I'm writing music about the place that I. well, the first album I, I, I, I originally wanted it just to be about my two instruments, my, my wooden flutes and about the piano.

And I, [00:11:00] I didn't even want to have titles for any of the, the, the tunes. I just wanted to be all about the music. And that was my original idea. And this is when I was first commissioned to write a piece of music for for the, Celtic connections festival. And then I thought, you know, actually, there's so much to explore in my own local area that I actually, I decided I will in fact, write a piece of music which is inspired by my local area.

So. I, I, the, the good place to start was the river. You know, Strat bay is all about the river SP and it's only 200 yards from my house. So yeah, I got, I just really kind of got stuck into the, the stories behind the river SP and then I, I sort of thought to myself, well, it would be lovely to have a suite of albums that all kind of tie together.

I'm a huge fan of that band fluke. I dunno if you've come across them. It's F L O O K. They're an amazing. Band [00:12:00] with Barran and and guitar as well. One of the top folk bands ever, I would say a lot of people would agree with that kinda virtuoso players all of them and and they, their, their series of albums are.

They're kind of collectible, all the album covers have kind of got a similar kind of theme. And and I just remember thinking to myself that if there's a lovely collectability to their music as well and I thought, well, if I, if I make some albums, I'll, I'll make, I hope, I hope that maybe, you know, the albums have got a similar theme and people will want to, to collect them sort of things.

So I realized I wanted all the arms to tie together in some. so they ended up with the river, the railway, the woods. And I'm currently about to start an album called the hill, which is all about the, the Molia and the Cairngorm mountains, which the mountain ranges either side of the river bay.

There's so much folklore to explore there and actually quite a wealth of [00:13:00] traditional tunes written for those Hills as well. So that's, that's kind of, and there's a, a kind of thread that runs through them. You get the, the, the water, fire earth air and ether, that these kind of elements, these classical elements that crop up in loads of different cultures worldwide.

You know, in, in, in religion and also in Greek mythology as well, it's usually kind of four or five elements. And I thought, well, it'd be lovely to write a sort of penalty of like five albums basically that, that tie in with the different element. So I think with the, the river, that's the kind of water and the real way is the fire and the woods are the.

Are are the earth. And for the hill, Cairngorms is famous for being one of the windiest, most exposed to places where it's kind of Arctic winds and things. So it's, that's gonna be all about the, the wind and the air. And eventually, I mean, having studied astronomy [00:14:00] many years ago, I have never really gone back to visit all that astronomy stuff.

And. I think, eventually the final fifth album will be about the ether, but still tied in with, with Benik and strats bay, because there's lots of really amazing ways that that nature is affected by the cycles of the moon. You know, the, the bats and things like that. The, there are affected by the, the cycles of, of the moon and stuff like that.

So I think that all that kinda stuff really fascinates me. So that's, that's for the, the, the fifth and final one, but for now, It's ready and ready to start on, on number four, the hill and yeah, this track. This is a track called forest folk and it's from my third solo album, the woods, and the woods is composed in honor, of all of Scotland's native trees.

This is forest folk.[00:15:00] [00:16:00] [00:17:00] [00:18:00]

So that's a track called forest folk from my third solo album. The woods and forest folk is written for all of the plants of the forest. So [00:19:00] all the other flora, because the, the album, the woods focuses on Scotland's native trees. So I do a tune for, for each one. So there's a tune for the elder, the Hawthorne. The black thorn and the other sort of 18 or 20 trees that I chose and it's also dedicated to folk who just love to stroll out in the woods walking their dog or riding their bike or whatever, just a chance to get out in the wild in a green space. And is, you know, once you're walking and around for 15, 20 minutes in a place like that, you tend to eventually leave all your troubles of the week behind. And you're just enjoying being in a lovely place and this track I imagined, I was hoping it's got a kind of uplifting feel for people and might be nice to find a, a big tree with your headphones on and lie underneath of it, underneath it at the foot of its trunk and gaze up at the clouds watch them drifting high above the branches.

So that's [00:20:00] a track called forest folk. Probably just say this one more thing. Maybe as well. I think when there's heritage and history and stories behind my music. In other words, what classical musicians might refer to as program music, where it's all tied in with a kind of story or a, or a subject. I think that helps me when I'm composing to, to kind of stay true to what. Just to something that feels real and honest and true. And that's very important in, in, in my, my writing that I'm not trying to write something to sort of dazzle people or trying to, to do something kind of to technically push my, my own technical ability. And, and, and releasing that for me, it's, it's more about trying to, to create something that conjures up an image, like write music that is a soundtrack to something, and it's not so important that people don't get exactly what I meant. In other words, I don't mind if people hear a piece of music and they think [00:21:00] about something else, that's absolutely fine. It's, it's more accessing that feeling that you get. So for the piece of music that I wrote for the freshwater Pearl muscles is quite a kind of ominous and dark sounding tune written for, for, for, for people that would that would disrespect the, the landscape and, and, and over, over fish, these, these Pearl muscles to, to, and to the extent where they're becoming endangered. So the piece of music is written for that, but I think for somebody just coming in for the first time and listening to it, You know, I certainly don't. I certainly don't mind if, if their, their mind is taken somewhere else, completely different thinking about a place or a person or an event. And I think that's, that's a really interesting thing for me.

It's like, what, how does the music make them feel? So yeah, I think that that for me, the, the history and the heritage helps keep me on track as it were with the music. And where, all the countless decisions [00:22:00] you have to make as a composer, being a composer is about making decisions. And I think when you have something to write about and you're effectively writing about. The soundtrack for something invisible that that really sort of focuses you in and it gives you great limitations and restrictions, which actually help drive forward the, the creativity and the music, and actually sort of focus you in on something. Where you realize, yeah, actually, no, it has to be like this, or it has to be this short or no, I think I'm actually gonna have to use the bagpipes for this one instead of the fiddle to tie in with the, the subject matter.

And the next thing, you know, the tracks are influenced by this, by their subject matter. And I, I just love that process. It's, it's a big part of my music.

**Gabby:** Anyone have any thoughts or ideas?

**Luke:** Okay. My name's Luke Ansley. I'm from the. I'm based in the Southwest of the UK and Bristol. Yes. [00:23:00] I'd liked everything about it. Actually, I,

I, I was slightly worried before you played it. I thought what's gonna happen if I really hate this track.

**Allyson:** it's okay. No judgment.

**Luke:** Yeah, but I didn't want to create a bad atmosphere by, you know, understand, but then, you know, we are therapists and we have to be honest. So, so I am being honest in saying that I liked everything about it.

**Gabby:** Nice.

**Luke:** So, because it is beautifully produced, isn't it? And the it's also got, so that I'll be a bit nerdy as well, because I'm not just gonna. Actually, I think the track is it's got some muso qualities to it. Hasn't it. It's got as a muso you're listening to that thinking. Oh, all right. Okay. Because, cause it starts off.

**Gabby:** Yeah. Yeah.

**Luke:** It starts off. Okay. Okay. So it starts in four Uhhuh and you think, okay. We're in four, right? And then, [00:24:00] yeah. There's a metric modulation. so hope there's some fans of metric modulations. /

**Allyson:** That's fun.

**Luke:** listening to this. Yeah. And the thing about that kind of thing happening in music is and maybe this is a problem sometimes with being a musician, is that you, you think, oh, what, what do they do there?

**Allyson:** Mm-hmm .

**Luke:** so what happened there? And I was, I was trying to work it out there's like a dotted crotch it to crotch it relationship or something like that going on. So that, so that that's my right brain is like annoying me while I'm listening to it.

**Allyson:** I can relate. Yeah.

**Luke:** yeah. So that was something that, that happened. And there is a term for that because there's quite a few. Well, actually so I teach on the music therapy training at university of the west of England and one of the trainees recently told me what the term is for that, because there are, there are quite a lot of examples



of tracks from pop [00:25:00] and rock music where, where it feels like the, it feels like the one is here.

**Gabby:** Mm-hmm

**Luke:** at the start of the track and then it moves mm-hmm and then. You find that actually it's somewhere else and, and it was a really good example of that, right?

**Gabby:** Yeah. Yeah. For sure.

**Luke:** Well, I mean, I guess you could think, oh, it starts here and then move to somewhere else. But to me it felt like that was a little game.

**Gabby:** Yeah, yeah. At the beginning. Yeah, it was. Yeah.

**Luke:** and it but it was really fun, you know, it was a very playful moment. So, what did you think?

**Gabby:** Yeah, I wasn't as focused on where the one was, but I just kind of got lost in the groove. Which is one of the first things that I noticed I could just get lost in it, you know? Yeah. I just thought it was just easy to listen to I, my favorite part is when, I guess like maybe halfway or 3/4 of the way through there's like an additional flute that comes in that's like jumps the Octa and it's like, yes, like , [00:26:00] it brings some like, just even more life to their ready lively song.

**Luke:** You say gradual, you build isn't it?

**Gabby:** Yes. Mm-hmm yeah. Yeah. Very gradual. Yeah.

**Allyson:** Yeah. I think for me, as a, as a flute player, I loved hearing how it. A rhythm instrument because typically we are kind of the sprinkle on top or hold the melody down, but we are never really a part of that groove. So that was something that I really enjoyed on top of the percussion which was awesome too, but it was nice to hear the flute as part of that.

**Luke:** Mm-hmm . Yeah. And what a great sound. A great flute sound.

**Allyson:** Oh my gosh. It's beautiful.

**Luke:** It's so the, so the, I guess Hamish Naper from what you described. So I don't know Hamish Naper at all. Now I'm gonna go and check out

**Gabby:** YAY! We did it! That's yeah, he's on tour. Go check out.

**Luke:** So it's nice though. Isn't it?

**Allyson:** Shameless plug for .

**Luke:** Yeah. So but, but, you, from what you were [00:27:00] saying so Hamish is. it's a flute player. And I guess he's also playing some of the other instruments as well. I, we dunno who's playing guitar for example,

**Gabby:** and drums piano, for sure.

**Luke:** Mm-hmm right. Yeah, yeah, yeah. But but what a great, what a great flute player mm-hmm flos I should say I don't it, but there was also, there was another nerdy thing happening in the rhythm for me, which was that it sounded like it was alternating bars of seven and nine.

Yeah, to me. Yeah. There was like, there was a big downbeat. Yeah. Did you feel, did you feel that or was that there was a kind of, it felt like the one was that it was telling me that for a while. Yeah. Yeah.

**Allyson:** Yeah. I'm sorry. I told you. I have to recount I was hello.

**Emma:** I'm Emma, Emma Michella. I'm from Edinburgh. Oh. And I work here at Queen Margaret, so, oh, okay. Very much at home. Thank very much. [00:28:00] thank you for coming. Yeah. Yeah. I was sitting over there and I did actually once meet Hamish Napier in the woods, in the woods, in the woods, which was just that's the only time I've ever met him actually was in the woods which is quite a funny experience cause so I was sitting there thinking, obviously I was taken back to that experience. Yeah. Cuz I was with my kids and he showed them about how a fur cone is why, which ones are shut and which ones are open. And if it means that the little Beasties have been eating at them

**Allyson:** oh my gosh.

**Emma:** And so. So I was like, I was just taken back to that moment and thinking how nice he is first off.

**Gabby:** Yeah.

**Emma:** And how nice he was with my kids. Mm-hmm and then I was also thinking like how the music really kind of is about growth and is about kids growing. And what's not kids grows trees growing isn't it? But there is a sense in the phrasing of that rooting that the phrases start. and then they [00:29:00] expand and then you go back to the root of the phrase and that's folk music all over. I mean, I play a lot of folk music and you have a kind of, you have a well, that's usually kinda 16 bars, isn't it? And then you have the, you have the opening bit and then you have, and, and he's taken it lots further and he has done lots of nerdy tricks with it and expanded it. And that's, what's so beautiful about the music because it's just so playful.

**Allyson:** Mm-hmm

**Emma:** and I think that's what we're looking for in therapy is just to be playful mm-hmm and to, to know all the nerdy tricks and to use them freely. Mm, and to really incorporate them. And I think that's, you know, that's really important as we're training students. And as we're learning ourselves that we just wanna pick up as many nerdy tricks as we can, but then we need to learn how to use them playfully. And that's what I was thinking about was just the playfulness of it. And actually I started kind of shutting eyes and I was it's also been a very long day and I was like, oh, this is so nice, so nice to listen to this. So. [00:30:00] So I did yeah, really enjoyed it and I just, yeah, playfulness, I thought was the really important part of it.

**Allyson:** I love, I love hearing that because it's, it's knowing the nerdy tricks, but it's also, how can we share them in a way that he did where it's very smooth and easily understood.

**Emma:** Yeah. Where you were left, kind of wondering how did that happen? Right. How did it happen so smoothly

**Allyson:** and even does it matter? You know, if you have that playfulness and that joy that experience. Yeah. Does the nerdiness matter? Yeah. Yeah, sometimes it does, but yeah, sometimes my clients will say, wow, that was, that was sneaky. They'll come in. They're really apprehensive about music therapy. And then at the end of it, they're like, I, I don't think I've opened up like this in a long time. That was sneaky and I'm like, I'm not trying to be sneaky, but, but it's in a way that's easily accessible.

**Emma:** But also like the way that it was opened up and then it went back to the roots. Right. [00:31:00] So it's almost like, and that, that just reminds me of therapy. Sometimes we open up. but we need to go back and, and actually put it all back together again, before we walk out to know it's almost about going back to the beginning and saying, oh, but we know what the core kind of holding theme is, and we're gonna go back to that and reassemble ourselves before we kind of finish. Yeah. And that final beat kind of landing. Yeah. Yeah. So I think's powerful. Yeah. It's beautiful.

**Allyson:** Thank you. Thanks.

**Ari:** My name is Ari. I am also based in the UK. I had a privilege to living in Edinburgh just one year mm-hmm about 20 years ago, but I usually live in kind of Midlands. New get right. Okay. But Scotland personally is really, really special place for me cuz every summer I spend my like longest summer holiday. Oh. On I love sky. And I just got up the coolings and do campaign and like Scotland for me is like, I'm not Scottish. My ideas I have is Irish. So we got some sort of CEL thickness [00:32:00] in it. But for me it's very kind of personal. Sacred kind of safe and containment. So as soon as you said, yeah, that's gonna be their folk from a Scott. I said, oh, that's good. that's kind of, oh, feel like home, feel just safe and containment and yeah. And something about the music itself. First, I tried not to think about too much about the image. Cause they said obviously, as I said already shared with you mountains and the Hills and Scottish Highlands. And that's really important to me, for my son, but I tried not to get too involved in that, but I was kind of thinking, what is it, but did that melody and I didn't go into nerdy. And then I said all I couldn't, I couldn't. I was just thinking, but what is it about this containment and safety and something about that repetition, something about the coming back, but something about bit of taking a risk take, going, going for walk bit like in [00:33:00] woods.

**Gabby:** Yeah.

**Ari:** Coming back, but say there you are. But also something about not being right or wrong. Mm-hmm . And that's something like, I think as a mu therapist, we often have to learn, we have to trial.

**Gabby:** Yeah.

**Ari:** Now your question about how can we use this clinically or potentially, and just kind of linking to what you were saying about here comes a relaxing relaxation music, and doesn't somehow. Doesn't do, and I kind of agree with

that. And so for me would be very much if I was listening to your guys for me, how you gonna introduce music to me? How much you're gonna say about it would mean quite a lot to me. So I think that's really, again, maybe that's the way you, you are using your clinical thinking, but how, how are you gonna introduce?

You can just, just, you're just gonna say the thoughts about. Yeah, he's a Scottish guy kind of for key music, or do you say, [00:34:00] do you share your own experience already that I found this music, blah, blah, blah mm-hmm or do you let person go first? You know, do you have a format? Do you have a clinical rationale for that?

**Allyson:** Mm-hmm . I think it depends on the situation. Yes. So there's times where I'll be working with, with people and I'll maybe it's, experiencing different cultures or introducing to different types of music. And so then I would definitely introduce the artist. Explain about scottish folk music and give background. And then there's the other times where I'm doing more of that directed imagery and music, and I'm allowing the client themselves to experience it because I don't wanna put any of my interpretations onto them. I'd rather them share with me what their experience is like. And then from there we can have a discussion if they'd like to, but I'd really like for them to share with me their inner world.

**Gabby:** So I think it depends on when I'm bringing in into session [00:35:00] and yeah. And then sometimes for me, it's not even taking the whole song, it's just taking part of the song. So, you know, the song has a lot of repetition, right? So if someone's learning how to play the bass, you know, to help with motor skills or something like that, I'll be like, Hey, let's, let's maybe try to learn this, this little warm up exercise, which is actually the baseline from there. Or if someone is, you know, if I'm in a hospital working with like someone with breathing I mean maybe we're not gonna have them play the flute cuz that's too hard, but you know, like maybe the tin whistle or something like that. So for me, it's not necessarily bringing in these songs, but's bringing elements of the song.

Another thing I was thinking along with the nature is like making a collage or [00:36:00] like a drawing of nature. So if we were, if we were, for some reason talking about nature we'd probably make like a playlist of nature songs. And then I'd like sneak this song in there somehow. While they're drawing or making collage. Mm. Yeah, so it's not always, like here is a song that I think is cool. It's usually a little bit more subtle than that for me, at least. Yeah. Mm-hmm yeah, yeah, yeah, yeah.

**Allyson:** Yeah. Well, and, and that's a good point too, is that like, I think a lot of these are starting points for the, we wanted to bring in songs from this podcast as a starting point for the music therapists that are interacting with this podcast. But not necessarily like, this is, this is what you need to do with it, or make sure you're bringing these into your clients. I know a lot of us will just come from. The client preferred space and allowing the client to lead the way. But then if you're kind of doing a group or you need a theme or you're [00:37:00] looking for things that maybe will fit with the clientele this is a, a good resource for that.

All right.

**Luke:** it just, it struck me that there's something about just the process of saying we are all gonna listen to a song mm-hmm and then stopping. and all quietly listening to it. That is in itself. Well, I mean, clinical, you could say that could be clinical. I would just think therapeutic or, or, you know, grounding perhaps mm-hmm so that, so that feels like a valuable experience. Mm-hmm I mean, it's something, as you say that you can just do in life, you can just listen to songs. How often do you do it? How often do you sit down, shut your eyes and quietly, listen to a song and then think about. Hm. Probably not very often. Very huh. And so that, that in itself feels valuable to me. I would say I have used [00:38:00] receptive techniques. In fact, during the pandemic, it became quite an important aspect of of practice didn't it. And the one, I didn't do much clinical practice in the pandemic, but one thing I did do is work with a group of teachers in a school and online, you know, and that each person in the group would bring a song. We had themes each week. Yeah. So, you know, it's in a way it's similar to what you're doing. Mm-hmm and it felt we didn't call it therapy. but they did, it did seem to start to become a valuable therapeutic space. Yeah. And we, there were a few questions at the beginning. Like, do, do you want this to be confidential?

**All:** Mm-hmm mm-hmm

or is, will it be okay to talk about it outside? Just like an activity or something. Right. And they all said, no, no, we, we would like it to be confidential. So that was interesting, you know, like they were all aware that there was something about sharing songs. [00:39:00] That might bring up stuff that you wouldn't necessarily want to share outside that, that it sort of yeah brings up memories as you were saying and, and brings up just feelings. Makes connections. Yeah. Yeah.

**Emma:** I was just thinking how nice it was that you'd, you know, you've come to visit Scotland and you've chosen to listen to a piece of music from the culture



that you've landed in. And I think that's often what we, what we strive to do when we're working each new person that we meet in therapy is that we need to understand a little bit about where they're from and what their music preferences are, and actually just sit and listen. What does it feel like to listen to music, which is not my natural choice of music often, you know, it's very unlikely. You meet someone and when you do meet someone, it's the same choice, then there's other things that come up. So you kind of, yeah. You've got to, yeah. So just actually landing in somebody else's space and really listening. What does it feel like [00:40:00] to be in this space feels really important and something that I really, I really appreciate that that's what you've done in podcast.

**Allyson:** Thank you.

**Gabby:** Yeah. Yeah, that kind of brings to mind what I've started doing in my current practice. Part of the assessment process with my clients is we sit together and we just make a playlist mm-hmm of preferred music and songs that remind them of their childhood and you know, where they are now. And then if I have time before my session with them throughout the rest of, you know, our treatment we listen or I listen to the playlist to kind. mm, like re like, I don't know, point my attention in direction of them. You know, this is, I'm about to have a session with John. Let me listen to John's playlist mm-hmm and I just sit in it and like, listen to it. And then he's there, you know, and we start session. So kind of reorienting myself [00:41:00] in between sessions. Yeah.

**Allyson:** Yeah, yeah, yeah. Kind of playing off of that. Something that I've been really interested in and would like to do more in my practice. I've noticed a lot of psychotherapists that have implemented walk and talk therapy. And so they have that ability to, you know, obviously get consent and take their clients out for a walk around the block and, and talk about what's going on. And I thought that's really amazing. You know, to get someone kind of outside of the traditional clinical environment and to create kind of a neutral space where you don't feel so pressured to be on and to stare into someone's eyes. Which I think music therapy can do really naturally, you know, we can kind of bring down some of those defenses, but how could we bring music therapy on a walk and talk- a walk and listen. So I thought this would be such a great. Song to add to a [00:42:00] playlist of nature songs and to listen to that together, to have that shared music experience out in nature. And it's just something that I know a lot of my clients were always looking for grounding techniques and things that they can then take home and how could we best model that for them. And so doing something like that could be a really great experience to, to show them that this is something you can take out into your daily world. So.

**Gabby:** Yeah, and kind of going along with the walking around in nature, I I'm really big on music production. So what I would love to do is kind of remix this song, you know, take the, the, this core track and walk around and like record different nature sounds so record the birds, record the wind record, the trees rustling like, and have the client like, just think of other things that they can record. Walk walk around and then get back into the clinic and you just put it into the song and [00:43:00] figure out where to put it and just, you know, reimagine the song. So it's like, they got to take part in this walk with Hamish basically. So yeah. Yeah. Cool. Well, I think that's a, that's a wrap for the episode. Yeah. So thank you everybody. Yay. Thank you.[00:44:00] [00:45:00] [00:46:00] [00:47:00]