A Phenomenological Study of Pivotal Moments

in

Guided Imagery and Music (GIM) Therapy

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ABSTRACT

A phenomenological study was undertaken to investigate pivotal moments in Guided Imagery and Music (GIM) Therapy, from three perspectives: the client’s experience, the therapist’s experience and the music which underpinned the moment. The questions posed were: how do clients experience moments in GIM therapy which are pivotal - are there features of these experiences which are similar to all participants? How do the GIM therapists perceive these moments identified by their clients as pivotal - are there features which are similar to the GIM therapists? What are the features of the music which underpin the pivotal moments - are there similarities in structure and/or elements?

Seven clients were interviewed about their experiences of pivotal moments in GIM. The interview protocols were analysed using the Giorgi-Colaizzi method of phenomenological inquiry. There were 24 composite themes which emerged from the analysis, and four of these, common to all clients, were: that pivotal moments were recalled in vivid detail; they were emotional experiences; they were embodied experiences; and they impacted on the clients lives. The essential component was that the pivotal experience was a moment of radical change.

Two GIM therapists were interviewed about their perceptions of the moments identified by their clients as pivotal. The interview protocols were analysed using the Giorgi-Colaizzi method of phenomenological inquiry. Fourteen themes emerged from the analysis, of which six were common to both therapists. These themes were: that the therapists recalled the moments identified by their clients as pivotal; therapists also identified other moments as pivotal to the client; they could anticipate that a pivotal moment might occur; and they might choose not to intervene during the experience. The therapists felt emotional during the pivotal moment; and might look for observable changes in the client’s body language or facial expression.

In the third part of the study, the music program selected for the GIM session was analysed using a Ferrara-Giorgi phenomenological method of analysis. The 14 music selections were found to have similar features: eleven selections were composed in the late Classic/Romantic period of music development, and 13 of the 14 were written in a structured music form. Seven of the selections (50%) were works of Brahms.

An analysis of the one music selection which underpinned each precise pivotal moment, was analysed using the Structural Model of Music Analysis, a method of analysis developed by the author for this study. Features common to the four music selections were: that there was a formal structure in which repetition was evident; they were predominantly slow in speed and tempos were consistent; there was predictability in melodic, harmonic and rhythmic elements, and
there was dialogue between solo instruments and orchestra, or between groups of instruments, or in vocal parts.

Pivotal moments in GIM therapy are defined as intense, embodied experiences as the client confronts distressing imagery which is resolved, and this resolution brings about radical change in the person’s life. They are distinguishable from other types of experiences in GIM therapy. These results are discussed in light of the contribution to the clinical practice of GIM therapy, and recommendations are made for future studies.

Declaration

I declare that the thesis comprises only my original work, and that due acknowledgment has been made in the text to all other material. I declare that the thesis is less than 100,000 words in length, exclusive of tables, figures, bibliography, appendices and footnotes.

Signed ..........................................................................................

Denise Erdonmez Grocke
Acknowledgments

I gratefully acknowledge the assistance of many people in the process of conducting the research described in this thesis, and in the writing of the thesis itself:

I am indebted to Dr Helen Bonny, who very generously gave of her time, her knowledge and her invaluable writings, as I gathered insight into how she developed the music programs used in GIM therapy.

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I feel privileged to have been supervised by Dr Naomi Cumming until her unexpected and tragic death in January 1999. I am grateful for her positive and affirming guidance and her encouragement to find “my voice” and my own writing style.

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I am grateful to Florence Holligan, Joy Norton and Bronwyn Worrall who have assisted in various ways and given me great support, and to the members of my family who have encouraged me and patiently waited for this thesis to be submitted.

Finally, I thank the seven participants, and Anna (GIM therapist) who shared their experiences of pivotal moments in GIM with me. I thank them for their willingness to be involved, and the richness of their disclosures.
Dedication

This thesis is dedicated to the life and work of

Helen Linquist Bonny, PhD, RMT
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INTRODUCTION

The Association for Music and Imagery (AMI) defined the Bonny Method of Guided Imagery and Music (GIM) in 1990 as:-

A music-centred, transformational therapy, which uses specifically programmed classical music to stimulate and support a dynamic unfolding of inner experiences in service of physical, psychological and spiritual wholeness.

The GIM therapist/guide maintains an active dialogue with the listener throughout the session, providing encouragement and focus for the emotions, images, physical sensations, memories and thoughts which occur (first published in print AMI, 1997).

Bonny originally described the GIM process as:

. . . a technique which involves listening in a relaxed state to selected music, . . . in order to elicit mental imagery, symbols, and deep feelings arising from the deeper conscious self. . . (it) fosters creativity, therapeutic intervention, self-understanding, aesthetic imprinting, religious and transpersonal experience, holistic healing and personal growth. The unique combination of music, relaxation, and responses generated by the stimulus, provide a therapeutic milieu, which consistently succeeds in calling forth the creative and holistic resources of consciousness. (Bonny, 1978b, p. 5).

My own definition of GIM favours the alignment with principles of psychotherapy:

Guided Imagery and Music (is) a specialised area of music therapy in which clients listen to classical music in a deeply relaxed state and in which visual imagery, changes in mood and physiological effect in the body are experienced. . . . The method is based on the principles of music psychotherapy, where unresolved psychological issues in the client are brought to the surface by the dynamics shifts in the music selections. The clients’ issues are represented in symbolic form in visual images, feelings states and body responses. The therapist engages the client in a dialogue to enhance the experience of the imagery. Each of the music programs (of 40 minutes) incorporates selections from the Western classical tradition. A movement of a larger work may be programmed alongside a work of another composer or another stylistic period. Each music program is designed to have a beginning piece, which stimulates imagery, a middle section to deepen the experience emotionally, and a final selection which returns the client to a non-altered state of consciousness. The choice of music for each program is made according to the potential for inducing imagery and deepening emotion. . . (Erdonmez Grocke, 1997).
The Focus of the Study

My beliefs about GIM have been shaped by witnessing the experiences of many GIM clients. One particular facet which interests me is that there are powerful sessions in which clients courageously face challenging and sometimes distressing imagery, and within the GIM session confront and resolve these experiences. Clients reach points of resolution in different ways: for some the resolution occurs within that session, while for others the resolution occurs in the days or weeks following the session. These sessions stand out as significant to both client and therapist. They are turning points in therapy, and the effects may last for long periods of time. Sometimes the experiences are life changing, in that the client’s view of the world shifts significantly. While there is some descriptive literature about these moments in verbal psychotherapy (reviewed in chapter 1), no study has been undertaken into pivotal experiences in GIM. My study was designed to explore pivotal moments as experienced by the client and the client’s therapist in GIM, and the role of the music in these experiences. Based on my observations of clients’ pivotal experiences in GIM sessions, I developed a working definition of pivotal moments, and the following broad questions formed the focus of the study:

1) how do clients experience moments which are pivotal in GIM?

2) how do the therapists experience these moments identified by their clients as pivotal?

3) what are the features of the music which underpin pivotal moments in GIM?

In this Introduction, I will present an overview of the developmental history of GIM; a detailed description of the structure of a GIM session, and the role of the therapeutic relationship between therapist and client in GIM therapy over a series of sessions. There follows in Chapter 1, a review of the literature pertaining to altered states of consciousness, the use of imagery in healing, and the clinical and non-clinical applications of GIM.

Chapter 2 presents an argument for the use of phenomenology as the preferred method for conducting research into pivotal moments in GIM therapy. The detailed research questions are then identified, and the research design is explained.

Chapter 3 presents a phenomenological analysis of the interview protocols of seven clients’ experiences of pivotal moments in GIM, and the themes which emerged from the analysis. In Chapter 4 the global features of these pivotal moments from the clients’ perspective are distilled, and a final depiction of the experience is offered.
Chapter 5 presents a phenomenological analysis of the two therapists’ perceptions of the moments identified by their clients as being pivotal. Themes are identified and a final depiction of therapists’ experiences is presented.

The function of the music in the GIM process is explored through the writings of Helen Bonny in Chapter 6, and some of the present methods of analysing the music in GIM are reviewed. A method for analysing the music which underpinned the pivotal moments in the present study is proposed.

In Chapter 7, the music program used in the pivotal session, which underpinned the pivotal moments experienced by four of the seven clients is analysed, to determine the common features or structures in the music which support and extend these pivotal moments. Chapter 8 identifies the features and elements of the music selections which underpinned the precise moment within the GIM session where the pivotal experience occurred.

Chapter 9 provides a general discussion of the study and its conclusions; discusses methodological limitations and questions which arise from this present research, and makes suggestions for future areas of research in GIM.
Editorial notes:

1. Throughout the thesis the acronym GIM refers to The Bonny Method of Guided Imagery and Music only, and not to any other method or technique utilising imagery and music.

2. Throughout the thesis I choose to refer to myself in the first person. This is consistent with qualitative research practice (Wolcott, 1990, p. 19), and follows more closely my search for authenticity in the research process.

3. The seven people who were interviewed for this study are referred to in several ways throughout the thesis. In the Method section I refer to them as participants, or sometimes as interviewee. In presenting their pivotal moments in GIM however, I have elected to give them pseudonyms. This enables me to refer more closely to their experiences rather than describing their experiences as “participant 1, 2 and 3” etc., which to my eye introduces distance to the experience.

4. In presenting the distilled version of their experience I have chosen to use the present tense to suggest that it is a lived experience. In other sections of the thesis however I use the past tense as is common practice in reporting research.

5. I have used the American Psychological Association (APA IV) standards in presenting references. Although my use of personal pronouns is inconsistent with APA guidelines, it is common practice in presenting qualitative studies.

6. Throughout the thesis many examples of music selections used in GIM will be mentioned. In the interests of the reader, the author has not given full publication details and citations each time a piece of music is mentioned. The reader is directed to Appendix 1a, which gives a full list of all the selections used in the 18 music programs devised by Helen Bonny, and Appendix 1b, which includes the preferred performers and the details of the original recordings used.

7. This research explores GIM sessions which occurred during 1992-1995. For the purpose of this study the music programs mentioned are those prior to the modifications made by Bonny and Mardis in 1994, and subsequent modifications made by Bruscia in producing CD versions of the music programs in 1996 (Bruscia, 1996).
An historical account of Bonny’s development of GIM Therapy

The method of Guided Imagery and Music was developed by Dr Helen Bonny in the 1970’s. The philosophy and development of the method has been influenced by several major events in her life, and by her life-long experience and love of music. In order to understand how the method evolved and, in particular, how Helen Bonny devised the 18 music programs used in GIM therapy today, the author interviewed her during several visits to her home in Salina, Kansas during 1995 and 1996. These significant events are outlined in the Introductory chapter of this thesis, for three reasons: 1) they shaped the development of the GIM method, and the philosophy upon which GIM is based, 2) some of these events, in particular the development of the music programs, have not been described elsewhere, and 3) they impact on the research undertaken by this author.

A recent autobiographical video documentary (AMI, 1995) has described Helen Bonny’s musical upbringing, her study of music therapy, and the events which led her to develop the method called Guided Imagery and Music. Many of her life experiences stand out as pivotal to the development of the method. One of these significant events took place in 1949, and it was an experience which Bonny describes as ‘mystical’. She was playing her violin at a prayer meeting, and she had chosen to play ‘The Swan’ by Saint-Saens. This piece is written in ternary form, and Bonny explains that the first part of the piece was played “as usual”, but at the return of the theme she experienced an astonishing sound:

This wonderful music came through my violin - I was astonished - I didn't know what was happening to me - I thought I would draw the bow and keep playing - I didn't use vibrato (and without it the violin can have a wooden sound), but this sound was beautiful, as if it was coming from some other source (interview transcript 15/10/95; Appendix 1c).

When I asked her to elaborate on this experience further, she said:

It was really pivotal for me . . . I remember the date, it was September 21st.... I remember how beautiful the sunrise (of that morning) was - the orange and red and gold filled the sky. (T)he experience of playing was like ‘being taken over ... I was used as a vehicle . . . the beauty of the violin, the tone was different, fantastic. I felt that God, as I knew God at that time, was responsible, and it took me in a direction that explored my spiritual side (interview transcript 18/1/96; Appendix 1d).

Bonny’s mystical experience in 1949 influenced the basic philosophy on which she subsequently built the method of GIM twenty years later. “It had a powerful influence on my life, and it was the beginning of my interest in how music could be a profound(ly) spiritual experience” (interview transcript 18/1/96; Appendix 1d). The spiritual nature of this experience
Bonny’s spiritual beliefs led her to find people who were like-minded. She started to read about mysticism and religion, and she attended retreats named “Camps Farthest Out”, and “The Council Grove”. The focus of these retreats was to explore the “peak experience” about which Abraham Maslow, one of the visitors to these meetings, wrote extensively (Maslow, 1968). She explored many aspects of healing and this eventually led to her professional training in music therapy at the University of Kansas, where she studied with E. Thayer Gaston, one of the founders of Music Therapy.

Bonny completed her music therapy clinical internship requirements at the Veteran’s Hospital in Topeka, Kansas. Here she worked with Dr Ken Godfrey, a psychiatrist, who was using the drug lysergic acid diethylamide (LSD) as a means of achieving high religious states, or peak experiences. He used hypnosis and visualisation with his patients, and he gave Helen Bonny several experiences of these same methods. She was impressed by the powerful effect that hypnosis and imagery had on resolving problems.

Bonny’s research into Music and LSD at the Maryland Psychiatric Research Centre

In 1968, Bonny was appointed to the Maryland Psychiatric Research Centre in Baltimore, as a Research Associate. Her task was to develop a music program for the research work in LSD. There was a collection of approximately 100 music recordings at the Centre (which had been collected by various staff members) and Bonny’s first task was to determine which music was most effective for the LSD sessions. This research laid the basis for the development of the GIM music programs used today.

LSD was used in the 1960’s as a method of helping people with alcohol addictions and other psychological problems, by loosening the defenses of the conscious mind, and putting the patient into an altered state of consciousness (ASC). The LSD drug evoked images or hallucinations, often at a very fast pace, and these images were characteristically vivid in colour. The physiological effects of the LSD lasted only 25 minutes, but the psychological mind-opening experience lasted 12 hours (interview transcript 15/10/95; Appendix 1e). Bonny identified the various stages of the LSD experience and programmed music that was appropriate for each stage (see further discussion in chapter 1). The stages of the LSD experience were:-

1) pre-onset
2) beginning, or onset of the effect of the LSD,
3) a building of the experience to a peak,
Bonny catalogued the music which was already being used by the therapists at the Centre. She then asked the therapists at the Institute which music they thought was the most effective for each stage, and so developed a sense of which music worked best. She was influenced by the experience of the therapists at the centre, and also by the range of music available in the music library at the centre. There was a wide range of records, representing different styles and genres. Yet, when Bonny catalogued the music most frequently used by the therapists, she found that classical music was most often requested (interview transcript 15/10/95; Appendix 1c). Bonny recalls that some 'primitive' music (eg. drumming) was very arousing, but it was the classical music that enhanced the affective response (see chapter 6 for a more detailed discussion of this point).

The classical selections were mostly orchestral, although some were vocal. Bonny identified the characteristics of effective music for the LSD experience as:

- music that is structured, (that) has a harmonic background (which) people are acquainted with, not too 'new' [i.e., unfamiliar], but with building crescendos and not too much resolution (interview transcript 15/10/95; Appendix 1e).

The choice of music was relative to the stage of the LSD experience. Bonny provides the following example:

It was a critical time at the Peak (towards the 3rd hour of the LSD session). If the person was doing well with this difficult struggle period, we put on high religious pieces, choral music, because we were building to a peak. We wanted people to experience a peak - that ecstatic moment when you feel at one with all life. Once you've reached that ecstatic moment and the great joy, then there is usually a flood of material, like in therapy, a high experience when you see connections in many ways. Then there was the 2-hour phase of quiet introspection - looking at one's family, having past life experiences, treasured friends, acquaintances, all kinds of review of life experiences. You want to continue that high moment and extend it over time. When this finishes, you come back down to the usual state (interview 15/10/95; Appendix 1e).

At the Maryland Psychiatric Research Centre each staff member was required to experience an LSD session each year. The purpose of this was for the staff to experience the effects of the
drug, and so to have a better understanding of what the patients experienced during an LSD session. Bonny describes the experience in her own words, as:

In the early minutes there is gentle imagery, then all of a sudden the drug hits you. You go real high, very ecstatic, then into some deep place where it's like a camera out of focus and then to a high place and the imagery changes very fast. It's like a roller coaster and you have to say 'let go', more than you ever have in your own life. The therapists are reminding you to do that. The imagery goes up and down in waves.... people can get stuck in a very unpleasant place. That's why you need to let go and not hang on to any image, but always go on to the next one. What the music does - the rhythm and regular harmonic structure - is to support you in that - you would be very lost if you didn't have the structure of the music (interview transcript 15/10/95; Appendix 1e).

The LSD session which Bonny experienced in 1971, is of particular interest because of the sequence of music selections used. The following transcript of the music selections was taken from hand written notes made by the therapist during the session, and identifies a number of pieces which she would use subsequently in devising the music programs for GIM. These are indicated by the use of an asterisk. Those selections which subsequently would form the Positive Affect programme, are identified by double asterisk. [Note. It is not clear from the notes whether all or part of the bigger works, eg Bach’s St Matthew Passion and Stravinsky’s Firebird Suite, were played during the session]
1st hour. (100 mg LSD administered)
Mendelssohn: Violin concerto, 2nd movt.
** Mozart: Laudate Dominum from the *Vesperae Solemnnes* (later included on the 
*Positive Affect* music program)
Smetana: The Moldau.

2nd hour. (a further 100 mg LSD given)
Bach: St Matthew Passion
Beethoven: Leonore Overture
Weber: Der Freischutz Overture
Bach: Jesus, dearest Master
     Come, come ye Saints
     Oh, my Father
** Elgar: Enigma variations (#8 & #9 later included on the *Positive Affect* program)
* Vivaldi: Gloria (‘Et in terra pax” from the Gloria included on the *Peak Experience* program)
Stravinsky: Firebird suite
* Tschesnekkoff: ‘Salvation is Created’ (included on the *Beginner’s/Group* program)
* Wagner: Prelude from ‘Lohengrin’ (included on the *Peak Experience* program)
Anon. Deep River (Spiritual)
* Brahms: Violin Concerto (the slow movt is included on the *Mostly Bach* program)
** Barber: Adagio for Strings (included on the *Positive Affect* program)

3rd hour.
** Gounod: Sanctus and Benedictus from the St Cecilia Mass (the *Sanctus* is included on the *Positive Affect* program)
** Strauss: Death and Transfiguration - excerpt (this piece ends the *Positive Affect* program).

4th hour
Palestrina: Sabat Mater
     Gregorian chants
* Mahler: Symphony #4, 3rd movement Ruhevall (included on the *Serenity* program)
5th hour
* Brahms: Requiem (Part 1 and 5 are included on the Emotional Expression 1 program).
  Music for Zen meditation
* Bach: Concerto for 2 violins (included on the Mostly Bach program)
  Air on G string
* Holst: The Planets *Neptune (included on the Cosmic Astral program)
  *Venus (included on the Quiet music program)

6th hour.
* Canteloube (arr.): Songs of the Auvergne: Brezairola (included on the Nurturing program)
* Copland: Appalachian Spring (a selection of the Appalachian Spring Suite is included on the Imagery program.)

Sixteen of the total 30 works played during Bonny’s LSD session in 1971 were used subsequently for the GIM music programs, and all selections included on the Positive Affect program were played during the session. This is a particularly interesting point, in that Bonny’s choice of the sixteen selections for the GIM programs came from her direct experience of that music under the influence of LSD.

The Development of the GIM Music Programs

In the early 1970’s the drug LSD began to be available on the streets, and people developed serious problems of addiction. The LSD research work was terminated. Bonny started exploring the use of music and imagery without the use of LSD. She believed that the music alone was powerful enough to stimulate imagery, without the need for the LSD drug. As she explored new ways of using only the music as stimulus, she found that the people could recall the details of the imagery and the feelings they had experienced in far greater detail than if they had been under the influence of LSD.

At the same time, therapy programs were being devised to help those people who had become addicted to LSD, and in response to an initial request from the psychology department of the University of Massachusetts, Bonny started to develop shorter music programs of approximately 30-40 minutes duration. From 1973-1989, Helen Bonny devised 18 programs of this shorter length, for use in GIM. The development of these programs span three distinct periods of time. Eight programs were developed by 1973, a further seven were developed between 1975-83, and the final three programs date from 1987-89. These music programs are still in use today, although over the years some modifications have been made.
When Bonny devised a music program she gave it a title, sometimes to depict the intent of the program, other times because the title described the affective quality of the music. When she chose music selections for the programs, she first of all identified what she liked in the music, from an intuitive knowledge of the music (developed from her experience as an orchestral musician), and also from her experience with the music in the LSD sessions. She recalls that her decision to include one piece over another was made by trial and error, and was based on her musical intuition, viz. "I like the beginning of this....", "this fits in with the next one...." (interview transcript 15/10/95; Appendix 1e; Bonny, 1978b, p. 25). Finally she put the selections together in a sequence she thought would follow the affective contour needed to stimulate imagery. Bonny would then try the new program out on her friends and family members. By ‘trial and error’ she developed the final version of the program.

When a new program was created, it was announced in the Newsletter of the Institute for Consciousness and Music (ICM), an organisation established by Helen Bonny and others in 1973. The ICM Newsletter gave a brief description of the intention of the music programs (see Appendix 1f). In developing a chronological list of the music programs created by Bonny, the ICM Newsletter was the primary source of reference to determine in which year each music program was devised. The chronological list is presented in Table 1.
Table 1  
**Chronological List of Music programs developed by Bonny.**  
[Source: ICM Newsletters, 1973-1983]

<table>
<thead>
<tr>
<th>Year</th>
<th>Title of music program</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1973</td>
<td>Positive Affect</td>
<td>Created for a Humanistic Psychology conference. Selections related to the six stages of LSD session.</td>
</tr>
<tr>
<td></td>
<td>Comforting/Anaclytic</td>
<td>Devised for students at the University of Massachusetts, to evoke feelings from childhood</td>
</tr>
<tr>
<td></td>
<td>Cosmic-Astral</td>
<td>Removed from distribution June 1975, after responses from therapists that clients had negative experiences with the program.</td>
</tr>
<tr>
<td></td>
<td>Affect Release</td>
<td>Devised for students at the University of Massachusetts, to encourage clients in their expression of anger</td>
</tr>
<tr>
<td></td>
<td>Imagery</td>
<td>Devised as a diagnostic program.</td>
</tr>
<tr>
<td></td>
<td>Death-Rebirth, and Peak Experience</td>
<td>The original intention was for these two programs to be used together</td>
</tr>
<tr>
<td>1975/</td>
<td>Quiet music</td>
<td>First listed in the ICM Newsletter vol 3, no 2, Spring 1976, but versions of it were developed before that date</td>
</tr>
<tr>
<td>1976</td>
<td>Emotional Expression I</td>
<td>First announced Spring Newsletter Nov, 1976</td>
</tr>
<tr>
<td>1977</td>
<td>Mostly Bach</td>
<td>First announced Spring Newsletter, 1977</td>
</tr>
<tr>
<td>1978</td>
<td>Serenity</td>
<td>First announced Fall Newsletter, 1978</td>
</tr>
<tr>
<td></td>
<td>Transitions</td>
<td>Created for ICM’s move to a new house</td>
</tr>
<tr>
<td>1980</td>
<td>Nurturing</td>
<td>First announced vol 6, no 2, Spring 1980</td>
</tr>
<tr>
<td>1983</td>
<td>Relationships</td>
<td>Formerly titled Quiet Music 2. Relationships was first listed in the ICM Newsletter 1983, but prior to this date as Quiet Music 2.</td>
</tr>
<tr>
<td>1987 -</td>
<td>Inner Odyssey</td>
<td>These three programs developed between 1987 to 1989 - the first trial of the three programs held at New York University, 1989</td>
</tr>
<tr>
<td>1989</td>
<td>Body Tape (Program)</td>
<td></td>
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<td></td>
<td>Emotional Expression II</td>
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</tbody>
</table>
The Current Practice of Guided Imagery and Music

As a result of Helen Bonny’s pioneering work, the method of Guided Imagery and Music (GIM) is now practised throughout the world by qualified GIM therapists. Training in GIM is available only to experienced therapists (in psychotherapy, music therapy, psychology, social work etc) who undertake a period of extensive study (usually over three years). The Association for Music and Imagery (AMI) in the USA, monitors standards of training and standards of practice.

A detailed account of the structure and format of a GIM session is given here to understand more fully the various procedures and therapeutic constructs of GIM. This is necessary in order to understand how pivotal moments may occur.

Format and Structure of a GIM session.

The GIM session is traditionally described as comprising four segments:

1) There is a period of discussion (of approximately 15 minutes) during which the client and therapist discuss the client’s concerns, and together they decide on a main issue to be explored (for example, personal issues, relationship difficulties or issues relating to clinical pathology).

2) The client lies down on a relaxation mat with eyes closed. The therapist provides a relaxation induction which is individually tailored to the client’s level of energy, and to the main issue for the session. At the end of the relaxation induction the therapist provides a focus image, which is also related to the issue of the session. The function of the focus image is to activate the imagery process.

3) The therapist chooses the music program and the music begins (see below for a discussion on how the therapist makes the choice of music). As the music plays, the client experiences sequences of images, and these are verbalised by the client. The therapist asks questions (interventions) which are designed to bring the client closer to the image and to encourage the client to notice any feelings or emotions which are associated with the image. The therapist also takes a written transcript of the imagery sequence.

4) At the end of the music the therapist helps the client bring the imagery to a close, and the client is re-orientated to a normal state of consciousness. The client is encouraged to make connections between the imagery and its symbolic form in relation to daily life issues. This processing is done through verbal discussion, free drawing, mandala drawings or sculpting with clay. The ‘mandala’ is a circle drawing, derived by Jung to depict the ‘Self’, the centre of the total personality (Fincher, 1991).
Categories of Experience in GIM

During the GIM session, people have experiences of different kinds. Clark (cited in McKinney, 1990) developed six categories to classify imagery experiences in GIM. These categories were: stream of consciousness; sensory/ kinaesthetic; memory; metaphorical fantasy; transpersonal and healing. McKinney (1990) made separate categories for kinaesthetic and body imagery in her research, and included a category for feeling (suggested by Collins, 1985). The following 15 categories of experience, listed in Table 2, include some of the categories already classified by Clark, McKinney and Collins. However, I have added further categories of my own, and provided examples of each type of experience.
Table 2  Categories of Experience in GIM

1. Visual experiences, which may include: colours, shapes, fragments of scenes, complete scenes, figures, people, animals, birds, water (lakes, streams, oceans, pools).

2. Memories: childhood memories, including memories of significant events, significant people and feelings in the client’s life are explored through reminiscences.

3. Emotions and feelings: sadness, happiness, joy, sorrow, fear, anger, surprise etc.

4. Body sensations: parts of the body may feel lighter, or heavier; parts of the body may become numb, and feel split off from the body; there may be feelings of floating or falling; sensations of spinning, or feelings that the body is changing in some way.

5. Body movements. The client may make expressive movements of the body in relation to the imagery being experienced - eg. hands create a shape, arms reach up in response to an image, fists or legs pound on the mat in reaction to feelings of anger.

6. Somatic imagery. Changes within the internal organs of the body may be experienced - eg. pain felt in the chest or heart, exploring an internal organ for its shape and colour, a surge of energy felt through the entire body.

7. Altered auditory experiences. There may be an altered auditory perception of the music: the music comes from far away; the music is very close; one particular instrument stands out (which can also be transference to music)

8. Associations with the music and transference to the music: memories of when the music was heard last, memories of playing the music; the music is being played especially for the person; the person is actually playing the music being heard.

9. Abstract imagery: mists, fog, geometrical shapes, clouds etc.

10. Spiritual experiences: being drawn toward a light; a spiritual person: a monk, priest, woman in flowing robes; being in a cathedral; feeling a presence very close.

11. Transpersonal experiences: the body becoming smaller, or larger, change felt deep in the body (cells changing, parts of body changing shape).

12. Archetypal figures, sometimes from legendary stories, may appear: King Arthur, Robin Hood, the Vikings, Aboriginal man/woman, the witch, Merlin etc.

13. Dialogue. Significant figures from the client’s life may appear in the imagery and often have a message, so that dialogue may occur eg with parental figures. Aspects of self may be symbolised in human form (a baby or adult figure), or significant companions (eg an albatross bird, or an eagle) and dialogue may occur with these aspects.

14. Aspects of the Shadow or Anima or Animus: Aspects of the shadow frequently appear in the image of a person of the same gender, aspects of the anima/animus in images of a person of the opposite gender.

15. Symbolic shapes and images - eg. a long tunnel, a black hole, seeds opening. These shapes or images can be symbolic of moments of change or transition. Symbolic images such as an ancient book or the trident shape often have specific meaning to the client.
The Role of the GIM therapist (guide)

GIM therapy involves the client and therapist in "an intense and close interaction" (Bonny, 1978a, p. 11), during which the therapist needs to be "open-minded, open-ended, receptive, allowing and caring" (p. 1). The GIM therapist functions as a ‘guide’ to help the client engage with the imagery, and makes interventions which are offered in support of what the client is experiencing in the moment. The interventions may:

i) encourage the client with new experiences,
ii) help the client confront, assimilate, and deal with images, feelings, symbols and associations that arise,
iii) suggest deepening techniques when the client is stuck in a non-productive space,
iv) help the client, at the conclusion of the music session, review and integrate what has occurred. (Bonny, 1978a, p. 9).

Contraindications of GIM

GIM is not a suitable therapy for all people: some clients may show contraindications, and it is the responsibility of the GIM therapist to effectively screen clients for suitability. Summer (1988) lists four parameters for assessing suitability for GIM. These are that the client: 1) is capable of symbolic thinking; 2) can differentiate between symbolic thinking and reality, 3) can relate his/her experience to the therapist, and 4) can achieve growth through GIM (p. 41).

Therefore, those not suited to GIM therapy include:

i) people with poor ego boundaries, either because they suffer from psychotic conditions, such as schizophrenia or schizoid conditions, or those who are unable to distinguish between imagery experiences and real life situations, or have difficulty returning from the altered state of consciousness or have difficulty integrating the imagery experience in their life

ii) people who are unable to verbalise the experience, including those with aphasia, dysarthria and dyspraxia conditions, or people who are very withdrawn and who cannot articulate the experience. Some exceptional cases are beginning to emerge where GIM in a modified form has been used with people who have autistic features (see reference to studies by Ventre and Clarkson in chapter 1)

iii) people who cannot understand symbolic or metaphoric images and therefore do not understand the process of GIM therapy
iv) those in poor physical health with low physical energy. The GIM process requires a degree of physical energy to engage the emotional experience. People in poor physical health often do not have a sufficiently high level of energy to engage the process usefully.

v) those in terminal stages of illness, who do not have the energy to address unresolved issues and who are preparing to die. These people are often beyond the need to address outstanding issues from their lives. GIM however may be helpful for some terminally ill people in preparing for death (studies of Martin [no date], Bruscia [1991] and Erdonmez [1995] in this regard are reviewed in the next chapter).

The GIM Music Programs.

The GIM therapist chooses the music program for the client based on the issue for exploration, the mood of the client, and level of energy on the day. The GIM therapist therefore needs to know the music programs intimately. The Bonny programs are grouped according to the relative needs of the client and also the client’s experience of GIM as a therapeutic method. Some programs (for example, Imagery, Group Experience [now Explorations], and Quiet Music), are considered ‘diagnostic programs’. This means that they are frequently chosen for the client’s first session, to encourage the client to engage imagery, and also for the therapist to make an assessment about the client’s ability to use the method productively as therapy. Some clients for example, may have difficulty in imaging a visual experience, but may experience other types of experiences, such as kinaesthetic sensations. Some clients may not be suitable for GIM at all, as evidenced by their inability to return to the normal alert state after the imagery experience.

Following the initial assessment session, the therapist may subsequently choose music programs referred to as ‘working programs’. This term implies that the music is more demanding in mood and intensity. Such programs include: Positive Affect, Peak Experience, Mostly Bach, Emotional Expression 1, Relationships, Comforting/Anaclytic and Nurturing (refer to Appendix 1f, for a brief description of these programs).

A third group of programs may be used for clients who have experienced GIM over many sessions. They are able to use strong music to enhance their experiences, while maintaining the ability to close the imagery at the end of the music and return to a normal state of consciousness. The advanced programs may comprise some very intense selections of music (eg movements of Mahler’s symphonies), or dissonant music of 20th century composers (such as Menotti and Shostakovitch), or music which encourages a very spacious experience (such as some music of Vaughan-Williams). The advanced level programs include: Body Tape (program), Inner Odyssey, Emotional Expression 2, and Serenity (Appendix 1f).
A fourth type of program has been devised for specific emotional needs: Grieving (devised by Linda Keiser Mardis) is a program of music selections which match the various aspects of grief (eg. sorrow, anger, anguish, acceptance), and Affect Release, programmed by Bonny, which comprises music for the release of anger, and other strong emotions, such as triumph and celebration.

Choosing a music programme for a session.

The therapist chooses a music program either to match the mood of the client, or to match the issue which the client talks about during the discussion segment of the session. In making the choice of music, the GIM therapist draws on a knowledge of the music programs and also on the practised wisdom gained from using the music programs with many clients over many sessions. The therapist’s role in choosing the music is crucial to the client’s experience. In making the choice of music, the therapist exercises a therapeutic decision. Clients do not choose the music for the session. Clients may refer to the music during the imagery experience, and may even comment that the music is not right. But fundamentally the choice of the music program for the session is the therapist’s responsibility. Bonny comments that she chooses the music that will best correlate with the emotion (interview transcript 16/10/95; Appendix 1e).

Sometimes the therapist may change the music program if it does not support the client’s imagery experience. For example, a client may have imagery related to a childhood experience and may begin to express anger about something that occurred in childhood. At this point the therapist may change the music program to the one entitled Affect Release. The driving rhythm of the first piece, Holst’s Mars from the Planets Suite, enables the client to express anger. They may shout, or they may pound their fists on the mat on which they are lying.
The Therapeutic Process in GIM

GIM is typically practised over a series of sessions. A minimum of six sessions is advocated, to enable the client to become used to the process and to achieve therapeutic gains (Bonny, 1978a, p. 15). In many cases, clients choose to engage GIM therapy over longer periods of time, so that stages of the therapeutic process become evident. For example, in the early stages of GIM therapy, trust needs to be established in three aspects of the experience: in the therapist, in the method of GIM and altered states of consciousness, and in the music. In GIM the music acts as a stimulus by encouraging the imagery, keeping the imagery moving in time, and evoking an emotional experience which can sometimes be overwhelming for the client. It is common for clients to experience transference to the music, as well as to the therapist. Clients may experience positive transference, where the music is experienced as beautiful and blissful. There may be negative transferences to the music - a dislike of a particular instrument, not liking the music at all or wanting (and sometimes asking for) the music to stop.

Once trust has been established in the therapist, the method and the music, the client enters the stage of working on issues in depth. Difficult memories from childhood may appear, and what had been previously enjoyable GIM sessions become hard working sessions. The client looks to the therapist for help and support. The therapist provides this but also supports the client during painful experiences, so that there is potential for healing. Transference and counter-transference issues arise. There may be a re-enactment of childhood family patterns, and the client may project onto the GIM therapist ambivalent feelings arising from difficulties with parental authority, neglect or abuse. The therapist therefore must be able to withstand the ambivalence and to assist the client through stages of growth and insight. As the client gains insight there is growth in their inner strength and their sense of themselves. These moments of insight stand out to the client and therapist as being turning points in therapy. They are moments that are significant and meaningful, and may be life changing. Various studies have explored these moments of change in psychotherapy and in music therapy, but to date, none have explored moments of change in GIM. A review of this literature will help contextualise this present study.
CHAPTER 1

LITERATURE REVIEW

In order to study pivotal moments in GIM, a review of related literature was undertaken to provide points of reference with other philosophies and theoretical frameworks. The literature of the 1970’s was of particular interest because of Bonny’s interface with the Humanistic Psychology movement and the concepts of Altered States of Consciousness and peak experience.

Altered States of Consciousness

Bonny developed the method of GIM at a time when leading psychologists and philosophers were investigating altered states of consciousness, inducing changes to the way the human body and mind experienced transformative, spiritual experiences (Assagioli, 1973/1991; Maslow, 1968; Progoff, 1963; Tart, 1972). During an altered state of consciousness the physical body is deeply relaxed and there are certain changes to the person’s state of cognitive awareness which enable feelings to arise and the brain to be more receptive to sensory stimuli of the visual, auditory, kinaesthetic, and olfactory senses.

Leuner (1969) explained that when a patient is in a state of induced relaxation, the mind is functioning differently than in a situation of alert consciousness. He referred to this as similar to a meditative state, and that “the experience of a ‘quasi-reality’ with concomitant feelings and associated affect, occurs within a state of altered consciousness” (p. 6). Altered states of consciousness can have potential for healing, because the person may have experiences that are integrative and foster therapeutic reorientation, which, Bonny states, “is the goal of psychotherapy” (Bonny 1978b, p. 3).
Peak Experience.

Maslow (1968), the founder of the Humanistic Psychology movement, defined peak experience as:

a fusion of ego, id, super-ego and ego ideal, of conscious, preconscious and unconscious, or primary and secondary processes, a synthesising of the pleasure principle with the reality principle, a healthy regression without fear in the service of the greater maturity, a true integration of the person at all levels (1956/1968, p. 96).

He further qualified 19 characteristics of peak experiences (summarised in Table 3), which he extrapolated by asking 190 university students about their most wonderful experiences. When listing the 19 characteristics however, Maslow used the terms ‘peak experience’ and ‘higher levels of consciousness’ interchangeably.

A similar list of characteristics was defined by Assagioli, although he distinguished between ‘spiritual components’ which encompass all states of consciousness at the ethical, aesthetic, heroic, humanitarian and altruistic levels, and ‘spiritual consciousness’ which he perceived as something more real, lasting and substantial than the normal everyday existence - the true essence of being in which we experience life in greater abundance (1973/1991, p 16).

Assagioli identified 12 characteristics of higher states of consciousness (1964/1991, p 27), and when these are placed alongside Maslow’s 19 points, the similarities in the thinking of the two theorists is clear. Since much of the early inspiration in GIM was founded on the notion of ‘peak experience’ the following table identifies its various aspects, and also clarifies that ‘peak experience’ and ‘higher states of consciousness’ have very similar features.
Table 3 A comparison of the characteristics of Maslow’s Peak Experience, and Assagioli’s Higher States of Consciousness

<table>
<thead>
<tr>
<th>Maslow’s characteristics of peak experiences</th>
<th>Assagioli’s list of characteristics of higher states of consciousness</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The experience is seen as a whole, as a complete unit.</td>
<td>1. There is a depth in our experience of ourselves.</td>
</tr>
<tr>
<td>2. The precept is exclusively and fully attended to.</td>
<td>2. There is an experience of internalisation (our capacity to shift from the external to the internal).</td>
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<tr>
<td>3. The nature of the object, or experience lies in itself.</td>
<td>3. Being lifted up - ascending, rising to higher levels, reaching a peak.</td>
</tr>
<tr>
<td>4. Perceptions of the world become richer.</td>
<td>4. A sense of a path, of life being a path, of taking a journey.</td>
</tr>
<tr>
<td>5. The experience is ego-transcending, ego-less</td>
<td>5. Expansion - an enlargement of consciousness, where the limitations of “I” are transcended.</td>
</tr>
<tr>
<td>6. It is felt as self-validating, a self-justifying moment which carries its own intrinsic value.</td>
<td>6. Development and activation - a freeing of ourselves from tangles and hindrances.</td>
</tr>
<tr>
<td>7. It is common for there to be a disorientation in time and space.</td>
<td>7. Empowering - of feeling stronger and more dynamic in order to experience life more fully.</td>
</tr>
<tr>
<td>8. The peak experience is only good and desirable and is never experienced as evil or undesirable.</td>
<td>8. A sense of awakening (of illumination, profound insight etc.,).</td>
</tr>
<tr>
<td>9. Peak experiences are more absolute and less relative.</td>
<td>9. Feelings of joy and happiness, which may lead to a state of bliss.</td>
</tr>
<tr>
<td>10. Peak experiences are more passive and receptive, rather than active.</td>
<td>10. Regeneration - a sense of new birth or of re-growth within.</td>
</tr>
<tr>
<td>11. The emotional reaction in the peak experience has a flavour of wonder, awe, reverence, of humility and surrender.</td>
<td>11. Resurrection - a rising up to a state which has been lost and forgotten.</td>
</tr>
</tbody>
</table>
12. The whole of the world may be perceived as a unity, or, one small part of the world is perceived as if it were, for the moment, all of the world.

12 A sense of liberation - an inner freedom.

13. There is an ability to abstract without giving up concreteness and an ability to be concrete without giving up abstraction.

14. In higher levels of consciousness, dichotomies, polarities and conflicts are fused, transcended or resolved.

15. The person at the peak is godlike in the sense of loving, and being compassionate.

16. Perceptions tends to be idiographic and non-classificatory.

17. An aspect of peak experience is the absence of fear, anxiety, inhibition, defense and control.

18. There tends to be a parallel dynamic of the Inner and Outer.

19. There is a ‘healthy childishness”, a second naïveté.

The search for positive experience then, was the goal of peak experience and higher states of consciousness. It is interesting to note point number eight of Maslow’s list which states that peak experience is only good and desirable, and is never evil or undesirable. It raises the question of how Maslow viewed the darker experiences which appear frequently in therapy work, and whether the philosophy of his thinking was to either ignore the darker aspects of life, or indeed to transcend them.
Transpersonal Experiences.

Assagioli (1965/1991) however acknowledged the darker side of the search for spiritual consciousness, through his theory of transpersonal development. He identified 15 groups of symbols of transpersonal experience.

1. Introversion
2. Going deeper, descent
3. Elevation, ascent
4. Broadening, expansion
5. Reawakening, revival
6. Light, enlightenment
7. Fire
8. Development
9. Empowering
10. Love
11. A way, path, pilgrimage
12. Transmutation, sublimation
13. New birth, regeneration
14. Liberation
15. Resurrection, return.

While some of these symbols are identical to those listed for higher states of consciousness, others indicate a different quality of experience, for example, number 2, going deeper and a descent into the “bottom depths of our being . . . an exploration of the lowest regions of the mind” (p. 90). Assagioli explained this descent as equivalent to the mystics “abyss of the soul”, believing our task is to ‘redeem’ the lower regions of the mind: “let us return to the dark valley. We will now be in a better position to understand the meaning and function of the troubled, tormenting period preceding the awakening of the soul” (p. 153).

A second distinguishing feature of Assagioli’s transpersonal development, compared with higher states of consciousness, is the element of fire (the ninth group of symbols). Its function in transpersonal development is one of purification, or spiritual alchemy, which incorporates a process of regenerative psycho-spiritual transformation where “the mind is brought into harmony with the spirit . . .what we might call ‘bio-synthesis’ . . (which is the) true spiritual alchemy” (p. 100). Out of this phase of transformation comes spiritual liberation, disassociating one’s self from the personal “I”, separating from the fear of freedom, which enables the individual to reach a point of resurrection and return (p. 102). This alchemical
process of purification suggests a more confronting and challenging experience than the transcending goal of peak experience.

More recent concepts of transpersonal experiences have been developed by Wilbur (1986) and will be explored later in this chapter.

Bonny’s concept of GIM was influenced by the Humanistic philosophy of Maslow - he had spoken at the meetings of “The Council Grove”, which Bonny attended and he had given her encouragement to develop the use of music with peak experiences. She developed GIM as a method to encourage Altered States of Consciousness (ASC). To illustrate the various layers of the ASC, Bonny created a Cut Log Diagram using the metaphor of a tree’s growth rings to describe normal states of consciousness and ever-widening and deepening states of consciousness. The inner rings relate to day-to-day experiences of studying, day-dreams and listening to music, while the outer rings refer to bliss states, ecstasy and mystical experience. Crucial to the cut-log diagram is the dotted line of each ring, representing the ease of movement between different states of consciousness.
Research into altered states of consciousness (ASC) was being carried out in the 1970’s, and researchers used *lysergic acid diethylamide* (LSD) to induce the ASC. Later, LSD was found to induce a state of chemical dependency, and it was no longer used in research.

**Studies of Music and LSD therapy.**

The earliest study incorporating controlled conditions to determine the influence of music on patients during LSD treatment, was carried out by Gaston and Eagle in 1970. Fifty-nine subjects were included in the study, and randomly assigned to five treatment conditions:
1. no music; 2. miscellaneous music (randomly selected music presented free-field); 
3. familiar music (selected according to the patient’s liking for certain types of music); 
4. familiar music heard through headphones; and 5. unfamiliar music (determined by each 
patient as unfamiliar, and presented free-field).

The objective of the study was to assess the effectiveness of music in LSD therapy. A survey 
(questionnaire) was administered during the post-treatment phase and subjects described how 
the music affected them. A ‘majority of the subjects’ (number not specified) associated colours, 
geometric designs and past events with the music. Although LSD caused distortions in the 
tactile, proprioceptive and visual senses, there was no reported distortion in the auditory sense: 
subjects were able to identify the music played, although some were sensitive to the volume level. 
‘Most of the subjects’ (number not specified) “felt at one with the music” - it was “a part of 
them.” Low pitches were noticed more than high pitches, and ‘a slight majority’ (number not 
specified) noticed abrupt changes in the music. A ‘majority’ of subjects thought they were 
“losing control of the real world” during the session, but every subject (except those in the No 
Music condition) stated that music should be included in the psychedelic experience (p. 15).

Since there was no statistical information, or even percentage of response, these findings must be 
viewed as general indicators only. Perhaps the most useful information gained from the study 
however, was that no auditory distortion of sound occurred during the LSD session. This is in 
marked contrast to the quite dramatic changes that occurred in visual imagery, feeling states and 
depth of experience during the LSD session.

A further study, conducted by Gaston, but written for publication by Eagle (1972), set out to 
describe a “controlled study” of 16 subjects. However only case study reports of two male 
clients are given, leaving the reader with inconclusive data to assess the effectiveness (or 
otherwise) of using music as an adjunct to LSD treatment. Eagle claims that music was found to 
be an important adjunct to the treatment.

Bonny and Pahnke’s research (1972) however provided a more detailed account of using music 
with LSD. They associated specific selections of music with the six phases of the LSD 
experience. This research is particularly important because it laid the basis on which Bonny 
subsequently devised the Positive Affect program, currently used in GIM therapy.
Phase 1. Pre-onset (of the effect of the drug): 0-1 and a half hours.
Music: Light popular, or preferred music of patient.

Phase 2 Onset (of the effect of the drug): half hour - one and a half hours.
Music: Quiet and positive in mood with a good melodic line and regular rhythm to promote a reassuring mood - eg. slow movement of concerti.

Phase 3 Building toward peak intensity: 1 and a half - 3 and a half hours.
Music: Instrumental and vocal music used alternatively. Instrumental music may provide underlying support while the vocal music emphasises human relationships, encouraging feelings of closeness. The music should also draw the patient into a deeper experience of positive emotion. As well as providing support the music should have forward movement characterised by insistent rhythms, long flowing phrases and dynamic crescendo. Bonny and Pahnke list the following suggestions for this phase: Beethoven’s Symphony no 5; Brahms German Requiem, Schubert’s Ave Maria.

Phase 4 Peak intensity of drug action: 3 - 4 and a half hours.
Music: Music suggested for this phase evokes powerful emotions to aid in facilitating peak experiences. Discordant music can frighten the patient and induce confusion. Suggested music includes Beethoven Symphony no 5, first movements of Beethoven Piano concertos (unspecified).

Peak music helps to lift patients to peak reactions. Appropriate music is: Gounod’s St Cecilia Mass; Richard Strauss Transfiguration from Death and Transfiguration; Faure’s Requiem (parts III and VII), Barber’s Adagio for Strings.

Phase 5 Re-entry: four and a half -7 hours. Depending on the emotional tone of the peak experience, the re-entry may be exalted.
Music: Wagner’s Lohengrin: Prelude to Act 1, and the Liebstod from Tristan and Isolde.

In the later part of the re-entry phase, musical selections of a lighter type are suitable, for example Copland’s Appalachian Spring, Villa-Lobos Bachianas Brasileiros #5.

Phase 6 Return to normal consciousness: 7 -12 hours.
The effect of the drug wanes and normal consciousness returns.
Music of the patient’s choice is played.
Many of the music selections identified in this research were later used for many of the GIM music programs which Bonny devised. In devising the *Positive Affect* program in particular, Bonny identified each selection with a phase of the LSD session:

<table>
<thead>
<tr>
<th>Selections</th>
<th>Stages of LSD session</th>
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<tbody>
<tr>
<td>Elgar: Enigma variations #8 and #9 (from the <em>Enigma Variations</em>)</td>
<td>Pre-onset</td>
</tr>
<tr>
<td>Mozart: Laudate Dominum (from the <em>Vesperae Solennes de Confessore</em>)</td>
<td>Onset</td>
</tr>
<tr>
<td>Barber: Adagio for strings:</td>
<td>Build to peak</td>
</tr>
<tr>
<td>Gounod: Offertoire (from the <em>St Cecilia Mass</em>): Sanctus:</td>
<td>Plateau Build to peak</td>
</tr>
<tr>
<td>Strauss: Excerpt from <em>Death and Transfiguration</em>:</td>
<td>Stabilisation and return</td>
</tr>
</tbody>
</table>

(Bonny, 1978b, 39-42).

**Leuner’s Guided Affective Imagery (GAI)**

During the formative years of GIM development, Bonny was also influenced by the work of Hans Carl Leuner, who developed the method of Guided Affective Imagery (GAI) to treat acute neurotic disturbances (Leuner, 1969). The GAI method differed from GIM in that a) the imagery scenes were pre-determined by the therapist, and b) there was no music. The patient was deeply relaxed (as in GIM), and engaged the imagery scenarios while verbalising a description of his/her experience. The therapist asked for details of the imagery and feelings associated with it. Each imagery scenario acted as a catalyst to enable the patient to project their personality and life problems into the situation. Leuner explained the process as a paradox, “The patient seems to be living in this fantasy world while he simultaneously knows that he is doing this with his therapist for the purposes of treatment” (p. 6). The enhancement of emotion release was the most important component of the therapeutic process, which Leuner called “catathymic imagery.” Leuner established ten diagnostic imagery scenarios, and it was from this sequence that Helen Bonny chose six to structure the music program entitled “Beginner’s Imagery.”
Relaxing in the meadow: Ravel: *Daphnis and Chloe* suite #2, pt 1.
Exploring a house as a symbol of the ‘self’: Brahms: *Symphony #1*, 3rd movt.
Following a brook upstream to its source: Respighi: *The Pines of Rome-Gianicolae*.
Following the brook downstream to the ocean: Debussy: *Nocturnes-Sirenes*.
Climbing a mountain and describing the view: Tchesnekoff: *Salvation is Created*.
Return to normal consciousness: Debussy: *The girl with the flaxen hair* - (prelude for piano).

(Bonny, 1978b, p. 56)

Leuner asserted that GAI could be used either as a therapeutic method, in which the scenarios were administered slowly over several sessions, or as a diagnostic tool in which the ten scenarios were presented quickly (over 1-3 sessions). In assessing the imagery content for diagnostic meaning, Leuner noted:-

1) the qualities of the image (the size, shape, colour etc of the central image)
2) any factors which inhibited progress on any of the given tasks (indicating possible resistance to therapy)
3) incompatible situations, indicating some kind of ‘split’
4) the nature of emerging symbolic figures - which may re-emerge and change over a series of sessions (1969, p 13).

It is interesting to note that Leuner’s diagnostic assessment of meaning and symbolism in imagery, was also used by researchers in the 1980’s investigating the use of imagery in pain.

**Studies of Imagery in Healing**

In her book "Imagery in Healing", Jeanne Achterberg (1985) adopted similar approaches to Leuner, using imagery in the diagnosis of cancer. She outlined three aspects of imagery in the process of disease, illness and recovery:- first, she pointed out that a person's experience of disease and illness is influenced strongly by images. A diagnosis of cancer for instance evokes a set of images for the patient, of pain, surgery and death (p. 8). Therefore, argues Achterberg, imagery is already part of the process of disease and illness. Second, Achterberg used imagery in assisting with the diagnosis and prognosis of physical illnesses. She worked with her patients to rehearse imagery techniques - the patient imaged the diseased cells of the body, then the images of the white blood cells fighting the disease. Third, Achterberg used imagery as therapy - to identify problem areas in a person's life, to explore blocks and resistance, to give expression to resentments and sadness, and to allow for growth and healing (1985, p. 8).

In discussing the assessment of the patient’s choice of images, Achterberg evaluated three aspects:
1) the disease imagery was assessed for the vividness of the image, its strength (or weakness) and its ability to persist
2) the treatment imagery was examined for vividness and effectiveness of the mechanism for cure
3) the imagery for personal defenses was evaluated in terms of the vividness of their description and action (1985, p. 105).

Achterberg found in her research that images most often associated with good prognosis were Archetypal figures, protectors of the people, such as Arthur and his Knights, the “venturesome Vikings”, and power animals such as wolf, bear and lion (1985, p. 191). As indicated in Table 2 of the Introduction, these archetypal figures frequently appear in GIM sessions. Poor prognoses in Achterberg’s research, were associated with amorphous images for the immune system, such as snowflakes or clouds, and where the images for the cancer itself were seen as immutable objects, such as lumps of coal or submarines etc. (1985, p. 192).

Achterberg’s research has been very influential, with mounting anecdotal evidence in the literature describing the effectiveness of imagery in affecting the course of disease, in particular cancer. Several authors have contributed to a clearer understanding of the role of imagery in the management of cancer pain, and in facilitating healing. Siegel (1986) cited an example of a patient who imaged her cancer cells being devoured by little Pacmen travelling through the blood stream. Gawler (1987) outlined specific imagery exercises for the control of cancer pain. He draws a distinction between literal imagery (the use of visual scenes and colour to induce relaxation), and symbolic imagery (a symbolic image of the disease, followed by a symbolic image of the healing force; p. 175-184). Samuels and Samuels (1975), draw a distinction between receptive imagery, which they define as tuning in to the body and allowing the images to serve diagnostically, and programmed imagery, where the images serve to combat disease, and thus become the healing component of treatment.

Imagery has also been used to assist patients with other types of pain. Achterberg, Kenner and Lawlis (1982, cited in Achterberg, 1985), conducted a study of patients during debridement procedures, following burns to 25% of the body. The three conditions of the study included: relaxation; relaxation and imagery and third a program of relaxation, imagery and feedback. The relaxation plus imagery group was the most successful in reporting reduced anxiety and pain, less muscle tension, and requiring fewer pain relief medications. Changes were measured in heart rate, salivation, body temperature and sweat glands.

Imagery with music has been used increasingly to ameliorate pain experiences within various clinical applications: in childbirth (Geden, Lower, Beattie and Beck, 1989 ), in the control of stress (Rider, 1985) in reducing anxiety prior to surgery (Naparstek, 1995; Reilly, 1996; Robb,
Nichols, Rutan and Bishop, 1995), and following surgery (Locsin, 1988); in debridement procedures with children suffering from burns (Edwards, 1995;); and in reducing nausea and vomiting following chemotherapy (Frank, 1985).

**Review of GIM literature**

**Case Study Research.**

The Bonny Method of GIM has been used effectively in non-clinical areas (eg for self growth) as well as for clients with specific physical, emotional, and spiritual needs. Up until 1992 the GIM literature was available as unpublished papers, however since 1992 the Association for Music and Imagery has published a refereed Journal. The GIM literature is most often presented as case studies, in which authors describe the process of therapy over a series of sessions by identifying key images and the gains made by the client, written from the author’s perspective. These studies have described GIM for personal growth and enrichment (Bush, 1992,1995; Clark, 1991; Holligan, 1992; Lewis, 1993; McKinney, 1993; Rinker, 1991). The following review is intended to show the diversity of applications of GIM therapy, the different methods of reporting, and the current state of research.

**GIM with survivors of abuse**

GIM has been particularly effective as a therapeutic method for clients who have been victims of childhood abuse. In GIM the therapist does not direct the flow of imagery, rather the images emerge as the client is ready to face memories from childhood, and other times of life. Through GIM, clients often re-live a traumatic event, which allows them to understand the complex emotions which occurred at the time. This is important if the traumatic event has occurred during childhood when the young child did not have the qualitative language to articulate the experience, nor the maturity to understand the event. During GIM sessions the client may relive the experience, gaining insight from the adult perspective of an event which occurred during childhood, to understand and resolve the mixed emotions brought about by memories of the abuse, and in some cases to engage in dialogue with the perpetrators of the abuse (Borling, 1992; LeVier, 1991; Skaggs, 1984; Tasney, 1993; Ventre, 1994).

**GIM for people with psychiatric disorders**

GIM has been used effectively for clients who have psychiatric conditions, in particular multiple personality disorder (Nolan, 1983; Pickett and Sonnen, 1993), and posttraumatic stress disorder, particularly evident in veterans serving in the Vietnam conflict, who can be supported through GIM in both individual and group settings (Blake, 1994; Blake and Bishop, 1994). Clients presenting with issues relating to eating disorders have resolved aspects of the disorder
through GIM sessions (Pickett, 1992; Wick, 1990). Not all clients with psychiatric disorders are suitable however, for GIM therapy. Clarkson (1994) describes difficulties encountered when using GIM with a client in a hypomanic episode, where GIM tended to aggravate the client’s confusion.

**GIM and Physical Illness.**

GIM has been successfully used with people exhibiting physical symptoms of disease or recovery from surgery. Hale (1992) describes a series of 26 sessions with a client following mastectomy, in which the client struggled to develop a positive self identity, and to face her fear of the disease. Merritt (1993) describes the positive outcome of two series of GIM sessions with a male client suffering from Ankylosing Spondilitis, culminating in him being free of pain. In two cases of clients with fibroid tumours, Pickett (1987) outlines how GIM was effective with the first case in averting a hysterectomy and in the second case allowing the client to grieve for a diseased part of the body.

Moffitt (1991) used a Gestalt approach with a woman with physical disabilities to enable her to dialogue with conflicting parts of the self. Moffitt outlined three phases of the therapy (which included GIM, improvisation and verbal therapy): to express anger, to face the tormentor of childhood, and to integrate the physical body with a healthy self concept. In this case study the young woman found strength and power as a woman, integrating various aspects of self.

In working with clients who have physical illness Short (1990, 1991) noted that imagery may be a physical marker of the illness, and that this marker was useful in diagnosis. The image may be directly similar to the diseased body part, or may be an image of the fight against disease. Short (1993) also reported on the effectiveness of GIM in assisting a woman grieve for a previous ectopic pregnancy and to bond with a new baby she was carrying.

**GIM and Spirituality**

Fink (1986) studied the effect of GIM on the spiritual life of four elderly clients - two male and two female. They were given ten GIM sessions in which music programs most likely to facilitate transcendental experiences were chosen. Each client experienced different spiritual dimensions:- a profound experience of “The Silence”, an acceptance of honesty, a closeness to nature and to God, and a resolution of a life-long problem through feeling and expressing gratitude. GIM has been incorporated into an intensive retreat program for a man preparing for priesthood (Holligan, 1994), and other studies note the spiritual nature of a client’s journey in GIM therapy (Kasayka, 1988; Lewis, 1986; McKinney, 1993).

**GIM in Hospice and Terminal Illness.**
Wylie and Blom (1986) adapted GIM for hospice patients by using country and western music in one case and light classical music in another. The first client imaged a Pacman figure to demolish the cancer in her body (this image was also reported by Siegel in his studies). The second client chose imagery of the outdoors. Both clients reported relief from pain.

Martin (no date) identified modifications required in using GIM with clients in terminal stages of cancer. She noted that clients were already in an altered state of consciousness because of the large amounts of medication needed to control pain, and that their physical state was often very weak. Martin found that clients frequently imaged their pain and that GIM did not seem to help abate that pain. Other difficulties led Martin to feel uneasy about GIM with terminally ill cancer patients, particularly as the clients needed to bring about closure to their lives. GIM therapy she found, brought unresolved issues to the surface, yet the clients were not physically strong enough to deal with them, and there was limited time available to them due to the relentless progression of the disease. Martin concluded that "in most instances, GIM is not an appropriate intervention with someone who is at the very end of their life" (p. 27).

Bruscia (1991) presented a different picture of the use of GIM with clients in the terminal stages of AIDS. His case study of a 27 year old man identified four key images which appeared over seven sessions: Black bird, Rain and House, Island Cave and Abandoned Child. Bruscia reproduces transcript material, the details of the music selections and the therapist interventions, so that the interconnections are made clear. He described his feelings as therapist during the sessions, identifying the multiple layers of being present to a client during a GIM session. Bruscia comments that people with AIDS may have multiple griefs which have not been expressed. These griefs extend to friends who have died, and their own loss of life style, and health. GIM provided a vehicle for multiple layers of grieving where the client with AIDS may dialogue with those who have passed on, resolving emotional issues and allowing the client to approach their own death more fully (Bruscia 1992, 1995b).

Erdonmez (1995) also found GIM useful in assisting a client in the terminal stages of Motor Neurone Disease (MND) prepare for death. In this case study imagery from the final session indicated the client’s readiness to pass on to another life and to appreciate that her time here (on earth) was finished. In this case study, the client was perhaps atypical of others with MND, in that the client still retained functional speech. Typically patients with MND lose control of the musculature in the pharynx and larynx and are unable to articulate words. This would suggest that GIM typically may not be useful for those with MND.

It is interesting to reflect on why Martin does not advocate GIM for people in terminal stages of disease, whereas Bruscia and Erdonmez provide case studies to show its efficacy. Perhaps the crucial difference lies with the nature of the terminal illness, the issues needing resolution, the
emotional state of the client and the physical parameters evident in the advanced stage of the
disease. Martin’s clients, in terminal stages of cancer, who were in pain, were unable to summon
the physical strength needed to engage the imagery process. Yet, the clients with AIDS (who
were also in the terminal stages of disease) were able to engage the imagery and use it to resolve
unfinished life issues. Perhaps GIM is indicated for people in terminal stages of illness based
on the physical and emotional state of the individual person and the degree to which they wish to
explore emotional issues in the last stages of living. Medication may also adversely affect a
client’s willingness, or need to engage GIM.
Adaptations of GIM

Some practitioners have adapted GIM to meet the special needs of their clients. Goldberg, Hoss and Chesna (1988) adapted the process for a client with brain damage who presented with poor short term memory, poor control of impulsive behaviour, periods of rage, social isolation and lability of mood. In the final session (session 6) the therapist adapted the method by directing the imagery for the client so that the client could experience being in control of the boat’s journey as its Captain. Following this session the client's socialisation skills improved markedly.

Goldberg (1994) also described adaptations to the traditional GIM procedure for psychiatric patients in short term care via individual sessions and group sessions. GIM was adapted for individual clients by intentionally building “defense manoeuvres” through supportive images, which were necessary to help the patients defend against ego disintegration. Group GIM sessions were adapted to suit the short-term nature of treatment and the frequent change of group membership as patients stayed for short periods of time. Ritchey Vaux (1993) described adaptations to the standard length GIM session (2 hours), to fit the modified schedule of the 50-minute hour concept used in verbal psychotherapy. She advocated short selections of music (approximately 15 minutes), and that the drawing of the mandala be completed by the client at home. Ritchey-Vaux also adapted the GIM method by holding verbal sessions in alternate weeks to the GIM session.

Erdonmez (1993a) outlined adaptations needed in working with a client suffering from performer anxiety and dissociative reaction. The client needed short pieces of music and structured guiding techniques to deal with feelings associated with childhood physical abuse. The client frequently opened her eyes during imagery, particularly at times when the images were of a threatening nature. During the GIM session the client would request specific pieces of music, which she had associated with split-off parts of self. Over a period of two years the client developed a greater integration of her sense of self and the performer anxiety was markedly reduced.

Clarkson (1995) adapted the GIM method in working with a nonverbal client with autism. Clients who are nonverbal are usually considered unsuited to GIM, however Clarkson modified the procedure by incorporating Facilitated Communication (FC) a system of facilitating client’s communication by supporting the client’s elbow while the client expresses feelings via the typewriter (Bicklen, 1993, cited in Clarkson, 1995). Clarkson gave only short pieces of music, after which the client typed out the imagery he had experienced. He also expressed the imagery through mandala drawings.
Toward a nomenclature of Guided Music and Imagery Methods

In reviewing the literature on Guided Imagery and Music, several studies are confusing because they refer to “Guided Imagery and Music” or “GIM”, when in fact the method described is not the Bonny Method of GIM. There is a need therefore to develop a nomenclature to define the different approaches, and to avoid confusion between techniques and methods.

For example, Hammer (1996) conducted research into Guided Imagery through Music with individual patients at a chemical dependency program. Hammer applied the acronym “GIM” to describe Guided Imagery through Music, without any reference to the use of the GIM acronym also depicting the Bonny Method of Guided Imagery and Music. This was particularly surprising given that the author, Hammer is a registered music therapist, and her research was published in the Journal of Music Therapy. In explaining Guided Imagery through Music (GIM), Hammer described the procedure as involving the combination of deep relaxation and concentration exercises, which were performed while images were suggested to specially-selected music. She went on to refer to the work of Bonny as if these methods were one and the same. However, the Bonny Method of GIM does not incorporate ‘concentration exercises’, particularly not ‘performed’, nor are the images ‘suggested’.

Further confusion arose with Hammer’s description of what Guided Imagery through Music involved. She described the procedure as follows: “a gentle imagery induction was presented after physical relaxation was achieved and then subjects were allowed to ‘wander’ with the music for approximately 8-10 minutes . . . Musical selection and imagery scripts were designed and chosen before treatment began.” Again, there are two fundamental differences between Hammer’s technique and the Bonny Method of Guided Imagery and Music (GIM). Subjects are not left to ‘wander’ in the Bonny Method, rather the therapist remains present to the client’s experience by making interventions to keep the client close to the imagery experience. Second, imagery scripts are never designed before the session begins in the Bonny Method of Guided Imagery and Music.

It would seem that the techniques referred to as Guided Imagery through Music, may be more accurately described as Directed Imagery with Music, in that the researcher worked from a script of imagery designed prior to the session. By comparison the Bonny Method of GIM requires that the therapist make interventions to support the client’s imagery as it emerges, and in that sense the imagery is guided, but not directed.

Clair (1996) in describing “Therapeutic Uses of Music with Older Adults” offers a useful distinction between different techniques used in music and relaxation. She describes meditative relaxation as focussing on breathing, with the addition of visualisations which differ for each person. She describes Guided Imagery as “Images that are evoked through verbal suggestion.”
Clair accurately describes how Guided Imagery may be potentially harmful when the script of the imagery experience leads a patient into uncomfortable or frightening experiences. However, she then described a situation when a music therapy student adopted a ‘commonly used script’ which made the patient anxious and uncomfortable. Clair comments that “Guided Imagery and Music is a technique that powerfully influences emotional response and therefore has the potential for either beneficial or harmful effects.” Again, the use of the term “Guided Imagery and Music” is confusing, and the reader may assume she is referring to the Bonny Method of GIM.

In a nomenclature of music and imagery/visualisation there needs to be a definition of the term ‘guiding’ to distinguish between those methods where the therapist directs the imagery, and other methods of guiding where the guide affirms and supports the client as their imagery emerges. Bruscia (1998a) begins to make these differentiations by defining:

1) Directed Music Imagining, in which the client images whatever the therapist presents, while listening to music,
2) Unguided Music Imaging, in which the client images freely while listening to music, but without dialogue with the therapist,
3) Guided Music Imaging, in which the client freely images to music and dialogues with the therapist, and
4) Guided Interactive Music Imaging, in which a group of clients co-create images under the guidance of the therapist. (Bruscia, 1998a, p. 125).

I would suggest a fifth category could be included: Unguided Group Music Imaging, in which a group of clients image freely to music without guidance or dialogue with the therapist. In Bruscia’s schema, the Bonny Method of Guided Imagery and Music would fall under category 3, although he does not make specific mention of it. Further differentiation needs to be made to identify the subtle differences between directed imagery and guided imagery, and the role of the music either as background, or as catalyst. This is particularly important when reviewing experimental studies, many of which fall under the “Unguided Music Imaging” category.
Experimental Studies

In most of the experimental studies a full GIM session (comprising discussion, relaxation induction, 40 minutes of music and imagery in dialogue with the therapist, and integration) is not used. Instead, many of the studies incorporate the Unguided Music Imaging technique. Although these studies do not specifically investigate the GIM method, they do provide important information about the experience of music and imagery, and the findings contribute to our knowledge of the client’s experience in GIM.

Peach conducted a study in 1984 in which she posed the research question: Who is best suited for the use of imagery? She compared three groups of subjects - psychiatric patients, college students and college staff. The “GIM experience” comprised 20 minutes of music while “the experimenter described specific imagery for the subjects to follow” (Peach, 1884, p. 29). Her study measured skin temperature and state of relaxation before and after a music stimulus, and subjects reported the imagery they experienced. Peach compared the results of three groups and found that subjects on anti-depressant medication were the most receptive to different modes of imagery; females reported imagery and memories more often than males, and subjects with more experience with relaxation techniques reported more sensory images. Subjects in the age range 51-60 reported images of smell more often than subjects of other age groups.

McKinney (1990) studied the effect of a short piece of classical music (Vaughan-Williams’ Rhosymedre) in evoking spontaneous imagery. The subjects were 81 college students who had either music or silence following a physical relaxation induction with an image focus. McKinney found that the music used had no effect on the number of senses, types of imagery, vividness of the imagery, activity of the imagery or percentage of time engaged in imagery. The music condition however significantly increased the intensity of the feelings experienced (p = .003).

McKinney and Tims (1995) investigated the effects of two different pieces of music on the imagery of two groups of subjects who were either low imagers or high imagers, as measured on the Creative Imagination Scale. Both pieces of music increased the vividness and activity of the imagery for the high imagers, but not for the low imagers, the latter being more likely to experience feelings of relaxation with the music, rather than visual imagery.

Lem (1996, 1998) examined brain wave activity of 27 subjects during a 16 minute musical work (Pierne’s Concertstücke for Harp and Orchestra), and matched the EEG tracings against a spectrograph of the intensity of the music. The structural variability in the piece was measured on i) the intensity of sound, ii) the underlying pulse and iii) the affective contour. The results suggested potential associations between 1) patterns of tension-release in the music and the occurrence of synaesthetic imagery, 2) an association between brain wave response, high music
intensity stimulation and the affective experience and 3) an association between brain wave activity and sudden-unexpected changes in the music (in particularly that during sudden and very soft passages in the music, brain wave activity increased.)

GIM and psychoneuroimmunology

Several studies have illustrated the potential of music to stimulate the functioning of the immune system. In a series of studies, Rider (1985) and Rider, Floyd and Kirkpatrick (1985) investigated the use of music-mediated imagery in stimulation of the immune system, and re-entrainment of circadian rhythms. Their results indicated a significant decrease in circadian amplitude (p = .007) and that corticosteroid and temperature rhythms were significantly more entrained (p<.01).

McKinney, Tims, Kumar and Kumar (1994, cited in McKinney, Antoni, Kumar and Kumar, 1995), explored the effects of four conditions on plasma beta endorphin levels in 83 undergraduate university students. The conditions were: 1) music facilitated imagery; 2) imagery without music; 3) music listening and 4) a control group (used for pre and posttest only). The results showed that beta endorphin levels were lowered significantly in the music imaging group, and the posttest levels for that group were significantly lower than any of the other groups.

Two studies have investigated the effect of a series of GIM sessions (2 hours in length) on the immune system of subjects. McKinney, Antoni, Kumar and Kumar (1995) investigated the effect of GIM on levels of depression in healthy subjects. The results indicated that the experimental group, which had a series of six weekly GIM sessions, had lower scores on depression than the control group which had no GIM sessions. There were no significant differences however between the groups on levels of beta-endorphin.

Jacobi and Eisenberg (1994, 1996) investigated the efficacy of GIM in the treatment of patients with Rheumatoid Arthritis (RA). Twenty-seven patients with RA received ten individual session of GIM, and data were collected on medical measures (including walking speed, joint count and perception of pain intensity), and general psychological status (including mood, symptoms of distress/anxiety and “ways of coping”). Statistically significant results were found on lower levels of psychological distress and subjective experience of pain. Statistically significant differences were also found for walking speed and joint count. There were no statistically significant results however in disease status, and a longer period of treatment with GIM may be indicated for changes to occur in disease indicators.
GIM and Related Theories

In addition to experimental studies and the case studies reported earlier, the practice of GIM has been studied from different theoretical bases. These studies propose frameworks through which GIM is better understood as a psychotherapeutic medium, within a neuropsychological/neuroanatomical model, and in relation to psychotherapy, Jungian, Gestalt and transpersonal theories.

A Neuropsychological /Neuroanatomical Model of GIM.

Goldberg (1992) explored the relationship between the music, emotion and imagery in the GIM experience. She noted that in GIM there may be “emotionally-laden” images with little or no accompanying expressed emotion, and conversely there can be strong emotion expressed with little or no imagery. Goldberg draws on a neuroanatomical framework to understand the relationship, interaction and action potential between images, affect and the music. She argued that music triggers the memories and images which in turn activate emotions. Music is processed through the limbic system of the autonomic nervous system (ANS), which in turn processes emotions via the connections with the hypothalamus and amygdala. The amygdala also houses long-term memories and the emotions associated with those memories (Erdonmez, 1993b), so that in GIM sessions it is common for memories from childhood to surface with associated strong emotion.

Achterberg (1985) also draws on the neuroanatomical model to explain that images too, are processed through the ANS. The question arises whether one modality (music, image or affect) occurs sequentially before another. Does the music suggest the image which activates emotion? Does the imagery sequence unfold independent of the music stimulus? Is emotion aroused directly by the music without an image? Goldberg proposed a Field Theory of GIM in which the music is the central field (Figure 2).
The direction of the arrows indicates that the music evokes emotion which stimulates imagery. Goldberg indicates that there may be a sequence of imagery (represented by the series of I’s along the circumference of the circle in Figure 2) before the next impact of the music (indicated by “M”). She elaborates that “even though the music may recede from conscious awareness, the music continues to exert its influence by providing focus, emotional support, structure to the experience, and dynamic movement to the image” (1992, p. 10). In relation to the sequence of different modalities of the experience, Goldberg comments that “if the emotion is unconscious, the image will appear to emerge first. . . and (is) a sign or symbol of the issue it represents.” Emotion itself is not processed by the brain as a single event, but functions out of a feedback loop, so that the emotion is amplified by additional information or memories or stimuli which impact on it. In GIM for example the music can amplify the state of emotion. Goldberg argues that in the face of strong emotion (possibly amplified by the music), the GIM client may retreat to a ‘defensive manoeuvre’ in order to avoid the threat of the emotion. This, she argues, is why emotionally-laden imagery may be described by the client in a seemingly cut-off manner, i.e., without accompanying affect.

In many respects Goldberg’s article is a landmark contribution to GIM in that it proposes a theory of GIM which comes directly from the parameters of the GIM process: music, emotion...
and imagery. Other theoretical models from the humanistic and psychotherapeutic traditions also add to our understanding of GIM

GIM and verbal psychotherapy.

Bonny (cited in Bonny, 1989) conducted a study in which she compared GIM and verbal psychotherapy. She studied a group of 12 clients diagnosed as having neurotic disorders, and found that they completed therapy in fewer sessions with GIM than a control group of 12 clients receiving psychotherapy. Completion of therapy was defined as the sense of having resolved a presenting major issue. Questions may arise from this study in that ‘resolving a major issue’ may fluctuate widely from one person to the next with respect to type of issue, severity, and depth of its resolution, and there would be difficulties in matching subjects for each condition, and controlling variables outside the treatment condition. Nevertheless, the study attempts to compare the process of GIM with verbal psychotherapy, and further research in this area may be fruitful.

Some GIM practitioners combine the use of GIM with verbal psychotherapy. Walker (1993) found that introducing GIM at a point where the client was ‘stuck’ in verbal psychotherapy, allowed the client to move ahead, breaking through the barriers which blocked progress in psychotherapy. Wrangsjö (1994) alternates verbal psychotherapy sessions with GIM sessions, which enables clients to integrate material which has surfaced during the GIM imagery.

In comparing Freudian psychoanalysis and GIM, Wrangsjö identifies several similarities: the client is in an altered state of consciousness in both, the therapist is out-of-sight (during the imagery experience the client’s eyes are closed and in psychoanalysis the therapist is behind the couch), and both methods access unconscious material. But the emotional impact of the music in GIM is what distinguishes it from verbal psychotherapy. “The method specifically encounters deep emotional conflicts and stimulates inner healing. The unique feature of the GIM method is the combined use of music and the therapist to assist with psychodynamic and transpersonal healing” (Wrangsjö, 1994).

In a study of the long term effects of GIM on normal adults, Maack and Nolan (1999) examined aspects of the subjects GIM therapy experiences in relation to their verbal psychotherapy experience. The findings, in part, identified the main gains from GIM therapy as:-

a) getting more in touch with one’s emotions
b) gaining insights into problems
c) spiritual growth
d) discovering new parts of oneself, and
e) increased relaxation.
It was further found that most gains from GIM therapy improved beyond the termination of therapy, suggesting that clients were able to integrate the gains from GIM into their lives, and that changes were stable for a period of time. Maack and Nolan also advocate verbal psychotherapy to integrate insights gained from GIM therapy.

GIM and other theorists

GIM practitioners may incorporate other theories in their GIM work. If a client presents with a dissociative disorder, a Gestalt approach may be used in the GIM session to identify and integrate different aspects of self (Erdonmez, 1993a; Moffit, 1991).

Jungian theory aligns well with GIM, because of the commonality of active imagination, a technique developed by Jung to engage unconscious content. It is described as a “form of dialogue between the ego and a fantasy figure - perhaps the shadow or anima/animus” (Edinger, 1968). A further commonality of Jungian theory and GIM lies in the identification and acknowledgment of archetypal imagery. The four major Jungian archetypes are:-

1) the Great Mother - the personification of the feminine principle (Demeter) or the Goddesses (Perspehone, Aphrodite), or symbolic shapes representative of the womb.
2) the Spiritual Father - the wise old man, prophet, priest, sage or wizard
3) the Transformative archetype - the miraculous child, or ‘inner child’, and symbolic images of birth, perilous journeys, initiation rites, and emergence of the new personality.
4) the Self - Hero or Heroine or saviour, and symbolic form of integration representing the process of individuation. (Edinger, 1968).

These four archetypal groups are also evident in the 15 categories of GIM experiences, outlined in the Introductory chapter (Table 2).

Jungian archetypes of the personal unconscious, including ‘the shadow’, the under-developed part of the personality, and the contrasexual projections of anima/animus, are frequently incorporated into the interpretation of client’s experiences in GIM therapy (Clark, 1991; Hanks, 1992; Short, 1998; Tasney, 1993). An area of Jungian theory which has not yet been addressed in GIM therapy however, is that of alchemy. Although a difficult concept to grasp, Jung related the three alchemical stages - nigredo, albedo and rubedo, to stages of the psychotherapeutic process. The role of the alchemist was to liberate the spirit held in matter, and Jung applied this to his understanding of change in the therapeutic process where nigredo represented the recognition of the shadow aspect of the personality; albedo represented the first transmutation of the inner contrasexual components, and rubedo represented the reconciliation of the opposites (O’Connor, 1985). Rubedo occurred only when the client had analysed all aspects of the self,
dissolving the inferior, and being strengthened by the analysis. The sequence of colour transformation is important: a progression from black to white and then to red.

The relationship of alchemy to psychotherapy is explained further by Edinger (1985). He notes that the alchemists believed that in order for a substance to change, it first had to be reduced to \textit{prima materia} - “the matter is dissolved in its own water” (p. 1). In psychotherapy the fixed aspects of the personality are static and inflexible. For transformation to occur these aspects must be dissolved, and in so doing there is a death to a part of the psyche (p. 48). A death to a part of self can herald a pivotal change in the person’s understanding of themselves, so that alchemical changes may be relevant to pivotal moments in GIM. Alchemical change is also alike to the darkening descent and the fire mentioned in Assagioli’s symbols of transpersonal change (see chapter 1, p. 24).

\textbf{Transpersonal theory and Spirituality.}

Alongside the influences of Gestalt and Jungian theories, lies the transpersonal theory of Wilbur (Wilbur, Engler and Brown, 1986). He defined a spectrum of consciousness, incorporating nine stages of transpersonal experience and the ultimate state of spirituality. The early stages (1-4) are developmental stages, which Wilbur related to Piaget’s stages of development. The “subtle” realms in Wilbur’s theory (stages 5-6) relate to the highest integrative structures in the personal realm (ie the integration of the ‘self’). Stage 7 relates to the development of transpersonal capacities, such as being ‘at one’ with a higher presence. The ultimate realms (stages 8-9) relate to a capacity to transcend consciousness, to a state of formlessness, of being one with the world, “an unlimited consciousness of unity which pervades everywhere. . . a being who is in essence one with the Supreme Self” (p. 74).

Lewis (1986) investigated GIM experiences within Wilbur’s theoretical stages. She took transcripts of 128 client sessions, plus 20 transcripts of her own personal sessions, and identified images, experiences or emotions in the GIM sessions which corresponded with Wilbur’s stages 5-9. Lewis found that:

1) archetypal/spiritual images occurred in 62%
2) body changes (eg. spinning, floating) occurred in 54 of the sessions (43%)
3) deep positive emotion occurred in 42%
4) experiences of light or energy occurred in 34%
5) past life or other psychic phenomenon (including dialogue with family members who had died) occurred in 18%.

Lewis concluded that GIM has great potential for evoking transpersonal and spiritual experiences. She also identified the various music programs which often accompanied the
transpersonal experience, and these programs in ranked order (in part) were: Peak Experience; Mostly Bach; Positive Affect; Quiet Music; Grieving etc. (A brief description of each program can be found in Appendix 1f).

Qualitative Studies

In tracing the history of research in GIM from the 1970’s to the present day, various stages of development are apparent. In the 1970’s, research focussed on Altered States of Consciousness, peak experience, and the LSD and music studies. In the 1980’s, research into imagery and music for pain relief was carried out by psychologists, music therapists and others. The knowledge base of The Bonny Method of GIM was being expanded through case studies, including applications for patients and clients with clinical conditions and pathologies, sometimes requiring adaptations to the traditional GIM session. In the 1990’s empirical research has developed, and experimental studies incorporating physiological measurement of the effect of music and imagery (guided and unguided) on the immune system and measured by EEG have expanded our understanding of how GIM affects the physical body. Over almost three decades GIM has been aligned with many different theories from the humanistic and transpersonal psychology traditions, but in the late 1990’s there has been greater deliberation about GIM as a method in its own right, with its own theory, practice and research base. A number of qualitative studies have explored the interactive and multi-faceted aspect of GIM, where the researcher investigates the depth of the experience, rather than the outcomes. Recent literature has explored the GIM process from within the experience itself, to discover more about the quality of the experience from the clients’ perspective as expressed in personal narratives (Buell, 1999; Caughman, 1999; Isenberg-Grzeda, 1999; Newel, 1999; Schulberg, 1999). Other studies have explored GIM from the therapist’s perspective (Bruscia, 1995a; 1998b).

One such study is Bruscia’s self-inquiry of his experience as a guide in GIM (Bruscia, 1995a). He commenced this study by questioning what it means to “be there” for a client in GIM, and how the concept of space is introduced by the word ‘there’. “When I say that you are ‘there’ for me - where did I go that I am no longer ‘here’?” he asks quizzically (p. 167). Within this self-inquiry Bruscia delineates different worlds of consciousness that he enters into (as therapist) during a GIM session: the clients world; the therapist’s personal world, and the therapist’s therapist world. He identifies four levels of experiencing (as a therapist): 1) a sensory level whereby the therapist ‘senses’ what is happening for the client through his own body; 2) affectively, where the therapist can identify feelings and emotions which are aroused by what is taking place for the client; 3) reflectively, where the therapist tries to integrate meaning out of the sensory and effective experiences, and
4) intuitively, a level of spontaneous response to what is occurring for the client (1995a, p. 170-171).

Bruscia comments that his ability to move his level of consciousness is crucial within the session and that timing is a key factor. The sense of timing is observed through the client’s breathing pattern and the speed at which images are reported. When a client speaks haltingly, for example, Bruscia observes that his interventions may slow in response to the client’s state (p. 193). He provides a vivid example of these levels of consciousness, by exploring the transcript of one extraordinary session - a session where a client dug up old bones, and sensed that someone had been stoned to death. As the session proceeded the client felt the experience of the man being stoned, and the very drawn-out letting go in death. The emotional impact in reading this study is very strong. Bruscia’s own reflection is captured in these words:

It is very difficult to describe what Tom (the client) and I were experiencing in those last few moments of the man’s death. Both of our voices were cracking: our words fell into the same rhythm and tonality; and our bodies seemed filled with the tension and expectation (p. 178).

This study opens a new vista in GIM research. It encourages a deeper study of the interaction between client and therapist, the crucial part that timing plays in making interventions, and the subtleties of voice tone, and body tension in communicating with one’s client.

The role of the music is also addressed in Bruscia’s study:

The most intimate and powerful aspect of this experience, however, was the music. It seemed to carry us along and into indescribable feelings, almost as if it was composed to support what was happening in Tom’s images. And during the long periods of waiting for the man to let go, the music ‘held’ us in suspense, while also presenting the deep sorrow and regret that both of us were feeling but neither could express (p. 178).

The Dark Night of the Soul.

Bruscia’s study illustrates the power of GIM in exploring the symbolic, archetypal death experience. Such ‘death’ experiences are crucial in the progress of therapy. Often referred to in the literature as “the dark night of the soul”, these experiences herald life-changing shifts in a client’s understanding of him/herself. Wittine (1989) describes the “dark night” as “a crisis of awakening” (p. 281). The client becomes aware that “their old way of life has little to offer…. old structures are seen as worthless and self-defeating and cherished illusions as imprisoning” (p. 281). As the psyche pulls away from old out-moded habits, the ego suffers feelings of anxiety, emptiness and chaos. There is an archetypal death as the client feels there is
nothing to fill the void. The client may experience themselves as a ‘shell’, an empty vessel, or that they are in a void. The client’s sense of self is fragmented and they may experience death wishes. These may be suicidal thoughts or feelings of existential pain, of not wanting to live. Out of the crisis of death, comes the re-birth, as the client awakens to a new sense of identity, a new ‘self’ and new visions for the future. Thus “a dark night is a natural rite of passage inherent in psychotherapeutic change” (p. 281).

Crucial to the client’s passage out of the dark night, is the presence of a supportive therapist. Wittine (1989) phrases it eloquently: “Many clients become angry with the therapist for being the herald of awakening. ‘Why,’ they feel, ‘can’t you let me sleep?’” (1989, p. 282). Since this is a crisis of the individual soul, the therapist may be almost ineffectual in bringing about the re-birth experience. It takes skill and trust for the therapist to sit with a client in the throes of the dark night. Depressive thoughts do not abate quickly or easily, and the therapist may wonder how long will this last? Wittine wisely points out that this is a “healing crisis, not a pathological one” (p. 282). And one of the most moving experiences for the therapist is to witness the re-birth.

In order for the therapist to ‘sit with’ the client’s dark night, it is most important that the therapist has undergone his/her own ritual dark night passage (Wittine, 1989, p. 282). For this reason, therapists involved in existential, transformative therapies need be in therapy themselves, to have faced the dark night, and to have faced their own anxieties, lest these block the clients’ experiences.

### Pivotal Moments of Change in Therapy

In GIM there are sessions which stand out as being from the ‘dark night’. They may be difficult sessions in the sense that strong emotions may arise, and they may be longer sessions than usual. They sit alongside other ‘significant’ sessions where experiences may be transformative, and deeply spiritual. Such sessions are often not anticipated by the therapist or client, and the full significance may not be realised in the short term. A number of aspects come together in a significant session, in particular the readiness of the client to face the challenge and the motivation to move beyond.

In the therapy literature these significant sessions or moments, are referred to as ‘significant’, ‘key’, or ‘critical’ moments. Prado (1978) for example writes about ‘critical’ moments in analysis, and describes these as moments of crisis, a climax of transference situations. May (cited in Amir, 1992) writes about the ‘aha’ experience as a moment when a person suddenly grasps the meaning of some important event and experiences it as a moment of heightened awareness. The moment may bring about change in the client that is experienced as liberating. “Something totally new is revealed, new horizons open up.. and the whole personality is
Böhm (1992) writing on ‘turning points’ in psychoanalysis describes “a momentary sudden change in quality, depth or direction . . . (as) if a metaphorical new door to a new unexpected room is opened” (p. 675). Central to Böhm’s theory of turning points, is the notion of confrontation and surprise, which he believes, lead to the analysand’s (client’s) experience of discovery of an ‘inner life’. He paints an interesting analogy to a snake shedding a skin: “being able to lift off an old maladaptive defence is similar to releasing an old snake skin that still hangs on to the snake’s body though the new one has grown under it” (p. 676). The element of surprise is provided by the therapist who ‘refrains from premature constructions that don’t respect the analysand’s words’ (p. 677), instead tolerating the anxiety of not knowing, the goal of which is to wait for the surprising link from the analysand’s unconscious communication. The essential feature here is that the analyst waits, rather than intervenes. Böhm states that these turning points can be either the beginning of change or a consolidation of change.

In order to study meaningful moments in music therapy, Amir (1992) interviewed four practising music therapists and four clients and asked them to describe their respective experience of music therapy. Amir conducted ethnographic interviews and analysed the content using a grounded theory approach, identifying 15 meaningful moments in the clients’ experiences of music therapy. She then took two of those meaningful moments - moments of insight and moments of transformation - for further analysis. Clients experiences of insight were described within four types: intellectual, physical, spiritual and emotional. Moments of transformation were those in which “clients experienced a powerful insight that virtually changed their lives” (p. 92). These were described as “accompanied by a tremendous joy and a feelings of being glorified” (p. 93). The clients described that they felt more alive and connected to reality. They were better able to make decisions and to take risks, and their interpersonal relationships changed for the better.

In the second part of the study, Amir explored the therapists’ experiences. The therapists’ moments of insight were found to be: insights concerning the process; insights concerning the client, and insights concerning the therapist’s own self-process. The therapists found a clearer understanding of their work and a better sense of themselves as human beings. Amir commented that while interviewing the therapists she noticed their facial expressions and that they looked “very alive” as they spoke.

No similar type of study has been conducted in GIM, although within the GIM literature authors frequently refer to moments of insight, transformation or turning points. Stokes (1992) describes a session with a client which “had been a pivotal point in Susan’s therapy, as she
confronted the emptiness within....” Bonny and Kellogg (1976) refer to various sessions as “breakthrough” sessions. Bruscia (1991) describes a “turning point in the session”, suggesting that special moments may be identified at a precise moment within a session. Pickett (1994) also refers to “three key sessions (which) became turning points” for her client’s self-understanding. Clark (1998) writing about peak experiences, found that when a client is experiencing a peak experience, she (as therapist) is “pulled along with the energy” and there is little indication in the therapist’s notes (transcript) to indicate what has occurred.

With respect to the present study, I wanted to study pivotal moments in GIM, as turning points in people’s lives. The term ‘pivotal’ was chosen as most apt, because it represented that movement of pivoting, a turning point in which something is seen from a different point of view, or from a different perspective.

In order to understand what transpires at moments that are pivotal in GIM, the present study addressed the experience from three perspectives:
1) the client’s experience
2) the therapist’s experience, and
3) the music underpinning the experience.

In order to study these multi-faceted aspects, I studied various methodological approaches. A phenomenological research paradigm was chosen as most appropriate to elicit the quality of the pivotal moment experience in all its meanings. The focus of the research then was a phenomenological study of pivotal moments in GIM therapy.
CHAPTER 2

METHOD

The Bonny Method of GIM is an interactive therapy, in that the therapist and client are engaged in a form of therapy in which there is a search for meaning and personal growth, symbolised in images and emotions. It is a lived experience, and one in which the client and therapist are committed to emotional growth and change. No two clients experience GIM in the same way, and no two GIM sessions are alike for one client. Aldridge (1996) has argued for “a research approach which accepts the individual as they are” (p. 106). He explains further that “therapy implies an expected change, . . . and what has been instrumental in this change is the task of therapeutic research” (p. 106). In order to study pivotal moments in the GIM process, a research paradigm was needed which was sensitive to the quality of the experience. In order to understand the quality of the experience, a qualitative research tool was required.

Tesch (1990) identified four major categories of qualitative research:
- characteristics of language
- reflection (heuristics),
- discovery of regularities (repeated patterns), and
- elaboration of meaning

The study of pivotal moments in GIM belongs to the ‘elaboration of meaning’ category, which is concerned with “the discerning of themes to determine commonalities and uniquenesses” (p. 73). One of the common methods for exploring elaboration of meaning is phenomenology - a study of the lived experience of a phenomenon.

Phenomenological Research

There are several schools of phenomenological thought and in recent years phenomenology has been applied to research in the social sciences, education and in psychology. Dusquesne University developed the empirical phenomenological school, the proponents of which were Giorgi and Colaizzi. Many of the early studies in empirical phenomenology focussed on the lived experience of situations which are common occurrences in life - the experience of being angry (Stevick, 1971), the phenomenology of suspicion (Konig, 1979), the phenomenology of self-esteem (Mruck, 1983) and of being criminally victimised (Fischer and Wertz, 1979).
More recently, the Transcendental Phenomenology school of thought has emerged through the writings and research of Moustakas (Moustakas, 1994). Moustakas recognises Husserl as the founder of transcendental phenomenology, in which an experience is studied and understood through a process of intuition and reflection. Experiences are viewed from two perspectives: what was experienced (the textural description, or Noema) and how it was experienced (the structural description, or Noesis).

Other forms of phenomenology have emerged as researchers have adapted the phenomenological process for their respective research studies. For example, Lett used an Experiential Phenomenology, in a study of professional supervision of four trained therapists. The tools of research were found in multi-modal forms: dance, drama, drawings and improvised sound. (Lett, 1993).

Phenomenological research allows the data to be collected from a number of different perspectives: by self-reflections (heuristic descriptions); by interviewing other people about their experience of the phenomenon under study; by gathering writings about the topic, or by depictions of the topic in question as expressed in works of art, in dance, in poetry etc. (Polkinghorne, in Valle and Halling, 1989). Phenomenological studies are of necessity retrospective and recollective (van Mannen, 1990), in that the participants are required to reflect on the experience. They may be concerned with the person “as they ‘come into being’” (Aldridge, 1996, p. 109).

In clarifying phenomenology as a human scientific study, van Mannen (1990) argues that it is
• systematic, in that phenomenology uses a practised mode of questioning, reflecting and focussing;
• explicit, in that it articulates the meaning embedded in the lived experience;
• self-critical in that it continually examines its own goals and methods;
• intersubjective in that it needs co-researchers to develop a dialogue relationship with the phenomenon, and thus validate the phenomenon; and
• a human science in that the subject material is always human experience (1990, p. 11-12).

Phenomenology does not deal in facts, causal-effect relationships, generalisation or speculation. Instead it aims to “transform lived experience into a textual expression of its essence” (van Mannen, 1990 p. 36). For this reason, phenomenology lends itself well to studies of complexities and mysteries of life, which require thoughtful, reflective approaches.

A common method of gathering data in phenomenology is through the interview. Phenomenological interviews are open-ended and seek to understand the depth of the experience. The purpose is “to gather descriptions of the life-world of the interviewee with respect to interpretation of the meaning of the described phenomena” (Kvale, 1983). Interviews may be semi-structured. The researcher may draw up a list of questions which need to be addressed during
the interview, leaving the exact phraseology open to suit the interviewee. As the participants describe their experience, the interviewer seeks further detail and understanding about the experience by asking questions about their feelings at the time, or greater detail about the event. The purpose of the interview is to gather the fullest description of the experience itself. In order that the researcher’s own biases do not influence the interview procedure, the researcher undertakes a process of bracketing out assumptions about the experience being explored (see below). It is important also for the researcher to be experienced in phenomenological interviewing and to be open to diverse descriptions. It is through the diversity of the participants experience that the researcher gains a richer understanding.

The phenomenological research approach has been used in a number of music therapy studies. Forinash (1990) adopted a phenomenological approach to study her experience of music therapy interactions with terminally ill cancer patients, and to study improvisation interactions with disabled children (Forinash, 1992; Forinash & Gonzales, 1989). Kasayka (1988) adopted the phenomenological research paradigm for her study of transpersonal elements in GIM. She commented that phenomenology when applied to the creative arts “Permits the researcher to enter and describe the existential world of both the client and the therapist and to represent it more completely than ... quantitative research (p. 6).”

In choosing phenomenology as the research method for this study, I was conscious that the participants could verify their own descriptions of the experience. In describing any experience of GIM, the participant inevitably recounts images, feelings and memories, which are already rich descriptions of experience. It was important I felt, to retain those descriptions faithfully in the participants words.
**Epoché and examination of biases.**

An essential process in phenomenology, is for the researcher to make an examination of bias with regard to the phenomenon under investigation. The term *epoché* is also used for this process. In the examination of bias, the researcher identifies beliefs that she/he holds, and suspends these beliefs during the process of collecting data and analysing it. In making explicit those beliefs, biases and assumptions, the researcher tries to come to terms with them, rather than ignore them (Mousatakas, 1994). My examination of biases is presented here because it is part of the emerging method of analysis. From an examination of my biases, certain beliefs became evident and these in fact helped form the questions of the study. They also provided a framework alongside which the experiences of the clients and therapists could be placed, thereby extending my understanding of pivotal moments. The epoché was developed from my experiences of pivotal moments in GIM, as a therapist and also as a recipient of GIM therapy.

**Pivotal Experiences as a GIM therapist.**

My experience as a GIM therapist spans ten years, and some 600 sessions given to many different people. I have been witness to many sessions which have been pivotal for my clients. Sometimes I intuitively sensed that a session would be a pivotal one for the client during the discussion period before the music commenced. This might occur when the client came to the session in an intense emotional state. I would then spontaneously plan the session to maximise the emotional effect: in the relaxation induction; in choosing a focus image; in choosing the music program, and in my interventions.

At other times the significance of the session became apparent only after the music and flow of imagery had commenced, and I could sense that something important was unfolding. I might encourage the client’s experience through carefully chosen interventions. I might also change the music if necessary, to ensure that the experience was maximised.

At other times I did not know that the session had been pivotal until the client’s next session, when he/she, having reflected on the previous session, mentioned that it had been pivotal. In this situation I would ask the client to tell me more about how it had been pivotal for them.

During my clients’ pivotal moments I may experience a range of emotions: I may be in awe of the experience unfolding - I sit and witness the experience of the client with a feeling of wonder. I may amplify the experience with the client through my interventions, but I may sit and make no interventions, allowing the client to experience without interjection from me. This is particularly true when a client experiences transpersonal imagery, and I feel a verbal intervention may somehow break the intensity of the experience. In these moments I hold back from intervening.
Sometimes these pivotal moments continue over several minutes, and I may sympathetically feel the intensity of the client’s experience in my own body. My heart rate may speed up, my breathing may become stronger and deeper, sometimes tears may come to my eyes. If the client’s experience is a distressing one, I might become concerned for the client, and even experience doubts about my therapeutic skill and choices made about the session. For example, in one such session, a client (who had been traumatised as a child), was aware of yellow ‘muck’ through her cheeks and cheek bones. As she tried to clear away the ‘muck’ she became distressed by the pain. I recall feeling very apprehensive: did I have the skill needed to deal with this situation? had I chosen the right music for this session? should I change the music to something else? should I try and stop the pain she was experiencing? was this client suitable for GIM? It seemed that the pain lasted many minutes - I felt a time warp, wanting this experience to end for the client. Finally the music came to an end and she sat up, gently stroking her cheeks and saying: “I feel I have a face, for the first time’. Tears sprang to my eyes as I realised how profound an experience this was for the client. In trying to heal the awful memories of trauma, she had discovered a new face for herself. It was a very powerful moment and subsequently was identified by the client as a pivotal session in what was a long search for healing from the abuse and a renewed sense of her identity.

Pivotal Experiences as a recipient of GIM.

In exploring my own pivotal sessions in GIM, three instances come to mind. In the first session I was distressed by an image of a person lying dead on the ground. I was aware that the music had come to an end, and I became very anxious that I would be left with these feelings, which at that point were intolerable. I was relieved to hear the therapist reaching for another cassette tape, to find further music to help me shift the image to a more comfortable place. The session was a pivotal one in that the imagery was very distressing and I was able to bring some resolution to it. It was also pivotal in that I felt more secure about the GIM therapist who heard my distress and ensured that additional music helped me bring the session to a comfortable close.

In another instance the music was the crucial part of the experience. I stood atop a mountain looking out over a large desert. The piece of music, Schmidt’s Intermezzo from the Notre Dame Suite, commenced. The orchestra plays in unison at the beginning of the piece, a sequence of two notes: dominant-tonic. The sequence is repeated until finally it fills into a full orchestrated chord. As this music played, a fire sprang up and encircled me in the imagery. I felt an enormous rush of energy from the fire, as if the violins were the flames. I was very conscious of the sound of the violin bows hitting the strings. Time seemed suspended, expanded by the music and my imagery. This session I identified as a pivotal one in my personal growth, mostly because of the expanded sensation I had through my body as I heard the Intermezzo. I felt empowered by the experience, the more so because it was embodied. The role of the music therefore was an important element in this experience being a pivotal one.
In the third instance as a recipient of GIM therapy, I recall a session in which I had fallen a long way down a well. I was unable to stop myself, and there was nothing in the well shaft that I could hold on to. I finally fell into a figure 8 movement in which I had no sense of myself, and no awareness of my body. I was aware only of a slight whistling sound, like a breeze. I was not aware of the music playing, and in retrospect, feel that this was a very strong experience of the void. Into this silent, and very still experience came the voice of my therapist: “can you get out of there?.” I recall struggling to comprehend the words, and being conscious of having to think in order to make sense of the words. Then I was conscious of processing the words: do I want to get out of here? Why has she asked the question?, followed by two thoughts: “my therapist sounds worried”, and, “perhaps I should get out of here.” As I think back to that experience it was a pivotal session for me to experience the black, silent world of the void. But I am still puzzled by the therapist’s reaction. Perhaps it was near the end of the music program and she deliberately wanted to bring me back to a normal alert state. Perhaps she herself was scared or concerned by my experience, and her countertransference influenced her response (which effectively ended my void experience). What I recall from that session however, was a sense that the therapist may influence a pivotal moment, by either allowing it, or suggesting it come to a close. The role of the therapist therefore is an important element in a pivotal GIM session.
As I contemplated these experiences as a GIM therapist and as a recipient of GIM therapy, the following biases became evident:

1) pivotal experiences are strong in imagery and/or feeling
2) pivotal experiences stand out from other experiences in GIM
3) pivotal experiences can be recalled and described
4) the therapist may enhance the pivotal experience, or may interfere during the pivotal experience
5) the music may influence a moment that is pivotal, and
6) people in GIM therapy have pivotal experiences.

By making these biases explicit, I was aware of them during the interview of participants, and during the reduction and analysis of the interview data. As Kvale (1983) points out, the examination of bias does not imply an absence of presuppositions, but a consciousness of one’s own presuppositions. In addition, the examination of biases described from both the therapist’s perspective and as a client of GIM, allowed me to develop the focus of the research and devise the questions.

**Rationale for the Research**

The purpose of the research was to understand the experience of pivotal moments in GIM. In consultation with my supervisor, I formulated a working definition of a pivotal experience in GIM as:

an intense and memorable experience that stands out as distinctive or unique within a GIM session. This experience is qualitatively different from experiences in the same or other GIM sessions. It is a shift in the person's perspective on their life, which may include how they relate to themselves or others; and this may lead to a change in the pattern of their life experience.

I adopted this working definition in order to inform clients and therapists about the focus of the research and to ask for volunteers to participate in the study. Data was collected from the following sources:

1) interviews with clients about pivotal moments in their GIM experience,
2) interviews with the therapists about their perceptions of those moments identified by the clients as being pivotal, and
3) analysing the music which underpinned the clients’ pivotal moments.
In order to develop a greater understanding of pivotal moments in GIM, the following questions were posed:-

1.1. How does a client experience a moment that is pivotal in GIM?
1.2 How are these moments described?
1.3 Are there features of a pivotal moment that are similar across the clients’ experiences?
2.1 How does the therapist of the client experience the moment identified by the client as being pivotal?
2.2 Are there features in the therapists’ experience that are similar?
3.1 What are the features of the music which underpin pivotal moments?
3.2 Are there similarities in the structure and/or elements of the music?

Recruitment of participants

There are several criteria to be met when selecting that participants for involvement in a phenomenological study. Van Kaam (cited in Polkinghorne, 1989), states these as:-
a) the ability to express themselves linguistically with ease
b) the ability to sense and express inner feelings and emotions without shame or inhibition
c) the ability to sense and express the organic experiences that accompany these feelings
d) the experience of the situation under investigation at a relatively recent date
e) a spontaneous interest in the experience.
f) an ability to write or report what was going on within themselves at the time.

Because I was recruiting adult clients involved in GIM therapy (which encourages the expression of feelings), I expected that these criteria would apply, therefore I did no screening or selection of the participants once they had indicated interest. I also wanted to assure diversity of experience from the participants in this study by:-
a) a gender balance
b) diversity of experience in GIM (short series or long term)

For the purposes of studying pivotal GIM sessions I did not include therapeutic issue or diagnosis of illness in recruiting the participants. They were not asked to identify what issue they brought to GIM, nor any diagnosis of illness.
Recruitment Procedure and Informed Consent

A letter describing the study was written, which included information about the topic of investigation, the nature of the interview, the need to tape record the interview, assurance of confidentiality, and the provision that participants may withdraw from the study at any time (Appendix 2a). This letter was made available to one GIM therapist, who gave it to clients who she felt may be interested in the study. I sent the letter by mail to clients of my own who I thought would be interested in the study.

Clients of the other GIM therapist were invited to contact me for further information and to arrange a time for interview. My clients were invited to contact a Research Assistant (RA) for further information and to arrange a time for interview. The interview was conducted by the RA.

All participants were asked to give permission for the interview to be tape recorded on the understanding that the tape would be erased at the end of the research period. Informed consent forms were signed at the interview (Appendix 2b).

The participants

Seven people responded to the call for volunteers to participate in the study, three male and four female. Three of the female participants and two male participants had experienced many GIM sessions. The remaining two participants (one male and one female) had been clients in GIM therapy for a short number of sessions (6-10).

Three clients of another GIM therapist (David, Pamela and Ken) were unknown to me. I conducted the interviews in their home environment. Three clients of mine, (Suzanne, Bernadette and Timothy) were interviewed by the Research Assistant who was trained in phenomenological interviewing. These interviews were held in her office. One participant (Sarah) was a client of another therapist to whom I gave a “one-off” session. This participant on hearing about my research volunteered to be part of it. I interviewed her.
Table 4  Details of Participants

<table>
<thead>
<tr>
<th>Name of participant</th>
<th>Name of therapist</th>
<th>Length of time in GIM</th>
<th>Interviewer</th>
</tr>
</thead>
<tbody>
<tr>
<td>David</td>
<td>Anna</td>
<td>Three series</td>
<td>Myself</td>
</tr>
<tr>
<td>Ken</td>
<td>Anna</td>
<td>Short series</td>
<td>Myself</td>
</tr>
<tr>
<td>Pamela</td>
<td>Anna</td>
<td>Short series</td>
<td>Myself</td>
</tr>
<tr>
<td>Sarah</td>
<td>Myself for one session only</td>
<td>One session with me, but long series with another GIM therapist</td>
<td>Myself</td>
</tr>
<tr>
<td>Bernadette</td>
<td>Myself</td>
<td>Long series</td>
<td>Research assistant</td>
</tr>
<tr>
<td>Suzanne</td>
<td>Myself</td>
<td>Long series</td>
<td>Research assistant</td>
</tr>
<tr>
<td>Timothy</td>
<td>Myself</td>
<td>Long series</td>
<td>Research assistant</td>
</tr>
</tbody>
</table>

Data Collection

Format of the interview

All interviews were tape recorded. The leading question was: "looking back over all the GIM sessions you have had, does one stand out for you as being pivotal? The participant was then asked to amplify on that experience - what was it like? Further questions were asked in order to collect descriptions of the experience relative to the research questions. These were:

In what way was it pivotal?
Is there anything about the experience that stands out?
Were you aware of the music?
What stood out for you about the music?
Were you aware of the therapist’s interventions, or any other aspect of the therapist’s presence?
How was this session different from the other GIM sessions?
Did the pivotal session have an impact on your life? If so, in what way?

Following the interview, I transcribed the content in the participant’s exact words.
Data Analysis

The purpose of data analysis is to find the essence of the person’s experience of the event or phenomenon. This process is called variously: a reduction; explication or distilling. In this study the term “distill” is used.

Giorgi (cited in Polkinghorne, 1989) describes six steps when working with interview data (the protocol):
1) The researcher reads through the protocol to get a sense of the whole.
2) The researcher reads through the protocol again and divides the transcript into units of meaning from a psychological perspective.
3) The researcher tries to state the meaning that dominates the natural unit, in his or her own language.
4) The researcher re-words the meaning unit in relation to the study’s question.
5) The researcher synthesizes the meaning units into a descriptive statement of essential non-redundant psychological meanings.
6) The researcher develops a general description from the protocol.

Colaizzi (cited in Polkinghorne) adopted a similar procedure for analysis, in which the researcher distills the original material (interview transcripts) into meaning units, then synthesises the meanings into a distilled essence. Colaizzi’s next step was to cluster the individual themes into general themes, to reach the final description of the experience. Colaizzi then added a further step of verification where he returned to the participants in the research and asked: “how do my descriptive results compare with your experience?... have any aspects of your experience been omitted?” (Polkinghorne, 1989, p. 53)

I chose to combine the two approaches of Giorgi and Colaizzi in the analysis of the participants’ experiences, in that I asked them to verify the reductions of their distilled essence (ie their individual description). To be systematic and consistent, I adopted the following procedure:-

1. Each interview transcript was read through to gain a sense of the overall experience.
2. The transcript was read again, and key statements were underlined.
3. The key statements were placed together and grouped into units of meaning, termed meaning units. Each unit was given a category heading.
4. The meaning units for each transcript were transformed into a distilled essence of the experience.
5. The interview transcript (with key statements underlined), the meaning units, and the distilled essence were sent to the participant for verification with the question “does my final distilled description capture the essence of your experience? Is there any aspect of your experience that has been left out”? (see prototype of the verification letter, Appendix 2c).
6. When the participant had returned the material, any changes or omissions were noted.
7. When all seven participants had verified the distilled essence of their experience, I undertook a horizontal distilling process, whereby the common meaning units across all seven interviews were laid side by side, and composite categories were developed.
8. Composite themes were distilled from the categories, and distilled into the composite essence.
9. The distilled composite essence was then transformed into a final global description of the experience of pivotal moments in GIM.

The therapist interviews

In the second part of the study, the two GIM therapists (who gave the sessions to the clients), were interviewed. The purpose of the interview was to collect descriptions of the therapists perceptions and experience of the session that the clients had identified as pivotal. I interviewed Anna, who was therapist to David, Ken and Pamela, and I was interviewed by the research assistant (see Table 4, p. 60).

The interviews were open-ended and followed a similar procedure to the participant interviews. The therapist was asked about each participant’s experience in turn. The interviewer identified the session which the client had chosen as the pivotal one, and asked whether the therapist remembered the session. There followed questions about the therapist's experience of that particular session:-

• in what way did it stand out for the therapist?
• was the therapist surprised by the client’s selection of a particular session being pivotal?
• what did the therapist recall of the session which the client identified as pivotal?

The analysis of therapist interviews followed the same procedure as above:-

1. Each of the therapists’ interview transcripts were read through to gain a sense of the overall experience. For Anna there were three interview transcripts - one each for David, Ken and Pamela). There were four interview transcripts for myself (Sarah, Bernadette, Suzanne and Timothy).
2. Each transcript was read again, and key statements were underlined.
3. The key statements were placed together and grouped into meaning units. Each unit was given a category heading.
4. The meaning units for each transcript were transformed into a distilled essence of the therapist’s experience (of each participant).
5. The interview transcript (with key statements underlined), the meaning units, and distilled essence, were sent to Anna for verification with the question “do the meaning units include all your experiences as a therapist in sessions identified by your clients as being pivotal? does the distilled description capture the essence of your experience? Is there any aspect of your experience that has been left out”? I verified the meaning units and distilled essence of my own transcripts by re-immersing myself in the data.
6. When Anna returned the material, any omissions from the distilled essence or meaning units were included.

7. The meaning units across the two therapist interviews were laid side by side, and composite categories were developed (the horizontal distilling process).

8. Composite themes were distilled from the categories, and distilled into the composite essence.

9. The distilled composite essences were then transformed into a final global description of the therapists experience of moments in GIM identified by their clients as being pivotal.

Example of Phenomenological Reduction

In order to illustrate the process of reduction, the following example is provided from Bernadette’s interview: Only the first two pages are re-produced here. The key statements of the interview are underlined. The phrases and sentences that are not underlined were excluded in the second stage of analysis, because they were unrelated to the pivotal GIM session. For example, Bernadette remembers not being able to speak for herself as a child, of not being able to stand up for herself. She recalls moving house when her husband was transferred by his company. All these statements are not specific to the pivotal GIM experience and were therefore not key statements.

Interview with Bernadette.

1. Interview Protocol and Key Statements
(Note: The content of the interview was transcribed in the participant’s exact words, including hesitations, and incomplete sentences. Ellipses indicate hesitations in the participants expression - they do not indicate words left out)

Research Assistant (RA): Thinking back over your sessions, is there one particular session that you’ve thought about that has been particularly pivotal for you?

B: Yes, certainly. I think it was about October last year and I suppose that things lead up to a pivotal session. I suppose it sometimes happens spontaneously but sometimes it is...... things that just build up and I think that over the years I’ve had a problem with my ability to speak out

RA: Hmmm

B: and I was the third child in my family and I had one sister who was fairly dominant and I think that I just sort of stood back in the family and didn’t say too much, so that affected my whole life really. And I remember even when I was at school I would not answer in class or I would always sit behind somebody so that I would not be seen in the class......not have to speak out. I was very reluctant to speak out in any form. So this particular session was extremely powerful for me in that I found my voice.
RA: Can you describe any of the session - just anything that comes to your mind about it at the moment?

B: Well, I suppose the powerful part about it was that I actually found my voice. It actually made a sound.

RA: Right.

B: In the session, I was able to experience the feeling of finding my voice. Not, not in an imaginary way, but in a physical way.

RA: Perhaps you could just put yourself back into the memory of having that session and tell me about the images that come to mind? Do you remember any of the images that developed during the session and when was the point when you actually found your voice?

B: I think when the music started and I was sitting at a piano in an orange dress and I have always hated orange. In fact anywhere we ever moved when my husband was transferred (by his company) the first thing I did was get rid of anything orange so it was really interesting that I started out in an orange dress sitting at this piano

RA: Hmm (laughter)

B: And I felt that the dress itself was not flimsy; it was quite a strong dress and I felt that the orchestra and I were working together . . . but certainly I had control as I was sitting there playing the piano and they were giving me that sense of identity too that I was able to play what I wanted to play so that was a powerful experience to start with.

RA: Right.

B: that I was sitting there with the orchestra and in control and playing the piano . . . I suppose playing the piano was something that I always wanted to do but have never done. So I suppose that was a sense of doing something, and feeling that I was doing it. It was quite powerful. And I will grab this mandala, if it is all right, to help as we go along. And so I had a wonderful feeling in my body.

RA: The reduction of the key statements into meaning units.
The *key statements* were then grouped into *meaning units* and each meaning unit given a *category heading*. Redundant material was removed, for example, Bernadette says three times that the pivotal session was the one in which she found her voice. The *meaning unit* distills this, adding the amplification she makes on the experience - “it actually made a sound” and “not in an imaginary way, but in a physical way.” Once the statements were grouped, a category heading was given to express the sense of meaning.

**Identifying the pivotal session**

“This particular session was extremely powerful for me in that I found my voice. It actually made a sound. I was able to experience the feeling of finding my voice, not in an imaginary way, but in a physical way.

**Describing the pivotal session**

“When the music started and I was sitting at a piano in an orange dress and I have always hated orange.

“And I felt that the dress itself was not flimsy; it was quite a strong dress and I felt that the orchestra and I were working together . . . but certainly I had control as I was sitting there playing the piano and they were giving me that sense of identity too, that I was able to play what I wanted to play, so that was a powerful experience to start with.

“And I had a wonderful feeling in my body. I had a tingling in my hands. I began to feel this stiffness going, my body was starting to loosen up”

**Distilled Essence**

The meaning units were then transformed into the words of the researcher, and form part of the distilled essence of the experience (below). In keeping with phenomenological practice, the final distilled essence is written in the present tense to denote that it is a lived experience.

The final distilled essence of Bernadette’s experience presented below, includes the features of all the meaning units (only two are mentioned above):

The pivotal experience for Bernadette is finding her voice through the physical and lived experience of singing. It is an embodied experience emerging from uncomfortable feelings of choking in the throat, as if something needed to get out. The sound at first is feeble but it gains strength as if it has been freed up. It is a moment of truth, of wanting to grow up, to graduate from childhood to adulthood, a sense that “this is the moment”, of yearning to be
in control. The pivotal moment lasts for some time, and extends into new imagery which is experienced without words, but sustained by the music. The experience is very special and is claimed as “mine.” The moment can be recalled and impacts on Bernadette’s life - decisions are made with confidence, relationships are changed and it effects almost every aspect of life. The “Voice of Maturity” is expressed as a mandala and the experience of finding the voice and of singing is embodied in the mind, heart, soul and spirit. It expresses the very core of Bernadette’s being.

Verification.

In the verification stage, the full interview transcript, key statements and meaning units, and the distilled essence (in the researcher’s words) were sent to Bernadette for verification. Bernadette suggested that the following phrase be added “Finding her voice allows freedom of expression.” These words were added to the final distilled essence, and are identified in bold type.

The pivotal experience for Bernadette is finding her voice through the physical and lived experience of singing. It is an embodied experience emerging from uncomfortable feelings of choking in the throat, as if something needed to get out.

The sound at first is feeble but it gains strength as if it has been freed up. It is a moment of truth, of wanting to grow up, to graduate from childhood to adulthood, a sense that “this is the moment”, of yearning to be in control. The pivotal moment lasts for some time, and extends into new imagery which is experienced without words, but sustained by the music. The experience is very special and is claimed as “mine.” The moment can be recalled and impacts on Bernadette’s life - decisions are made with confidence, relationships are changed and it effects almost every aspect of life. Finding her voice allows freedom of expression. The “Voice of Maturity” is expressed as a mandala and the experience of finding the voice and of singing is embodied in the mind, heart, soul and spirit. It expresses the very core of Bernadette’s being

Issues of Validity in Phenomenological Research

Validity in qualitative research is achieved in a very different manner to that in quantitative studies. Validity in phenomenology is based on the authenticity and trustworthiness of the manner in which the researcher approaches the interview and the reduction of the interview material. Aldridge (1996) comments that “the basis of establishing trustworthiness . . . is to show that the work is well grounded, (and) to make transparent the premises that are being used” (p. 125). Trustworthiness in this study was attained through: epoche (the examination of bias); peer debriefing; participant verification; prolonged engagement with the descriptions; triangulation, and ‘indwelling’ the experience.
1. *Epochen* the examination of bias of the researcher. The purpose of the examination of biases is to make explicit any assumptions or preconceptions of the researcher. In the epoche of my pivotal experiences in GIM, I became aware of my preconceptions, and these in fact helped focus the study, and even suggested the questions which should be asked. The important distinction is that the researcher’s biases should not negatively influence the interview process nor the analysis of data. The authentication of the researcher’s analysis is made through the verification procedure, whereby the participant identifies anything of the experience which has been left out, or can suggest a change of wording if the researcher has not reflected the meaning accurately.

2. *Peer debriefing*. A further method of validation is peer debriefing, where the researcher takes stages of the research analysis to a peer group for feedback. Because my study was conducted at a time when there were only two GIM therapists in the country, it was not possible to have input from a local peer group of GIM therapists. I did however participate in a research study group investigating *experiential phenomenology*, and I presented progress accounts of my study at monthly seminars and symposia. The experiential phenomenology group proved useful in debating a research decision: initially I wanted to interview my own clients, because I felt I would gain very rich material by being able to interact with them about their pivotal experiences since I would have been present myself. Thus, I thought the data would be an interesting collaboration of their experience and my experience, openly expressed between the client and myself. The experiential phenomenology group disagreed, citing concern about the ethics of merging the researcher role and the therapist role. I felt sure that I could manage the dual role of researcher and therapist, because I felt the nature of the research, and the practice of GIM were closely aligned. However I finally accepted that the dual role could be difficult for the clients, who after the research interview was complete, may feel differently about me as therapist and my capacity to be a GIM therapist to them wholly for their needs, rather than my research. I then abandoned the idea of interviewing my own clients.

3. *Participant verification* of the reduction and distilled essence of their experience. In this study of pivotal moments in GIM, the participants were articulate, intelligent adult people, who were able to verify their own material and to understand the stages of the analysis procedure. Each participant had the opportunity to respond to the researcher’s ‘transformations’, and to add comments or corrections to the researcher’s distilled essence. This procedure is also termed “member checking” (Aigen, 1995; Creswell, 1998).

4. *Prolonged engagement with the descriptions*: which involved repeated reading and revising of the interview material. During the distilling process, I returned repeatedly to the interview protocols, to ensure that nothing of the experience was being left out. A period of several days was necessary for me to complete the analysis for each participant: to determine the key statements, group them into units of meaning and than write the final distilled essence. I found that I could
only do one of these reductions at a time. I needed to immerse myself in each participant’s experience and it needed time for the analysis to feel authentic. When I came to distill the global experience, there was a process of moving back and forth between each individual’s experience, and the global experience, so that there was a continuous deepening of understanding.

5. **Triangulation.** The research design allowed for multiple participation: I interviewed clients of another GIM therapist, a research assistant interviewed my own clients. I interviewed the other GIM therapist about her perceptions, and the research assistant interviewed me about mine. The participants responded to my distilled versions of their experiences. This triangulation process in qualitative research ensures the trustworthiness of the data. In phenomenology, trustworthiness is enhanced when several people conduct the interviews so that there is a broader and more richly nuanced picture of the themes (Kvale, 1983).

6. **Trustworthiness** is also evident in the process of ‘indwelling’ the experience of the participants, so that the researcher creates a trustworthy and authentic distilled essence of that experience. This is brought about by an active indwelling of the interview material, until it is known by the researcher. It is an ontological knowing, one in which the essential nature of the phenomenon is felt and understood. The seven participants in this study provided rich descriptions of their experiences of pivotal moments in GIM, and each time I read their descriptions and then distilled the experience, I began to be ‘inside’ their experience.

Phenomenological inquiry allows certain degrees of flexibility in the methods of collecting data, and in the interview style and process. The method of analysis however is consistent, and in this study the same method of analysis was applied for the client interviews and the therapists interviews. The data presented in subsequent chapters is supported by the transcripts of the original interviews, and the reductions of the protocols into meaning units, included in the Appendices.
CHAPTER 3

The Clients’ Experiences of Pivotal moments in Guided Imagery and Music

Seven people were involved in the study of clients’ experiences of pivotal moments in GIM. The participants were interviewed separately and the interview was taped recorded. I then transcribed the interview word for word (stage 1 of the analysis). I retained the exact sentence structure that each participant used, even though some sentences were not well structured grammatically. In the interview transcript I also indicated pauses, or hesitations by using ellipses.

In the second stage of analysis, I started the process of distilling each participant’s experience. I read through the interview protocol to gain an understanding of the person’s experience. I then read through the transcript again, identifying and highlighting the key statements by underlining them. The interview protocols and the underlined key statements are compiled in Appendix 3. In the third stage of the analysis, I gathered the key statements of the participant’s experience and grouped together statements which were about one aspect of the experience, as a meaning unit. Some meaning units came from the research questions that were put to the participants in the interview viz:

- the description of the pivotal moment;
- the impact, if any, on the participant’s life;
- their perception of the music at the time of the pivotal moment;
- their perception of the therapist’s presence or interventions at the time of the pivotal moment, and
- their understanding of the difference between moments that were pivotal and those which were not.

For each participant, further meaning units were derived however, from the content of their interview and the key statements which reflected their personal and unique experience. All of the meaning units were given headings, or titles, that depicted the main aspect of the unit of meaning (e.g., a feeling, or a descriptive phrase). In the fourth stage of analysis, I instilled the meaning units of each participants experience over a period of time (sometimes over a period of some days). I then transformed these meaning units into the distilled essence of the person’s experience.

In the fifth stage of data analysis I sent the material to each participant for verification. Each participant received by mail a copy of the interview transcript, with key statements underlined, a copy of the meaning units I had derived from their transcript, and a copy of the distilled essence I had written in my own words. They were invited to make a verification of the process involved in distilling the interview transcription into the distilled essence. Participants responded differently to this verification process: some wanted comments included in both the meaning
units and distilled essence; others felt no changes were needed to the distilled essence, and others provided more information about the experience, having reflected more on the experience when reading the transcript, meaning units and distilled essence.

What follows is the distilled essence of each participant’s pivotal experience preceded by an introductory comment to place the participant’s experience in context. The participant’s verification of the essence and any additions are printed in bold type to indicate the participants’ words. I then reflect on the participant’s experience and comment on any methodological issues in respect of that person. In presenting the distilled essence of the participant’s experience I have used the present tense. This is consistent with phenomenological descriptions in other studies (Colaizzi, 1978; Racette, 1989). It should be noted that during the analysis of the interview data I had not read the transcript of the participant’s GIM session, nor did I know which music program had been used in the session. I have included information about the music program here however, when discussing the pivotal experience for Ken and Sarah, Suzanne and Bernadette, to give clarity to their descriptions. A more detailed analysis of the music follows in chapter 7 and 8.

Participant no 1 - David.

David was a client of another GIM therapist. He had experienced GIM in three periods of therapy (referred to as a “series” in GIM practice): the first was a series of three sessions followed by a lengthy break of several months; the second series was a block of sessions within one week while he was on a spiritual retreat, and the third series which was still in progress when David was interviewed. David’s interview lasted 90 minutes. He was eager to tell me about all the sessions which led up to the pivotal session. At the end of the interview I ask him to identify which was the pivotal one, and he replied that “in a sense all of them were pivotal.” In creating meaning units from this long interview, I was conscious of authenticating his statement that in a sense all were pivotal, but that they led up to one session which seemed to stand out from the rest.

The distilled essence of David’s experience.

There are three series of GIM sessions, and in one sense all the sessions are pivotal as they lead up to one pivotal session (in the third series) which stands out from the rest.

In the first series David experiences imagery of himself at three or four years of age. There is a feeling of connecting to himself, to a memory, to a part of himself that had been lost. There is a dance between himself and a woman, a sense of the masculine and feminine energy, and an awareness of the paradox of gentleness and powerfulness in GIM.
sessions. The therapist’s empathy and non-intrusive presence are part of the gentleness. A second dance draws him in, so that he feels he is present to his whole self - emotionally and intellectually.

The image of the little boy recurs in the second series of sessions. David feels a sense of being blocked, and of deprivation, which give way to a sense of self nurturing. There is a sense of being true to the imagery while somewhat distant from the feelings.

There is a continuity to the imagery which leads into the third series. There are feelings of being hollow and empty. There is a breaking through an intellectual block, to experience the feeling of letting go, and a sense of freedom to move in vast spaciousness.

The pivotal session is a meeting with the pre-traumatised boy. It is a pivotal change. The boy is a happy, vibrant, chubby child. There is a feeling of being welcomed, a sense of coming home, of discovery, wonder and recognition, that this vital part of himself has not been destroyed and that something that was lost has been found. Many insights are gained through meeting the pre-traumatised boy. It is similar to the Holy Grail experience and the boy can ask the right question. The experience is embodied. Focussing on breathing through the body helps David become more aware of his body so that during the pivotal moment something shifts in his abdomen, and warm breath fills every part of his body. The sense of being distant from feelings has gone.

There are pivotal changes in David’s life - an opening up of his mental horizon, an increase in body weight, and a sense of being taller. The image of the boy can be recalled and empowers his energy. There is a sense of unity with the boy. There is a change in disposition and David can let go of anger, and feel personal freedom. There is a sense that these changes are permanent.

The pivotal session stands out from the rest. The early sessions allow a greater depth of experiencing what is already known, but the pivotal session introduces something unexpectedly. The shift from living life from the traumatised boy’s experience, to meeting and nurturing the pre-traumatised child, is radical. There is a whole new perspective. Touching the boy’s finger and experiencing his welcome is the essence of the experience.

GIM is experienced as very gentle and very powerful. It brings the physical, emotional and spiritual levels together very powerfully.
Verification.

David comments that he has nothing to add to the distilled essence. He suggests the addition of a meaning unit of the dance in the first session (this is identified in bold type in Appendix 3).

David also comments “I continue to regard the pivotal session of GIM as most significant in the journey [of life]. It has taken much longer and more experience than I had anticipated to integrate that pivotal session, but it remains the turning point.”

Discussion.

Interviewing a client of another therapist poses some interesting methodological issues. First, the interview took place in the client’s home, which was an unfamiliar environment for me. I was conscious of being a visitor to his home. This became apparent in the manner in which I started the interview, allowing and encouraging him to give me background information, rather than commencing the interview with the direct research question. In this interview I became aware of my tendency to sometimes pose questions from a therapist’s viewpoint, rather than as a researcher. As David began to talk about his experience, my questions were sometimes drawn to the therapeutic process, rather than to the research questions and sub-questions. For example, David speaks about the effect of GIM on his accountability. My question asked him to tell me more about what the accountability was about. In retrospect I could have helped him re-focus by explaining that the interview was not so much about the general effect of GIM, but about a session which may stand out as pivotal.

David was a particularly articulate man, and he seemed to enjoy telling me about all his GIM sessions. My interviewing skill aside, it seemed important that he describe the experiences which led up to the pivotal session he identified as having occurred just three weeks before the interview. He wanted to show how the continuity of the imagery linked the sessions from the first series, the retreat week and the third series of GIM sessions. From this interview there is a sense that early sessions led up to the session which was pivotal, and that there was an accumulative effect in building towards the pivotal experience. In David’s case it was the need to connect, and to be closer to his feelings, which interfaced with the image of himself as a child prior to the abuse. As mentioned in chapter 1 (p. 33), GIM can be a particularly helpful method for clients who have been abused as children, in that in the imagery the adult client can reconnect with the feelings of the child, but from an adult perspective, and with verbal articulation skills of the adult. This allows the client to speak about the event and to gain a greater understanding of it. For David, the pivotal moment seemed to be a drawing-in of issues he had been working on in GIM throughout the first and second series.
A key feature of David’s experience is that it is embodied. In the early part of the pivotal session the image of the pre-traumatised boy appears, but the imagery sequence then shifts to a sense of hollowness in the body. The therapist draws his attention to his breathing and this amplifies the experience as an embodied one. The negative image of the hollow abdomen gives way to sounds in the stomach as if something was shifting. Warm breath fills every part of his body, and he no longer feels distant from his feelings. The image of the hollow stomach suggests a void, an emptiness. As he breathes into that part of his body warm breath fills it. It suggests an image of breathing life into the image of himself, a nurturing of himself, or of breathing himself into existence.

David goes on to describe (and account for) changes that have occurred in his life as a result of the pivotal session: an improved body image; that he has put on weight; that he feels taller, and that he can recall the image of the boy to help him during difficult moments. These embodied experiences in GIM are very powerful, and may be a feature of pivotal sessions. Lewis’ research into transpersonal experiences (see chapter 1, p. 46), found that body sensations occurred in 43% of the sessions. In the Categories of Experiences in GIM (see Table 2, p. 15), I identify embodied experiences as body sensations, somatic imagery and transpersonal transformations. David’s experiences of the abdomen being hollow and empty are typical somatic images, and as these transform, warm breath fills his body (a body sensation).

There is also a transformational image of a wave of water, after which the image of the pre-traumatised child re-appears as a chubby child. The transformation is then experienced further, outside of the GIM session, as he gains weight and senses he is taller.

David also provides a description of the difference between a pivotal session and other GIM sessions. He states “the pivotal session stands out from the rest. The early sessions allow a greater depth of experiencing what is already known, but the pivotal session introduces something unexpectedly.” The key feature of this description is the element of the unexpected, or the surprise. Böhm (1992) specifically mentions the element of surprise as an important feature of turning points in psychoanalysis, “a momentary sudden change in quality, depth or direction . . . (as) if a metaphorical new door to a new unexpected room is opened” (see chapter 1, p. 49). This is certainly David’s experience as he welcomes and integrates a new aspect of himself - the undamaged boy.

**Participant no 2 - Ken.**

Ken was a client of Anna, the other GIM therapist. He had one series of eight GIM sessions. In response to the question “looking back over your GIM sessions does one stand out as being pivotal?” Ken says that he could not identify any one GIM session as pivotal for him, instead he recalls a ‘significant' experience from one session when the therapist was non-judgemental.
He then talks about how greatly the music affected him, in particular the Brahms’ Requiem and the Brahms’ 2nd piano concerto. The music program which contains these selections is entitled “Emotional Expression 1.” The full program is:

- Brahms: Piano concerto #2 in B flat - 1st movement (Allegro non troppo)
- Brahms: Requiem parts 1 and 5
- Brahms: 4th sym. (Andante moderato)

The distilled essence of Ken’s experience.

No session stands out for Ken as being more powerful than others, although a significant experience occurred when the therapist was supportive and non-judgemental at a particularly sensitive time.

Often Ken remembers the music more than other aspects of the session, and he experiences significant pieces of music as strongly emotional, stirring and moving. In the Brahms’ Requiem he is powerfully struck by the cooperation of the singers. It is a beautiful experience and uplifting to the human spirit. There is gentleness combined with strength in the cooperation of the singers, and Ken experiences shivers down his spine. In the Brahms’ Piano Concerto (no 2 in Bb, 1st movement) the music is passionate, an expression of joy, but also gentle and embracing. The music expresses an energy that Ken would like to have himself, and the solo pianist is ‘having a ball’. The Passacaglia and Fugue (Bach-Stokowski) is grand but sad, it pleases Ken and stirs the emotions.

Ken experiences the therapist as a kindred spirit with the music. She is compassionate and professional, supportive and non-judgemental. Ken is touched by her responsiveness.

There are strong images associated with gorillas, a combination of strength and gentleness, and these may have come from the qualities of the music being both powerful and beautiful, serene as well as gentle.

The experience of GIM impacts on Ken’s life, giving him more balance between his work and social life. Dissatisfaction in his work place changes to a feeling of self worth. GIM allows for the resolution of some things without these being concrete. It is a positive experience effecting Ken through the music, the therapeutic relationship and personally. The GIM process itself remains mysterious.
Verification.

Ken chose to verify the distilled essence by a phone conversation. He commented that there were no changes to the distilled essence. He thought it was ‘right to the point’ and that he was ‘touched’ by my ‘responsiveness’.

Discussion.

The key feature of Ken’s interview is that he refers to experiences within GIM sessions which are ‘significant’ or ‘important’, but he does not use the word ‘pivotal’. This poses an interesting methodological dilemma. The research question was “looking back over your GIM sessions does one stand out as pivotal?”, Ken answers that no one session stands out. He then identifies one which was ‘significant’. The methodological dilemma arising here is whether there is an issue of semantics (Ken prefers the word ‘significant’ to ‘pivotal’), or whether there is a problem of validity, viz. was the significant experience a pivotal one. There is a further possible interpretation: whether his comment that there is no one session that stands out, means that all sessions were equally important. It is clear however that Ken has experienced quite powerful moments in his GIM sessions, and after all, he has responded to a letter in which the focus of the research “to study pivotal moments” is quite clear. That Ken refers to these moments as “significant” and “important” might be his choice of expression.

To debate this further the following segment of the interview is reproduced:

D.E. When you think of the sessions you had...... does any one session stand out for you as being more powerful than the others or a pivotal session for you?

Ken: No I don't think so. I think one image... I was feeling very distressed about something I felt quite guilty about, I felt bad about it, it was very significant for me because Anna was so non-judgmental and so supportive of how I feeling. She recognised it and let me have that feeling. I suppose that one was very significant for me, but I think that something really happened, fairly significant in each session. Some more than others but I always felt that I'd got something from it. It was sometimes very hard to define.”

Ken’s initial response to the question is “no I don’t think so.” However, he then describes “one image” that was “very significant”, and furthermore comments that “that one was very significant for me” and that “something really happened, fairly significant in each session.” As I pondered these comments it seemed important to recognise Ken’s experience within this study of pivotal moments, as moments that stood out in his memory, that he wanted to share, and had chosen to share with me as a researcher.
Later in the interview he talks about further experiences:

sometimes I can remember the music but I can't remember the session. Two particular pieces, I think I'm right, Brahms' *Piano Concerto* and Brahms' *Requiem*, neither of which I knew at all well yes, I can remember an association with the *Requiem* in particular. I was very powerfully struck by how the cooperation between the singers in the choral setting, they were complimenting not competing and it was a very, very, very powerful image to me how beautiful it was and how uplifting for the human spirit to cooperate. It was strongly emotional thing .... I realised that's what was really stirring me so strongly.

[and later]

I was overwhelmed by it and it sent shivers down my spine, and again, that same theme, strength combined with gentleness and strength through cooperation as I referred to before. It was controlled yet beautiful and powerful.

At the end of the interview Ken gave a testimonial statement about the effect of the GIM therapy in his life. In particular he felt that he came to have “some strengths in resolving human problems so that there as a balance.” He says he doesn’t know how it came out of the GIM process “I only know that it happened at that time.”

Ken’s interview poses a number of challenges. First, the question whether Ken describes a pivotal moment, or a moment within a pivotal session in GIM remains unresolved. He certainly describes experiences which were “significant”, “important”, “very, very, very powerful”, and “overwhelmed” and “it sent shivers down my spine.” But were these “turning points” in his therapy? Second, can these statements be interpreted as being equivalent to a “pivotal” moment? The definition of ‘pivotal’ that I developed prior to the interviewing of the participants was:

an intense and memorable GIM experience which stands out as distinctive or unique. This experience stands out from other GIM sessions. It is a shift in the person's perspective on their life, which may include how they relate to themselves or others; and this may lead to a change in the pattern of their life experience” (see chapter 2, p. 58).

Ken’s account of how Anna listened to him in a non-judgement manner fits this definition of pivotal moments. He recalls the incident, it stands out as unique and distinctive, and there is a shift in his perspective as a result. In his testimonial statement about GIM he says it has changed his life although he is not quite sure how it happened. Of further interest is that the significant experience (of Anna listening to him and responding in a non-judgmental way) occurred during the discussion segment of the GIM session (i.e., before the music and imagery segment), so that
Ken’s experience indicates that significant moments may occur during the discussion segment of the GIM session.

Likewise Ken’s experience of the music, that sent chills down his spine, also meets the definition of a “pivotal moment.” It stands out in his memory as unique and distinct, and there is a shift in Ken’s perspective on life. The experience of the cooperation between the singers, combined with the sense of gentleness and strength in the music, leads to his testimonial statement about GIM giving him “strength in resolving human problems so that there is a balance.” This same balance of strength and gentleness is also evident in Ken’s experience of gorillas in his imagery, which he subscribes to possibly coming from the qualities of the music being both “powerful and beautiful, serene as well as gentle.”

In phenomenological research, descriptions such as Ken’s are considered as “Negative Case Analyses” (Creswell, 1998). The “Negative Case” or disconfirming evidence is incorporated into the final description of the experience being investigated, but is also used to differentiate subtle changes to “refine working hypotheses as the inquiry advances” (Creswell, 1998, p. 202). In this case, Ken’s experience can be merged into the final description of pivotal moments in GIM, but his response helps clarify the need for a subtle differentiation between “pivotal”, “significant” and “powerful” moments in GIM therapy. Although GIM therapy brought about change in his life, the change was generalised. He does not identify a single session as bringing about the change. A further discussion about Ken emerges in chapter 4 as his experienced is placed alongside the revised definition of pivotal moments in GIM.

**Participant no 3 - Pamela.**

Pamela was a client of Anna, the other GIM therapist. The pivotal session she recalled was the one in which she had a childhood memory of isolation, loneliness and not being cared for, at a time when the family house had been destroyed by fire. The session was a verbal session, that is, there was no music and imagery experience. Pamela’s experience therefore shows that pivotal moments may come from a session in which there was verbal discussion of an issue. Her experience also shows that turning points may occur in relationships with family members and that these changes occur in the weeks or months after the session which has stimulated change.

**The distilled essence of Pamela’s experience**

Pamela recalls a painful, traumatic memory from childhood (a fire destroying the family home) and the feelings of being isolated, alone, afraid and dislocated, and that no-one understood her feelings as a child. It is difficult to recall the memory, and the experience is re-lived in GIM through embodied physical reactions, so that Pamela is put right back into
the experience. The relived experience of the trauma is explored at a later time with Pamela’s mother and some memories are healed.

There is a symbol of survival from the trauma, a doll named “Anna”, and this is also the name of her GIM therapist. The therapist, Anna, is there only for her, and the GIM space in a special place. Often the music is not remembered at all, but sometimes, when engaged with the music, it is like being on another level.

Pamela gains insight during discussion with the therapist and in the weeks following the session. Some negative feelings are let go and there is a sense of moving on.

All the senses are involved in the GIM experience - physical, emotional, spiritual and social, so that the precious things are appreciated and Pamela gains an understanding or herself and confidence to be herself.

Verification.

Pamela did not respond to the letter asking her to verify the distilled essence (see discussion below).

Discussion.

Pamela’s interview took place in her home. As she identified the session which was pivotal for her I became aware that she was becoming very affected by the interview. Her voice became quieter, the words were hesitant, and she jumped from one thing to the next in the sentence. In the interview she seemed to be re-living the experience (Note: the ellipses denote hesitations, not words left out).

It was really fascinating, ..... it was quite pivotal because there was a lot of things that happened at the time of the fire .....that tie in with my feelings of isolation and loneliness and not being cared for and so on..... I guess.....that would have to be one of ..... one of the highlights of the whole of the GIM sessions, and you know, the theme of isolation and loneliness and ..... I’ve explored that quite a lot.

There is an embodied memory of the fire incident from childhood which is reawakened in the verbal GIM session, then further reawakened in the interview about the GIM session. She speaks of the physical reactions:

I can ..... I can remember the ..... physically, the feeling physical things. I often have quite physical reactions when I’m doing GIM, sick or you know, I’ll cry often, quite a lot, ..... it's
not even that you smell, .... you almost get right back inside the experience, but not as the little girl any more but with the insights of an adult. It's really an amazing feeling.

Pamela went on to describe that her relationship with her mother had changed as a result of the verbal GIM session in which she recalled memories of the fire:

....and my mother has never really recovered from the fire in that she gets very anxious. She talks a lot about it, (but) she has never ever explored with me how I felt about the fire, ever, and I mean, it was one of the highlights in my mother's life. It was a terrible time, I mean it was absolutely dreadful, ..... and my mother, it must have been the most dreadful time for her, and as a result of my talking with Anna and really exploring my real grief and sadness and fear and all of those things which happened during the GIM session, I was able to, . . . I’ve got a fairly good relationship with my mother now, I worked very hard in being assertive and addressing issues with her, and I decided I would talk to her about the fire. It was really fascinating because I couldn’t speak to her about it. It was really hard, I was shaking. I was making cups of tea, and it was really fascinating, and I mean we had talked about the fire a hundred times but this was different, and so eventually I plucked up enough courage and I said to her, "Now Mum, will you just go through with me the fire again." And it was a terrible time, and there were one or two things that came out that I had got wrong and, ... you know, ... there were things that I remembered that didn’t in fact happen, and now I, ... well they did happen but not to me, but they happened to another person, and I was so terrified that some of the stuff that was happening I was just projecting.

Pamela clearly identifies this session as “pivotal for her.” I assume that it was pivotal because it was a turning point in changing Pamela’s relationship with her mother, and that the insight from the session allowed her to reconcile memories from childhood, some 40 years after the experience. As a result, she was able to clarify that the memories were of events that did happen, but that they did not happen to her, but to someone else.

Pamela was the only participant not to respond to the request to verify the interview and distilled essence. It is possible that the act of reading the interview and verifying the content re-awakened once more the memories of the fire. I chose not to contact Pamela to remind her to complete the verification, relying instead on the data already gathered. The methodological problem however, is that I can only assume that the session was pivotal in that changed her relationship with her mother, because she says “I’ve got a fairly good relationship with my mother now”, however it is not clear whether the change in the relationships occurred because of the session she identified as pivotal. Likewise she says that memories were clarified, they happened to another person, and I again assume this realisation is pivotal for her, but without Pamela’s verification I cannot be sure. This situation confirms the necessity for participants to verify the researcher’s distilled essence. Without the verification the researcher is left wondering whether the assumptions are true, or whether they are
misinterpretations.

What *is* clear, is Pamela’s statement that it was pivotal for her, and that the session was a verbal session. There was no music and imagery component to it. As explained in the Introduction (page 43), GIM can be practised as a mix of GIM and verbal therapy sessions. In Pamela’s case, the memories of the childhood fire were activated by fires burning in Melbourne at the time of her GIM session. The recalled memories were distressing, so that a verbal therapy session was warranted.

From Pamela’s experience further information is gained: pivotal sessions in GIM may occur during a verbal session, and may be sessions in which the client experiences memories which are distressing.

**Participant no 4 - Sarah.**

Sarah was involved in a series of GIM therapy with another therapist. Her regular therapist was out of the country, and Sarah asked for one session with me, because she felt she needed to work out an important decision. Later, Sarah heard about this research and commented that the one session with me had been a pivotal one for her. She volunteered to be interviewed for the research project. As I was not her regular therapist, I felt comfortable in interviewing her about the session. This interview then differs from the others in that the session identified as being pivotal was the one and only session with me.

Sarah and I presented a seminar on GIM 12 months after the pivotal session had occurred. In the lecture we presented her session to the group of people to illustrate how the imagery relates to the music. I read the transcript of Sarah’s session while the music was playing. Sarah recalls this event in her interview. She was “moved to tears” to hear the music, and the transcript of her imagery 12 months after the session. She referred to the mandala drawn in that session. At the time she gave the mandala the title “The Richness Within.”

**The distilled essence of Sarah’s experience**

Sarah recalls a GIM session from three years before. She recalls the sequence of imagery clearly, and vividly, as though telling a story. A mandala she has drawn and loves, depicts the Richness Within.

There are two pivotal moments in the session, in which Sarah encounters a wise old man and later, a lion. She has not met a wise old man figure before and it is a new experience. She has no fear of meeting the lion although usually she would be scared. The experience of being with both figures is one of being affirmed, of being treasured and respected, *when the usual fear would be that she would be rejected or criticised in that*
**masculine setting.** The wise old man makes Sarah feel special because he has a message for her: “what you’re doing is good work, do it with confidence.” The experience of being with the lion is a lot more active: in his den, Sarah plays the piano well and with confidence, and she combs the lion’s mane in an act of befriending him.

These experiences are understood by Sarah as her accepting the inner masculine element, although each element emerges from a feminine shape - the cave and the den. Sarah feels safe in both places, a feeling of a home place, a place to be herself. She feels special.

Sarah remembers the music at the start of the session, a sense of marching to the heavy rhythmic music. She is aware that the music really moves things along. On hearing the music of the session again, 12 months later, **along with a talk over of the transcript,** Sarah is moved to tears, feeling the music pulling at her heart.

The session has a lasting effect. The wise old man has appeared in her life, **in the person of a therapist** so that Sarah feels the session was prophetic. The lion is part of her - the courage and strength she needs. He helps Sarah be angry, strong and assertive. The lion also comforts, and is compassionate and kind. There is a real sense of love from the old man and the lion, so that fear is replaced by love and acceptance.

**Verification**

In verifying the distilled essence, Sarah requested three phrases be added to clarify the meaning of the essence. These additional phrases are printed in bold.

**Discussion.**

The session with Sarah was unusual in that she and I were not in a regular client-therapist relationship. Sarah had been involved in a series of GIM sessions with another therapist, and, at a time when she was in a crisis situation she asked me for the one session. Perhaps the experience of being in crisis was a catalyst for this session becoming a pivotal one for her. As there are no guidelines about how to work with a client in crisis in GIM, I am drawing on my experience as a GIM therapist in making the following points.

A person who feels in crisis carries an intensity of feeling about the issue, and comes to the session with a clear focus of wanting to work on that issue. In response to the intensity of the person’s feelings, and the nature of the issue to be explored, the therapist then makes a series of decisions which influence the intensity of the session. The therapist during the discussion time explores all aspects of the issue to gauge what type of music will suit the person best. The therapist then systematically sets up the session to address the issue. First, the relaxation
induction is tailored to the person’s feelings about the issue; second, the focus image is chosen by the therapist to match the issue, and third, the choice of music is made to match the energy level of the person, and the perceived emotional intensity of the issue to be explored. In this sense the therapist provides the optimum opportunity for the person to address the issue in question. The degree to which this occurs however lies very much within the control of the client. The client when faced with a difficult feeling may shy away from it. Sarah for example, on being confronted by the lion (which usually would have been frightening for her) could have responded to this image by turning to the wise old man for help, or by averting the need to engage the image of the lion altogether. But in this pivotal session Sarah at a symbolic level confronts her fear. As she does this she finds the lion to be accepting of her, to the point of ‘preparing a place’ for her. Not surprisingly as she looks back on this pivotal session three years later, she comments that the lion has become the symbol the strength for her.

Sarah also comments that the session is ‘prophetic’. The wise old man whom she met in the cave becomes manifest in her life in the form of a person who becomes her therapist. The degree to which the session is truly prophetic is an interesting point. If in her imagery Sarah finds a wise old man who offers her assurance and confidence in what she is doing, it may be that the significance of this image influences her at the unconscious level, so that when some time later she is searching for a therapist, she is drawn to the personification of the significant image. In this sense, Sarah may well feel the GIM session was prophetic. Equally it could be said that the GIM session raises to the conscious level an unconscious need, which is then met by a decision made by Sarah at some time after the pivotal session occurs.

The very act of engaging in an interview about the pivotal session allows Sarah to gain new insights into the significance of the session. She comments that “as we talk about it, both the cave and den are feminine images, and inside them both is the masculine.” Sarah goes on to say that there is a sense of coming to know her own internalised masculine elements and to accept them. In Jungian terminology the internalised masculine is the animus archetype, which is expressed and projected outwardly as the choice of image: a wise old man, and the male lion. But the significance of the interpretation of the imagery and the understanding of the process of accepting the internalised masculine comes out of the experience of being interviewed. It can be said then that the research interview itself may have a therapeutic role. The interview may allow the person to focus and to process in a cognitive manner what the symbolic nature of the imagery has meant.

Sarah’s memory of the music is very brief: the first chords and the sense of marching to the heavy rhythmic music. The music program used in her session is entitled “Transitions.” It comprises four pieces of music:

Strauss, R: Ein Heldenleben (excerpt from part 6 - The Hero’s Retreat from the World and Fulfilment)
Brahms: 3rd sym. (poco allegretto)
Beethoven: 9th sym. (Adagio molto)
Brahms: 2nd piano concerto (Andante)

The first piece on the music program used for this session is an excerpt from Richard Strauss’ “Ein Heldenleben.” The heavy marching sound of the music is conveyed by a regular pulse played on the tympani. It is interesting that Sarah recalls this in her description of the music of the session. In the interview Sarah made no mention of piano music from the session, yet she recalls the imagery of playing the piano in the lion’s den. She does not associate the image with the possibility that piano music was playing during this imagery sequence. The last piece on the music program Transitions, is the third movement (Andante) of Brahms’ Piano Concerto no 2.

Sarah comments in the interview that she is playing the piano with confidence, which has been drawn from the experience of being affirmed by the old man, and also the friendliness of the lion. Yet when asked about the music, she refers only to the Strauss: “The only bit of music that I remember is the Strauss at the beginning....”.

When clients experience a GIM session they are in a deeply relaxed state, or altered state of consciousness. It is reasonable to understand that the client therefore cannot process the music cognitively. The client during a pivotal moment where feelings are intense, is not likely to concentrate on the music sufficiently well to be able to name it or to describe it. Sarah makes the effort to describe the music she does remember as “heavy marching music.” But this occurred at the start of the imagery experience. It is interesting that she makes no connection between the imagery of her playing the piano, and the obvious possibility that the music playing at the time was piano music. This occurred at the end of the music program, some 30-35 minutes into the session. Perhaps the deepening of the imagery experience draws the client further away from an awareness of the music, so that the music at the end of a program is more difficult to describe or remember than the music at the beginning of the music program. This illustrates the complexity in defining the role of the music in GIM sessions. As Goldberg illustrated in the Field Theory of GIM (chapter 1, p. 42), music is the centre of the field in that it is the constant stimulus during the GIM experience, although it cannot change or respond itself to the clients experience. However, what is not normally clear at any point in a GIM session, is whether the client is attentively “listening” to the music, or just aware of it, or how they are influenced by it, unless the client specifically says something about the music. From Sarah’s description it is clear that the music at the start of the session was heard and could be described. Ken’s experience of the music however indicates that some clients may be very aware of the music. He commented “I remember the music but not the session”, and proceeded to give quite eloquent descriptions of how he was “moved” by the music. This area of research - the influence of the music in the GIM experience, bears much more research, and will be discussed further in later chapters.
One further aspect of Sarah’s experience was that the mandala drawing was a significant part of
the pivotal session. She comments that the mandala holds the colours of the experience and that
she loves the mandala - it is an expression of the “Richness Within” (the title she gave the
mandala at the end of the session). It is interesting that in drawing up the questions for the client
interviews I had not thought to include a question about the mandala. My own epoche
(examination of biases) of what was pivotal in my own sessions incorporated the imagery, the
music and the role of the therapist. The fact that I did not include the mandala as part of the
questions to clients, indicates an omission on my part. As I look back on the epoche of my own
experiences of pivotal moments in GIM, I make no mention of my own mandalas after these
sessions. Thus I excluded the potential of the mandala drawing as being an aspect of the
experience, and a further source of valuable data.

**Participant no 5 - Bernadette.**

Bernadette was a client of mine, who was interviewed by the research assistant. After
transcribing the interview and distilling the meaning units and essence, I reviewed the transcript
of the session identified as pivotal. It was her 34th GIM session with me. The music used in
this session was the Emotional Expression 1 program comprising:

- Brahms: Piano concerto #2 in B flat (Allegro non troppo)
- Brahms: Requiem parts 1 and 5
- Brahms: 4th sym. (Andante moderato)

The Emotional Expression 1 program is one of the longest: 47 minutes.

**The distilled essence of Bernadette’s experience**

The pivotal experience for Bernadette is finding her voice through the physical and lived
experience of singing. It is an embodied experience emerging from uncomfortable
feelings of choking in the throat, as if something needed to get out. The sound at first is
feeble but it gains strength as if it has been “freed up.” It is a moment of truth, of wanting
to grow up, to graduate from childhood to adulthood, a sense that “this is the moment”,
of yearning to be in control. The pivotal moment lasts for some time, and extends into new
imagery which is experienced without words, but sustained by the music. The experience
is very special and is claimed as “mine.”

The moment can be recalled and impacts on Bernadette’s life - decisions are made with
confidence, relationships are changed and it effects almost every aspect of life. **Finding her voice allows freedom of expression.**
The “Voice of Maturity” is expressed as a mandala and the experience of finding the voice and of singing is embodied in the mind, heart, soul and spirit. It expresses the very core of Bernadette’s being.

**Verification.**

Bernadette asked that the following words be added to the distilled essence:

“Finding her voice allows freedom of expression.” I have added this phrase in bold in the distilled essence statement above.

Bernadette also comments on the lasting quality of the experience: “Finding my voice “ is very special to me - that I now have more confidence to say what I think and feel.”

**Discussion.**

Bernadette’s pivotal moment is remarkable because it involves the physical experience of her finding her voice. She literally starts to sing in the GIM session, so that the embodiment of the experience is evident.

The sound of her own voice however, comes from an uncomfortable sensation of choking in her throat. In her interview she describes this sequence of experience:

It was a very important moment ....(it was) the most incredible feeling that I have ever had I think, ..... I felt something was really choking me in my throat .... like there was something that needed to get out.....that’s what it felt like. I can remember Denise saying something like ‘Can your throat make a sound?’ And so it was almost like a little sound to start with, like this little feeble sound...... and I thought ‘I can, I can make a sound, I can get something out’ and then ..... the strength came into my voice so that I had this ability and I remember just letting it come. So it was like I do have a voice.

Research assistant: So how did it feel in your throat as your voice came?

Bernadette: Like something was (dis)lodging. You know, something was getting out. Like there has been a restriction there and all of a sudden something was starting to move or to free up. I suppose it was a real freedom in my throat.

Research assistant: So, it actually felt physical?
Bernadette: Yeah, definitely, a real physical change of something. It’s like you’ve got something stuck in your throat...... (and) all of a sudden it was coming out. It was like quite an incredible moment, because I’ve always felt so powerless over my own voice.

Bernadette’s description provides a valuable illustration that there is a precise moment which can be recalled as the pivotal moment. For Bernadette is was something dislodging in the throat which enabled the feeble sound to come through. This act is also symbolic of her “finding her own voice” a phrase used to describe someone finding their own independence, strength and assurance. Bernadette describes it as a feeling of growing up, and a sense that ’she can do it’. In the interview situation she expanded on the impact this session had in life, that it changed the way she related with family members and that it impacted on almost every aspect of her life.

There are other aspects of Bernadette’s experience which introduce new aspects into the understanding of pivotal moments. She referred to “a moment of truth” which she described as a decision of wanting to ‘grow up’. Such moments of truth are known within the therapy literature as critical points in the therapeutic process where the client can accept some aspect of themselves previous denied. From a Jungian perspective this can be interpreted as her confronting the shadow (or undeveloped) part of self. For Bernadette she confronted the ‘powerlessness’ over her own voice, and began to take control of it. She identified this as an experience of graduating from childhood to adulthood.

Bernadette further described these precise moments in the experience as “living this experience”, the term applied to phenomenological concepts. The ‘living’ of the experience most probably came from the physical and embodied feelings and sensations which occurred in her throat, and later in the imagery as she sang as the soloist in front of the choir. “It was the most brilliant experience - I was the lead singer. I was out there in front, I could do it.....” Bernadette commented that it was not a fleeting feeling, and it was important that she could live the experience and embody it further. It is likely that the music playing at the time had a role in sustaining the lived experience. This point will be enlarged upon in later chapters.

The depth of Bernadette’s pivotal experience was understood further by her comment that the experience of finding her voice was embodied “in mind, heart, soul and spirit.” It represented “the very core of her being.” The pivotal moment for Bernadette was profound.
Participant no 6 - Suzanne.

Suzanne was a client of mine, who was interviewed by the Research Assistant. After transcribing the interview and distilling the meaning units and essence, I reviewed the transcript of the session itself. It was the eighth in a series, and there had been a long discussion phase, followed by the music program Positive Affect. At the end of the Positive Affect program Suzanne was confronted by a very distressing image and required further music to resolve the conflicting feelings of the experience. The music extension I chose was the Bach *Passacaglia and Fugue in c minor* (arranged Stokowski). Altogether the music and imagery experience would have spanned 41 minutes. The music program comprised:

Positive Affect
- Elgar: Enigma Variations (#8-9)
- Mozart: Vesperae Solemnes (the Laudate Dominum)
- Barber: Adagio for Strings
- Gounod: St Cecilia Mass (the Offertoire and the Sanctus)
- Strauss, R: Death and Transfiguration (excerpt from the Transfiguration)

Bach: Passacaglia & Fugue in c min (orch. arr. Stokowski)

This was followed by the drawing of the mandala and discussion. Although I did not record the length of the session it is likely to have lasted two hours.

The distilled essence of Suzanne’s experience.

The pivotal moment is recalled easily. It is a negative image, a bad memory of a religious experience in which God is represented by a pillar of rock. The pillar is an immovable, solid, faceless, shapeless image which is disliked. The pivotal moment occurred as the rock turned to lava and flowed continuously, exposing a gold nugget underneath. The nugget is small but very precious. There was a feeling of the lava flowing out of the body, and with it flowed all the negative images of God. The feelings experienced during the pivotal moment involved the whole body. As the lava started to flow there was a feeling of letting go, of being able to move. The whole body felt as though it was free, and the body expanded. There is a sense of relief of being able to breathe without weight. These feelings have lasted. The pivotal moment is understood as breaking away from old feelings, old habits, so that there is more room to move, more freedom in life and more freedom in expressing feelings. The entire session is remembered clearly because it was a longer session than usual, and that a lot of time was spent in negative emotions. The experience of the pivotal moment took all the attention so that no attention was left for the music.
The therapist took a direct approach, focussing on the memory straight away and suggesting that the memory be explored. The therapist’s interventions were invitations to search, to change things and to encourage the rock to move.

The pivotal moment has impacted on life. Recurring bad dreams which had weighed heavily are not experienced as frequently, and there is a sense that the dreams can be dealt with, that the memory can be retrieved without it being destructive. In situations where there are feelings of being squashed, it is possible to be something else, and to start building.

There are symbolic meanings attached to the pivotal images suggesting that gold is not easily found, that there is hard work involved in finding it, and that digging for gold is a life-long process.

The pivotal moment comes from a negative space, an awful feeling. The depth of the horrible feelings is understood as necessary in order to break out. There is physical sensation in the body and the more of the self is involved in the pivotal experience the more powerful the experience is.

Verification.

Suzanne did not want to add or change anything of the distilled essence. She says “it is a very accurate reflection of what I said and meant.”

Suzanne did however, write extensively about the impact of that pivotal session. She says “the effects of the pivotal moment in the session have extended beyond the session, and even beyond the interview, into the present. This extension into my daily life is truly exciting for me.” Suzanne goes on to clarify that the “lava flow contained more than the negative images of God. It contained everything negative - old hurts, resentments, anger, memories, rejections that I had hung on to for so long. They were now flowing and liberating the nugget that was me. God really represented my whole past. The lava flow was making room for the good things that I failed to recognise before. It opened up the potential for reaching out, creating new options, opening to love, joy and particularly to my own worth and beauty - freeing the nugget.

“I had a flash of awareness that the lava can and wants to keep flowing and flowing. This feeling was not restricted to the session and I felt that it could keep flowing long after the actual experience. This feeling of motion was very important because I had previously experienced powerful sessions. But their impact gradually wore off and old patterns of behaviour returned. This experience was different because the motion signified for me a change that was continuous
and therefore lasting. This change is still evident in my present day to day life: my personally
destructive work situation where I have been feeling devalued, undermined and attacked I have
been able to let go of and let flow away. I have taken definite steps to take extended leave to
restore my well being and create new work options. I am taking new risks and feeling
confidence and energy about the future. I have taken active steps away from the negative to the
positive.

“The lava forming rich soil is another significant and important aspect of the pivotal experience.
It tells me that the negative experiences of my life can form the rich soil in which I can grow and
flower. Rather than regret and bitterness which used to be feelings accompanying religion, there
is now the opening to see them and use them to further my growth.”

Discussion.

Suzanne’s experience indicates that pivotal moments may emerge from uncomfortable and
“awful” images. This was also true of Bernadette and Pamela’s pivotal experience. In
Suzanne’s case it was a solid, faceless, shapeless image representing God. She comments that
this was an awful feeling, yet from it came resolution as the lava started to flow. It was the
precise moment of the lava flowing which she identifies as pivotal, so in essence it was the
moment of resolution which was pivotal.

Suzanne also felt an embodiment of feelings and images and their transformation. The feelings
“involved the whole body.” As the lava moved the “whole body felt as though it was free and
the body expanded.” These feelings come under several of the Categories of Experiences in
GIM: the body sensations, and transpersonal category, where the body shape may transform to
become larger or smaller (see Table 2, p. 15). Suzanne also comments that “the more of the self
is involved in the pivotal experience the more powerful the experience is.” Interestingly,
Suzanne experienced her body expanding in a manner similar to David. Whereas Ken had
experienced the body sensations as chills up the spine, and Pamela had experienced her body
shaking. It is becoming evident that body sensations form an important part of the pivotal
experience.

Suzanne writes extensively about the effect of this session in her life. She provides concrete
examples of how the session has made major changes in her life: that dreams which had
weighed heavily on her have now lifted, that she is now contemplating a change of employment,
and that the negative image of God in fact represented symbolically all the negativity in her life.
David also was also able to identify changes in his life and changes in his way of responding
and interacting with people, which he attributed to the pivotal session.
Suzanne also makes a significant contribution to this research by clarifying the difference between “powerful” GIM sessions and “pivotal” sessions. Powerful sessions she describes as those where the impact had worn off and the ‘behaviour’ returned. The “pivotal” session, on the other hand was different because the change “was continuous and therefore lasting.” In the interview she recalled walking out of the session and feeling that now she could get somewhere and do something. The session had empowered her. Perhaps it is the lasting quality of the pivotal experience that is absorbed into everyday life and makes the difference in the person’s life.

A further point of interest is that Suzanne commented that this pivotal session was remembered clearly because it was a longer session that usual, and a lot of time was spent in negative emotions. The length of the music selections in total was 41 minutes, and this is the typical length of the GIM music programs. Suzanne remembered it as a lengthy session but in fact the length of the music program was no longer than the Transitions program or Emotional Expression 1. This poses a question of whether it is the experience of negative images that change the perception of time, making the length of the session seem longer, or whether it is the amount of physical and emotional energy needed to engage the negative feelings that makes the session seem particularly long.

There is a further question emerging: at what point in the session does the moment which is pivotal, occur? For Sarah, the pivotal moments were interspersed in the middle and the end of the session. For David, it seemed to occur towards the end. For Suzanne, the pivotal moment came at the very end of a lengthy session.

Participant no 7 - Timothy.

Timothy was a client of mine, who was interviewed by the research assistant. Initially Timothy had difficulty in choosing a session, or an image that was pivotal. Instead he described an image which recurred in a number of sessions. He referred to this as a ‘significant’ image. He also identified other images from other sessions which were ‘important’. At this juncture in the interview, the research assistant asked him which one he wanted to focus on, and Timothy chose the recurring image.

The distilled essence of Timothy’s experience

There are many moments in Timothy’s GIM sessions that are pivotal, but the significant one is a recurring image of a dead baby being carried on a barge in the underworld. The
image is recalled in vivid detail, although the context of it’s first appearance is not
remembered at all. Timothy understands the image as a need to resolve the baby’s death.
As it recurs, he is reminded that it is not yet resolved, that it is part of a natural cycle. The
image changes when it recurs. Jewels are now embedded in the boat and they are special.
The emotional tone is lighter and there is a new image of a live baby boy in the barge
together with the dead baby. There are sad feelings in the recurring image, but the more it
is experienced the sad feelings are not so tense.

Nothing of the music, nor the therapist’s interventions are remembered during the pivotal
moment. The mandala is drawn in a disliked colour. It is not an easy or enjoyable
experience, but it is alive and has a life of it’s own. The pivotal moment defines everything
that is felt emotionally, physically and intellectually, drawing together all the images up to
that point towards the end of the session. The pivotal image lasts and stands the test of
time.

Verification

Timothy does not suggest any additions or changes to the distilled essence. He does however,
make further comments about the lasting effect of the pivotal image:

“I think it has many more parts to it now. This image is still very much alive and it is still as
vivid now as then. My feelings for it are also changing or have changed. I don’t know if the
journey that the barge is on will ever end. When the image first came I thought it was about
something that needed to be resolved and that the boat would eventually “dock”, the baby
buried..... I’m not so sure now. It’s strange that I never said a pivotal moment was one of
significant change.”

Discussion

Although Timothy has difficulty in initially choosing a pivotal image to describe, he does
provide a vivid description of the recurring image. Initially he says it is a significant image, but
then refers to its unresolved state as a pivotal moment. As with Ken’s interview, there is a sense
that what Timothy describes as pivotal may not have all the characteristics of the working
definition of a pivotal moment. What Timothy describes is an intense and memorable
experience, which does stand out for him as being unique. There is a shift in Timothy’s
perspective, but it is the perspective of the image itself, not so much a shift in Timothy’s life and
his relationships. Timothy recognises that the recurring image of the dead baby on the barge
relates to “something that happened to me when I was younger.” He therefore understand the
image as symbolic of what took place when he was younger that is still not resolved.
At the end of the verification statement he recognises that he hasn’t related the pivotal moment to one of change, so that in Timothy’s experience the pivotal moment may not be one in which change has occurred.

Timothy’s experience of the recurring image is not a happy one, and he says he “doesn’t enjoy visiting it.” As with Suzanne’s experience of facing a horrible image, Timothy is being confronted by an image that requires resolution. For Suzanne and Bernadette the precise moment of resolution was the pivotal moment. This is yet to occur for Timothy. In the interview he comments that the image cannot be falsely changed, and that he has a sense that it will resolve.

Timothy also provides us with a valuable description of the difference between levels of significance of different images. He comments there have been many pivotal experiences for him, but they can’t be recalled in the moment. He goes on to say that if he was reminded of them he could connect with them, and because they don’t come back to him in the interview situation they must be less pivotal. This raises an interesting point for discussion - the relative strength, depth or the intensity of the pivotal moment experience for each participant. Timothy was unable to connect with other pivotal moments, suggesting that they were less important at the time of the interview. At the commencement of the interview he mentions other images which were important to him, namely a session in which the Fisher King and Guenivere featured. When given a choice however, he opted to talk about the recurring image of the dead baby, which would suggest he was in closer connection to the recurring image at that moment. There is a sense that in an interview on another day Timothy might have focussed on another image. It is interesting to speculate that the six other participants are likely to have chosen the same image or experience to discuss, yet with Timothy there is a sense that several experiences could have been explored. A pivotal moment in GIM may be the one which is recalled quickest, or the one which stands out more strongly because of its intensity.

Summary of this chapter.

In presenting the distilled essence of each of the seven participants, and in discussing aspects of each person’s experience, various points are emerging:

1. Some participants identified pivotal sessions first, followed by the precise moments within the session (David, Sarah, Suzanne, Bernadette and Pamela), others talked about pivotal moments only (Ken and Timothy).

2. Any part of a GIM session may contain moments which are pivotal - during the opening discussion (Ken); during the music and imagery experiences (David, Ken, Suzanne, Bernadette, Sarah and Timothy), or after the session when the experience is integrated into daily life.
(Pamela). Pivotal experiences may occur in a verbal session (Pamela), or they may be recurring images (Timothy).

3. Only two participants (Ken and Bernadette) were able to talk at some length about the impact of the music during the pivotal moment. As has been pointed out, the client is in an altered state and therefore not listening critically to the music, nevertheless, the impact of the music is recognised (Sarah commented on the music at the start of her session, and that it really moved her along). Describing music is a difficult task at any time because of the vocabulary required to verbalise a complex auditory and emotional experience. This is explored further in the next chapter.

4. The research interview may have an important role in the process of therapy. Several participants commented that the act of verifying the interview transcripts, meaning units and essence, allowed them to reflect more on the meaning of the pivotal session and in some cases gain further insights (Sarah, Suzanne, David, Timothy). An interview held some time after the session may allow the time necessary to process and integrate the meaning of the session in the person’s life. This has implications for GIM practice. It is common practice to have a verbal discussion session at periodic intervals (every 6 sessions sometimes) in order for the client to integrate the meaning of GIM sessions, particularly where this involves trying to understand the symbolic nature of images. However, the finding from this study suggests that following a pivotal session in GIM, a lengthy discussion of all aspects of the experience may benefit the client and the therapist. New meanings seem to emerge, and new connections are made to life events and relationships, which need to be recognised and affirmed.

5. The terminology used by the various participants to differentiate between ‘powerful’ sessions and pivotal sessions is an important outcome from these analyses. Suzanne differentiates the powerful session “where the behaviour returns” as different from the ‘pivotal session’ where, “the change is continuous and lasting.”

6. The words that the participants used to describe the pivotal moment included: radical; mystical; prophetic; transforming; profound; powerful; significant and overwhelming. These terms suggest it is a very strong experience. It should also be noted however, that the pivotal moment may come from the transformation of negative experiences which may be awful; horrid; uncomfortable and disliked. This is a very important outcome from the study so far. It suggests that pivotal moments may relate to a shift in the darker aspects of the person’s life, in Jungian terms, the “shadow.” These experiences related to Pamela, Bernadette, Suzanne and Timothy.

This completes the process of exploring each participant’s experience of the pivotal moment, or pivotal session in GIM therapy. In the next step of the phenomenological analysis, the meaning
units of all seven participants are explored from a horizontal perspective, to gain a composite
description of the experience of pivotal moments in GIM therapy.
CHAPTER 4

Composite Categories, Themes and Essence of Pivotal Moments in GIM, from the Clients’ Perspective

In the next stage (stage 6) of data analysis, the researcher took the meaning units of each of the seven participants and laid these side-by-side. All the meaning units relating to a particular aspect of the pivotal experience were placed together. Composite categories were then developed to distill the experience of one element across all participants (see Appendix 4 for each category and the corresponding meaning units). Moustakas (1994) refers to these categories as Composite Structural Categories, in that they identify how the phenomenon was experienced by the composite group of participants in the study. Several categories stood out immediately, and followed the focus of the research questions (see chapter 2, p. 59).

Composite Structural Categories:

1) describing the pivotal experience
2) the qualities of the experience
3) the impact on life
4) the impact of the music on the pivotal experience
5) the impact of the therapist on the pivotal experience

In grouping the meaning units of each participant under these category headings, it was necessary to create more categories, particularly when several participants described similar experiences. These emerging categories were:

6) insights gained about the experience
7) feelings aroused during the pivotal experience
8) embodied pivotal experience (where the client described graphically the body sensations of the experience)
9) the mandala of the session in which the pivotal experience occurred
10) comparing the pivotal session with non-pivotal sessions
11) the pivotal session as a culmination of the sessions which led up to it
12) defining the pivotal moment

Other smaller categories were created for experiences the occurred for one or two participants:

13) the recurring image as pivotal experience
14) the impact of the relaxation induction
15) the pivotal experience may occur outside the GIM session
16) the GIM experience.

In the process of grouping the participants’ meaning units into categories, some units were found to be redundant or irrelevant. Some units were specific to the person’s unique experience, which appeared irrelevant when placed within the composite perspective. For example, I had created a meaning unit for David: “A paradox - GIM is gentle yet powerful.” This meaning unit, while important to David’s experience of the early GIM sessions which led up to the one that was pivotal for him, was not related to the composite experience of pivotal moments, and so it was discarded. Ken and Pamela’s description of how GIM had helped them in their life, were also not relevant to the pivotal experience, and so category 16 “the GIM experience” was discarded. Further meaning units were discarded for each participant, where there were redundancies, or where the meaning unit related to something outside the pivotal experience.

The Development of Composite Themes

Having grouped the crucial meaning units from each person under a particular category, I then immersed myself in the content, and expressed the emerging composite themes in my own words (Stage 7 of the data analysis procedure). For example, the category “Describing the pivotal experience” (category 1) encapsulated the descriptions of all seven participants’ memory of the pivotal event. What stood out for me was that the descriptions were in vivid detail - the feelings, colours, sequence of imagery were all recalled readily. This category then became a theme: “the pivotal moment/session is remembered in vivid detail. The remaining categories were analysed in the same fashion so that a number of themes emerged. These themes are the outcomes of the study of clients’ pivotal experiences in GIM.

In presenting the themes, those which represent consistency are presented first. Consistency is apparent “when the researcher finds regularities, or repetitive patterns . . . which reveal what appears to be typical of or essential to the phenomenon” (Bruscia, 1998c, p. 185). The themes of variation are then presented. Variation is apparent “when the researcher finds exceptions, inconsistencies, controversies and deviation in the data which lead to an enlarged perspective on the phenomenon” (ibid.).

In phenomenological research each theme is considered to hold equal importance. Frequency of one theme over another does not imply that it is more factual or probable, or, as Bruscia explains it “Higher frequency is not necessarily stronger evidence of fact than lower frequency and conversely, lower frequency is not necessarily weaker evidence” (Bruscia, 1998, p. 185). Instead, the emerging themes remain faithful to the participants experience of the phenomenon, illustrating both the consistencies in the experience and the variations of the experience.
I have chosen to represent the composite themes by indicating which of the participants experienced them. Inevitably this gives an appearance of a rank order of frequency, as in descriptive statistics, but this is not the intention. Instead, the ordering of the themes can give insight into the commonly occurring themes, and the less common themes so that GIM practitioners can be better informed about pivotal moments in GIM. It is one way of presenting the experiences of all participants in a schema which enables the reader to understand the full range of experiences.

**The Composite Themes**

Four Composite Themes were consistent for all participants in the study. These were:

1) Pivotal moments are remembered and described in vivid detail
2) Pivotal moments are emotional experiences
3) The pivotal experience is embodied
4) The pivotal experience impacts on the person’s life

Another composite theme was true for six of the seven participants:
5) There is insight into the meaning of the pivotal moment (David, Pamela, Sarah, Suzanne, Bernadette, Timothy)

Composite themes which expressed the experiences of five of the participants were:
6) The effect of the pivotal experience is lasting (David, Pamela, Sarah, Suzanne, Bernadette)
7) The therapist’s presence, interventions or silences may be important to the pivotal experience (David, Ken, Pamela, Bernadette, Suzanne)
8) The pivotal experience may emerge from unpleasant feelings or images which are uncomfortable, unpleasant or horrible (David, Pamela, Bernadette, Suzanne, Timothy)
9) The pivotal image may transform in the session (David, Sarah, Suzanne, Bernadette, Timothy)
10) Pivotal sessions are different from non-pivotal ones (David, Pamela, Bernadette, Suzanne, Timothy)

Composite themes which expressed the experiences of four participants were:
11) Aspects of the music may be important to the pivotal experience (David, Ken, Sarah, Bernadette)
12) The mandala depicts the pivotal experience (Sarah, Suzanne, Bernadette, Timothy)
13) There may be a sequence of images during a session, or series of sessions, which leads to the pivotal moment (David, Pamela, Bernadette, Timothy)

Composite themes for three participants were:
14) The pivotal moment may be a positive experience (David, Ken, Sarah)
15) Archetypal figures may appear during the pivotal moment/session, bearing a message (David, Sarah, Bernadette)
16) There may be a dichotomy in the pivotal experience (David, Ken, Sarah)

Composite themes of two participants were:
17) the pivotal image may be a recurring one (David, Timothy)
18) Pivotal moments may be difficult to identify (Ken, Timothy)

Other themes were drawn from the experience of one participant:
19) The pivotal moment may be a moment of truth for the participant (Bernadette)
20) Sessions in which there is a pivotal moment may be perceived to be longer than usual (Suzanne)

1. Pivotal moments are remembered and described in vivid detail

All participants gave vivid descriptions of their experience in the interview. In the early part of the interview, the imagery was recalled in detail - the shapes, colours and feelings and sequence of the imagery experiences were described. As the interview progressed participants provided deeper descriptions, explaining what was felt at the time, and identifying the precise moment that was pivotal. It seemed that in the very act of describing the experience the participants began to re-live it. Sometimes the participant hesitated in finding the words to describe the experience, and in many instances the participants used very rich language to describe the event.

Participants recalled pivotal moments from sessions which had occurred at varying lengths of time prior to the interview. For Sarah the pivotal session had occurred three years prior to the interview, whereas David’s experience had occurred three weeks before the interview.

2. Pivotal moments are emotional experiences.

Deep and profound feelings were experienced by the participants in their pivotal moments. David’s pivotal session held unexpected imagery. In the pivotal moment there was a sense of coming home, of wonder, of tears and sadness, that something lost had been found. There was a feeling of love and profound delight to meet the image of the boy, and a great sense of empathy for him.

The significant experience for Ken was a feeling of being distressed and guilty, and that the therapist was supportive and non-judgmental. At another time the music brought feelings of beauty and being uplifted which he felt as stirring and moving. The music was gentle and strong and he felt shivers down his spine.
Pamela’s feelings during the session were anguished: she re-lived the experience of the fire, and the feelings of loneliness, fear, dislocation and of not being understood.

For Sarah there was a feeling of coming home, a safe place where she belonged. She wasn’t afraid of meeting masculine figures where usually she would be. Fear was replaced by a feeling of love and acceptance. She found the session exciting.

During Suzanne’s pivotal moment she felt a freedom in letting go, and of being able to move. Her body felt as if it expanded but the feelings leading up to the pivotal moment were negative, uncomfortable and awful.

Bernadette’s pivotal session commenced with a colour she hated. Subsequently she felt an incredible feeling of choking - the feeling welled up in her throat. As she found her voice there was a feeling of freedom, and that her voice was the very essence of her.

The feeling of the pivotal image for Timothy was one of loss and sadness. It was not a happy experience and he didn’t enjoy revisiting it.
3. The pivotal experience is embodied

For many of the participants the pivotal experience was an embodied experience where bodily sensations were experienced, or where the feelings were felt within the body.

There were many embodied experiences for David. During the pivotal moment of meeting the pre-traumatised boy, David experienced his body becoming active. There were noises in his abdomen as if something was moving physically. A feeling of great sadness and lost opportunity was felt in the abdomen and chest, so that the abdomen felt hollow, empty and vacuous. As David met the boy, there was a feeling of being welcomed, and the little boy grasped his finger. Warm breath filled every part of his body, so that the body was no longer empty. It felt bigger and it expanded. The essence of the moment was felt when he touched the little boy, and held his hand, finger on finger.

The embodied experience for Ken occurred during the Brahms Requiem, when he felt shivers down his spine, and Sarah, on hearing the music of the pivotal session one year after the pivotal session, felt the music pulling at her heart.

Pamela recalled the physical reactions she experienced during the pivotal moment, her memory of crying such a lot, and the feelings of fear and dislocation, isolation and terror. When she confronted her mother at a later time about the fire, Pamela found her body shaking as she plucked up courage to ask her about her memories of the fire.

The pivotal image for Suzanne was the rock representing negative images of God, turning to lava. As the lava started to flow, Suzanne felt like the lava was flowing out of her body. It needed to flow and flow and flow. It was coming out of her body and that was a freeing sensation, getting the mountain of lava off. Suzanne felt that her whole body was freed, like an expansion of the body. The feeling in the body stayed with Suzanne along with the feeling of being able to breath without a restricting weight. For Suzanne the moment of change was the moment the lava began to flow. It was a dynamic moment, everything started to flow away. To have such a powerful experience, Suzanne felt the whole body needed to be involved.

Much of Bernadette’s pivotal experience was embodied. At the start of the imagery experience she had a wonderful feeling in her body - a tingling in her hands, and a feeling that the stiffness was going out of her body and that it was starting to loosen up. Her mouth was very, very dry, and she had the sensation of wanting to run. The most incredible feeling however was a choking feeling in her throat, a sense that something needed to get out. The feeling welled up in her throat, and it felt strange. Her throat made a feeble sound to begin with, and then the strength came into her voice. She let it come. There was a freedom in the throat, a physical change, like something was stuck and was coming out. Bernadette still felt the strength of that session in her
body. In finding her voice and singing, it was in every part of her - her mind, heart, soul and spirit, and it expressed the very core of her being.

Timothy’s experience of the recurring image was that it made him sad. But he was also aware that it was unresolved, and that it was something “deep inside” him, and that it had it’s own life.

Pamela and David experienced the pivotal moment at a physical, emotional and spiritual level, whereas Timothy commented that he felt the recurring image emotionally, physically and intellectually. For Suzanne, the whole self was involved: the more of the self was involved the more powerful was the experience.

4. The pivotal experience impacts on the person’s life

All seven participants described how the pivotal experience had impacted on their life. David felt that the impact of meeting the image of the pre-traumatised boy had shifted the whole focus of his life journey and opened up a new vista. He noticed changes to his physical body - he had put on weight, he stood differently, felt taller and was more physically aware. He felt there was an opening up of mental horizons and a realisation that the boy had a future. David called on the image of the boy in an anxious moment, and felt the strength of holding the boy’s hand. David also felt a change in his disposition - that he was more relaxed, and that he had “let go” of the anger. He found a new sense of freedom in relationships, and believed that this change had shifted permanently.

Ken felt he had a better understanding of his worth, and a better balance between work and home life. He didn’t understand how it came out of the GIM experience, but he felt that it did.

As a result of facing the memory of the fire from childhood, Pamela was able to discuss the fire again with her mother, so that her memories of what happened were clarified.

For Sarah, the experience of the lion impacted on her life, so that she felt the strength and courage of the lion when she needed to sort something out. This was understood as her first experience of the masculine qualities within, and she felt affirmed and more confident. The old man had materialised in her life in the form of her new therapist.

The impact of the pivotal experience in Suzanne’s life was extensive. On leaving the GIM session in which the pivotal experience occurred, she recalled feeling that now she could get somewhere, do something, and could start building. Recurring dreams had weighed heavily on her, but since the experience of the pivotal moment there had been a change: she didn’t have as many bad dreams, and when she did, she could deal with them much more easily, instead of
feeling blocked. Suzanne commented that she could now retrieve the memory of the negative religious experience and look at it without it destroying her.

Bernadette’s pivotal experience allowed her to feel a sense of graduation from childhood to adulthood. She was able to take control and to make decisions that had really changed her life. She had confidence as a result of the pivotal experience so that she could say things, and do things differently. It was a turning point to find her voice, and she had used the image since to recall the intensity of that session. Finding her voice changed Bernadette’s relationship to her own body and to other people. It changed almost every aspect of her life, making communication with her family deeper.

The recurring image for Timothy, which was “deep inside him”, underwent change in which the image of the live baby appeared in the imagery and jewels were embedded in the boat. Although Timothy felt that the image had not been resolved and that something more had to occur before the image would resolve, the significant image, which was an aspect of himself changed during his GIM therapy.

The pivotal sessions impacted on the participants’ relationships - with God (Suzanne); with the “inner” masculine (Sarah); with the community (David); at work (Ken); with family (Pamela and Bernadette) and with an aspect of the self (Timothy).

5. There is insight into the meaning of the pivotal moment

Insight into the meaning of the pivotal moment may occur in the discussion after the imagery experience (David) or in the days following a GIM session (David) or during the research interview (Ken, Sarah, Suzanne, Bernadette, Timothy).

David realised that he had spent 30 years of life from the perspective of the post-traumatised boy, and that since the pivotal image appeared, he could live life from the vitality of the pre-traumatised child. David likened this insight to the Holy Grail experience, so that there was a sense of returning to the castle and that the boy could ask the right question -”whom does the grail serve?”

Ken appreciated the cooperation of the singers, and gained an understanding that they were complimenting, not competing. He applied this insight into his own life, in relation to his work situation.
Sarah gained insight into the balance of the masculine and feminine elements in her life, and this insight was further developed during the interview itself. She commented that “as we talk about it, both the cave and den are feminine images, and inside them both is the masculine.”

Suzanne had insight into the meaning of the flowing lava - that it represented old ways of being, and that negative things could form something rich: that lava could become rich soil. There was a symbolic meaning of the gold not being found easily, and that searching for it was a life-long process. Precious things (such as the gold nugget) needed to be nurtured and protected.

Bernadette’s insight into the pivotal moment of finding her voice was one of expressing the very core of herself, and that it was a moment of graduating from childhood to adulthood.

Timothy had insight into the recurring image of the dead baby as something unresolved. He was aware that it related to something which had happened earlier in his life, and that something would need to change for it to be resolved. He felt that it was part of a natural cycle.

6. The effect of the pivotal experience is lasting

Five of the participants described how the pivotal experience was a lasting one. David commented that he was aware of the boy in his day-to-day life and called on the power of the boy to help him at times of feeling anxious. For Sarah, the image of the lion had stayed with her, three years after he appeared in the imagery. The old man from the imagery materialised in her life, in the form of her new therapist, and this had occurred 18 months following the session. Sarah commented that the session for her was prophetic.

The feeling of Suzanne’s pivotal session stayed with her in the sense of feeling a freedom through her body and a lasting sense of relief. The feeling of being able to breathe without a weight on her also lasted.

Bernadette easily recalled the intensity of the session and the pivotal moment she claimed to be ‘mine’. She felt she could ‘pick up’ that image at any time she wanted to. She still felt the strength of the session, which was embodied in feeling, in her “heart, mind, soul and spirit.” It was the very core of her and she didn’t feel she would ever lose that image.

Timothy found it very easy to bring the pivotal image back to his mind. He felt it had a life of its own, and he anticipated it would continue to emerge in GIM sessions, that it would change further, and there would be resolution to it. The image he says ‘stands the test of time’.

7. The therapist’s presence, interventions or silences may be important to the pivotal experience
Participants experienced the therapist in different ways during the pivotal moment. The interventions were important to some, as was the therapist’s presence. For Bernadette the therapist not intervening was important.

David described the therapist as gentle, empathetic, understanding and non-intrusive, yet open. He didn’t feel threatened at all. The relaxation induction given by the therapist in the pivotal session was important for David. She encouraged him to focus on his breathing and the embodiment of his breathing became crucial in the early part of the session when he was finding it hard to breathe, and later in the imagery as warm breath filled every part of his body.

Ken felt the therapist was compassionate, professional and very capable. He particularly appreciated her supportive and non-judgemental attitude at a time when he felt distressed and guilty. He was touched by her response. Ken felt he was with a kindred spirit sharing the experience of the music.

Pamela found the therapist a tremendously good listener. She was skilled, insightful, and kept track of “emotional progress.” Pamela didn’t feel controlled in any way, not taken advantage of, nor manipulated, and this was very important to her. Her therapist “is there only for me, and not for any one else, she doesn’t represent anybody else, she’s not interested in anyone else” (words in italics indicate emphasis).

The length of relationship with the therapist was important to Bernadette, so that over the years there was a wonderful rapport with her. She (the therapist) seemed to know what Bernadette needed, and when Bernadette didn’t want to say anything. The intervention “can your throat make a sound?” was crucial to Bernadette’s experience, and it enabled her to start making a sound with her throat. In the imagery experience of being the lead singer, it was important that there weren’t any further interventions, which enabled Bernadette to stay with the moment and really experience it and live it.

The therapist in Suzanne’s pivotal session took a very direct approach. She took Suzanne straight into it, tackling the memory straight away, taking her back to a physical situation and asking her to explore it. There were invitations from the therapist to search for things, and interventions such as “what would I like to do?” or “how would I like things to change.”

Suzanne and Bernadette had a specific memory of the therapist during the pivotal moment. By contrast, Timothy did not remember anything of the interventions during the moments he identified as pivotal.
8. The pivotal experience may emerge from unpleasant feelings or images which are uncomfortable, unpleasant or horrible.

Although David’s experience of meeting the pre-traumatised boy was predominantly a positive one, the positive feelings came out of transformed negative feelings. Initially there was a feeling of loss, sadness and frustration, of wanting to recover a lost opportunity. At that point the abdomen felt hollow and empty and vacuous. Out of this feeling came the meeting with the boy, and warm breath filled his body. He described the meeting of the boy as one of “profound delight.”

Pamela re-lived a childhood trauma of fire destroying the family home in her pivotal session. This was expressed as a dreadful experience. In re-living the experience Pamela explored her grief, sadness and fear during the verbal GIM session.

Suzanne’s experience was initially negative, chiselling away at the rock representing the negative images of God. Chiselling was hard work and there was a sense that it was unrewarding, that there were small gains. As the rock changed to lava however, and the lava started to flow, there was a shift from negative feelings to positive feelings. A sense of freedom replaced the feeling of chiselling. Suzanne felt that she spent a lot of time exploring the awfulness of the image, and felt that the depth of the horribleness enabled her to break out.

Bernadette’s imagery commenced in a colour which she hated - orange. Later there was a choking feeling in her throat which she said was a strange sensation. As the throat began to make it’s feeble sound, the experience changed to the positive. There was a sense of freedom as the voice got stronger and she accepted the role of the lead singer. The overall experience was wonderful and powerful.

Timothy’s experience of the dead baby in the barge was not an easy one. It was not a happy experience and he didn’t enjoy revisiting it. The image was alive and it stayed with him, and there was a sense that it was unresolved.

9. The pivotal image may transform in the session

For some participants the pivotal image or experience underwent transformation. The image of the boy transformed for David. Initially the boy was in his own world, but after David’s body filled with warm breath, the boy returned, this time grasping David’s finger and making a physical connection.

The transformative nature of Sarah’s experience is less clear. In the early part of the imagery the wise old man played a central role, he gave her the message to continue to do what she was
doing, but with confidence. In the latter part of her experience she was in lion’s den playing the piano with confidence. The transformative element was her sense of confidence. From a Jungian perspective one could also interpret a transformation of the masculine archetype of the wise old man to that of the lion, as being two aspects of her animus (the internalised masculine element).

The pivotal moment in Suzanne’s session was transformational in itself. The rock underwent a powerful change and became lava, which flowed and flowed from her body. For Bernadette, the transformation occurred in her throat as she literally found her own voice, which she subsequently used as the lead singer. Bernadette also described the experience as a graduation from childhood to adulthood indicating another type of transformation, a developmental one. Timothy’s recurring image of the dead baby on the barge was transformed: jewels were embedded in the boat in later GIM sessions, and the image of the dead baby was transformed to include a new image of a live baby.

10. Pivotal sessions are different from non-pivotal ones

David felt a frustration in the earlier sessions at not being able to connect with his feelings about the boy, that there was a barrier. In the pivotal session the yearning was very strong, and that was the shift, moving the block, the barrier. While all of his sessions were pivotal in one sense, the earlier ones enabled him to experience what was already known. They helped him develop but did not move him along. The pivotal session introduced something quite unexpectedly.

For Pamela and Bernadette the difference between a pivotal and non-pivotal session lay in the level of physical energy. GIM could be a flat experience for Pamela when she was exhausted, completely drained and had no energy. She felt it was important to have some sort of creative energy to be able to enter into GIM. Bernadette felt the strength of the music may make a difference between sessions which were pivotal and non-pivotal. In a session in which she was physically exhausted, and too tired to talk, it was important that the therapist gave her a gentle massage to music. In a pivotal session she felt that her energy level needed to be good (presumably high) and that the music should match it.

Suzanne provided a very useful distinction between a significant session and a pivotal session. She commented that after significant sessions “the old behaviours returned”, whereas after the pivotal session she knew at last she would be able to get somewhere.

Timothy felt there were many pivotal experiences in his GIM sessions, but he had difficulty identifying the one that stood out. He felt that not being able to remember them was indicative of them not being pivotal.
11. Aspects of the music during the pivotal experience may be important

David remembered that the music during the pivotal moment was energetic, staccato and hollow. The music at the start of the session changed the focus image for him. He began with one image and as soon as the music began the image changed.

For Ken, the music was remembered but not the session! He was uplifted by the music of Brahms Requiem, and the cooperation of the singers was stirring for him. The Requiem sent shivers down his spine, and the strength combined with the gentleness touched him. In the Brahms Piano Concerto (no 2, first movement) he was moved by the passion and feelings and their resolution. It was powerful and an expression of joy. There was a quality within the music that could express and resolve things for him emotionally.

Sarah remembered the beginning of the Strauss (the opening of the Transitions program commences with a section from Richard Strauss’ Ein Heldenleben). She recalled the first chords and the sense of the heavy, rhythmic, marching music. She was aware that the music really “moved things along.” When hearing the same music one year later, the music pulled at Sarah’s heart. It touched her and moved her to tears.

The music played an important role for Bernadette, helping her experience power in the first piece of music, and the building up of strength. The music stayed with her during the pivotal moment - it held her in the moment, and then helped her stay with the image over a period of time when she didn’t say anything and wanted to really live the moment.

All of Suzanne’s attention was given to the imagery of the pivotal moment, so she had none left for the music. She was aware however, that there was a variety of music leading up to the pivotal moment. Timothy remembered nothing of the music at all. An analysis of the music in chapters 6, 7 and 8, will reveal further aspects relating to the importance of the music before and during pivotal experiences.

12. The mandala depicts the pivotal experience

The mandala drawn during the session was important to Sarah, Suzanne, Bernadette and Timothy. Sarah entitled her mandala “The Richness Within”, and she loved the mandala. The colours expressed the important images of the session and the feelings that went with the images.

Suzanne described the colours of the mandala and had insight into the meaning of the colours pink, brown and gold. As she talked about the mandala in the interview, the feelings associated
with the drawing of the lava were brought back. The title of her mandala was “Freeing the Nugget.”

“The Voice of Maturity” was the title of Bernadette’s mandala. She felt the freedom as she looked at the mandala during the interview. It brought back the feeling of the pivotal moment.

Timothy remembered drawing a mandala after the pivotal image of the dead baby appeared. The colour brown was never a colour he used, yet in this mandala it was the only colour he used. Timothy drew a picture of the imagery, rather than his feelings, and he felt the mandala was more ambiguous because it didn’t represent his feelings.

13. There may be a sequence of images during a session, or a series of sessions, which leads to the pivotal moment.

David felt that all of his sessions in one sense were pivotal, in that they led up to the one that stood out as being more pivotal than the others. The image of the little boy had first appeared during his early GIM sessions, and then the image returned in the latter GIM sessions, culminating in the physical contact made with the image of the boy in the pivotal session.

Bernadette felt that GIM sessions led onto one another. She felt that within one GIM session a sequence of images may lead up to a pivotal experience, and although they may not be pivotal themselves, they were part of the pivotal experience.

Suzanne described in her interview the images that led up to the dynamic moment of the rock turning to lava. She was aware that there was a continuum, that images get added to one particular one.

Timothy understood a pivotal moment as one which “draws together all the images of the session leading to that point”, and that it was likely to happen towards the closing of a session.

14. The pivotal moment may be a positive experience.

For David, the experience was an empowering one - it released his own power. Making contact with the pre-traumatised child who held the energy and power, was a positive experience. There were feelings of being proud of the boy, a sense of coming home, or discovery, wonder and recognition and disbelief that this part of himself had been rediscovered and that it hadn’t been destroyed. There were tears of joy and sadness that something that was lost had been found. There was a yearning to connect and a great empathy for the little boy.
Ken’s experience of the Brahms Requiem was strongly emotional and stirring, and he felt shivers down his spine. He was moved by the cooperation of the singers, and a sense that joy was doing something for others in mutual cooperation.

Sarah had a lovely experience of being affirmed, of feeling confident, and meeting and accepting the inner masculine. She felt safe and at home and that she was special to both the old man and the lion. The session was exciting for her and a source of strength. She commented that fear was replaced by love and acceptance.

15. Archetypal figures may appear during the pivotal moment/session, bearing a message

The archetype of the old man appeared for Sarah and Bernadette. The message for Sarah was “what you are doing is good work - do it with confidence.” The message for Bernadette was “well done!.”

David’s experience of connecting to the pre-traumatised boy was understood as a “Holy Grail” experience. He felt the abused boy had been sent out into the wilderness, and that with the reclaiming of the pre-traumatised boy, David could return to the castle and the boy could ask the right question: “Whom does the Grail serve?.”

16. There may be a dichotomy in the pivotal experience

David felt there was a paradox - there was a gentleness in the therapist and in the method of settling into to relax, but the imagery itself could be very powerful. He was empowered by the imagery of his pivotal session, and it was unexpected. Similarly, Ken was drawn to the gentleness and strength of Brahms Requiem, and the cooperation of the male and female singers.

Sarah was aware of the presence of masculine and feminine elements in the imagery of her pivotal session. The masculine images of the old man and lion came from the feminine shapes of the cave and the den.

17. The pivotal image may be a recurring one

The pivotal image for David and Timothy was a recurring one. For David the image of the little boy had been present during his earlier GIM sessions, but in the pivotal session there was a connecting with the boy that was more intimate, embodied and powerful.

For Timothy the image he chose to identify in the interview as pivotal, was a recurring image of a dead baby on a barge. This image underwent change as it re-appeared and in the most recent recurrence there was a change in colour; a live baby was present on the barge, and there were
jewels embedded in the boat. Timothy understood the recurring image as not yet resolved. There was continuity in the recurring image. It had a life of its own.

18. Pivotal moments may be difficult to identify

No session stood out from the rest for Ken, although he identified a significant experience when the therapist was supportive, and expressed strong feelings about the music in other sessions.

Timothy initially had difficulty identifying an image or session which was pivotal, but chose the recurring image of the dead baby on the barge. In the interview he offered insightful comments about what a pivotal moment was, but in the verification process he then commented that “it’s interesting I never said a pivotal moment was one of change.”

19. The pivotal moment may be a moment of truth

For Bernadette the pivotal moment was a “moment of truth” and expressed the very core of self. In Jungian terms the moment of truth is similar to facing one’s shadow aspect, facing the truth of one’s own identity, or some element of oneself previously denied or underdeveloped. In Bernadette’s experience she faced the truth of finding her own voice.

20. Sessions in which there is a pivotal moment may be perceived to be longer than usual

Suzanne had a sense that the pivotal session lasted longer than usual. The music program used was Positive Affect (approximately 26 minutes long). However, a music extension was provided - the Bach-Stokowski Passacaglia and Fugue, arranged for orchestra. This work lasts approximately 14 minutes. The music segment therefore lasted approximately 40 minutes, which is the normal length of a GIM music program. It could be that Suzanne had a lengthy discussion segment before moving into the music and imagery experience, or it could be that the intensity of experience left the impression that it had lasted longer than usual.
The pivotal moment may occur at different points during the GIM session, or in the days and weeks after it.

An observation made while reading the interview protocols was that the pivotal moment occurred at different points during, or after, the GIM session. Although this does not truly represent an aspect of the participant’s experience, it is a useful fact to incorporate into the findings of this study at this point. Typically, the pivotal moment occurred during the music and imagery experience, although they might also occur during the discussion section of the session, or feasibly during the drawing of the mandala.

Pamela’s pivotal experience was exceptional in that it occurred during a verbal session, and the impact of that moment was manifest some time later when she resolved a issue with her mother. For Ken the ‘significant’ moment occurred during the discussion segment of the GIM session, and the ‘very powerful’ moment during the music and imagery experience. For most participants (David, Sarah, Suzanne, Bernadette and Timothy) the moment occurred during the music and imagery experience.

Developing the Essence of Pivotal Moments in GIM

The participants offered various descriptive words to explain the significance of their experience of the pivotal moment. David suggested it was a radical experience, and for Sarah it was prophetic. Suzanne described the moment as transforming and dynamic, and Bernadette’s words were “the most incredible feeling that I have ever had.”

Timothy offered a range of thoughts about the pivotal moment, viz:
“A pivotal moment has one of these functions: either it encapsulates something, it defines, provides the essence (and that could be visually or how you feel about it), or it could be like a “a-huh” moment, so you can experience a pivotal moment in different ways: emotionally, physically, intellectually as well. And the second thing is that a pivotal moment is somehow a moment that draws together all the images of that session leading up to that point, and somehow is related to what happens as you close out of the session. It’s a key moment in a session. It is the only one that stands the test of time. It has it’s own life. You can’t change it.”

In the verification of his interview, meaning units and distilled essence, Timothy offered another insight into the pivotal moment when he said: “It’s strange that I never said a pivotal moment was one of significant change.”

Taking the initial working definition of a pivotal moment in GIM:-
an intense and memorable GIM experience which stands out as distinctive or unique. This experience stands out from other GIM sessions. It is a shift in the person’s perspective on their life, which may include how they relate to themselves or others; and this may lead to a change in the pattern of their life experience (see chapter 2, page 58).

I will now place the above 20 themes against the phrases of the definition.

An intense and memorable GIM experience (themes 1, 2 and 3) which stands out as distinctive or unique (theme 10)
This experience stands out from other GIM sessions (theme 10).
It is a shift in the person’s perspective on their life (themes 4)
which may include how they relate to themselves or others (themes 5 and 6)
and this may lead to a change in the pattern of their life experience (theme 4).

The Essence of Pivotal Moments in GIM

There are other themes which have emerged in the Composite Themes which add to the description of the pivotal experience, so that the essence of pivotal moments in GIM, incorporating the clients’ experiences, is:

A pivotal moment in GIM is an intense and memorable GIM experience which stands out as distinctive or unique. The pivotal moment may be an embodied experience and may come from feelings or images which are uncomfortable and distressing. The moment of the pivotal change occurs as something is transformed or resolved, so that there is a feeling of freedom, or a resolution of a struggle. The therapist’s intervention presence or silence may assist this process, and the music may prolong the moment or provide momentum for it. The pivotal moment may be experienced at different points in the GIM session, and the imagery of the pivotal moment is rich in meaning. The mandala may depict the feelings of the pivotal moment. The essential component of the pivotal moment is that it is one of change. It stands out from other GIM sessions or GIM experiences. It is a shift in the person’s perspective on their life which may include how they relate to themselves or others, and this may lead to a permanent change in the pattern of their life experience.

In order to continue the analysis of data I will refer to the essence as the revised definition of pivotal moments in GIM. It is not the final definition however, as more information will be gathered from the therapists’ perceptions (chapter 5) and the analysis of the music (chapter 7 and 8).

The revised definition can be placed against the experiences of the seven participants to further delineate what constitutes a pivotal moment or pivotal experience:
David’s experience of meeting an image of the pre-traumatised child was pivotal. His experience meets all the components of the revised definition. It was intense and memorable. The imagery leading up to the pivotal moment came from feelings of emptiness and a vacuous feeling in the stomach. Out of this embodied feeling came the image of the boy. Meeting the boy and touching his finger was the essence of David’s experience, and he clearly described the changes in his life - that he had put on weight, and that he had let go of his anger. He was more relaxed in the community in which he lives.

Ken did not identify a moment that was ‘pivotal’. Instead he recalled a moment when he was touched by the responsiveness of the therapist, and another moment of being very powerfully moved by the music of Brahms Requiem, so that he felt shivers up his spine. Ken commented that there were changes in his life, but he believed these changes come from the GIM experience as a whole. Placing Ken’s experiences against the revised definition, it would appear he did not experience a pivotal moment in GIM. There was no moment of change per se. There was no moment of resolution. Ken’s experience of the music may better fit as a ‘peak experience’ - a moment of heightened beauty, where he experienced positive feelings. But it was not one of change.

Pamela’s experience is an interesting one. In the verbal GIM session she recalled intense feelings in remembering a traumatic event from childhood. What is interesting is that the moment of change occurred when she discussed the memory with her mother some weeks after the GIM session. So the pivotal moment was motivated by the GIM session, but it did not occur in the GIM session. Pamela’s experience then does not fit the revised definition of a pivotal moment in GIM.

Sarah’s experience was of meeting two symbols of the inner masculine - the wise old man and the lion. The wise old man delivered a message to her to have more confidence and this was carried through in the GIM sessions and beyond. Sarah explained that meeting the lion had enabled her to feel more strength and courage in her life, and the wise old man had materialised in her life. Sarah’s experience therefore fits the revised definition of pivotal moments in GIM.

Suzanne’s experience of struggling with a negative image, one that was horrid and awful, and which underwent a moment of dynamic transformation, is a definitive experience of a pivotal moment. She recalled leaving the session knowing that now she could ‘get somewhere’. Her relationship to herself underwent radical change. Her experience includes all the elements of the revised definition.

Bernadette’s experience was one of feeling the sensation of choking in her throat. From this distressing embodied feeling, she physically found her musical voice, which she described as a
moment of graduating from childhood to adulthood. As a result of finding her voice, Bernadette felt that all aspects of her life had changed, including her relationships with family members. Bernadette’s experience also fits within the revised definition of pivotal moments in GIM.

Timothy described a recurring image as an important element of his GIM experience. The recurring image underwent change, however it was not embodied. There was not a moment of transformation in revisiting the image, and Timothy felt that it was not yet resolved. Timothy has yet to experience the moment of pivotal change. It is of particular interest that Timothy’s words “It’s strange that I never said a pivotal moment was one of significant change”, have contributed to the revised definition of pivotal moments in GIM.

In this re-assessment of the contributions of seven participants to a study of pivotal moments in GIM, four of the seven experienced a pivotal moment in the GIM session (David, Sarah, Suzanne and Bernadette). One other experienced a pivotal moment which had been motivated by a GIM session (Pamela), and one other experienced GIM sessions which may better fit under the concept of a peak experience (Ken). For the seventh participant the pivotal moment is yet to come (Timothy).

All seven participants’ experience have been crucial to this study. The experiences described by Ken, Pamela and Timothy, have helped to distinguish the features of pivotal moments in GIM. Their interviews were crucial to the process of analysis, and represent the” negative case analysis”, where the working definition can be tested alongside “disconfirming evidence” (Creswell, 1998, p. 202).

The revised definition of pivotal moments in GIM creates a new dimension in our understanding of GIM as a therapeutic method of dynamic change. Prior to this, much of the literature has focussed on peak experience and transpersonal experience. It is clear from this study, that pivotal experiences share some of the features of peak and transpersonal experiences, in particular, that they are

- remembered and described in vivid detail
- are emotional experiences
- are embodied experiences
- impact on the person’s life

Features of pivotal moments that differ from peak and transpersonal experiences are:

- they are moments of change
- the moment of change comes from images or feelings which are distressing, or horrid or awful
- the moment of change is a moment of resolution of the distressing or awful image
- the change is lasting
Features of the therapist’s role in the pivotal moment (from the clients’ perspective) are:

- the therapist may use a direct approach to facilitate the client’s imagery which leads up to the pivotal moment
- the therapist’s presence is important during the pivotal moment
- the therapist’s silence, by not making interventions, is important during a pivotal moment

These features of the therapist’s role have not been identified before in the literature, and add new knowledge to our understanding of the therapist’s skill in GIM, in particular the pacing and timing of interventions as the client leads up to a pivotal moment, and the value of silence (non-interventions) at the moment of pivotal change.

Features of the music which underpinned the pivotal moment could not be discerned clearly from the client’s interviews. The features which did emerge were:

- the beginning of the music may be recalled and described
- there is a sense that the music moves the imagery along
- there is a sense that the music enabled one client to stay in the image for a longer period of time
Relevance to the practice of GIM.

The knowledge gained from drawing out the 20 themes of the pivotal experience are important to the clinical practice of GIM. First, a GIM therapist observing that a client is wrestling with an awful or distressing experience, may consciously enact certain techniques: they may intervene directly during the distressing imagery, and at the point of resolution may consciously withdraw interventions, so that the client may fully experience the moment of change. Second, the GIM therapist may explore with the client in subsequent GIM sessions what impact the pivotal experience has had on the client’s relationships with family members and others. Third, reviewing the mandala drawn at the pivotal session may activate the feelings from the session during subsequent GIM sessions, in order to integrate the experience of change more fully in the client’s life.

To explore pivotal moments in GIM further, the two GIM therapists who had given the sessions to the seven participants were interviewed. The purpose of interviewing the therapists was to gain an understanding of the therapists’ perceptions of the moments which the clients had identified as pivotal. Was the therapist aware that these were pivotal moments? What were the thoughts and feelings of the therapists at those moments? From the therapists experiences, what further knowledge can be gained about specific skill needed at times of pivotal change for clients?

To answer these questions, the therapists were interviewed and the protocols analysed using identical phenomenological procedures as for the analysis of the clients’ interviews.
CHAPTER 5

The therapists’ experience of their clients’ pivotal moments

The purpose of the second part of this study was to interview the therapists of the GIM clients, and to ask them about their perceptions of the moments described by the client as pivotal. I was interested to know what they recalled about the session the client identified as pivotal, and whether they had perceived that particular session as being a pivotal one. Further, I was interested to know what could be learnt from a retrospective study of the therapists’ perceptions of those experiences described by the clients as pivotal. Two GIM therapists were interviewed. I was one of the therapists and was interviewed by the Research Assistant who also interviewed my clients. The other GIM therapist, Anna, was interviewed by myself, as I had interviewed her clients.

The interview questions.

Similar procedures to those used when interviewing the clients, were adopted in the interview process with Anna. When I made the arrangements for the interview with Anna, I told her which session the three clients (David, Ken and Pamela) had identified as pivotal. At the time of the interview Anna had reviewed the transcript of the session to re-acquaint herself with the session. This was important for Anna, because the interviews with her clients had occurred some months prior to my interview with her. In interviewing Anna about each of her clients, the two opening questions were:-

• do you recall the session that (name of the client) identified as pivotal?
• what did she, Anna, recall about the session?

At some point in the interview I also put a semi-structured list of questions to her. These questions were:-

• was she surprised that the client chose that particular session as pivotal?
• did she recall anything of the session that would indicate that it was a pivotal one for the client?
• did Anna remember anything about the choice of the music?
• did Anna remember anything of her interventions and the timing of them?
• did Anna recall her feelings at the time of the pivotal moment?

I also asked Anna about any aspect of the session which the client had indicated was especially important. For example, David had mentioned he thought he might have frustrated Anna
because he didn’t connect to his feelings very well. In my interview with Anna, I asked her about this specific aspect of working with David.

When the Research Assistant interviewed me about my clients Suzanne, Bernadette and Timothy, she asked me the same series of questions as listed above. However, the interview about Sarah required different questions. The reason for this was that Sarah was not in regular therapy with me, and I had given her a “one-off” GIM session. Therefore the context of this one session differed from the sessions I regularly gave to the other three clients. As Sarah was a client of another therapist I had little knowledge of what issues she had been working on in her GIM therapy. The one-off session I gave to Sarah focussed solely on the issue she brought to that session. The Research Assistant therefore asked slightly different questions. These were:-

- what was my recollection of the session?
- how did the session with Sarah differ from the sessions with other clients, with whom I was in a therapeutic relationship?
- what was my experience of interviewing Sarah about her session with me?

Analysis of data

The procedure for analysis was similar to the analysis of the client interview material:
1) the therapist interview protocols were read through to gain a sense of the experience
2) key statements were drawn from the interview protocols
3) meaning units were created from the key statements
4) the distilled essence was created from the meaning units
5) the interview protocol, meaning units and distilled essence were sent to Anna for verification. (see Appendix 2d). I verified my own reductions of meaning units and distilled essence, by returning to the data several times to check that all aspects of my experience as therapist were included in the distilled essence.

The interview protocols, indicating key statements underlined, and the meaning units are compiled in Appendix 5a-5g.

The distilled essences of Anna’s experience of her clients’ pivotal moments

Anna was therapist to David, Ken and Pamela, and the distilled essence of her experience is presented below:-
Distilled essence of Anna’s experience of David’s pivotal moment.

Anna recalled the session identified by David as pivotal even though it occurred three years previously. She also recalled one other session which she thought would have been pivotal for him.

Anna remembers the session as an important step for David and recalls her own feelings of joy in the early part of the imagery. She felt “touched” at the end of the imagery sequence and grateful that something so significant had happened to him. On reflection, Anna felt that she chose solid, strong music to help him focus on the strong issue.

Anna had learnt to work with David in his own way: He responded slowly to her interventions; there was no external expression on his face or movement in his body indicating his experience, and he would express his feelings away from the session rather than during the session. Although initially this was frustrating for Anna, she learnt to expect and accept David’s way of working with GIM.

Anna recalled that David pre-empted the pivotal change in the discussion part of the session. She was delighted as she realised the significance of the session for him, and that the moment of change became evident in his physical appearance.

Verification.

Anna verified the meaning units and distilled essence and made suggestions to the “Point of Change” meaning unit, and the “Frustration” meaning unit. These changes are identified in bold type in the meaning units (see Appendix 5). She also added a point of clarification in the essence (identified in bold type above).

Discussion.

Several important points stand out from Anna’s description of David’s pivotal session. First, she recalled that she chose “solid strong music” to help him focus on the issue for the session. This is important because it indicates that the therapist has a key role in preparing a session that might be pivotal for the client, particularly in the choice of music. Second, she recalled that David “pre-empted” the session being a pivotal one, during the discussion part of the session. This indicates that the therapist is sensitive to, or has a heightened awareness of, the potential for a session to be pivotal.
The third aspect of Anna’s experience with David during his pivotal session was the manner in which he responded to her: he responded slowly to her interventions, sometimes one or two minutes would go by before he responded; also she comments in the interview that there were no observable changes to his body language. These two points indicate that the therapist relies on feedback, either through the client’s responses to the interventions, or some indication through body language, of what the client is experiencing. Therefore, feedback from the client may be important to the therapist’s timing in guiding moments that are pivotal for clients.

Distilled essence of Anna’s experience of Ken’s pivotal moment.

Anna recalled the moment Ken identified as pivotal. She had a sense that the therapeutic relationship was the key aspect of his experience.

Working with Ken remained a challenge for Anna. When Ken became totally absorbed in the music, Anna felt shut out. He resisted her interventions so that she questioned whether her presence was needed. Anna was surprised then when Ken stated that the sessions were life changing. She sensed that something profound was happening to him, and could only trust in the way he chose to work with GIM.

When Ken was totally absorbed in the music, Anna found she learnt a lot about the music, engaging in it, and waiting for Ken’s responses. His experience of the music was often profound, and Anna would also experience the power of the music.

Verification.

Anna commented “I think you’ve captured it - there is nothing to add. Reading it makes me think I did a good job with Ken. (It’s) interesting that in paragraph 1 (of the essence) the therapeutic relationship is paramount, (whereas) in paragraph 2 the power of the music is paramount.” Anna made suggestions in the wording of the essence, and these changes are identified in bold type.

Discussion.

Several points of interest are evident in Anna’s description of Ken’s pivotal experiences. First she indicates that when Ken became so absorbed in the music, she “felt shut out.” This is particularly interesting because it highlights an important element in the interpersonal relationship between the client and therapist in GIM therapy. Perhaps Ken’s absorption on the music was a form of resistance, in which case Anna’s response of feeling shut out is a typical
one for therapists when clients are resistive. Bruscia (1998) however, identifies this type of response by the client as transference. Bruscia argues that the client may develop “an entire transference dynamic or configuration wherein... the therapist, music and imagery are inseparable, interdependent parts of a larger dynamic...” (p. 408). Summer (1998) refers to it as the “pure music transference” in which “the music is placed centrally between the client and the therapist” (p. 434). Anna however, goes on to describe how she adapted to his idiosyncratic way of engaging the music - she tended to listen more attentively to the music herself, and “learnt a lot about it, by engaging in it and waiting for Ken’s response.” This is an interesting therapeutic manoeuvre by the therapist, to be flexible to Ken’s manner of working with GIM and accommodate it, while remaining engaged with the music herself.

From this interview with Anna about Ken, there is a greater appreciation for the therapeutic relationship as a key element in sessions which clients might identify as pivotal. Second, it is interesting that the client experienced something profound in the music, which he felt was pivotal, at a time when the therapist felt shut out. This would suggest either the therapist’s interventions were ignored, or perhaps that she stopped making interventions because they were ignored. Anna mentions that she learnt to listen more attentively to the music herself, indicating that she probably stopped making interventions. In light of Bruscia’s statement above, Ken may have been absorbed by his transference to the music, so that his transference to the therapist and also to imagery, was very much in the background.

A further point is that Ken’s lack of feedback impacted on Anna’s sense of value as a therapist. She questioned whether Ken needed her to be present at all, but when she raised this point with him (see interview transcript), he assured her that the GIM sessions were changing his life. Anna then trusted his way of working with the GIM method, although it was different to her other clients.

Distilled essence of Anna’s experience of Pamela’s pivotal moment

Anna recalled very clearly the session identified by Pamela as pivotal. She remembers asking Pamela to describe what had happened. After talking for 45 minutes Anna remembers offering Pamela options for the remainder of the session, but Pamela kept talking for 2 hours. Anna perceived Pamela’s need to talk, but was frustrated, wanting to get to the music. Anna had learnt to give Pamela the choice of modality for the session.

The therapeutic relationship was strong, and this session was perceived by Anna as the first one in which Pamela addressed deep emotional issues.

Verification
Anna added a point of clarification to the essence, and these words are identified in bold type above. She also made the written comment: “Pamela learnt first the therapeutic relationship, then her own world of images and symbols, and finally to let the music work with her.” Anna asked whether the comment was “beyond the essence?” I considered her comment and felt that it did go beyond the essence of her experience of working with Pamela in the pivotal session. Anna was describing Pamela’s development with the various elements of GIM therapy over many sessions. In that sense she was describing Pamela’s progress. I felt this comment lay outside the essence of the pivotal moment, so I chose not to add these comments to the essence.

**Discussion.**

In this session with Pamela, Anna illustrates another aspect of the therapeutic relationship: of giving the client a choice in how to proceed during a GIM session. Anna had given Pamela the choice of the session being a verbal one, or having Reiki (a form of touch therapy). Anna was frustrated herself, wanting to get to the music. This illustrates the importance of the therapist allowing the client choices in the manner in which she wants to proceed. There is a sense that Anna empowers the client to make choices about the session (Ken and Pamela) although she may prefer something else (that Ken would not be so absorbed in the music, and that they would get to the music in Pamela’s session). In this way, Anna facilitates the session being a pivotal one, by allowing the clients (Ken and Pamela) to make some of the decisions, whereas in David’s session she facilitated it becoming pivotal by choosing strong music for him.

A further aspect of Anna’s experience with the three clients, is the nature of the client’s feedback: David responded slowly and showed no change in his body language; Ken shut Anna out by not responding to her interventions; and Pamela tended to talk a great deal. Anna comments for each of the three clients that it was important she allowed them to work with the GIM method in their own way. The therapeutic relationship therefore was a key element in her client’s experiences - she allowed them to take some control of the session, and she accepted the manner in which they worked with the GIM method.

**The distilled essences of my experience of my clients’ pivotal moments**

The Research Assistant interviewed me about my recollections of the pivotal sessions identified by Sarah, Bernadette, Suzanne and Timothy. Several months had transpired between my interview with Sarah about her session, and I had transcribed the interview recording before being interviewed by the Research Assistant. However, I had not transcribed the recordings of Bernadette, Suzanne’s and Timothy’s interviews with the Research Assistant, prior to my own interview. This was an important methodological decision. I did not want to influence the interview about my recollections of the session by fore-knowledge of which session the client had chosen. In Sarah’s case, I had given her a one-off session, so I knew which session she
would discuss, but for Bernadette, Suzanne and Timothy I was unaware of which session they had chosen at the time the Research Assistant interviewed me.

Distilled essence of my experience of Sarah’s pivotal session

I remember the session clearly as being a very active one. I remember one of the pivotal images (of the lion), but was not aware that the second one (the wise old man) was identified by Sarah as significant. The one-off pivotal session differs from those within a series, because there is no context for the pivotal moment - nothing is known of the issues which lead up to the session, nor anything after the session. It stands alone.

Discussion.

The most important feature of Sarah’s session being a pivotal one, is the realisation that pivotal moments occur at all, in a one-off session. Several features might have been influential: that Sarah and I were music therapy colleagues and therefore the element of trust was well in place. Second, the purpose of the one-off session was to help Sarah at a time of crisis. She therefore had a clear focus for the session, and this may have influenced the dynamics of the session, making it a pivotal experience for her. This point was discussed in the chapter 3. Although I remembered the session clearly (because it was a one-off session), I had assumed that the pivotal image was the lion. I had not realised that the wise old man was also a pivotal image for Sarah. This is interesting because it was the wise old man who delivered the message about confidence, and this was the pivotal moment. This indicates that the therapist may identify a different image to the client, as the pivotal one within the session.

Distilled Essence of my experience of Bernadette’s pivotal session

I remember the session Bernadette identified as pivotal, although another session also came to mind. The moment in which Bernadette found her voice and began to sing was remembered vividly. It was very moving that she was finding her voice through singing, and I was moved to tears. It was a very beautiful moment, and time was suspended. I made no interventions for several minutes.

Discussion.

Three aspects of my experience of Bernadette’s pivotal moment are evident in this essence: first, that it was an emotional experience for me- I was moved to tears to watch her as she found her voice and started singing with the music. Second, I experienced a distortion in the time that
lapsed - it felt as if time was suspended. This experience suggests that when moments in GIM are profound and/or emotional, the therapist may also share the moment as an exceptional one. The therapist’s empathic counter-transference may be activated. It is likely that my counter-transference was evident, because the image of my client finding her voice also resonated with my own search to find my own voice. This could account for the fact that I was emotionally moved to tears, and that I didn’t make an intervention for several minutes. In my interview I commented that it was perhaps five minutes that I made no intervention.

From this interview it is evident that the therapist may be emotionally moved during the client’s pivotal moment, and that the therapist’s counter-transference could be activated during a client’s pivotal moment.

Distilled essence of my experience of Suzanne’s pivotal session

I remember the session Suzanne identified as pivotal, although I would have identified a different moment in the session as being the pivotal moment. Pivotal moments were anticipated and expected with Suzanne and they were often experiences or imagery of brilliance. Suzanne imparted her imagery easily, so that I did not need to intervene very much and I often left it up to her. I was intentionally quiet so that she could draw out of it what she wanted. When the quality of her voice and facial expression indicated that she was having a beautiful experience, I tended not to intervene. Witnessing her pivotal moments could be awesome.

Discussion.

Several features stand out in the essence of my experience as therapist to Suzanne. In recalling the session she identified as pivotal I would have thought that the gold nugget was the pivotal image. I was surprised to learn that Suzanne’s choice of pivotal image was the rock turning to lava. In the interview with the Research Assistant I commented that I realise now that the process (the rock turning to lava) was more important than the reward (finding the nugget). This was illuminating to me. It suggested that the pivotal moment may be the precise moment of change, and not the outcome of that change.

Three other features stood out in the essence of my experience of Suzanne’s pivotal session: first, that I anticipated that Suzanne would have pivotal moments in her sessions; second, that I intentionally remained quiet during the pivotal moments, and third, that I knew that she was having a special experience by observing her facial expressions and the quality of her voice.
It is interesting to compare my comment that I anticipated she would have pivotal moments, with Suzanne’s comments about the difference between significant sessions and pivotal sessions. She commented that after a significant session the old behaviours returned, whereas after the pivotal session she felt at last she could “get somewhere.” Yet my perception of her GIM sessions was that she frequently had pivotal experiences. This is a useful discovery for me as Suzanne’s therapist, and suggests that clients will likely differ in the way they experience pivotal moments. It is common for Suzanne to have powerful moments in GIM, but these may not be perceived by her as pivotal, rather they may only be “significant” to her. From this discussion it seems that the therapist and client may have different perceptions of what constitutes pivotal moments for that particular person. This suggests that therapists should periodically check their own perceptions with the client’s perceptions, to see whether they are significant or pivotal in the eyes of the client.

The second point is that I intentionally remained quiet during these special moments in Suzanne’s sessions. This adds to the finding that Anna remained quiet during Ken’s powerful moments. The third point in working with Suzanne is that I observed changes in her facial expression and in her voice tone during “beautiful” moments. Anna commented about working with David, that it was difficult for her because “there was no external expression on his face or movement in his body indicating his experience.” This finding reinforces the finding that therapists take important cues from the body language of their clients, even though the client is ostensibly lying still on the mat in a deeply relaxed state. It also suggests that therapists watch intently for cues that the client is undergoing some special kind of experience.

Distilled Essence of my experience of Timothy’s pivotal moments.

Different images come to my mind as pivotal for Timothy. The images which Timothy identifies as pivotal I would interpret as a transformative image, rather than a pivotal one.

Discussion.

I have a different interpretation of those moments identified by Timothy as pivotal. He describes the recurring image of the dead baby in the barge as pivotal, but in the interview with the Research Assistant, I commented that I considered those moments as transforming moments. The image changed and transformed, but there was no change as such for Timothy.

This essence indicates that the therapist’s perception may not be in accord with the client’s perception. It also indicates that I, as therapist, make interpretations about what is and is not pivotal in the client’s experiences. In making this interpretation I am using clinical judgement and drawing my own opinions. Nevertheless, the client expressed his experience of the transforming image as his pivotal experience. There could be two ways of understanding this
phenomenon - either the therapist is simply not in agreement with the client, or the therapist, having developed clinical judgement as a result of witnessing other pivotal moments in GIM, makes an assessment of the relative importance of the client’s experience. It points out the necessity for therapists to check their perceptions against the client perception so that there is no misunderstanding about what is, or is not, pivotal to the client.

Composite Descriptions

In the next stage of analysis, I took the meaning units of the two therapists’ interviews and laid these side by side. The meaning units relating to a particular aspect of the therapists’ experience of the client’s pivotal moment were placed together. I chose not to develop Composite Categories (as I had done with the client interviews), because there were only two sets of meaning units. It was relatively easy to put the meaning units from the two therapists together and draw out the Composite Themes. The composite themes which related to both therapists are presented first, followed by the themes which related to just one therapist.

Composite Themes of the therapist’s perceptions of pivotal moments in GIM.

Themes which were common to both therapists were:-
1. The therapists remember the session identified by their clients as pivotal.
2. Therapists may identify another session as being pivotal for the client, but agree with the client’s choice.
3. The client’s pivotal experience may be an emotional experience for the therapist.
4. The therapist may anticipate pivotal moments occurring.
5. The therapist may rely on observable changes in the client’s body language during a pivotal experience.
6. The therapist may choose not to intervene during a moment which is pivotal.

Themes which emerged for one therapist were:-
7. The therapist may be frustrated by a lack of response from the client during the client’s pivotal experience.
8. The therapeutic relationship may be the basis of the client’s pivotal moment.
9. The therapist may intentionally intervene to facilitate a moment which may be pivotal.
10. The therapist may feel time is suspended during a pivotal moment.

In discussing the therapists’ experience of the client’s pivotal moment, the therapists were able to reflect on the therapeutic process in GIM. Themes which emerged from these reflections were:
11. The therapist accepts the client’s way of engaging in the method of GIM.
12. The therapists develop greater insight into the elements of the GIM process
13. The research interview allows the therapists to reflect on aspects of GIM practice not usually available in day-to-day work
14. The research interview allows the therapist to gain a better understanding of what is pivotal for the client.

The themes are now explored in more detail, and the implications for clinical practice addressed in the discussion section.

1. The therapists remember the session identified by their clients as pivotal.

Both therapists remembered the sessions and moments which the clients identified as pivotal. Anna’s recall of her clients’ session was assisted by the fact that she had read the transcript of the session prior to the interview. However, she recalled details of the client’s imagery or the feelings of the client during the pivotal session, which went beyond what was recorded in the transcript. She remembered the imagery of David’s session, and she remembered the courage shown by Ken in making an admission about an event in his life, and she recalled Pamela’s distress as she spoke about the fire.

I had not looked at the transcripts of the session of my clients’ sessions, nor did I know which ones they identified as pivotal, except for Sarah’s one-off session. During the interview with the Research Assistant, I recalled the imagery of Sarah’s session and Suzanne’s and Timothy’s. I recalled the emotional impact of Bernadette’s session as she found her voice.

2. Therapists may identify another session as being pivotal for the client, but agree with the client’s choice

Anna was initially surprised by the session David identified as pivotal, and thought another session from his retreat series may be the one he chose. I was surprised by Bernadette’s choice of session - I expected that she would chose a more recent session in which she experienced the cells in her body changing. When the Research Assistant identified it as a session about her voice, I then recalled two sessions in which that focus was evident. One of those sessions was in fact the one Bernadette chose. I also expected that Timothy would choose the session in which there had been imagery from Ancient Times, because I thought he drew a lot of strength from those images. I recognised that the imagery of the dead baby on the barge was important, but my immediate response was that I thought that imagery indicated a transformed image, not a pivotal moment of change for him.

My perception of what might be a pivotal moment also differed from my client Suzanne. Although I recognised that the session where the rock (representing God) turned into lava and
flowed away, was pivotal for Suzanne, I assumed that the pivotal moment was finding the nugget of gold. In the interview I commented “the process (of the rock disintegrating) was obviously more important to her than the reward (of finding the gold nugget).” In saying this, I gained a new insight into this moment in Suzanne’s experience.

3. The client’s pivotal experience may be an emotional experience for the therapist.

Both therapists reported feeling moved by their clients pivotal experiences. I was moved to tears by Bernadette’s pivotal experience, and commented in the interview: “I can remember being moved to tears... she was actually singing. She had started making guttural sounds in her throat and then she started singing the music. I can remember I didn’t make any interventions... and I was crying. It was a really very, very beautiful moment because of the significance of her trying to find her voice, (and) to do that musically was very beautiful.”

When witnessing Suzanne’s pivotal moments, I felt they were “awesome.” Suzanne’s moments were particularly brilliant in imagery and colour, and were often intense emotional experiences for me.

Anna remembers feeling joy when the image of the little boy appeared for David. Later at the end of the imagery, Anna felt touched by the image of him connecting with the little boy, and “grateful” that he had experienced it.

4. The therapist may anticipate pivotal moments

In working with Suzanne in GIM therapy, I came to expect that she would have pivotal moments during the session, I expected them to occur and anticipated them happening.

When David talked about the hatred of his body during the discussion part of his GIM session, Anna deliberately choose strong music to help him deal with the issue. David’s therapist commented “he wanted to focus on this hatred of his body... I wanted to give him good, really solid, strong music, because he always connected very well with the music, and because he needed something that would move him into the issue so he could work with it.” It is clear that Anna anticipated that the session would be an important one.

5. The therapist may rely on observable changes in the client’s body language during a pivotal experience.

With Suzanne and Bernadette I was able to tell that they were experiencing a pivotal moment. During Bernadette’s pivotal experience I noticed a change in the quality of her voice and a ‘translucent’ expression on her face. During Suzanne’s pivotal moment I observed an intense
expression on her face. Anna however, was conscious that David’s body language did not change, nor was there a change to his facial expression. She found this frustrating, indicating that the therapist relies on observing changes in body language during pivotal moments in GIM.

6. The therapist may choose not to intervene during a moment that is pivotal

When Bernadette and Suzanne were experiencing a pivotal moment, I intentionally chose not to intervene with verbal questions. As I commented in the interview about Suzanne: “I don’t need to do anything…. she unfolds the imagery herself..... I do just leave it up to her because I know she will draw out of it what she wants, so in fact I would intentionally be quiet.” During Bernadette’s pivotal moment of finding her voice I was again intentionally quiet. Anna also remained quiet when Ken was engaged with the music.

7. The therapist may be frustrated by a lack of response from the client during an experience which the client later identifies as pivotal.

Anna found herself frustrated that David responded so slowly to all of her interventions, and one or two minutes would go by without him responding. Also there was no feedback in David’s body language - there was no external expression on his face or movement in his body indicating his experience.

During Ken’s experience of the music, he was so absorbed that Anna felt shut out of the experience. She found ways to adapt to Ken’s resistance, by also focusing on the music.

8. The therapeutic relationship may be the basis for the clients pivotal experience.

Ken and Pamela, both clients of Anna, experienced pivotal moments during disclosure of distressing memories. Ken recalled that Anna was non-judgemental when he disclosed an event which had happened, and Anna was aware that it took a lot of courage for him to share that experience. This was the moment that Ken identified as “the pivot.” Likewise with Pamela, the experience of talking about the memory of the fires with Anna allowed Pamela to confront her mother once more and ask her about the memories she had of the event. For both clients Anna recognised that the therapeutic relationship was the important element in the pivotal experience.

9. The therapist may intentionally intervene to facilitate a moment which may be pivotal

In the session which Bernadette identified as pivotal, my intervention “can your throat or voice make a sound?” was critical to her pivotal experience. It allowed her to start making sounds with her voice, which initially were “guttural sounds.” This led to her singing with the music as
it played, and later into the imagery experience of her being the lead singer with the choir. It must be noted however, that during the pivotal moment experience itself, Bernadette says that it was important that I made no interventions. Suzanne commented that I took a direct approach with my interventions, and that these led up to the pivotal moment.

10. **The therapist may feel time is suspended during a client’s pivotal experience.**

Time was suspended for me during Bernadette’s pivotal experience. “There was no sense of time, the moment seemed to go on for ever, and I didn’t intervene for a long while.”

11. **The therapist accepts the client’s way of engaging in the method of GIM**

Anna found that she needed to allow all three clients to work with GIM in their own way. David related easily to the imagery and symbolism of the method, Ken related more strongly to the music, and both Ken and Pamela needed the therapeutic relationship. Anna found that David gave little feedback to her interventions, and there were no changes to his body language, so that she didn’t have cues from him to determine what was happening for him. She learnt to work through the images to help him connect to his feelings. With Ken, she learnt to listen intently to the music herself since Ken was not responding to her interventions, and with Pamela it took many months until Pamela “let the music in.” She tended to talk so much, that Anna wondered if she should be doing verbal therapy with Pamela. It is evident therefore that each client may engage in the GIM process in their own individual way.

12. **The therapists develop greater insight into the elements of the GIM process.**

At the end of the interview with Anna about her clients’ pivotal moments, we reflected on what insight we had gained from the interviews. We distilled four facets of the GIM process which relate to the pivotal moment in GIM therapy: the imagery and world of symbols; the music; the therapeutic relationship and engagement with feelings and emotions. A level of trust is evident in these four elements during pivotal moments in GIM, although each client may find one modality easier than another.

13. **The research interview allowed the therapists to reflect on aspects of GIM practice not usually available in day-to-day work.**

For both Anna and myself, the opportunity to be interviewed as part of the research study allowed us the opportunity to reflect on GIM practice. This type of reflection is not available in day-to-day practice. Although GIM practitioners receive supervision about their client sessions, the focus of the supervision generally relates to the client’s therapeutic process and the therapist’s counter-transferences. It is not common in supervision to reflect on one’s style of
working in GIM practice. However in the research interview we had an opportunity for greater insight into the various aspects of GIM therapy from our therapists’ perspective.

14. The research interview allowed the therapists to gain a better understanding of what is pivotal for the client.

A pivotal moment or pivotal session may not be identified until the next GIM session following the experience. GIM therapists as part of their usual practice, ask their clients during the discussion part of a session whether anything from the previous session stands out. The client may then identify a pivotal moment, or a pivotal session in the session following the experience.

The interview procedure allowed the two GIM therapists to reflect on their clients’ pivotal sessions, and in so doing, the therapists gained a better understanding of how important the session had been for the client. David’s therapist said “I probably hadn’t realised that it was such a significant session for him. It really delights me, and I feel grateful that something so significant happened for him.” I commented at the end of my interview about Timothy’s experience, that I had a better understanding of why he identified the recurring image as a pivotal experience.

The essence of the therapists’ experience of the GIM session/moment identified by their clients as pivotal

Having distilled the themes from the therapists’ experiences of their clients’ pivotal moments, the essence of the therapists’ experience can be distilled.

The therapists remembered the session identified by their clients as pivotal. They remembered the imagery and the client’s emotional state. The therapists mostly identified other sessions than those chosen by the client as being pivotal sessions, although they agreed with the client’s choice.

During the pivotal moment a therapist may choose not to intervene, however it may be frustrating for the therapist not to know what is happening for the client. The therapist relies on feedback from the client either through their responses to the therapist’s interventions, or changes in body language or facial expression, in order to understand what is happening for the client.

Witnessing the client’s pivotal moment may be an emotional experience for the therapist, time may be suspended, or the therapist may listen intently to the music.
Therapists may anticipate that pivotal moments will occur for the client, and may deliberately choose music and interventions which enable the client to work on a challenging issue.

**Discussion**

Several of the themes which emerged from the therapist experiences of their client’s pivotal moments concur with the findings of Amir’s (1992) study of meaningful moments in music therapy. When Amir interviewed the music therapists about their experiences of meaningful moments in music therapy with their clients, the therapists identified that:

- the meaningful moment was an emotional experience for them - they felt surprised, or they felt the experience was ‘awesome’, or they were moved to tears, or ecstasy and joy
- they noticed changes in the client’s body during the meaningful moment, and that the client made eye contact with the therapist during these moments
- for one of Amir’s therapist the meaningful moment occurred when the therapist provoked the client, which was an expression of her anger at the client’s manipulativeness

These three experiences were similar to the GIM therapists interviewed in this present study. The pivotal moment was an emotional one for Anna with David and Pamela, and for myself with Bernadette and Suzanne. When I witnessed Suzanne’s pivotal moments I described them as ‘awesome’, and I was moved to tears by Bernadette’s pivotal moment.

Amir’s therapists relied on body language as communication during the meaningful moment in music therapy. What is interesting about the music therapy experience however, is that the client and therapist were engaged in improvising music or singing songs together. Client and therapist were facing each other. Amir’s therapists gave detailed descriptions of the changes to the client’s posture, facial expression and their eye contact. By comparison, the GIM client experiences pivotal moments during a process of introversion. The client’s eyes are closed and they may be ignoring or not responding to the therapist’s interventions. This raises important insights into the unique client-therapist relationship in GIM. For Anna it could be frustrating when Ken was so absorbed in the music, and when David took one to two minutes to respond to her interventions, whereas I tended to not intervene during pivotal moments, preferring to leave the client in their introspective experience. What happens for the GIM therapist during these periods of the client’s silence? For Anna, when Ken was absorbed in the music, she learnt to listen attentively to the music also, and for me, when Bernadette was absorbed in her pivotal experience, I chose not to intervene for probably five minutes. As discussed earlier, this experience may have activated my counter-transference, so that in the period of silence, I may have been in a type of reverie about my own responses to her imagery. A further insight is that I may intentionally not intervene during pivotal moments because of my own experience described in the epoche, where my therapist had intruded on my void experience by asking me if I could
get out of it. My experience then, was that her intervention activated conscious thought, so that it ended my pivotal moment. I now wonder whether I intentionally leave my clients in their introspective experience as a reaction to my experience of being interrupted during it. Also, it poses the question of whether GIM therapists may fall into periods of altered states of consciousness themselves during periods when the client is not responding. By comparison, the music therapists in Amir’s study were actively involved with their clients by improvising music and singing songs, so theirs was a more co-active experience.

One of Amir’s therapists was surprised when she finally expressed something provocative to her client as an expression of her anger at the client’s manipulativeness. As a result of the therapist being “more honest” in her expression of feeling, the therapeutic relationship changed and this was the meaningful moment for the therapist who gained insight into how she tended to ‘mother’ and ‘nurture’ her clients. The parallel in GIM therapy is of interest. Anna mentioned that she would feel ‘shut out’ when Ken became absorbed in the music, that he resisted her interventions. Yet in the GIM session, the GIM therapist is not able to address the resistance while the client is in the altered state. After the music and imagery section of the session has concluded and the client has returned to a normal state of consciousness, the GIM therapist can address the client’s resistance (Anna had raised this with Ken, asking if her presence was needed - he could listen to music at home without her!). But within the altered state of consciousness the GIM therapist cannot directly deal with it. This is an interesting comparison between the active music therapy method and the receptive style of GIM therapy.

While there were some commonalities in the way Anna and I perceived and experienced our clients’ pivotal moments, there were also some differences. The commonalities of our experiences, were that we remembered the sessions identified by our clients, and we could recall details of those session, beyond what was recorded in the transcript (in Anna’s case she had read the transcript before being interviewed, but I had not). We both recalled our feelings during the sessions, and recalled the feelings or emotions of our clients. Second, we both identified sessions other than the ones our clients identified, as being pivotal, although we did agree with the client’s choice. Further to this I tended to identify different images of the session as being the pivotal images. We both found our client’s experiences emotional for us, and we both anticipated that pivotal moments would occur. I anticipated that both Bernadette and Suzanne would experience pivotal moments based on my experience of all their GIM sessions and that they frequently experienced these moments. Anna anticipated the challenging issue which David presented during the discussion part of the session, and intentionally chose strong music for him.

The points where Anna and I differed were equally interesting: first, Anna felt frustrated because David responded slowly, Ken shut her out, and Pamela talked a lot. With each of these three clients Anna commented that she learned to accept their idiosyncratic way of using the GIM
method. My experiences were different: I tended not to intervene during pivotal moments for Suzanne and Bernadette, and with Timothy, while my interpretation of his pivotal imagery differed from him, I didn’t feel frustrated by it. In order to explain this difference I contemplated whether it was a methodological issue. I was interviewing Anna about her clients’ experiences of pivotal moments. She knew that I had already interviewed the clients but didn’t know what they had said. She had, however, reviewed the transcript of the session, but she was unaware of what the clients had said about their experience. It could be that Anna felt defensive during my interview with her. Perhaps she tended to portray her clients as being problematic, in case their experiences didn’t come up well. She may have felt threatened by me asking her questions about her work with her clients. By comparison, the Research Assistant interviewed me, and I didn’t feel threatened by this because the Research Assistant was not a GIM therapist. Anna’s clients had no difficulty talking about their experiences of pivotal moments, and they described her as a very capable and sensitive therapist. If she had known this, I wonder if she would have still described them as being frustrating.

If this was a methodological issue, it indicates that interviewing the clients of a colleague followed by interviewing the colleague herself may be problematical. One way to avert this might be to allow the therapist to listen to the client’s taped interview, but then, the therapist’s perceptions may be influenced by what the client has said. Another approach might be to interview a number of GIM therapists, so that no one colleague would feel threatened. As mentioned earlier, this study was undertaken at a time when GIM was a very new therapy in Australia and there were only two therapists qualified to practice it - Anna and myself.

Relevance to clinical practice

The findings from the two therapist interviews suggest that the following points are incorporated into GIM clinical practice:

1. Therapists need to check with clients about their perceptions of what is pivotal or significant to the client. As noted in theme 2, therapists may identify another session as being pivotal, or they may identify a different image as being the pivotal one. In clinical practice it would be useful for therapists to engage periodically in a retrospective overview of the client’s GIM sessions. In referring back to significant or pivotal sessions, the client may also develop greater insights. This was borne out by the research interview with clients, when in verifying their own interview they gained greater understanding about the relevance of the pivotal session in their life.

2. If a therapist anticipates that a session might be a pivotal one for their client, they can take a specific approach with that client to maximise opportunities for pivotal moments. This might include the choice of music and the choice of interventions. It should be noted however that the
choice of music and interventions could not be prescriptive, rather that it be relevant to the
client’s issue.

3. An important finding of this research was that therapists rely on feedback from their clients in
order to understand what is happening for them. This has implications for clinical practice and
for the training of GIM therapists: first, GIM therapists need to understand that when a client is
not responding to an intervention, they may be experiencing a pivotal moment by introversion or
introspection, and that their lack of response may not necessarily indicate shutting the therapist
out. Equally, a client repeatedly non-responsive to interventions may indeed be resistive, in
which case that resistance needs to be addressed (as Anna did by asking Ken if her presence
was needed). Another aspect of feedback is that GIM therapists must watch attentively for small
and subtle changes in body language or facial expression. If there are no outward signs of
change in the client, the GIM therapist may need to observe the rate or depth of breathing to
assess what type of experience the client is engaged in.

Another aspect of this study lies in Anna’s reporting that the therapeutic relationship may be
important for the client’s pivotal experience. This suggests that effective verbal therapy skills are
needed during the discussion section of the GIM session. Much of the emphasis in training
GIM therapists lies in the mechanics of the music and imagery section of the session, and the
skill needed during the discussion section of the session may be equally important. Ken felt
Anna was non-judgemental when he confided in her about an event in his life, and Pamela talked
for the two hours when distressed about the fires. In both cases verbal psychotherapy skill was
required of the GIM therapist.

4. The fourth element which contributes to our knowledge of pivotal moments, is the role of the
therapist’s interventions. I was conscious of making specific interventions to facilitate the pivotal
moment: for Bernadette my intervention “can the throat make a sound?” activated the guttural
sounds in her throat which led to her finding her voice.
Suzanne (in her interview) commented that I took “a very direct approach”, that I gave her
“invitations to search for things” and asked “how could the rock change?” These
interventions activated her pivotal moment of the rock turning to lava. Equally important
however, is that during the precise pivotal moment, a withdrawal of intervention may be
important. Bernadette commented it was important to her that I made no intervention, and in my
own experience (explored in the epoch) I felt my therapist intruded on my pivotal experience by
encouraging me to get away from it.
In Bernadette and Suzanne’s experience it was helpful for me to facilitate their pivotal moment
by making interventions to lead up to it, but then to allow silence (no interventions) while they
experienced the pivotal moment for themselves. While this might be true for Bernadette and
Suzanne, it may not be appropriate for all clients, since pivotal moments will differ from one
person to another. This aspect of the study bears further research to determine if there is a consistency in the timing of interventions during pivotal moments.

In studying the experiences of the therapists during the moments identified by the clients as pivotal, further insights have been gained, and specific elements of therapeutic skill have been identified. These findings inform GIM practice and have direct relevance to the training of GIM therapists.

Having explored pivotal moments from the clients’ perspective and the therapists’ perspective, the third area of this study related to the music playing at the time of the pivotal experience. The intention was to find a method of analysis to determine if there were commonalities in style and structure in the music which underpinned the clients’ pivotal moments. In order to find an appropriate method of analysis, it was necessary to review literature pertaining to music analysis. As this literature differed from the literature on GIM practice, and on pivotal moments in therapy, it is presented at this point in the thesis as a preparation for the study of the music.
CHAPTER 6

Developing a Methodology for the Analysis of the Music which underpinned the Clients’ Pivotal Experience

In the first part of this phenomenological study of pivotal moments in GIM, the experiences of seven clients were depicted and 20 themes emerged from those depictions. In the second part of the study, the therapists’ perceptions of the moments identified by their clients as pivotal, were explored and 14 themes emerged from the analysis of that data. In the third part of the study, the music which underpinned the pivotal moments was analysed in order to explore commonalities in the music. The questions posed by this third aspect of the study were:

- What are the features of the music which underpinned the clients’ pivotal moments in GIM?
- Are there similarities in the structure of the music?
- Are there similarities in the elements of the music?

In order to develop a method for analysing and examining the music, a review of existing models of music analysis (pertinent to this study) was undertaken. I examined studies which used a phenomenological framework to analyse the music and its impact on imagery. I then developed two models for analysing the music which underpinned the clients’ pivotal moments in GIM:

1) a phenomenological description model, and
2) a structural model.

Before embarking on the overview of models of musical analysis, it is important to understand that the unique structure of the GIM music programs demands a model of inquiry which resonates with the fundamental purposes of the music programs. In developing the music programs, Bonny placed movements of large works alongside works of other composers and other stylistic periods, so that traditional models of music analysis which might investigate an entire symphony for example, are not appropriate. In order to develop a model of analysis pertinent to the GIM music programs, I reviewed the three monographs written by Bonny in 1978 (the outcome of her dissertation studies) which give a very clear understanding of how Bonny developed the music programs, and how and why certain music selections were chosen. I also interviewed her about the characteristics of the music she chose for the music programs. From these two sources (the Monographs, and the interviews with Bonny), I chose two frameworks within which the GIM music could be discussed:-

- Bonny’s concept of the Affective Contour of the music programs, and
- Bonny’s characteristics of the music selected for inclusion on the music programs
The Affective Contour of the Music Programs

In devising the 18 GIM programs, Bonny states that the “initial choices of music selections were made on the basis of ‘intuition’, that is, a kind of direct and immediate knowing or learning without the conscious use of reasoning” (Bonny, 1978b, p. 25). Bonny commented that the music programs could be studied from both an objective and subjective perspective. The objective method takes into account the style (period of composition) within the context of the composers' life; the form of the piece; rhythmic patterns and tempo changes and dynamics; the texture of the music and how the composer builds tension then resolves it (Bonny, 1978b, p. 24). The music programs could also be analysed by subjective means, noting the feeling state aroused by each piece of music and how the movement of the music affects feelings and emotions.

In writing about the contour of the programs, Bonny explained that there is a “first piece of the program (which) should be suggestive but not overwhelming” (1978 b, p. 40). Music written by the Impressionist composers (eg Ravel and Debussy), are particularly useful as first pieces of a GIM music program, as the stylistic features of Impressionistic music (the use of timbre and texture to create light and atmosphere) encourage and stimulate imagery. The second selection of music usually takes the client into a deeper level of experience. The selection may be longer, or comprise a more complex musical form, or a darker tone colour, or thicker textures. The intention is to encourage the client into deeper imagery experiences and deepen the exploration of therapeutic issues. The third selection may provide the plateau, or stabilisation of mood or intensity. There may be a selection which builds to a peak so that the client experiences a peak or cathartic experience. Bonny comments that music of this calibre can be characterised by “long, even-building crescendos and diminuendos” (1978 b, p. 41).

It is difficult to write about the contour of the programs in a generalised way, since each program comprises a different number of selections, of different lengths, genres and forms. Bonny illustrates the Affective Contour of three programs in graphical form and these are reproduced here to provide a model for discussion

The Positive Affect program comprises six selections of music:

Elgar: Enigma variations #8 and #9 (from the Enigma Variations),
Mozart: Laudate Dominum (from the Vesperae Solemnnes),
Barber: Adagio for strings
Gounod: Offertoire (from the St Cecilia Mass)
Sanctus (from the St Cecilia Mass),
Strauss: Excerpt from Death and Transfiguration:

Bonny (1978 b) illustrates the shape of the Affective Contour of the Positive Affect program as:
The graph depicts the “emotional plateau-peak effect” of the program. The shape follows the rises and falls within each music selection, relative to the other music pieces on the program. It is not clear what precise parameter is being traced, but the emotional contour would suggest it is a graphical representation of intensity, and of tension and release. Also, the time-line is not clear, so that the start and finish of each selection is not indicated. In order to explain the emotional intensity further I offer my own description of the selections included on the Positive Affect program. The Elgar variation 8 (from the Enigma Variations) is suggestive, and inviting, and creates a positive and playful mood. Variation 9 however fits the description of a build to peak. It is slow, with long phrases and an expansion in fullness of tone, from a quiet beginning to a climax towards the end. This is depicted on the graph by a corresponding ascending line. The Laudate Dominum (from Mozart’s Vesperae Solemnes) typifies the stabilisation or plateau. It is a gentle piece of music, written for soprano and accompanied quietly by the orchestra. The quality of the soloist’s voice is important, and Bonny preferred the performance of Lucia Popp. The quality of Popp’s voice is clear and pure - there is little vibrato, therefore the sound is not full or operatic, rather a lyrical quality which enables the client to rest or plateau in the imagery experience. This piece is depicted on the graph as a straight horizontal line, illustrating its function in stabilising the client’s affect.

The Barber Adagio for Strings is a longer work and much more intense. It is a work for string orchestra, and begins quietly. The piece is characterised by long melodic phrases which contribute to the emotional intensity of the work. The intensity of the piece builds by graded development of the melodic line and harmonic structure to higher and higher register, culminating in a sequence of four minor chords played fortissimo. A pause follows, and the orchestra re-enters pianissimo, one and a half octaves lower in pitch. The emotional intensity of the piece is very strong in an alert state, and when clients hear this work in an altered state of consciousness, the intensity can be significantly amplified. This intensity is indicated on the
graph as having three points of increased intensity, reaching the highest point at the climax, followed by a dip in the graph to depict the dramatic fall in pitch register and dynamics.

Following the Barber, Bonny programs a selection as a plateau - the Offertoire from Gounod’s *St Cecilia Mass*. It is scored for orchestra, and has a hymn-like quality to it. The Sanctus (also from the *St Cecilia Mass*) is a further opportunity for a peak experience. Written for tenor voice and chorus with a chordal string accompaniment (often in tremolo), the piece builds harmonically by step-wise progression to a triple forte climax. The listener is elevated by each of the step-wise repetitions, with a building of intensity and expectation of the climax. For the client in an altered state, the climax may be especially powerful. Bonny indicates the build of intensity by three steps. The highest of these indicates the highest point of the program. This suggests that there is a cumulative effect - that each point of intensity is built on the ‘height’ of the previous one.

The final piece on the Positive Affect program is an excerpt from Strauss’ tone poem *Death and Transfiguration*. The selection on the program commences at the recapitulation. The shape of this selection allows for one last opportunity for peak experience. Commencing with strings in very low register, there is a building of intensity, gradually moving higher in register, until the statement of the first theme. The theme itself is romantic in style, with wide sweeping line, consonant harmonies and resolving chords. Modulations of the theme provide a richer tonal texture, and the very final statement is scored for full orchestra, with the strings playing in tremolo. There follows a coda which gradually brings the work to a quiet close. The client in an altered state usually responds to the graded closure by bringing the imagery experience to a close. Bonny has graphed the climax in this final work at a lower point than the climax for the Gounod Sanctus. There is no explanation for the relativity of the amplitude height of the climaxes. These may have been subjective judgements by Bonny, or perhaps the height indicated in the Sanctus represents the stronger intensity of the sequences of modulations leading up to the climax.

The second program for which Bonny provides a graphical representation, is the *Death-Rebirth* program, followed by the *Peak Experience* program (Fig. 4). The selections for these two programs are:

**Death-Rebirth**

Wagner: *Gotterdammerung* (Siegfried’s Funeral March)
Rachmaninoff: *Isle of the Dead*
Bach: *Mass in B minor* (Crucifixus)
Mahler: *Songs of the Earth* (Der Abscheid)

**Peak Experience**

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Beethoven: *5th Piano Concerto* (Adagio)
Vivaldi: *Gloria* (Et in Terra Pax)
Bach/Stokowski: Toccata, *Adagio & Fugue in C major* (Adagio) - orchestrated by Stokowski
Faure: *Requiem* (In Paradisium)
Wagner: *Lohengrin* (Prelude to Act 1)

In this graph of the “profile” of the two programs, Bonny depicts the *Death-Rebirth* program as descending, the lowest point being reached mid-way through the Rachmaninoff selection: *The Isle of the Dead*. The *Peak Experience* program however moves in the opposite direction, achieving the highest point of intensity during Wagner’s Overture to *Siegfried*. This graphical depiction shows Death as “descending”, while the peak experience is depicted as “ascending.” In the Death-Rebirth program there are many examples of climax points throughout all four selections. Bonny shows these as deepening the experience, rather than as climax points, which one would expect to ascend, rather than descend. This graphical representation seems to indicate the therapeutic intention (see Introduction, p. 17) of the music programs, rather than emotional intensity.

While the graphical representation of emotional intensity is useful to illustrate the overall shape of the music programs, it is not an effective tool of analysis for research, because it relies on a subjective view of proportionate shape and therefore lacks specificity.

A second framework for discussion of Bonny’s music programs came from her interviews about the music programs, and the lecture notes she has used over the years.

**Characteristics of the Music chosen for the GIM programs.**
In order to analyse the characteristics of the GIM music it was necessary to gather information about each program. Over a period of 18 months I made three visits to Salina in Kansas, to interview Helen Bonny about how she devised these programs, the intention behind the choice of music and the inspirational source for the title of the program.

Bonny also made available to me the lecture notes she had used over the years. These notes varied in content and depth, presumably because they were prepared for different audiences (Appendices 6a and 6b). In discussing the characteristics of music chosen for the GIM programs, Bonny identified many elements. These are summarised here because they form a framework for developing a model of analysing the music which underpinned pivotal moments in GIM. Six distinctive characteristics stand out, these are:-

1) the music is a catalyst for tension and release  
2) the music is a container for the GIM experience  
3) the music stimulates the flow and movement of the imagery  
4) the music offers variability in the stimulus  
5) the music conveys mood  
6) the music is of the Western tradition of classical music

1) Bonny comments that the music is a catalytic agent in that it creates tension and release (Appendix 6a). The music needs to create excitement and integration, inhibition and resolution. She draws on the theories of Leonard Meyer to substantiate this belief. Meyer’s theory rests on the dictum that “emotion is aroused when a tendency to respond is inhibited.” (Meyer, 1956, p 14). The GIM music has the element of expectation, in that suspense evokes the imagery responses. When the release or climax is heard in the music, there is a concomitant resolution in the imagery sequence. The degree of resolution Bonny believes is based on the degree of uncertainty, as Meyer explains “the greater the buildup of suspense, of tension, the greater the emotional release upon resolution” (Meyer, 1956, p 28).

2) Bonny believes that the music in GIM acts as a ‘container’ for the experience (Appendix 6a). This concept of ‘music as container’ seems to have emerged from the writings of Winnicott, who developed a theory of containment in relation to the developing child. Winnicott argued that the parents provide a containment for the emotional experiences of the young child. For example, when a young child feels enraged and is in the midst of a tantrum, the parent ‘contains’ the experience by not losing control. The child then learns to internalise the containment of feelings. Should the child in the midst of a tantrum experience a parental figure losing control, then there is no safe containment for the child’s feelings and s/he doesn’t learn to contain his/her own feelings. The theory of containment has been applied to improvisational music therapy by de Backer (1993). De Backer cites Cluckers (1989) definition of containment within
a therapeutic relationship, in which the therapist creates a space whereby the client can project intolerable feelings. These feelings can be received by the therapist and held in the safe ‘contained’ space of the therapeutic relationship. De Backer uses an analogy of an ‘acoustic skin’ to explain how the therapist ‘binds and shapes the expression of chaos’ (1993, p 36). The therapist also provides ‘empathic accompaniment’ whereby the patient feels that his chaos and unresolved feelings are understood and accepted by the therapist.

The theory of containment has been applied to the practice of GIM (Bonny, 1989; Goldberg, 1992; Summer, 1992, 1995, 1998), however the boundaries of the music container are fluid, in that the music is ever changing and unfolding in time. The music which underpins a transpersonal experience for example, must allow a wide space for exploring the emotion of the transpersonal experience. In order for a client to express angry feelings within a GIM experience, the music must provide a container with strong boundaries that allows for the expression of strong feelings.

3) The third element which Bonny lists as a characteristic of effective music for GIM, is that it stimulates the flow and movement of the imagery experience (Appendix 6a). Movement she says is related to tempo, and also to ornamentation within the orchestration of a work, for example the use of pizzicato in the lower strings creates movement in the music itself, and may influence movement in the client’s experience of imagery.

4) Variability is another feature of the GIM music (Appendix 6a). Bonny asserts that minimalist music and so-called ‘New Age’ music is not used in GIM programs because there is not sufficient variability to stimulate the client’s imagery. The variability may be provided by changes in timbre, in melody, harmony and dynamics. Too much variability however may be perceived by the client as disorganised. A certain amount of redundancy is needed to provide a sense of musical stability, as evident in the above discussion on containment.

5) The mood conveyed by the music selection is a crucial characteristic in choosing a work for a program, and also in deciding its sequential place in the program. The mood may be determined by many factors: the melodic line, the harmonic progressions, modulation points and the timbral effects of certain instruments. Associations with particular instruments also influence the emotional substance of the music. Bonny believes the harp is usually associated with the higher aspects of self, the woodwinds with ‘the medium, the every-day experiences’ and the bass notes (instruments) are for aspects of sustaining and rhythmic security (Appendix 6a).

6) Classical music of the Western tradition as the preferred style of music in GIM

The music which Bonny selected for the GIM programs comes exclusively from the Western classical tradition. Bonny’s extensive experience as an orchestral musician gave her a wide
knowledge of classical music of all genres, and this is clearly evident in the choice of music for the GIM programs. There are no ‘popular’ selections on the 18 GIM music programs which Bonny devised, although the music originally used for the LSD experience often incorporated popular pieces and songs (Bonny and Savary, 1973). During my interviews with Bonny I asked her why classical music was used solely for the GIM programs. She identified several features of classical music, which she believes are important to the desired effect in the GIM music programs (Appendix 6a).

a) classical music is multi-layered: several melodic and harmonic lines are moving along simultaneously, thereby influencing the flow of imagery sequences. “The multi-dimension of music is in the complexity of layering. Harmonically this is evident in chords, and melodically this is represented in the canon and fugue” (interview transcript, Appendix 6a). It seems that what Bonny is describing here is the “texture” of classical orchestral music. The notion of music being multi-layered does not apply solely to classical music however, and not all classical music is multi-layered. Certainly texture is an important component of the GIM music generally speaking, and classical music provides various types of textural experiences.

b) classical music has a predictable structure, but with appropriate variability. Bonny believes that there is simplicity in classical form: certain selections have a solo line with accompaniment, and this may evoke dialogue between the client and a significant person in the imagery. There is also variability in classical music, such as variability in timbre, provided by different instruments of the orchestra. The extent of this variability Bonny believes, is not found in music of other traditions. Many of the selections included on the GIM programs fit Bonny’s view of simplicity in form, but not all selections follow this dictum (eg. the selections of Nielson’s 5th Symphony) Likewise, variability is evident in the orchestral selections on the GIM programs, but other selections have little variability (eg. Brezairola from Canteloube (arr): Songs of the Auvergne)

c) Bonny believes that dynamic change in classical music raises the potential for emotional content in the GIM experience, in that classical music is descriptive of human emotion. Bonny states “Classical music is used because it is by great composers, our human geniuses...Their music lasts over centuries. It lives over time - like any great art” (interview transcript, Appendix 6a). Bonny is referring here to the archetypal qualities of classical music, which may explain why classical music stylistically is relevant to successive generations. Although some studies have explored the potential for classical music to evoke emotion (Sloboda, 1991) a comparative study of classical music versus other styles of music would be required to justify the comment that classical music raises the potential for emotional content.

d) ambiguity and suggestibility. Some of the selections on the GIM music programs create a sense of ambiguity, which provokes imagery. Bonny gives examples: The opening of Siegfried’s Funeral March, by Wagner (featured on the Death-Rebirth program) features a
slow beating of the drums. The client hearing the slow beat may have an immediate sense of foreboding, the music ‘speaks to the funeral dirge’ (Bonny, interview transcript, Appendix 6a). The excerpt from Strauss’ *Ein Heldenleben* commences with a similar beating of the tympani, followed by a ‘hunting call motif’ played on the cor anglais. Such music creates expectation in the client, and may immediately evoke imagery of a journey.

Bonny comments that “when we are actively listening to music we are directly entering another person’s (the composer’s) creative imagination” (interview transcript, Appendix 6a). The client’s imagery therefore may reflect the intention or the emotions of the composer at the time of writing the musical work. This is borne out in a study of Hanks (1992). Her study explored transcultural experiences in GIM for subjects in the USA compared with subjects in Taiwan. She found that imagery associated with Brahms *Symphony no 1*, 3rd movement, *Un poco allegretto e grazioso*, was similar for both groups of subjects. Of further interest was that both groups experienced imagery of tall mountains. The ontological connection was that Brahms composed the symphony following a holiday in the Alps where he was inspired by the grandeur of the mountains. Not only was the ‘imagery’ evoked in the American subjects (where Western classical music is a part of the culture), but it was also evoked in the Taiwanese subjects (where the Western classical tradition is not so familiar).

e) familiarity. The extent to which classical music is “familiar” to GIM clients may differ according to the music preferences of the clients, their musical background and cultural background. Bonny however believes “we distort what we are receiving in order to make it more familiar, (and) this is why when we listen to those music programs, they are different every time” (interview transcript, Appendix 6a). This statement may be relevant to clients who have a preference for classical music, but it might not apply to all GIM clients. Also, the client’s perception of music will alter according to the nature of the concomitant imagery. Although the therapist chooses the music program to suit the therapeutic needs of the client on the day, often the same program may be used several times over a series of GIM sessions. The client’s perception of the music however may be different each time the music program is used, depending on the therapeutic issue being explored and the client’s mood on the day, so that even if the music is, or becomes familiar, the client’s perception of it will alter to fit the therapeutic need.

f) the quality of the performance is an important aspect in choosing a music selection for GIM. The differing timbral qualities of vocalists in particular, can create certain associations. As mentioned above, the preferred recording of the Mozart *Laudate Dominum* features Lucia Popp. Many other soprano soloists have recorded this work, but the quality of the voice may be dominated by vibrato, suggesting a more mature voice - an older woman perhaps in the imagery experience. Lucia Popp’s voice however is clear and lyrical, suggesting a purer sound, which in turn may suggest a younger female figure in the client’s imagery.
The argument for the sole use of classical music on the GIM music programs bears further exploration. Bonny’s assertions, while based on her extensive knowledge of classical music, may reflect a bias. Only by further studies comparing classical music with other traditions could there be consensus that classical music is more effectual than other music traditions. A further point is that the term “classical” music bears closer definition. A large number of the selections included on the Bonny music programs are orchestral and vocal selections from the late classical and early Romantic period of the history of Western music. There are few selections of the Baroque (excluding the Stokowski arrangements of Bach, which are orchestrated in the Romantic tradition); and few selections of 20th century music beyond the Impressionists. While it is evident that those selections Bonny has chosen are effective in evoking imagery experiences, further studies are need to provide a more specific rationale for the exclusivity of classical music in GIM therapy.

**Methods of Analysing the GIM Music.**

In order to approach a systematic study of the music, and in particular a study of the music which underpins pivotal moments in GIM, it was essential to develop a structure for analysis. I first undertook a review of phenomenological studies of music, in order to be consistent with the phenomenological approach used to investigate the pivotal experiences from the clients’ and the therapists’ perspectives. Second, I reviewed those methods of the structural analysis of music, which were applicable to the GIM music.

**Phenomenological studies of music**

Two GIM studies have adopted a phenomenological method of analysis which was first described by Ferrara (1984). Ferrara, a musicologist, identified five stages in analysing a contemporary piece of music, on first hearing.

1. **Open Listening - subjective response.** On the first hearing the listener writes down the subjective response, including any impressions which stand out.
2. **Listening for syntactical meaning - describing the sound as it is heard.** In this stage the listener writes down all the musical sounds which are heard - instruments, embellishments, dynamic changes, melodic, rhythmic and harmonic features.
3. **Listening for semantic meaning.** On the third hearing the listener describes what the meaning of the music is thought to be, what mood it suggests, and how the listener feels.
4. **Listening for ontological meaning (the life world of the composer).** In this fourth hearing the listener puts the music into the life world of the composer, and tries to understand what the composer is saying.
Kasayka (1988) adapted the Ferrara model to analyse each of the five pieces on the Peak Experience program, according to the five stages of analysis. Having undertaken the analysis of the five pieces on the Peak Experience program, Kasayka completed a meta-analysis, comparing the interrelationship of the music with the imagery sequences of a client’s GIM sessions. She argues that in GIM the client, therapist and music create a “contained field of power” (p. 3), and that the music “is both the catalyst for and the container of, the therapeutic process” (p. 4). In order to link the music with the imagery sequences of her client, Kasayka analysed each piece on the Peak Experience program according to sections in the music, and groupings of the bars (measures) within the sections. For example, the slow movement of Beethoven’s Piano Concerto, no 5, is divided into the three sections, indicating the ternary form of the movement, followed by a fourth section, the Coda. Kasayka matched the imagery sequences of the client alongside the descriptive accounts of the music, providing a grid of music description, imagery experiences by the client and comments about the interrelationship of the two. In the semantic analysis, Kasayka identified key elements in the music which may have triggered the sequences in imagery. For example, Kasayka noted that a sequence of imagery relating to a ritual began at the point in the Beethoven Piano Concerto where trills were featured, and in the Vivaldi Et in terra pax (from the Gloria), Kasayka noted that the client seemed to respond at the point where the female voices entered. In the ontological analysis, Kasayka described the meaning of the client’s imagery in relation to the client’s issues - her search for her cultural roots.

Kasayka’s study provides a thorough analysis of the music and a close comparison with the imagery sequences experienced by her client. Central to this study was the fact that the sessions were tape recorded, so that the precise timing of the emerging imagery could be placed alongside the dynamics of the music.

Irgens-Møller (1995) also tape recorded sessions with clients to enable her to study the effect of the music on emerging “helping” imagery. In her study, Irgens-Møller analysed two of the GIM music programs: Positive Affect and Quiet Music. She used the Ferrara model to gain an understanding of the music using the five stages outlined in Ferrara’s seminal paper and relating the music descriptions to the clients’ imagery. In her analyses, Irgens-Møller illustrated changes in the music dynamics and the concomitant changes in the client’s imagery. The analysis of the first client’s imagery was interesting in that the client prefaced the change in imagery. For example, at the end of Elgar’s Enigma Variation #8, the client expressed that she “needed (an image of) a whale.” As the Variation #9 commenced, the structure of the music enabled the form of the whale to emerge in the imagery. Irgens-Møller concluded that the music’s relationship to the imagery was “programmatic” and that it seemed to affect the...
imagery directly (p. 89). In her study of the second client however, “changes in the imagery did not always correspond to a change in the music played” (p. 83). Irgens-Møller found that the music was a catalyst for the emerging imagery, and that the imagery followed changes in the general mood of the music.

Both the Kasayka and Irgens-Møller studies are important, in that these are the first GIM studies to draw a parallel between the elements of the music and the effects on imagery. For the purposes of my study however, this model was not useful because I had not tape recorded the clients’ sessions and could not place the imagery in time sequence with the music.

Phenomenological Description

When I interviewed Bonny about the music programs she developed, she used a phenomenological description in which a verbatim description of the music was made as the music was played (also known as a ‘voice-over’). I transcribed Bonny’s descriptions, but found that this method of investigation only had relevance when the music and voice-over were reproduced and heard together. The description itself cannot stand alone as a written document. A comment such as “the strings ascend here” has no relevance without the music being heard. While this approach is used frequently in the training of GIM students in order that they understand the dynamics of the music and possible moments in which imagery may change, it has limited applications as an appropriate model for research.

An extension to the phenomenological description method might be applicable however, if it were combined with reference to the music score, and aided by examples of the music elements referred to in the description. It was this adaptation that I developed for the present study.

Developing a model of analysis for the present study

The Phenomenological Analysis.

I was interested in the comparison of the two phenomenological approaches of Giorgi-Colaizzi and Ferrara. I had adopted the Giorgi-Colaizzi framework for analysing the interview material of both clients and therapists. This method was useful in distilling large amounts of verbatim descriptions. It was a method which progressively distilled the essence of the experience by a process of reduction. Ferrara on the other hand, analysed a piece of music. While the composition remained constant (i.e., unchanged), Ferrara developed five different perspectives to the experience of listening. While both approaches are phenomenological, the processes are different - the Giorgi-Colaizzi approach makes a reduction of verbatim material to distill the essence, and the Ferrara approach listens to the same piece of music (which is constant), while changing the focus of
perception - first by describing the music, then consulting the score, then evaluating the mood of the work, then taking the stance of what the composer is trying to communicate, then providing a final description inclusive of the previous four perceptions.

In developing a model of analysis for the present study, I adopted features of both the Giorgi-Colaizzi and the Ferrara models. I took the first two stages of the Ferrara model - the subjective description, and consulting the score, to develop a phenomenological description of each piece of music. I then adopted stages 3 and 4 of the Giorgi-Colaizzi model, by creating units of meaning (meaning units) from the phenomenological description, and giving each unit a heading.

In order to learn the skill of phenomenological descriptions, I interviewed Helen Bonny about eleven of the music programs she had devised. Bonny provided a phenomenological description (“voice-over”) of what she heard in the music. She refused the offer of looking at the score, which she found distracting. Instead, she preferred to describe the music as she heard it. The interviews were transcribed verbatim (the transcripts of the programs relevant to this study are found in Appendix 6c-e). These interview transcriptions were used as a model for my own descriptions of the music, and also to verify my descriptions. After I made my subjective descriptions of the music, I consulted the music score to determine changes in key and time; to reproduce certain rhythmic or melodic motifs, to determine the phrase lengths of melodies, and so on. The procedural steps are explained on page 165 below.

The Structural Model of Analysis

I also wanted to compare the music for each participant’s experience to determine if there were commonalities in structure or elements. I required a model that provided a list of musical elements, so that I could make a comparative analysis across several pieces of music.

In order to create a list of possible elements of music, which might form a model of analysis, I consulted Bonny’s lecture notes, (Appendix 6b). Bonny had developed two lists: Characteristics of Music on the GIM programs, and Considerations when Choosing Music for the GIM programs. The lists had some similar features, and some differing features. I combined the elements of these two lecture outlines and these are represented in Table 5.

Table 5. Bonny’s List of Music Elements

<table>
<thead>
<tr>
<th></th>
<th>TEXTURE</th>
<th>Harmonic and Melodic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TENSION/RELEASE</td>
<td>Dynamics - crescendo/decrescendo Amplitude - loud/soft</td>
</tr>
</tbody>
</table>
| 3 | MOVEMENT | Tempo - fast/slow  
|   |          | Time - rhythm patterns/syncopation  
|   |          | Directionality  
| 4 | MOOD/MODE | Happy/sad/exalted  
|   |          | Consonance/dissonance  
| 5 | STRUCTURE | Style/form  
|   |          | Simple/complex  
|   |          | Form, theory, movement (lines of progressions).  
|   |          | Structure/form  
|   |          | a. sonata form, other  
|   |          | b. internal organisation  
|   |          | 1) intervals  
|   |          | 2) Harmony, Melody  
|   |          | 3) Repetition  
|   |          | 4) Dynamics  
|   |          | 5) Density vs simplicity  
| 6 | TONAL | Resonance  
|   |          | Timbre: colour, instrument choice; solo or in combinations; vocal or instrumental  

While Bonny’s ten categories might be useful as a structure for the discussion of the GIM music programs, they do not provide a cohesive framework to analyse the music in this present study. For example, category 1 on Texture, lists harmonic and melodic, whereas I would have thought texture was better described as thick or thin. Category 4 lists mood and mode together which could be confusing: mood relates to feelings and emotions, whereas mode (as Bonny lists it here) relates to whether the harmonies are consonant or dissonant. These two aspects need to be separate, and Mode should include diatonic or pentatonic.

I therefore wanted to develop a more comprehensive and systematic list of music elements which would form a model to apply in the study of the music selections. It was necessary then, to group certain parameters into my own categories. In order to fill out the list of elements I consulted the works of music theorists. Ratner (1992), for example, discussed elements of music within the classical stylistic period from the syntactical point of view. I noted how he grouped the elements for discussion and the terms he used to describe the different features of each element. I also consulted Sloboda’s study (1991) of music structures and emotional responses, to insure that his structural features were included in my list.

I adopted my own model of musical elements for trial in analysing the music which underpinned the pivotal moment. It was anticipated that this model would provide structural information about the music, and that it would serve as a useful model to compare several pieces of music to determine if there were similarities in style and structure. In the following table (Table 6) sections 1-12 refer to music elements, structure and acoustical features. Sections 13-15 relate to the function and affective components of music.
Table 6. A Structural Model for Music Analysis (SMMA)
(Erdonmez Grocke)

1  **Style and Form**
1.1. Period of composition: Baroque, Classical, Romantic; Impressionist; 20th century (from 1910- )
1.2 Form: Sonata form; ABA; Theme and variations; Rhapsodic form; Fugue; Tone Poem
1.3 Structure: predominantly simple or complex

2  **Texture**
2.1 Thick/thin texture
2.2. Monophonic; homophonic; polyphonic

3.  **Time**
3.1 Meter - 2/4 or 4/4; 3/4 or 5/4, etc.
3.2 Complexity and variability in meter.
3.3 Silences; rests; pauses

4.  **Rhythmic features**
4.1 Underlying rhythm of the work - consistent/inconsistent
4.2 Important rhythmic motifs
4.3 Repetition in rhythmic motifs.
4.4. Variability in rhythm - predictable/unpredictable
4.5 Syncopation.

5.  **Tempo**
5.1 Fast; slow; moderato; allegro etc.
5.2 Alterations in tempi: change of meter; use of accelerandi and ritardandi.

6.  **Tonal features**
6.1 Key structure; diatonic; modal.
6.2 Major/minor alternations
6.3 Chromaticism
6.4 Modulation points
Melody
7.1 The main themes in the selection (1st theme, 2nd theme with development or variations),
7.2 Significant melodic fragments.
7.3 The structure of the melody: propinquity; step-wise progressions; large intervalic leaps.
7.4 Intervals: conventional/unconventional; significant (eg fall of an octave)
7.5 Shape - rounded, ascending, descending.
7.6 Length of phrases: symmetrical, short, long
7.7 Predominant pitch range of the melody: high, medium, low register.

Embellishments, ornamentation and articulation
8.1 Trills; appoggiaturas
8.2 Marcato; accents; detached bowing
8.3 Pizzicato
8.4 Legato
8.5 Use of mute

Harmony
9.1 Predominantly consonant, or dissonant
9.2 Consonance/dissonance alternation within the selection.
9.3 Significant harmonic progressions
9.4 Rich harmonies
9.5 Predictable harmonies (eg. I; IV; V progression)
9.6 Unpredictable harmonies
9.7 Cadence points - perfect; imperfect; interrupted.

Timbre and quality of instrumentation
10.1 Vocal - male or female solo; SATB or other combination.
10.2 Instrumental - Solo.
10.3 Instrumental - Orchestral
10.4 Small group - eg. quartet. Combinations of instruments
10.5 Instrument groups used in orchestration (strings, woodwinds, brass, percussion, harp) creating timbral colour
10.6 Interplay between instruments and instrument groups.
10.7 Layering effects (adding and reducing instrument parts)
10.8 Resonance
11 **Volume**
   11.1 Predominantly loud or soft - alternations between/gradation between.
   11.2 Special effects of volume: pianissimo; fortissimo; Sforzandi

12 **Intensity:**
   12.1 Tension/release
   12.2 Crescendi, building to peak, and resolution
   12.3 Tension in harmony, texture etc and resolution
   12.4 Delayed resolution or absent resolution
   12.5 Ambiguity resolved or unresolved

13 **Mood**
   13.1 Predominant mood, as depicted by melody, harmony and predominant instrument
   13.2 Feelings and emotions represented.

14 **Symbolic/associational**
   14.1 Culturally specific associations - eg Vaughan-Williams English idioms
   14.2 Metaphoric associations - Horn call
   14.3 Symbolism in motifs (leitmotifs), and their imagery potential - visual, auditory or kinaesthetic.

15 **Performance**
   15.1 The integrity/authenticity of the performers
   15.2 Excellence of performance (technique of the performers).
   15.3 Stylistic interpretation - artistic merit
   15.4 Articulation of feeling and emotion
   15.5 Authenticity with composer’s intent

Having explored the various models for studying the GIM music, two models emerged as appropriate to this current study of pivotal moments in GIM:

1. The Phenomenological Analysis Model (PAM) comprising the subjective description and meaning units of the music, placed alongside the imagery experiences

2. The Structural Model for Music Analysis (SMMA) to examine the structural aspects of the music across several pieces of music
These two models were adopted to analyse the music which underpinned the client’s pivotal experiences.

Method

Limitations of the Music for Analysis

In keeping with the findings outlined in chapter 4, I excluded from the music analysis the sessions of Pamela, Ken and Timothy. I excluded Pamela’s session because it was a verbal session. I excluded Ken’s sessions, even though the music was highly significant for him, because there was no one moment nor one session which he could identify as being pivotal for him. In Timothy’s case, his experience was one of the image itself undergoing change, and he could not identify a moment in which he experienced change for himself. The remaining four pivotal sessions (for David, Sarah, Bernadette and Suzanne) were selected for music analysis.

The extent of the music analysis

For David, Sarah and Bernadette, the pivotal experience as they described it, spanned the full music program, that is, the imagery as they described it occurred from the first piece of music on the program and continued to the end. I decided therefore to analyse the full music program of the session along with the transcript of the imagery from the session, because of the cumulative effect of the music and imagery preceding the actual pivotal moment.

Suzanne however did not describe the entire session as pivotal, instead she identified only a section of the session. In her interview she did not describe the imagery leading up to the pivotal image, but rather gave a very full description of the pivotal moment. When I consulted the transcript of her pivotal GIM session I found that the music chosen for the session was the Positive Affect program. During most of the program her imagery related to memories of religious experiences. At the point where the Strauss *Death and Transfiguration* excerpt commenced, she was confronted with the imagery which she subsequently identified as the pivotal experience. The Strauss work is the final selection on the Positive Affect program. As mentioned earlier (in chapter 3, p. 91), the therapist (myself) decided to extend the music, and in light of the type of imagery she was experiencing, the Bach-Stokowski: Passacaglia and Fugue in C minor was selected. At the conclusion of the Passacaglia and Fugue Suzanne had engaged the imagery to a point where she felt it had resolved, and the music was stopped at that point. Therefore, the music analysed for Suzanne’s session included the Strauss *Death and Transfiguration* excerpt (the last selection on the Positive Affect program), and the Bach-Stokowski: Passacaglia and Fugue in c minor.
Analysis Procedure

The two models of analysis (the Phenomenological Analysis Model, and the Structural Model of Music Analysis), were adopted for different purposes in the analysis:-
The Phenomenological Analysis Model (PAM) was adopted to analyse the full music programs which underpinned the four clients’ pivotal experience.
The Structural Model of Music Analysis (SMMA) was adopted to analyse the music selection within which the client experienced the precise pivotal moment.

The Procedure for the Phenomenological Analysis of the Full Music Program and the Imagery

I wrote to the participants and requested their consent to access the transcript of the GIM session they had identified as pivotal (Appendix 2e). When they had given written informed consent I obtained copies of the four clients GIM session transcript (David’s from Anna, and the other three from my own files), to ascertain which music program had been used for the session in which the client had experienced the pivotal moment. I obtained the score of each selection of the music program for reference. I proceeded with the phenomenological description of the music before I transcribed the actual imagery of the session. This was an important methodological decision, as I was concerned that if I read the client’s transcript of imagery I may be influenced by the imagery in how I described the music.

1. I made a phenomenological description of the music “as heard.” I listened to the full music program and described the features which stood out as I listened (melodies, harmonies, rhythms, which instrument/s, dynamics, mood etc.). In order to verify this description, I compared my description with the transcripts of Helen Bonny’s “voice-over” descriptions of the particular music program. I added her comments to enrich my descriptions. This was the “Open Listening (subjective response)” in the Ferrara model.

2. I listened to the music again, while also reading the score of the work. I added further comments to the Open Listening descriptions to help clarify aspects of the music which were evident on the score - this was the “Syntactical meaning” in the Ferrara model.

3. With each piece of music I identified sections in the music according to a unit of meaning (meaning unit). For example, a unit of meaning might relate to the section of music which introduced the first theme. Another meaning unit might be created when there was a change in tempo, or variation if the orchestration of the piece. The meaning units therefore related to thematic material or dynamics, orchestration, or other features. To be consistent with the analysis procedure undertaken in the two earlier parts of the study, I assigned each unit as a Music Meaning Unit (MMU) and gave each MMU a title, or heading.
4. The imagery of the session was transcribed. Particular care was taken to include any comments about the music (for example where each new selection of music began), and noting any specific mention of changes in the music structure which the therapist had made on the transcript. A new theme was often noted as “(Theme)” on the transcript, or important rhythmic motifs were indicated on the transcript to show at what exact spot in the music the imagery corresponded.

5. Taking the imagery for each piece of music I identified sections in the imagery sequence according to changes in the content of the imagery, feeling tone/mood of the imagery experience, dialogue, and other features. I assigned each section an Imagery Meaning Unit (IMU) and gave it a title, or heading.

6. I created a General Description of the music program by linking the meaning unit headings and key features of each selection of music.

7. I then created a General Description of the imagery sequence by linking the meaning unit headings and key features of the imagery sequence.

8. I placed the sectional descriptions of the music and imagery side-by-side to determine any comparative features between the music and the imagery. Since the sessions were not tape recorded it was often difficult to match the temporal sequence of events in the imagery with the progression of the music unless there were specific comments written in the sessions transcript. Nevertheless, the intention was to note the evolution of the different sections in the music, and the evolution of the sequence of images, and to note anything of interest.

In presenting the description of the music alongside the transcript of imagery (Appendix 7), the sections of imagery text were much shorter than the sections describing the music. Also, there was no indication of the pace at which the imagery was experienced - the imagery may have been consistently ‘spread’ throughout the music, but equally the imagery may have come in bursts, with long periods of silence between. The intention was not to guess the exact point at which the imagery occurred, but rather to look at elements in the music, with elements in the imagery sequences, and to determine if there were any comparative features.

The Procedure for the Structural Analysis of the Music which Underpinned the Precise Pivotal Moment.

After completing the phenomenological descriptions and analysis of the music of the session, I then identified the four selections of music which underpinned the pivotal moment for the four participants. I used the Structural Model of Musical Analysis (SMMA) to analyse these selections of music.
1. I analysed each selection of music against the 15 elements of the model, noting which ‘elements’ did not apply.

2. I developed a table (Table 9) to compare the four selections of music

3. My analysis was verified by my supervisor. Where his comments differed from mine, I included them on the table

4. I compiled a list of comparative features: similarities and differences in the four selections of music.

5. I assessed the usefulness of the SMMA Model, identifying those elements which were inappropriate for analysis.

The outcome of the Phenomenological Analysis of Music, with the imagery of the four clients, is presented in chapter 7. The results of the Structural Analysis of the four music selections are presented in chapter 8.
CHAPTER 7

A Phenomenological Analysis of the Music program which underpinned the Clients’ Pivotal GIM session

The phenomenological analysis method was used to analyse the full music program of the GIM session in which the four clients experienced pivotal moments. First, the music programs chosen for the four clients sessions were determined. With the clients’ consent, I obtained copies of the transcript of the GIM session and identified the music programs chosen for the session. These are shown in Table 7. For David, Sarah and Bernadette, the pivotal experience as they described it spanned the full music program, whereas the music which underpinned the pivotal experience for Suzanne included the excerpt from Richard Strauss’ Death and Transfiguration, followed by the Stokowski orchestral arrangement of Bach’s Passacaglia and Fugue in c minor.

The questions which were posed for this part of the analysis of the music (and mentioned in chapter 2, p. 59) were:

• What are the features of the music which underpin pivotal moments?
• Are there similarities in the structure and/or elements of the music?
Table 7  The Music Selections of the pivotal GIM session, and date of composition

<table>
<thead>
<tr>
<th>Client</th>
<th>Music Program</th>
<th>No</th>
<th>Selections</th>
<th>Date Composed</th>
</tr>
</thead>
<tbody>
<tr>
<td>David</td>
<td>Inner Odyssey</td>
<td>1</td>
<td>Brahms: Sym #3. Allegro con brio</td>
<td>1883</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2</td>
<td>Nielsen: Sym #5. (1st movt-excerpt)</td>
<td>1921-22</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3</td>
<td>Beethoven: Violin Conc. Larghetto</td>
<td>1806</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4</td>
<td>Corelli: Concerto Grosso #8.</td>
<td>1714 (first published)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Adagio-Allegro-Adagio</td>
<td></td>
</tr>
<tr>
<td>Sarah</td>
<td>Transition</td>
<td>5</td>
<td>R. Strauss: Ein Heldenleben (excerpt)</td>
<td>1899</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6</td>
<td>Brahms: Sym #3. 3rd movt.</td>
<td>1833</td>
</tr>
<tr>
<td></td>
<td></td>
<td>7</td>
<td>Beethoven: Sym #9. 3rd movt.</td>
<td>1826</td>
</tr>
<tr>
<td></td>
<td></td>
<td>8</td>
<td>Brahms: Piano Concerto #2 - slow movt.</td>
<td>1881</td>
</tr>
<tr>
<td>Bernadette</td>
<td>Emotional</td>
<td>9</td>
<td>Brahms: Piano Conc. #2 - 1st movt.</td>
<td>1881</td>
</tr>
<tr>
<td></td>
<td>Expression</td>
<td>10</td>
<td>Brahms: German Requiem part 1</td>
<td>1866</td>
</tr>
<tr>
<td></td>
<td></td>
<td>11</td>
<td>Brahms: German Requiem part 5</td>
<td>1886</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12</td>
<td>Brahms: Sym #4. 2nd movt</td>
<td>1885</td>
</tr>
<tr>
<td>Suzanne</td>
<td>Positive Affect</td>
<td>13</td>
<td>Strauss: Death and Transfiguration (excerpt)</td>
<td>1889</td>
</tr>
<tr>
<td></td>
<td>Mostly Bach</td>
<td></td>
<td>Bach-Stokowski: Passacaglia and Fugue in c minor.</td>
<td>1716 (Bach)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>14</td>
<td></td>
<td>1951 (St’ski)</td>
</tr>
</tbody>
</table>

(Note: In referring to the 14 selections outlined above, I consider the two sections of the Brahms Requiem as to be two selections, whereas the Bach-Stokowski Passacaglia and Fugue I consider to be one work)

Common features of the music

The common features which emerge in reviewing these 14 pieces of music are:-
1) the period of music history in which they were written
2) the musical form in which the selection are written
3) the predominance of certain composers

1) eleven of the works come from the 19th century period of music development (late Classical and Romantic periods), spanning 1806-1899, with the exception of selections nos. 2, 4 and 14. The Bach-Stokowski selection, the Passacaglia and Fugue, was written by Bach as a work for organ, which Stokowski arranged for orchestra in 1951. His orchestration is in the style of the Romantic
tradition. In the author’s opinion, the general features of orchestral compositions of the Romantic period are:

- they are written for a large orchestra, and therefore the texture of sound became thicker (compared to works of the classical period)
- because of advancements in valved instruments, brass instruments assumed greater predominance, particularly the horn. Therefore compositions of this time featured a large brass section
- improvements to stringed instruments and woodwinds allowed a greater range in pitch and timbre
- compositions of this period therefore feature a wide range of dynamics, from exceptionally quiet \((ppp)\) to extremely loud \((fff)\).
- innovations brought about by chromatic harmonies encouraged rich harmonies, and unconventional harmonic progressions (compared with the classic tradition of composition).

These features are evident in most of the works listed above. The exceptions are: The Corelli Christmas Concerto selection, and the excerpt from Nielsen’s 5th symphony.

2) although there are different musical forms evident in the 14 works listed above, the common feature is that there is an identifiable form in most:

**Symphonic/tone poem**
- R. Strauss: Ein Heldenleben (excerpt)
  (although Kennedy, [1984] asserts that the whole work is a vast sonata movement, in which part 6 is the Recapitulation).
- R. Strauss: Tod und Verklarung (excerpt)

**Theme and variations**
- Beethoven’s 9th symphony (slow movt)
- Beethoven: Violin concerto, slow movt.

**Symphonic form**
- Brahms: Sym #3 - Allegro (1st movt)
- Brahms: Sym #4 - 2nd movt.

**Ternary form**
- Brahms Requiem part 1 - ABA
- Brahms PC #3 - Allegro
- Corelli: Concerto Grosso #8: Adagio-Allegro-Adagio

**Passacaglia and fugue**
- Bach-Stokowski Passacaglia and fugue in c minor

**Minuet and Trio**
- Brahms: Sym #3 - 3rd movt.
Note: The one selection which does not have an identifiable, structured form is the excerpt from Nielsen’s 5th symphony. The excerpt is the Adagio section of the 1st movement of the symphony. Some writers describe it as the second section of the 1st movement, others describe it as the Recapitulation section of the 1st movement (Fanning, 1997); however no traditional form is evident.

In relation to the present research study, this aspect is an important finding. The music forms listed above are structured in different ways, however they have some features in common. Repetition is important to all forms. Repetition of melodic themes is a feature in a Theme and Variation; Symphonic; Ternary and Minuet and Trio form. In a Passacaglia and Fugue form, repetition is found in the ground bass (a 16-bar figure) which is repeated throughout, mainly in the bass line.

There is a formal structure too in the harmonic organisation of these structural forms. In the Symphonic form, there are three sections: the Exposition, Development and Recapitulation. Generally there are two major themes presented in the Exposition, and these are developed and extended in different keys and variations in the Development section. The Recapitulation re-states the themes but restructures them in the principle key of the work. In Ternary Form, and Minuet and Trio form the key structure has a predictable progression. Section A may contain two themes, section B contains different thematic material in a different key, and section A returns with a re-statement of the first themes in the original key. The Theme and Variations form, as its name suggests, presents one or more themes which are varied melodically, harmonically or rhythmically. The Passacaglia is similar, with a 8-bar or 16-bar phrase repeated in different forms. The Fugue is also repetitive, but there are several linear progressions which inter-relate, the two main themes being the fugue subject and counter-subject. The subject and counter-subject may be varied by augmentation, diminution and inversion, so that the themes are repeated many times over.

Repetition of melodic fragments or motifs commonly occur in the symphonic poem, or tone poem, where the composer introduces motifs to represent significant figures in a story (as in Strauss’ *Ein Heldenleben*), or significant concepts (as in Strauss’ *Death and Transfiguration*). Much more could be said about the structure of these different forms, but the important feature to be emphasised is that the form and structure are built on musical theories of harmonic relationship, repetition and variation. There are implications in considering the effect of this music during GIM sessions, and in particular, it’s influence on pivotal moments. It will be explored further in the later music analysis.

3) The music of Brahms is found in seven of the fourteen selections in Table 7. This raises two important questions. Is the high incidence of Brahms works an indication that Bonny preferred his music? Did Bonny include a higher proportion of Brahms music compared to any other composer? In order to answer the last question, I ranked the number of works for each composer across the 18 Bonny programs (Appendix 1g). Across the 18 programs, there are 81 different selections of music. Brahms’ music is the most highly represented (9); followed by Bach-Stokowski (6) and Beethoven (4). It is interesting that Bonny included so many selections of Brahms, and this may be
a potential area of future research. It would be interesting to know the attitude of GIM therapists to the dominance of certain composers in the GIM programs, and whether music of a particular composer is thought to be particularly suited to some aspect of GIM experience. For example, the Expanded Awareness program, devised by Linda Keiser Mardis (see Appendix 1a), comprises only music of Vaughan-Williams. Stylistically this music is thought to be best suited for evoking imagery of expansion. A research study would be very useful to test this belief.

Comparative analysis of the music and imagery sequences of the four participants.

The Phenomenological Analysis Model (PAM) was used to develop a description of the music of the GIM session, and to create Music Meaning Units (MMU’s) and headings. The imagery sequences of the session were grouped into Imagery Meaning Units (IMU’s) and these were placed alongside the MMU’s, matching elements in the music where this connection was apparent. In order to illustrate the syntactical points in the music analysis, examples from the music score were put to the left of the MMU’s. The Tables presenting each participant’s session are included in Appendix 7. The MMU’s appear in column 1, and the music examples on the left page. The published scores of each work were used to give syntactical details of the descriptions in column 1 and these scores had different methods of identifying sections in the music. Some use bar numbers (or measures); others identify sections by number, and others identify sections by letters. The phenomenological descriptions of the music were verified against Bonny’s descriptions and additional comments printed in italics in column 1 are hers. Although I interviewed Bonny about 11 of her 18 programs, we did not include the Inner Odyssey program. The reason for this, was that the interviews took place before I had identified the specific music program for each participant. The phenomenological description of the Inner Odyssey program therefore is not verified.

The transcript of the imagery is reproduced in column 2 of the tables (Appendix 7), and is the text of the actual GIM session. In the session transcriptions the GIM therapists’ interventions are placed within brackets and with a question mark. When a question mark is placed at the end of a phrase, it indicates the participant asking a question as part of the imagery experience.

A comparative analysis of the MMU’s and IMU’s of the four participants was undertaken. The following structure is used sequentially in presenting this material

- details of the music program and general comments
- a depiction of the music derived from the phenomenological descriptions made by myself, and verified by the description made with Bonny.
- a depiction of the client’s imagery, derived from the imagery sequence of the session
- a discussion of the comparative features of the music and imagery sequences, with reference to the Music Meaning Units (MMU’s) and Imagery Meaning Units (IMU’s).
- A discussion of features which emerge from the analysis.
As discussed in chapter 6, the pivotal GIM sessions were not tape recorded, therefore exact correlations between the music and imagery could not be made. In the comparative analysis (Appendix 7) the IMU’s therefore are purposefully not aligned to the MMU’s. A further point is that the music description was far longer than the transcript of the imagery experience, therefore there are more MMU’s than IMU’s. There were points however where the temporal correlation of music and imagery could be made, for example, when a new selection of music began (this is marked by the therapist in the client’s transcript), and when the therapist makes note of a specific element of the music, for example, “harp enters”, or “theme.” In commenting on the comparative features of the music and the imagery, I sometimes make speculations, and these are indicated in the discussion.

David

David’s pivotal session was his eighth GIM session. The music program chosen for the session was *Inner Odyssey*, comprising the following selections:

- Brahms: 3rd sym. (Allegro con brio)
- Nielsen: 5th sym. (Adagio non troppo)
- Beethoven: Violin concerto (Larghetto)
- Corelli: Concerto Grosso in G minor (Adagio-Allegro-Adagio)

The parallel descriptions of the Inner Odyssey program and David’s imagery text, and the Meaning Units for both the music and imagery sequences are outlined in Appendix 7a. The music can be heard on the accompanying CD no. 1.

Depiction of the music

The music of the Inner Odyssey program is characterised by wide contrasts. The movement from Brahms *3rd symphony* is strong in character but there are contrasts in the pastoral theme, waltz movement and sections of playfulness. The movement of Nielsen’s *5th symphony* is dissonant, and there are striking contrasts in the orchestration. In one section there are four competing elements which eventually resolve and climax. The ending however is tranquil. There is a sense of stability in the slow movement of Beethoven’s *Violin concerto* underpinned by consonant harmonies and repetitious themes. The solo violin often extends to high register, so that the texture is thin and ethereal. The second theme is quite beautiful with long held notes and a secure accompaniment. The Corelli movement by contrast is very structured and exact.
Depiction of the Imagery

Although the music selections are contrasting in mood and structure, David’s imagery was quite focussed. The image of himself as a three year old child appeared in the first piece of music and returned in the third and fourth. David explored his relationship with the child. During the Brahms’ movement, the three-year old was a happy child, content and chubby in appearance. David was delighted to be with him. He wanted to “be one with’ this child, and to enter his world of play. He then started questioning “Where have you gone, how do I connect with you?” There is a sense of wanting to get closer and more involved. The three year old puts out his hand and David walks beside him, but the three year old is in his own world. During the excerpt from the Nielsen symphony, the imagery becomes embodied and David feels a gnawing emptiness in his abdomen. A distant wave appears; it is night-time on a beach; it is cold and windy. Compared to the little boy David feels hollow and empty. He is formless. During the slow movement of Beethoven’s violin concerto, the little boy returns. There is a warm welcome and a sense of feeling connected. There is physical contact as the little boy grasps his finger (this is the pivotal moment). During the Corelli movement from the Concerto Grosso, there is a bonding (like father and son) and David has a sense of his body filling out and expanding.

The comparative features of the music and David’s imagery (refer to Appendix 7a)

Brahms’: Sym #3, 1st movement, Allegro con brio

The music begins with some ambiguity - there is an alternation between major and minor chords (MMU 1). David has an image, but as soon as the music begins another image comes (IMU 1). Perhaps the ambiguity of the tonality, together with the strength of the opening theme is so strong as to change the initial image David. He says “as the music started another one (image) came”, indicating that the music changed the image.

The tone of the music becomes warmer, and the second theme appears in 9/4 time. There is a pastorale quality and a waltz like movement (MMU 2 and 3). In the comparative imagery, the boy appears happy and content (IMU 2). The child is responsive and has no fear, and David wants to feel closer to him (IMU 3) The music provides a waltz rhythm at this point, and perhaps it is the movement of the waltz rhythm which influences the imagery and the happy and content mood of the child.

The music becomes playful through staccato passages, light texture, and descending passages (MMU 4). In the imagery (IMU 4) David wants to enter the child’s world and play.
There is increasing tension suggested by chromatic scale passages and the theme in the lower voice of the violas and cellos. The horns add a darker and haunting mood with their theme (MMU 5, 6 and 7). In the imagery, David starts to have dialogue with the little boy, questioning where he has gone and how can he connect more closely (IMU 5). The darker mood of the music, and perhaps the lower tones of the viola and cello seem to suggest some doubt (“I’m not sure he’ll understand” [IMU 5]). Although the three year old puts out his hand and they walk side by side, the three year old is “in his own world” (IMU 6). This may have occurred at the recapitulation point (MMU 8) where the re-statement of the opening themes suggest a return to the principle imagery subject, namely, the three year old boy.

**Nielsen: Sym no 5 Excerpt from the 1st movt. Adagio**

The dissonance of the Nielsen selection is in stark contrast to the consonance of the Brahms 3rd symphony. The imagery changes noticeably. There is a feeling of loss, of innocence lost (IMU 1). Perhaps the dissonant sound and the low register of the theme (on bassoon and viola, (MMU 1) evokes a feeling of sadness. The description states that the tone is warm and restful (MMU 1), but the imagery is moving in another direction. The substance of the imagery at this point relates more to the feelings of the traumatised four year old child (“innocence lost”, IMU 1), and the dissonance of the music may have contributed to the change in emotions.

As the dissonance increases (MMU 2 and 3), the imagery becomes more cold and stark. In IMU 2, there is an embodied feeling in the abdomen and chest. This may have been influenced by the low tones of the viola and bassoon, or it may have been suggested by the imagery experience itself. Certainly, the demi-semi-quataver motif (MMU 3) punctuates the melodic line in a striking manner, and may have been integrated into the imagery experience as a feeling of being threatened.

The imagery of the beach, at night-time, cold and windy suggests imagery of discomfort and fear (IMU 3). This has emerged from the embodied experience of the abdomen. It is highly likely that this imagery sequence relates to the abuse when David was four years old, which he had disclosed in his interview and which took place on a beach. The imagery sequence developed at the commencement of the Nielsen selection, and was probably exacerbated by the increasing dissonance, the dominance of the brass instruments (MMU 2) and threatening motifs played by the woodwinds (MMU 3).

MMU 4 and 5 describe the section of music that is highly dissonant and fragmented, with four separate elements, in four different sections of the orchestra, as if the orchestra is playing against itself. In the imagery, it is cold and windy (IMU 4). It is likely that the snare drum motif (MMU 4) adds to the developing sense of fear and apprehension. The imagery of hollowness and emptiness (IMU 5) is likely to have developed here, and it remains until the end of the Nielsen. IMU 6
indicates that David needed another scene and another place, but even with the light (IMU 7) he still feels empty.

Of particular significance is that Nielsen wrote the 5th symphony at a time when music composition was undergoing great change and struggle as the traditional forms started to collapse - would the symphonic form itself survive? (Fanning, 1997). The symphony expresses this war between good and evil. Nielsen said about the work “it’s something very primitive I wanted to express, the division of dark and light, the battle between evil and good” (cited in Fanning, 1997, p 13). The synchronicity for David was that he was becoming aware of himself as a small boy, prior to the abuse. The passage of imagery suggests his own conflict between good and evil, the dark and light, as he images the boy, and also the cold windy night on the beach where the abuse took place. In the imagery the little boy needed light to offset the darkness of the memories on the beach, but even with the light he still felt empty.

IMU 6 indicates that David wanted to be somewhere else “(I) need another scene, another place.” This can be a moment of choice for the therapist: should the music be changed, since the client is saying clearly he needs another space? In this instance the therapist does not change the music, and in fact the resolution of the discomfort does not occur until the next music selection. Although the music resolves (in MMU 6) becomes quite tranquil at the end of the movement (MMU 7), the imagery doesn’t follow the same progression. Instead David continues to feel empty.

Beethoven: Violin Concerto, 2nd movt.

The second movement of Beethoven’s violin concerto is exquisitely beautiful. The solo violin has many melismatic phrases, and the timbre of the solo violin in the high register gives an ethereal quality. The accompaniment of the strings at the beginning is characterised by short phrases and rests in the music, which might convey a lack of stability (MMU 1). It is not surprising therefore to note that David’s imagery remains hollow and empty (IMU 1). Although the music itself sounds very beautiful, the underlying structure of the music does not provide sufficient support initially for the imagery experience to change. However as the music progresses, the little boy returns in the imagery (IMU 2), and there is a warm greeting and the long-awaited sense of connection with the little boy (IMU 3). This seems to occur mid-way through the movement, and it may have occurred as the second theme is introduced (MMU 4). This theme is particularly beautiful, beginning with long minim -length notes in the solo violin and the string accompaniment holding semi-breve length chords. Perhaps the long held notes created a sense of spaciousness needed to engage the tender image of the little boy. The music is characterised by rests, which are musical spaces, during which time can stand still. And in that musical space, the boy emerged, and there was a warm greeting.

At some point towards the end of the Beethoven slow movement, there is a physical touch between the little boy and David, as the little boy grasps his finger (IMU 4). David indicated in his interview
that this was the precise pivotal moment, because it was the moment of connection. In the imagery David felt a warm wind which expanded his body (IMU 4). This suggests an internalisation of the imagery - a profound shift in his sense of self. The music towards the end of the movement reasserts both the first theme and the beautiful second theme (MMU 5), and it is possible that the repeat of these melodies provided the security and comfort needed to internalise the imagery experience. The ‘light’ that David needed so much (during the Nielsen) was provided by the beauty and spaciousness of the Beethoven slow movement, during which he experienced the pivotal moment, touching the little boy’s hand and grasping his finger.


This movement from the Corelli Christmas Concerto, has a steady, even rhythm provided by the repeated quaver line in the bass (MMU 1). As this music is heard, David’s imagery is embodied - he feels bigger “with the music” (IMU 1), which suggests he was aware of the music at this point. The melodic line is built on a broken chord motif, and one might speculate that this open chord influenced David’s imagery of his body feeling bigger. The Allegro section, although faster, is very predictable, and the intervals of the 1st violin part are close together (MMU 2). The imagery of connection returns and there is a feeling of belonging “like a father and son bond” (IMU 2). One might speculate here that the very regular beat and consistency of the music, and the close intervals may have contributed to the stronger image of bonding. The return of the Adagio section might have activated a sense of the familiar, and in so doing added to the sense of security (MMU 3).

Discussion.

Several features of David’s session stand out when comparing the music with the imagery sequences. The structure of the Brahms 3rd symphony, 1st movement, is strong, whereas the excerpt from Nielsen’s 5th symphony is dissonant and disconnected. There is a similar sequence in David’s imagery. During the Brahms he enters a dialogue with the 3-year old and wants to connect to him, but during the Nielsen he becomes more and more separated by his sense of innocence lost, and the hollow feeling in his abdomen. During the Beethoven slow movement, characterised by consonant harmonies, and the lyrical second theme, the pivotal moment occurs as David grasps the 3-year old’s finger. The measured structure of the Corelli movement from the Christmas Concerto evokes first a sense of the body getting bigger with the music, and then the strong sense of bonding between father and son. There seems to be a parallel progression of the music and the imagery sequence. One might speculate that the dissonance of the Nielsen was crucial to David’s feelings of great loss, and that the consonance of the Beethoven brought about the intimate connection. The Brahms provided the strength needed to commence this exploration, and the Corelli provided the “rounding-off” or the integration of the experience. But the sequence in the imagery was the initial connection, followed by the painful loss, followed by the intimate connection, further enhanced at the end of the imagery sequence. One could speculate further that the fragmentation which occurs in
the middle section of the Nielsen contributed to the profound sense of loss, the loss of innocence. The consonant tonality and beauty of the Beethoven, it could be speculated, was the healing music.

From this discussion, I would suggest that the consonance-dissonance dichotomy was an important factor influencing David’s imagery, and that there were parallels between the music structure and the content of the imagery.

Sarah

The music program chosen for Sarah’s session was the *Transitions* program, comprising the following works:

- Strauss, Richard: *Ein Heldenleben* (excerpt part 6)
- Brahms: Symphony #3 (poco allegretto)
- Beethoven: Symphony #9 (Adagio molto)
- Brahms: Piano Concerto #2 (Andante)

The Transitions program lasts approximately 43 minutes. The parallel descriptions of the Transitions program and Sarah’s imagery text, and the Meaning Units for both the music and imagery sequences are outlined in Appendix 7b. Bonny’s description of the Transitions program is reproduced in Appendix 6c). The music can be heard on the accompanying CD no 2.

General comments.

The music throughout this program is solely orchestral - there are no choral or vocal works. A feature of the *Transitions* program however, is the use of solo instruments. The horn for example plays a prominent role in Strauss’ *Ein Heldenleben* and in Brahms' 3rd symphony. The solo violin has prominence in *Ein Heldenleben*, and the cello and piano feature as solo instruments in the Brahms piano concerto #2 slow movement. An extension to the use of solo instruments is the use of dialogue between them. This is clearly shown in the dialogue between the horn and violin at the end of *Ein Heldenleben*, and the cello and piano at the conclusion of the Brahms slow movement of the piano concerto #2.

Depiction of the music

The excerpt from Strauss’ *Ein Heldenleben* commences with a call (the hunting motif) on the cor anglais. The call is passed to the horn. There is anticipation of a journey suggested by the evenly spaced beats of the tympani. There is a change in mood as the violins play the first long sweeping romantic melody, however a darkness descends. Emerging from the darkness the solo violin plays a yearning melody with support from
the horns. There follows a period of dialogue between the solo violin and the horn. Initially the horn plays ascending phrases, as if asking a question, and the violin plays descending phrases as if to answer. Their roles are then reversed, as the solo violin ascends higher and higher, against the horn’s descending phrases. The Brahms movement (from symphony #3) provides a gentle rocking movement, shifting from major to minor repeatedly. There is repetition of the melodies so that there is a sense of security, familiarity, and expectations being met. The central Trio section adds a syncopated rhythm which suggests movement. There is a return to the familiar themes of the first part. During the Beethoven symphony (slow movement), several themes are introduced and embellished. Interrupted cadences at the end of sections keep the interest alive and focussed. The themes are interwoven between the instruments, so the movement is constant. At other times there is a pastoral feeling of freedom and relaxed mood. There is a rich tapestry of tone colour between the strings and woodwinds as each instrument threads into the next. A fanfare pierces the familiar territory and the themes are heard again. The ending is drawn out. The solo cello starts the Brahms’ 2nd Piano Concerto (slow movement) with an expressive melody of long phrases and undulating line. The piano creates an embellishment over the melody, initially in a delicate fabric, then in contrasting thick syncopated chords. There is a sense of expansiveness and intensity. In the middle section, time is suspended in a dreamy filigree of wide ranging intervals, supported by long tones. The cello solo returns, just as yearning as before. The piano joins and together they bring the music to a close - the cello descending, while the piano ascends.

**Depiction of the Imagery.**

Sarah feels it is like marching in an army. She is in a forest scene with tall trees. Squirrels play around her feet. A storm appears and she shelters under a tall supportive tree. She joins in playing with the squirrels, then notices a hollow in the tree. Exploring the hollow she is led into a cave. She walks through a dark tunnel to find a cave bathed in soft light. There is a presence, and a wise old man in a white robe emerges. He takes Sarah’s hand. She wants to ask him a question, but she feels he already knows what that question is, without her voicing it. In silence he provides an answer, and she feels affirmed. Animals enter the cave, and a lion ambles in. Sarah is not scared. Instead the old man puts the lion’s chin in Sarah’s hand and she looks into his eyes. Next the old man puts her on the lion’s back and walks to the door of the cave. The lion lopes off with Sarah on his back. He takes big strides but she feels safe as she holds his mane. They ascend a small hill and look at the forest from atop the hill, then they descend on the other side. The lion goes into the earth to his den. He smoothes the floor of the den for Sarah and he lies down. She rests on his neck. There is a piano in the den, and Sarah plays with
confidence. She preens the lion, combing his mane. The old man reappears and nods his approval. Sarah admires her preened lion.

The comparative features of the music and Sarah’s imagery

Strauss: Ein Heldenleben - part 6 (excerpt)

The hunting call motif (MMU 1) which commences the program has an immediate influence on Sarah’s imagery. She is describing the piece of bark in her hand, then says it is “like marching in an army” (IMU 1). This image is likely to have been influenced by the horn call and also the even steady beat of the drum.

A romantic mood is set in MMU 2 with a melody of long sweeping lines. The imagery can be matched here since the transcript made note of the entry of the “Theme” (IMU 2). The image is of a forest of tall trees. It is possible that the long sweeping melody (which also ascends in pitch) has suggested the height of the trees.

The mood darkens (MMU 3) and the strings and tympani in tremolo suggest the storm coming and the thunder in the distance (IMU 3). As the solo violin enters (MMU 4) Sarah feels the support and love of the trees. This sense of security may have been inspired by the even beats of the horns which accompany the violin solo. According to Kennedy (1984), the theme depicts the Hero’s Companion. It is described as a loving theme, and this affective connection may have been conveyed to Sarah in the form of a love for the trees.

There is a dialogue between the solo violin and horn (MMU 5), a passing back and forth, or a question-answer dialogue. In the imagery Sarah is playing with the squirrels (IMU 5), although it is not clear where the playfulness of the imagery fits with the rather slow pace of the music. However at MMU 6 the two solo instruments (violin and horn) move in contrary motion. The imagery for Sarah is that she being drawn to a hollow in a tree (IMU 6). This is an interesting connection between the shape of the hollow and the relative shape of the two instruments in contrary motion - an opening out shape. An interpretive comment can be drawn from Kennedy’s analysis of Ein Heldenleben which indicates that the Companion’s voice (the feminine) is ascending, against the Hero’s (masculine) voice “No, I’m staying here” (Kennedy, 1984, p. 45). The significance of the masculine element in Sarah’s imagery becomes more apparent in the emerging figure of the wise old man during the next selection of music.

Brahms: Symphony #3, 3rd movement

As the Brahms begins, Sarah finds the hollow has opened out to the shape of a cave. Corresponding to the imagery is the description of the theme as having a rounded shape, building to
a high note then dropping away (MMU 1). The shape of the cave gives way to the shape of the
tunnel - still a rounded shape, but suggesting a more narrow focus. It is not clear if this shift in
imagery relates to the music, although there is a lot of thematic repetition in the music (MMU 2).

The Trio section of the music was indicated on Sarah’s transcript, so direct comparisons can be
drawn at this point. The Trio features a two-note slur motif which falls across the bar line, creating a
sense of gentle syncopation (MMU 3). The imagery by comparison suggests being in one spot - in
the cave. There is a soft light in the cave and sunlight is getting through (IMU 3). The sense of
light may have been suggested by the gentle movement of the music. My description of the music
indicates that the gentle syncopation rhythm is re-assuring, like being patted on the back (MMU 3).
Bonny’ description however suggests that the syncopated accents are leaning and pushing (see
comments in italics, MMU 3).

A warm expressive melody (MMU 4) corresponds with the emerging imagery of a presence,
initially a ghost figure (IMU 4), then the clearer figure of an old wise man in a white robe emerges,
he is sitting on the other side of the cave (IMU 5). The melody is played by the strings in middle
register, so that the overall timbre of sound is lower than previously. There is a return to the Minuet
(MMU 5), and a repeat of the theme heard first on the horn (MMU 6), then repeated by the oboe.
Perhaps the lower tones of the strings, the oboe and horn suggest the masculine entity in the
imagery.

Beethoven: Symphony #9, slow movement

During the Beethoven Symphony #9, slow movement, Sarah enters into dialogue with the wise old
man (IMU’s 1-4) and then later, meets the lion (IMU’s 5-7). The first theme is spacious, with slow
drawn out notes, supported by a consonant, predictable chordal harmonic sequence (MMU 1). The
old man takes Sarah’s hand. She wants to ask him a question, but she feels he already knows what
that question is, without her voicing it (IMU 2 and 3). The description of the 2nd theme (MMU 2) is
that it ‘turns in on itself’ and is repeated many times by different instruments. It is likely that the
imagery sequence of dialogue occurred during this part of the music, and the inward turning melody
might have influenced Sarah dialogue with the old wise man. The dialogue continues: in silence the
wise old man’s answer is “what you are doing is good - do it with confidence.” This is the pivotal
moment, in which Sarah receives the answer to the question she brought to the session, and she feels
affirmed (IMU 4). The therapeutic process inherent in this exchange is worthy of mention. The
question is formed in Sarah’s mind - it was the issue she brought to the session, and so it is in her
conscious mind. The answer comes in symbolic form via the wise old man, who is the archetypal
father figure in her unconscious (psyche). Her own psyche therefore answers the question she
poses herself. This interchange occurs when she is in an “altered state of consciousness.” Not
only did she get the answer she unconsciously needed, but the message carried an instruction to her
- to do what she is already doing with confidence. And this was the pivotal moment. Placing this
sequence alongside the music, there are several corresponding developments. Bonny comments (MMU 3) that there is a “holding space that has a lot of room”, and later that “you're moving within a space, but it’s a wide container.” Bonny is referring to the concept of music as a container for the experience. In this example, the holding space of the music, allowed Sarah to address a significant life question to herself and receive the answer she needed.

Having received the message, Sarah enjoys a respite of play with the animals arriving in the cave (IMU 5). Then the lion ‘ambles’ in (IMU 6), and she comments that she is not scared. The music has undergone some changes. There is a section which is described as pastoral (MMU 4) where the theme is heard in 3rds over a plucked bass. There follows a section where there is an interweaving line between the clarinet, bassoon and horns, and the strings provide a pizzicato bass (MMU 5). In the next section of the music (MMU 6) the 1st theme undergoes a long, protracted variation, played by the violins. This may have been the point at which Sarah became close to the lion. Initially the old man put the lion’s chin in her hand (IMU 6), and she looked directly into the lion’s eyes. Then the old man put her on the lion’s back (IMU 7). These are imagery sequences which show a close physical connection with a powerful masculine symbol, from which she draws her ‘confidence’ to do what she is doing well. Bonny suggests (MMU 6) that there is a tapestry of timbral sounds, and that the music “creates a rumination of what has gone, what has brought you to the place where you are. (The) next step is to look ahead.” This description matches Sarah’s imagery experience very well, and also matches the nature of the issue she had brought to the session: “what should she be doing”?

At the Coda (which is identified on the transcript, therefore the imagery can be placed alongside the music), the orchestra ‘heralds’ a strong rhythmic motif (MMU 7). Correspondingly the wise old man is walking with Sarah, (who is sitting on the lion’s back), to the door of the cave to wave them off (IMU 8). During MMU 8 there is repetition and variation on the themes, and in the imagery the lion ‘lopes’ off taking great strides (IMU 9). As the music comes to an end, there are repeated phrases of the main themes. Bonny refers to this as “wrapping it up” (MMU 9). In the imagery the lion and Sarah have encountered a little hill, ascending it, pausing at the top of oversee the forest, then going down the other side (IMU 10).

Brahms Piano Concerto #2, slow movement

The solo cello begins the Brahms’ Piano Concerto #2, slow movement. Immediately Sarah’s imagery shifts into the earth, into the lion’s den (IMU 1). The cello melody is particularly beautiful, in mid register, perfectly balanced by two 4-bar phrases. The texture is close and full. Bonny comments that the “cello (is) very feminine in this” (MMU 1). Perhaps this refers to the shape of the melody and the yearning quality of the melody line. Correspondingly, the imagery shifts to a feminine symbolic form - a den, where the lion prepares the ground for her, and she rests, lying on his neck. The solo piano enters (MMU 2). Sarah’s imagery follows “there’s a piano in the den”
(IMU 3). She is playing with confidence. Here again we see the internalising of the message of the old man. The piano part (MMU 2, 3 and 4) is quite extensive. The piano is both “gentle and supportive” and also “deeper and stronger” (Bonny’s description, MMU 2). The piano part “flurries”, but also pounds strong, syncopated chords (MMU 3). There follows a section of trills contrasting with descending arpeggios (MMU 4). Sarah during this time is content to ‘play the piano for quite a while’. At the Piu Adagio section (MMU 5) a new music feature is introduced. There is great spaciousness in this section, and time is suspended (MMU 5). The piano part comprises wide intervalic leaps, supported by the lower strings holding long legato chords. The dream like quality of this section allows Sarah to preen the lion, who is snoring! (IMU 4). At the recapitulation point (noted in the transcript as “solo cello”), the solo cello plays the yearning theme again. In the imagery the wise old man re-appears (IMU 5). It seems very clear that low tones of the cello evoke the imagery of the benevolent masculine figure. In this imagery sequence the wise old man is nurturing and benevolent. Perhaps the cello symbolises the balance of masculine and feminine principles - the masculinity of its low tones, but the femininity of its nurturing tone quality. At the very end of the work, the cello descends against the piano ascending phrase (MMU 8). Sarah is admiring her handiwork in preening the lion (IMU 6), and he minds the piece of bark, which was the initial object she took with her at the start of the imagery.

Discussion

The Transitions program highlights the use of solo instruments - the horn and violin in the Strauss Ein Heldenleben; the horn in the movement of the Brahms symphony, and the solo piano and solo cello in the Brahms piano concerto. These solo instruments are frequently in dialogue - in the Strauss the horn ascends while the violin descends, then the “roles” are reversed, the violin ascends at the end of the work, while the horn descends. Ein Heldenleben is thought to be an autobiographical work, and Strauss is describing his relationship with his “companion,” his wife. Sarah’s imagery has a corresponding sequence. Her imagery illustrates her relationship with the wise old man and the dialogue which occurs between them. The predominant finding from this phenomenological analysis of the music of Sarah’s session, is that the solo instruments in dialogue with the orchestra, or with themselves, clearly influence her imagery. This suggests that the program Transitions may provide an opportunity for the client to give voice to their own “solo” part, and to dialogue with significant figures in the imagery. Further examples of client experiences would be required however to test whether the music influence evident in this case would apply to other cases.

A further point emerging from the phenomenological analysis of Sarah’s session, is whether certain instruments can be assigned characteristics within GIM experiences. For example, in Strauss’ autobiographical Ein Heldenleben, the horn depicts himself (masculine) and the violin depicts his wife (feminine). In the Brahms symphony, 3rd movement, the image of the old man emerged at about the time the horn played a significant part (Bonny comments it is the voice of
authority - see MMU 6 of the Brahms selection). In the Brahms’ Piano Concerto selection, the old man re-appeared as the solo cello introduced the Recapitulation section of the movement. Perhaps the horn and also the cello may be associated with the masculine, whereas the violin may be associated with the feminine. This point requires further deliberation.

At the pivotal moment of the old man giving Sarah the message, Bonny comments (MMU 3 of the Beethoven) that there is a “holding space . . . it’s a wide container.” As mentioned, Bonny is referring to the concept of music as a container for the experience. But the significant feature here, is that the music provided the container at the point of the pivotal moment. This is directly parallel to David’s experience of his pivotal moment, which occurred during the slow movement of the Beethoven Violin Concerto, slow movement, at a point where the solo violin introduced the second theme supported by long held notes in the string accompaniment. The word “spaciousness” was used to describe this music, suggesting that musical space might be a feature of the music which underpins pivotal experience. It is interesting that the pivotal moment for David and Sarah occurred during the music of Beethoven, in the middle of a slow movement when there was spaciousness in the music.

Bernadette

The session Bernadette identified as the pivotal one, was her 30th GIM session. The music program chosen for the session was Emotional Expression 1 (EE1), which comprises:

- Brahms: Piano concerto #2 in B flat, 1st movement, Allegro non troppo
- Brahms: German Requiem part 1
- Brahms: German Requiem part 5
- Brahms: 4th sym. (Andante moderato)

The parallel descriptions of EE1 and Bernadette’s imagery text and Meaning Units for both the music and imagery sequences are outlined in Appendix 7c. Bonny’s description of EE1 is reproduced in Appendix 6d. The music of EE1 can be heard on the accompanying CD no. 3.

General Comments.

The program comprises works solely of Johannes Brahms. The first work is written for solo piano and orchestra, the second selection is choral, the third written for soprano solo and choir, and the fourth selection is orchestral. Although all selections are by the one composer, there are different music genres represented. The duration of the program is 47:21 minutes, making it the longest of the GIM music programs.
Depiction of the Music

The first selection commences with the solo horn in dialogue with the piano. There is a lengthy solo part for the piano. The orchestra enters with a triumphant theme, and matches the power of the solo instrument. There are contrasting sections - a quiet and lyrical section is followed by a very rhythmic fast moving section. The piano re-emerges and plays loudly and bombastically. A rather sad melody is followed by a fast moving section in which various instruments dialogue with each other, interweaving, asking questions and giving answers. The piano re-enters in an energetic section. There are further contrasts - a shimmering part for the piano in high register is followed by a strong intense part for strings, and the next lyrical section is followed by a dramatic passage of descending chords, as if being pulled down to earth. Further contrasts happen, with an ethereal impression given by the piano in high register contrasting with a repetition of a rhythmically insistent passage. The piano creates thick textures of sound across the full register of the instrument. There is a sense of anticipation and building to a climax point and a sense of re-assurance that the tension is relieved. The selection finishes loudly.

The choral work by contrast is mellow, quiet and slow. The choral voices are well balanced, singing in close harmony. There is a yearning melody in the oboe, and the voices then separate, following their own individual melodic lines, but also in dialogue with each other. In the middle section there is a sense of moving along as if the singers are gathering pace. There is repetition of previously heard melodies.

The third selection of music is gentle and quiet in mood. The solo female voice has a smooth unbroken line and is supported by the choir. There is an intoned phrase which seems to have special meaning. A brighter tone emerges, and the female voice seems to unfold a story in her singing. The voice ascends towards the end and the choir gives a counter-melody of support beneath her.

Horns feature prominently in the fourth selection. The martial quality of the music suggests moving forward. There is an insistence and intensity to this sense of moving on and the instruments dialogue with each other, developing the theme and adding rhythmic impetus. A yearning, sad theme is heard, and there is a repetition of the melodies heard earlier. There is further dialogue between the instruments as they develop the familiar themes. There is a brief rise in tension which dies away to a quiet finish.

Depiction of Bernadette’s Imagery

Bernadette’s first image is of herself in an orange dress. She hates this colour, but the dress itself is strong. She engages with the image of the piano and starts to play. She feels in
control, and the orchestra plays with her and supports her and energises her. She feels a love for the strings and her head starts to spin with the sound. When the piano re-enters, she feels in partnership with the orchestra. The music and imagery experience become embodied so that every part of her body is loosened up. The stiffness in her body starts to go and her body tingles. The body feels strengthened and she has the urge to run out into open fields. There is a dam filled with water and she gazes into the water. It is a moment of truth. There is a feeling of the adult taking control. She wants to be true to herself and not rely on others. As the choral selection begins she experiences a choking sensation in her throat. As the choking clears she starts to make soft sounds with her voice. She becomes tearful. She is standing with the choir but she hears her own voice. There is a long period of silence for the remainder of this selection and throughout the following selection of music (during the soprano solo). In the final selection, Bernadette notices a change in her whole body. She celebrates at a victory ball, dancing with her partner, then ascending a stage. A beautiful old man affirms her and gives her a special message. She is aware of her husband’s eyes and a wish to thank him.

The comparative features of the music and Bernadette’s imagery

Brahms: Piano Concerto #2 in Bb, 1st movement, Allegro non troppo

The concerto opens with an introductory played by solo horn, to which the piano responds softly (MMU 1). The horn plays another phrase, and the piano responds again. Bernadette’s imagery commences with an image of herself in an orange dress - a colour she ‘hates’ (IMU 1). As soon as the piano is introduced in earnest (MMU 2), she incorporates the sound of the instrument into her imagery - she is playing the piano with the orchestra (IMU 2). Bonny comments that the piano makes ‘strong statements’ (MMU 2), and this intensity is reflected in Bernadette’s expression of “belting out on the piano” (IMU 2). At MMU 3 the orchestra enters with a triumphant sound. Bernadette’s transcript indicates the point at which the orchestra enters so that her imagery can be matched. She feels she is in control, the orchestra is playing with her, and while she is waiting for her turn she is energised by “their energy” (IMU 3 and 4). MMU 4 describes the lyrical section played on strings, and Bernadette’s imagery is parallel - “how I love the strings - my head is spinning with the sound of the strings” (IMU 5). She is closely connected with the music as it unfolds. MMU 6 and IMU 6 are also paired (the transcript indicating the re-entry of the piano), and Bernadette feels a wonderful partnership (she plays the piano in partnership with the orchestra). Up until this point, Bernadette’s imagery has been in clear parallel with the major features of the music: the solo instrument, the supportive strings, and the strength of the orchestra and partnership with the solo instrument.

A period of silence follows, the length of which cannot be determined, but emerging from this period of time is Bernadette’s embodiment of the music experience. Her imagery reveals changes within her body. It is during this time then that her attention is drawn to kinaesthetic imagery. The music
loosens every part of her body, the piano loosens her limbs, the stiffness leaves her body and her body is tingling (IMU 7). It is difficult to know what section of the music has evoked this imagery, however it occurs sometime between MMU 7, 8 and 9, because there is a match of MMU 10 and IMU 8 (as indicated on the transcript). During MMU 7, 8 and 9, there is a period of respite, followed by a section of dialogue between several instruments: horn, violins, flute, oboe, clarinet and piano. This level of dialogue in the music seems to be reflected in Bernadette’s dialogue with her own body. She identifies specific parts of her body (heart, limbs, face and hands) loosening up (IMU 7), and the stiffness starting to go, and that her body was tingling. During MMU 9, there is more urgency in the music. Bonny comments “changes happen very fast... pounding... loosening up the soil.” It is fascinating that Bernadette uses the same descriptive word “loosening” to describe what is happening in her body.

MMU 10 describes the re-statement of the first theme with the horn. The entry of the horn is marked on Bernadette’s transcript, and her corresponding imagery is that her body feels different, it is so much stronger (IMU 8). Perhaps the re-statement of the familiar theme, allows her to re-assess the before and after effects of her body, to take stock of what has happened for her. In MMU 11 the strings play with insistence and there is a repetition of the surging-stopping motif in the piano. Bonny comments it is like “waves of the ocean, slapping against the boat’s sides.” Bernadette’s imagery also suggests movement. She felt like running out into open fields (IMU 9). She comes across a dam filled with water, and gazes into it to see the mirror reflection of herself. This is a powerful moment for her. It can also be a very challenging moment for GIM clients to engage an image of their own reflection. What will they see? How will their ‘self’ by mirrored back to them? In my experience as GIM therapist, there have been many times when clients avoid looking in the mirror, or avoid looking in the water to see the reflection of their face. It is a particularly confronting image. Bernadette however experiences it differently. She associates the symbol of looking in the mirror as similar to the story of Pinnochio (IMU 10). She declares that it is a moment of truth, as the “child” becomes a mature person. She further unfolds the significance of this imagery in IMU 11, as she works out for herself, that it was easier as a child to have someone else take control. The moment of truth for her, is to mature as an adult and take control for her decisions, “(to) see clearly, think clearly, know what I want to do - do what I want to do” (IMU 11). This sequence of imagery (IMU 8-11) is quite intense. It is a sequence of imagery involving the visual modality, an association with Pinnochio, symbolic experiences about the mirror and the moment of truth, and moments of insight (in IMU 11) as she reflects on taking control of her life. What role the music plays here is not clear. It is certain that the strength of the music to this point, incorporating the strength of the solo instrument, has given her the strength necessary to confront herself in the imagery. In MMU 13, the descriptions refer to descending passages akin to ‘being pulled down’, or as Bonny puts it “we’re really down at the bottom now.” There is repetition in this section. It might be that the sense of being pulled down in the music is reflected in the insight Bernadette gains as she sees the difference between the child and the mature adult.
MMU 14 introduces the Recapitulation point in the music. There is repetition of the same themes, but with different harmonic structure, and a return to the tonic key of Bb. Bonny describes the piano in MMU 15 as being at the centre of the music, and MMU 16-18 describes the various repetitions and increase in anticipation to the climax point in the music. Somewhere within this music, Bernadette feels a sense of being true to herself (IMU 12), and not having to be a child anymore.

**Brahms: German Requiem, part 1**

[The text of part 1 of the German Requiem is: “Blessed are they that mourn, for they shall have comfort. They that sow in tears shall reap in joy. Who goeth forth and weepeth, and beareth precious seed, shall doubtless return with rejoicing, and bring his sheaves with him”]. [Reference: Peters edition, translation Traquair, revised Benson n/d].

The pivotal moment for Bernadette occurred in the Brahms *Requiem* part 1. The music commences with the cellos and basses playing a repeated low F (MMU1), followed by a melodic phrase in the violas. Bernadette has a sensation of choking (IMU 1). The transcript records that her hand was across her throat as her voice started making guttural sounds, as if she were about to choke. As the choral voices enter quietly (MMU 2) the choking sensation clears, and Bernadette begins to find her own voice (IMU 2). The transcript indicates that at first the sounds were very soft high pitches, a feeble sound, but as she sang “with the choir” her voice became stronger. As mentioned in chapter 4, my recollection as therapist, was that she was singing her own song, she wasn’t singing the same notes as the choir, rather she was exploring her voice. Having found her voice, the transcript indicates that she became tearful as she was “taking the music in.” It is synchronous that further on in part 1 of the Requiem, the text is (in part): “they that sow in tears shall reap in joy.”

IMU 4 describes Bernadette singing with the choir, but also hearing her own voice, as if she stood out from the choir. She maintained her identity. At bar 47, there is a change in the music. Up until this point, the four choral parts (SATB) were in close harmony, as in a hymn-like chorale. But at bar 47 the choral parts separate, each part taking their own line and interweaving. There is a brief moment of dissonance over 2 beats, as described in MMU 5.

The music begins to increase in pace (MMU 6) supporting the text “Who goeth forth and weepeth, and beareth precious seed, shall doubtless return with rejoicing. . . “ Bernadette is silent throughout the remainder of this selection of music. At the Recapitulation the first theme of six phrases is repeated (MMU 7), followed by a brief Coda and the movement finishes quietly. Bonny comments that this section is reassuring.

**Brahms: German Requiem, part 5**
During the Brahms Requiem part 5, Bernadette was completely silent. As explained in chapter 5, the therapist (myself) was aware that this was a precious moment for Bernadette and was reluctant to intervene. The music description indicates that the solo female voice is nurturing and gentle in quality, and the melodic line is smooth and unbroken (MMU 2). The choir enters and affirms the solo voice (MMU 3), or as Bonny describes it “murmuring assent” (MMU 4). The soprano soloist continues as if she is “telling a story” (MMU 6), each phrase of the solo voice being quite expressive and lyrical. There is no repetition in these phrases, each phrase suggesting something different (“this happened, then that happened”, MMU 6). Perhaps the lack of repetition leads to a sense that each phrase says something new and that a series of ‘new’ phrases suggests an unfolding of a story line. Eventually there is a repetition of section A (MMU 7), and soprano and choir alternates phrases, with the soloist bringing the movement to a close. Bonny validates this movement as nurturing by mentioning an image “(I) can see her rocking the baby” (MMU 7).

Brahms Symphony #4, 2nd movement

As soon as this music commences, there is an immediate response from Bernadette. The horn (MMU 1) make a strong first statement, joined by the woodwinds. The predominant musical feature is the rhythm of the phrase - as if being summoned by a call or a heralding. Bernadette notices the changes in the way her body feels. Her throat is now moist (IMU 1), and her whole body is clear and light. An image of a victory ball appears (IMU 2), and this seems to be evoked by the rhythm of the horn call (MMU 1). Clarinets and bassoons play the theme accompanied by strings playing pizzicato. This suggests movement, or “walking, even marching” (MMU 2). This adds to the imagery of the ball being a victorious one (IMU 4).

There seems to be corresponding material in IMU 3 and MMU 3. There is an interweaving of lines between the clarinet, bassoon and horn. These three instruments provide different timbres. The imagery is of a ball gown of “all colours - when different lights come down it takes on another colour...” (IMU 3).

There is an increase in the music’s intensity and insistence (MMU 4). Bonny comments that “new vistas may be opened up.” The corresponding imagery here is the victory dance. Bernadette is dancing with her male partner, her husband. He’s “got the feeling right and that’s all the matters” (IMU 4). He also encourages her to go up on the stage (IMU 5). It is difficult to match at what point in the music this imagery emerges, but it may have been inspired by the rhythmic features described in MMU 6. The horn features during MMU 6 and 7, and it is possible that the “beautiful old man” (IMU 6) emerges at this point. MMU 7 indicates dialogue between the instruments, and within the imagery experience the old man is giving Bernadette a message “go out and do more of what you’ve done” (IMU 6). As the music moves to it’s conclusion (MMU 8, 9 and 10), the imagery seems to deepen for Bernadette, so that immediately after the music has finished she has a
sequence of closing imagery in which she feels the eyes of the old man are in fact the eyes of her husband, and she feels his love and support. She thanks him.

**Discussion.**

The EE1 program comprises only works composed by Brahms. As mentioned above, it is not clear whether Bonny programmed so many works of Brahms because of personal preference, or whether there were features of Brahms’ music which she found effective in GIM therapy. A review of the EE1 program might be useful here, to see if there are features of Brahms music which make it particularly effective.

Each movement of each work is written in structured form - either symphonic/concerto form, or ternary form. In the symphonic/concerto form (Piano concerto #2 1st movement, and Symphony #4, 2nd movement), there is an Exposition, Development and Recapitulation. Themes introduced in the Exposition, are developed and embellished in the Developmental section, and then repeated in the Recapitulation. This means that themes are heard several times within the one movement of the work. Likewise in the Requiem parts 1 and 5, both written in ternary form, the themes introduced in section A are repeated. This degree of repetition offers a framework of familiarity upon which Bernadette could explore imagery which was embodied. In this sense the music provided a ‘safe container’ for the experience (as discussed in chapter 6).

The second re-occurring feature of Brahms music selected for this program, is the consistency in instrumentation. In the first selection, the predominant instruments are piano (solo instrument) and horn. The second selection is a chorus of four parts, and a small role for the oboe. In the third selection the soprano solo is supported by the choir. The final selection features the horn, and smaller parts for clarinet and bassoon. It could be argued that the piano and horn represent masculine features in this program, and that the timbre of the instruments suggests authority and dominance. Feminine qualities are represented in the supportive and nurturing choral work and in the solo female voice. There are instances also when there is a balance of masculine and feminine, particularly in part 1 of the Requiem, where the choir sings in close harmony. The descriptions of the music (MMU 2) allude to the balance of the voices. This is consistent with the comments made by the participant Ken, who was “moved by the cooperation of the singers.” Bonny, in referring to the effects of vocal music in GIM (1978b) comments that “vocal music touches areas of deep relationships and tends to encourage feelings of closeness and humanness” (p. 32).

It is interesting that both Sarah and Bernadette have similar experiences in incorporating the piano part in their imagery. During the slow movement of Brahms piano concerto #2, Sarah was playing the piano in the lion’s den. She was playing with confidence, this having been the significant message from the wise old man. Similarly, Bernadette on hearing the entry of the solo piano immediately brings this into her imagery. She is playing the piano in her orange dress. She is in
control and the orchestra is playing with her. There is a similar strength of imagery for both women, suggesting that the piano as a solo instrument, in these two movements of larger works of Brahms, may hold special significance for female clients. In Ken’s imagery he also mentions that the pianist is ‘having a ball’ suggesting that the dominating role of the piano (in the Piano concerto #2, first movement) was enjoyable for him. The experiences of Sarah, Bernadette and Ken, suggest that the piano is associated with masculine features for female clients (the animus), and is a reinforcement of the masculine for male clients. Examples from a wider range of case material may further substantiate this.

A further interesting collaboration of Sarah and Bernadette’s imagery, is that in both cases the masculine archetype was present: the wise old man for Sarah, and the beautiful old man for Bernadette. In both cases the male archetype gave them a message, and the message was remarkably similar. Sarah’s message was “what you are doing is good work, do it with confidence.” She took this message into the piano playing in the lion’s den, which she did “with confidence.” The message from the beautiful old man for Bernadette was “your performance was brilliant - go out and do more of what you’ve done.” In both cases the messages were affirming, and in both cases the message encouraged the two women to “do more.” This may suggest that both women were looking for approval, or that both women were looking for an internalised masculine element of strength.

Bernadette’s imagery indicates that, although in an altered state of consciousness, she heard aspects of the music and integrated those aspects into her imagery. In the Brahms Piano Concerto, she was playing the piano with the orchestra (IMU 2), her head was spinning with the sound of the strings (IMU 5), and she felt a partnership with herself playing the piano with the orchestra. She feels the piano is “loosening up” her body (IMU 7). In the Brahms Requiem part 1 she is standing with the choir and can hear her own voice. This affirms that in the altered state of consciousness clients may have a strong transference to the music, to the point of taking part as a soloist or part of an ensemble. Summer (1998) describes this phenomenon as the “pure music transference.”

Suzanne

Suzanne’s pivotal experience differed from David, Sarah and Bernadette, in that she identified a pivotal moment within a session, whereas the other three had described the entire session as a pivotal session. The session Suzanne identified as pivotal was her 11th session. As explained previously, the music program Positive Affect was chosen for the session. During the first five selections on this program, Suzanne’s imagery related to memories of religious experiences. She expressed many angry feelings, and these statements were repeated over several selections of music. But it was not until the Strauss Death and Transfiguration excerpt that the pivotal image of God as a rock became manifest, and this was the image that began the sequence which Suzanne described as pivotal. At the conclusion of the Strauss Death and Transfiguration excerpt, the imagery was not
resolved, and the therapist (myself) chose a further piece of music to help Suzanne resolve the feelings associated with the image. The choice of music was the first selection from the *Mostly Bach* program: The Bach-Stokowski *Passacaglia and Fugue in c minor*. The music for analysis of Suzanne’s pivotal moment therefore comprises:

Strauss, R. Death and Transfiguration (excerpt)
Bach-Stokowski: Passacaglia and fugue in c minor.

The duration of the music is approximately 22 minutes. The parallel descriptions of the music and Sarah’s imagery text, and the Meaning Units for both the music and imagery sequences are outlined in Appendix 7d. Bonny’s description of the music is reproduced in Appendix 6e). The music can be heard on the accompanying CD no 2.

**Depiction of the Music.**

The two music selections are contrasting in style and structure. The Strauss piece is a Romantic work, with romantic themes, whereas the Bach-Stokowski work is highly structured in form.

The Strauss work commences in a threatening dark mood. The first theme is yearning and builds to the main theme, which is slow and regal. The orchestra develops the theme - it expands and becomes more passionate and intense, building to a climax. There is a quietening towards the close.

The Bach-Stokowski work commences with an 8-bar theme, which is repeated throughout the Passacaglia in nineteen different variations. The first phrase of the fugue theme is identical to the Passacaglia theme, but the second phrase has a more contrapuntal line.

The theme starts quietly. The variations explore different elements of the music: quaver passages bring movement, a more urgent rhythm propels the music forward, the woodwinds bring a lighter texture to the music, whereas the full orchestra makes for a full texture. There is a change in harmonic structure - sometimes the harmonic lines are close and contrapuntal, at other times the different sections of the orchestra are developing different harmonic ideas. Descending scale passages create a sense of being pulled down. Some instruments create emphasis when played marcato, or when chords are arpeggiated. Rhythmic motifs suggest stop and go, or push and pull. Fast passages may suggest running or fast movement. The intensity of the work builds through the strings in high register playing an insistent motif which turns in on itself. The brass play the theme, and the music builds to a climax, but there is no relief, instead it moves into the Fugue subject. The fugue theme is similar to the Passacaglia theme and is repeated a further nineteen times. The variations of the fugue theme
are more contrapuntal in line, and there are two distinct counter subjects. The movement of the fugue is more steady and relentless. The theme is heard on different instruments, and there is dialogue between the instrument groups. The intensity of the music builds in a layered effect, with different sections of the orchestra taking the theme, and the two counter themes. There is a sense of building and expanding towards the climax. The strings are in high register, answered by brass - there is a sense of great spaciousness, stopped by an interrupted cadence. The Coda adds a last climactic point and the work comes to a sustained loud ending.

**Depiction of Suzanne’s Imagery**

[Imagery leading up to the pivotal image of God as a rock]

Suzanne recalls memories of being in a convent. She recalls how youthful and lively she was, how excited and full of expectations she was as she entered the convent. Her family disowned her, so that making the decision to go into the convent was a very significant one. It was a big mission to go to foreign lands and to save the world and she felt welcomed into the bosom of the community. She remembers being shown into her room, a cell. She was ready to make big sacrifices, giving up all the worldly goods of a young person: her youth, her sexuality, her laughter and joy and her family. She sacrificed these things on God’s altar. She felt heroic giving up her life, her youth, relationships and having a family. She gave it up to God so he could be almighty. It was an ongoing death and she felt angry. She expresses anger directly to God for being a tyrant and insensitive; for squashing her youth and sexuality. She hates God. He looked down without compassion, and Suzanne feels he sucked her life blood, until people didn’t matter and she knocked back another person’s love. God was deaf and silent. God was to blame. He was not a kind God and he was never a father, just like her own father who never cared. The postulates collar limited her vision - she could not see to the left nor to the right. The black cape hid her breasts and her femininity. The food was awful. In the imagery the Mother Superior says the Sanctus, and Suzanne wants to shut her up. The voice is forced and she can’t get close to it. A cry for help goes up - begging for life, asking for humanity.

**Depiction of the Pivotal Imagery Sequence**

An image of God appears. He is grey and doesn’t want to reveal himself. Suzanne makes him into a shape - the shape of a rock. She starts to chisel away at the rock to find something beneath. The rock is rough and she must chisel carefully so that she won’t damage what is underneath. She crumbles the rock away in her hands, then she uses her body more to get underneath. She rubs herself against the rock and uses her weight to squash it and crumble it into the ground. A gold nugget is underneath and she must be careful not to destroy it as she tramples. She wants the rubble to fall down the mountain, all God’s rubble might all go. It is difficult - she feels she still needs God but she doesn’t want him in her life. There is a chemical change and the rock turns to lava. The heat destroys the rock and it flows down the
mountain. Suzanne’s sacrifices flow with it. She wants it all to go, and for God to go with it too. All the rock disappears and she has a sense that the gold nugget is in her chest - tiny but precious.

The comparative features of the music and Suzanne’s imagery

The imagery which precedes the pivotal sequence expresses Suzanne’s anger for the sacrifices she made to God when she entered the convent. The years in the convent were an on-going death, and she blamed God. She was angry with God.

**Strauss: Death and Transfiguration.**

As the dark drum roll commences (MMU 1), God’s presence emerges (IMU 1). Initially the presence is grey (IMU 2). This parallels the colour of the music which is dark and foreboding. Strauss intended this section to depict the sick room, and in many respects Suzanne’s memories of the convent have a similar connection to being lifeless. The yearning theme MMU 2 develops and there is an interweaving of the melodic lines. Bonny notes that it “creates a veiling effect.” The imagery depicts that veiled effect. The colour of God’s presence is now yellow-grey and Suzanne has a feeling of not trusting him. The image is fuzzy (IMU 3). As the Transfiguration theme is heard (MMU 3) the horns take the melody and there is an ‘anguished’ feeling. Tension begins to rise in the music (MMU 4), particularly when the strings play in tremolo (MMU 5). As the Transfiguration theme is heard fortissimo (the point of climax, MMU 5), the image of God appears to Suzanne (this is marked on the transcript, IMU 4, so the point in the music is clearly identified). God appeared as a pillar, a rock. The rock is a solid immutable image, and the music at this point features the brass (trumpets and trombones in particular). The climax is sustained at $fff$ (MMU 5). One could say the music is rock solid at this point. As the climax diminishes, and the work moves to a quiet close (MMU 6), Suzanne’s imagery shifts too. She is chiseling away at the rock “to find something beyond” (IMU 4). It is likely that the passing back and forth of the four-note motif from the theme creates a sense of space and suggests “something beyond.”

**Bach-Stokowski: Passacaglia and Fugue**

At the start of the Bach-Stokowski work, Suzanne provides a detailed description of the rock - it has been a road, there are spikes and sharp bits protruding, and all the smoothness has been washed out of it (IMU 1). The pebbles have fused, but there is air between them. There is a loose coating around the rock. By comparison, the music is slow and laboured (MMU 1), but the overall mood is quiet and restful. It is likely that the imagery has flowed from the end of the previous work and has not metamorphosed in keeping with the quiet and restful mood of the start of the Passacaglia. A point of possible interpretation however is noted where the imagery suggests “a loose coating around the rock” (IMU 1). It is tempting to interpret this image within the ‘containment theory’.
There is a loose container for the rock, and in the music, there is also a loose airy container. Bonny comments that there is a hollow quality to the flutes (MMU 2), like an “echo chamber.”

As the music gathers pace (MMU 3 and MMU 4), Suzanne wants to chisel away at the rock. However she has developed a sense that there is something underneath (IMU 2). This indicates that in the unconscious Suzanne is aware of something buried deeper. In IMU 3 she indicates this ‘deeper’ thing might be fragile, or it might be too strong or too impenetrable. Corresponding to this image sequence, the music moves between lightness (MMU 5) representing the fragile image and a fuller texture (MMU 6), reflecting the strong, impenetrable image. The texture of the music becomes more intense with closer harmonic interweaving between different instruments (MMU 7). There is greater strength and depth (MMU 9). Throughout these sections Suzanne is exploring ways to deal with the rock - she starts digging with her hands (IMU 4), she experiments with her body by getting underneath, and she finds a way to erode the outside of the rock by rubbing against it (IMU 5). The sequence of imagery suggests a bodily connection with the rock itself, as if she wanted to embody the experience of destroying the rock. Given that her associations with the convent life had to do with sacrificing her body (hiding her breasts, her femininity and her sexuality) this sensual imagery or rubbing herself against the rock, is particularly significant.

The image of her spiky shoes (IMU 5) is also of interest. It is difficult to match the precise moment that this image emerges with the music, but it is likely the music suggested it. Spiky shoes do not necessarily flow with the image of destroying the rock. The spiky shoes may have been inspired by the chattering woodwinds (MMU 8) or the punctuated notes of the brass (MMU 9).

In the fifteenth variation the strings play arpeggiated chords marcato (MMU 12), and then broken chords, creating a jabbing sound (MMU 13). As the climax of the music builds (MMU 15), the imagery corresponds. During this time Suzanne has been pushing the rock off and squashing it into the ground. She uses her weight, and there is a sense of this action being hard work. To match the energy of the imagery, the music is providing a very strong impetus. The strings (MMU 15) create the punctuated marcato sound by emphasising the anacrusis, and as the strings soar to high register, the horns and then tubas blare out the theme. This climax is sustained, and although there is a sense that the work will close (there is a perfect cadence), the strings make a surprising upward turn in the theme, which indicates that there is more to come. The second violins carry the note ” c “ over into the Fugue subject.

As the Fugue begins, the intensity has not diminished. The second phrase of the fugue subject introduces a semi-quaver motif, which forms the development of the contrapuntal line (MMU 1). Bonny comments that the violins are insisting “you must do this, you must do this” (MMU 1). The unrelenting intensity of the music allows Suzanne to keep focussed on the imagery. She is aware that there is a gold nugget underneath the rubble of the rock, and she is concerned not to destroy the nugget in her anger (IMU 1). It is difficult to speculate if the gold nugget has been
inspired by the music, or by the psyche healing itself. The only suggestion in the music could be the strong support given by the fabric of the interweaving contrapuntal lines, which provide a stronger “container” allowing Suzanne to explore her own healing at greater depth. Certainly the music is unrelenting. Throughout MMU 2 and MMU 3 there is a strong and steady insistence conveyed through the interweaving lines. Suzanne wants to get rid of God’s rubble (IMU 2), although there is a moment of ambivalence as Suzanne reflects on what it would be like to be rid of God. Initially she says “I need you God”, but it is quickly followed by “I want to get rid of you God - I don’t want you in my life.” This may equate with MMU 6, where there is dialogue between the strings and woodwinds. The pivotal moment however is when the rock turns to lava and Suzanne’s sacrifices, and also God, flow with it. The pivotal moment of change is the rock turning to lava, and Suzanne says it is a chemical change, that heat destroys it (IMU 5). The climax point is noted in the transcript (IMU 6), and correlates with the climax in the music (MMU 9), so it is likely that the chemical change occurs during MMU 8. The theme is heard in the brass, and the upper strings are interweaving with semi-quaver passages. Then the trill is introduced on strings and woodwinds and horn. Perhaps the trill signifies the chemical change, the shaking up of the image so that it becomes fluid. Certainly the strong descending line (MMU 9) is matched with the lava flowing down the mountain.

As the impact of the music begins to fade, Suzanne says “it has all melted away - all the rock’s gone.” She has a sense that the nugget lies within her body, in her chest. She reflects that a big weight has been lifted from her and that the weight carried expectations of what she was supposed to give up and sacrifice.

Discussion.

Although Suzanne identified only the latter part of the GIM session as being pivotal, it is clear that the imagery leading into the pivotal moment set the scene. As she recalled the bitter memories from life in the convent, her feelings of resentment and anger towards God were increasing. Interestingly, she accused God of never being a father, just as her father was never there for her. This confrontation with the malevolent masculine is in stark contrast to the benevolent wise old man in both Sarah and Bernadette’s imagery. One might cautiously comment that pivotal moments for these three woman related to an aspect of the masculine archetype - whether it be benevolent (nurturing and affirming), or malevolent (destructive and abusive). It both contexts the outcome for the three woman is the same - they are empowered.

In Suzanne’s interview, she had identified the moment of change as the rock turning to lava. It was only after reading the transcript of the session that I noted her words where she said that the change was a chemical change, and that heat destroyed it. This description relates to the notion of alchemical change in therapy. Edinger (1985) stated that in order for a substance to change, it first had to be reduced to *prima materia* and that in psychotherapy transformation occurs when
aspects of the person’s sense of self must be dissolved, thus there is a death to a part of the psyche. Alchemical change is also alike to the darkening descent and the fire mentioned in Assagioli’s symbols of transpersonal change, and in Suzanne’s description it was heat that destroyed the rock.

Of further interest is that Suzanne’s pivotal moment occurred in the very last minute of the Fugue. She needed the protracted intensity of the Passacaglia and Fugue (approximately 12 minutes long) to destroy the negative image of God. It was Suzanne who remarked in her interview, that as she was leaving this GIM session she felt that now she could “get somewhere.” She also provided the distinctive definition of a significant GIM session and a pivotal one, where after the significant session, old behaviours returned, whereas in the pivotal session she felt “now I can get somewhere.” It seems clear that pivotal sessions involve periods of time in distressing or awful imagery. For David it was the hollow stomach and the cold, windy beach. For Sarah, she briefly mentions feeling scared as the lion appeared, however, she is not distressed by it. For Bernadette, her imagery of choking was distressing, as was the image of herself in her hated colour of orange. For Suzanne, most of the session was spent with awful imagery. The point of resolution came at the very end.

**Summary and Discussion**

The purpose of the phenomenological analysis of the music and imagery, was to answer the questions:

- What are the features of the music which underpin pivotal moments?
- Are there similarities in the structure and/or elements of the music?

From the analysis of each person’s pivotal session, there are several features of the music which underpinned the pivotal experience.

1) music as a container for the experience. This applied to all four participants. For David and Sarah, the point of the pivotal moment occurred during the slow movement of Beethoven works (the violin concerto in David’s case, and the 9th symphony in Sarah’s case). In both cases the music was slow, but there was strong support in the accompaniment, created by long legato notes. In both cases the music was described as “spacious.” For Bernadette, the containment was provided by the slow, measured tones of the four-part choral harmony of the Brahms German Requiem part 1. Initially she experienced a choking sensation, but this cleared as the steady hymn-like chorale was sung. For Suzanne, the container was provided by very strong, very loud orchestral music, in which brass instruments predominated. The containment was provided through the repetitive fugue subject and counter-subjects. The energy and intensity of the music enabled her to resolve the rock solid image.
2) the characteristics of certain instruments stand out as important aspects of the music which underpinned the pivotal session. The horn featured in David, Sarah and Bernadette’s experience. It seemed to represent the masculine principle for Sarah and Bernadette. The piano was important to both Sarah and Bernadette. In both cases they integrated the instrument into their imagery, and both played the piano with confidence and success. The violin was important in the music which underpinned David and Sarah’s session, and there was a sense that it represented the feminine principle. Bernadette expressed her love of the strings. The choral and soprano voices were integral to Bernadette’s experience. She became the lead singer, and was also part of the choir. No instruments stand out in Suzanne’s experience, however the brass feature very prominently in the Passacaglia and Fugue.

3) a feature of the music underpinning David’s experience, was the dichotomy of consonance and dissonance. The little boy appeared during the consonant Brahms 1st symphony, but during the dissonance of the Nielsen 5th symphony, he was cold, and frightened, with an overwhelming sense of loss, and hollowness in his abdomen. The consonance of the Beethoven violin concerto, slow movement, was healing for him, so that the image of the little boy appeared again, and David had a sense of his body expanding.

These findings lend credibility to the theory of musical containment in GIM, and builds on previous literature (Bonny, 1978b, Goldberg, 1992 and Summer, 1995) to show strong evidence of containment during the pivotal moment for the four participants.

In order to explore the elements of music in more detail, a Structural Analysis of the music which underpinned the precise pivotal moment for the four participants, was undertaken. This part of the study is reported in chapter 8.
CHAPTER 8.

A Structural Analysis of the Music at the Precise Pivotal Moment, within the Pivotal Session

In order to answer the questions raised in chapter 2, I analysed the music which underpinned the clients’ precise pivotal moment. In doing a structural analysis of the music I expected to identify what features if any were common to the four selections of music. I was interested in the structure and form of the music selection as well as the elements of the music. I expected that through the structural analysis I would be able to answer the questions posed about the music:-

- What are the features of the music which underpin pivotal moments?
- Are there similarities in the structure and/or elements of the music?

Three of the participants, David, Sarah and Bernadette had described the whole session as being pivotal, and they had also indicated the precise moment of the pivotal insight, or change. Suzanne identified a section of the session, but then also identified the precise moment of change. The precise moments and the selection of music were:

<table>
<thead>
<tr>
<th>Name</th>
<th>Precise Moment Description</th>
<th>Musical Selection</th>
</tr>
</thead>
<tbody>
<tr>
<td>David</td>
<td>Grasping the little boy’s finger</td>
<td>Beethoven: <em>Violin concerto</em>, slow movt.</td>
</tr>
<tr>
<td>Sarah</td>
<td>Being affirmed by the wise old man</td>
<td>Beethoven: <em>Symphony #9</em>, slow movt</td>
</tr>
<tr>
<td>Bernadette</td>
<td>Finding her voice</td>
<td>Brahms: <em>German Requiem</em>, part 1</td>
</tr>
<tr>
<td>Suzanne</td>
<td>The chemical change when the rock turned to lava.</td>
<td>Bach-Stokowski: Fugue (from the <em>Passacaglia and Fugue in c minor</em>)</td>
</tr>
</tbody>
</table>

The Structural Model of Music Analysis (SMMA) was used to analyse the four selections. It comprises 15 categories of music elements, and 63 components (see Table 6, chapter 6, p. 161).

The analysis procedure incorporated several steps:

1) I listened to the selection of music, referring to the score when necessary, and assessed its features on each of the 63 components.
2) I developed a table indicating the features of the four selections within the categories and components of music elements (Table 9). I also noted which of the components were either not applicable, or difficult to assess.

3) My assessment was verified by my supervisor. Where his response was different to mine, I indicated his comments in italics (Table 9).

4) I developed a summary of the main features of the four selections

5) I determined which of the 15 categories and 63 components were either not applicable or difficult to assess.

6) I revised the SMMA deleting those components which could not be assessed. The revised SMMA is an outcome of this study, and may have applicability in future studies of the analysis of pre-recorded music.
Table 9. Analysis of the Four Music Selections using the SMMA
(Comments printed in italics are the supervisor’s verification comments)

<table>
<thead>
<tr>
<th>Element</th>
<th>Beethoven: Violin concerto - slow movement</th>
<th>Beethoven: Symphony no. 9 - slow movement</th>
<th>Brahms: German Requiem - Part 1</th>
<th>Bach-Stokowski: Fugue in c minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Style and Form</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.1 Period of composition</td>
<td>Classical</td>
<td>Classical</td>
<td>Romantic</td>
<td>Baroque-Romantic&lt;br&gt;Romantic orchestration</td>
</tr>
<tr>
<td>Late classical, early Romantic</td>
<td>Late classical, early Romantic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.2 Form</td>
<td>Theme &amp; variations</td>
<td>Theme &amp; variations</td>
<td>Ternary</td>
<td>Fugue</td>
</tr>
<tr>
<td>1.3 Structure</td>
<td>Predominantly simple</td>
<td>Complex</td>
<td>Predominantly simple</td>
<td>Predominantly simple</td>
</tr>
<tr>
<td>2. Texture</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.1 Texture: Thick/thin</td>
<td>Thin. Mostly thin</td>
<td>Thick</td>
<td>Thick</td>
<td>Thick-polyphonic</td>
</tr>
<tr>
<td>2.2 Mono/homo/polyphonic</td>
<td>Homophonic</td>
<td>Homophonic</td>
<td>Homophonic</td>
<td>Polyphonic</td>
</tr>
<tr>
<td>3. Time</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.2 Complexity/variability</td>
<td>No variability</td>
<td>Much variability</td>
<td>No variability</td>
<td>No variability</td>
</tr>
<tr>
<td>3.3 Silences/rests/pauses</td>
<td>Features in 1st theme&lt;br&gt;Features in the orchestral part thereby exposing solo part</td>
<td>not a feature</td>
<td>not a feature</td>
<td>not a feature</td>
</tr>
</tbody>
</table>

(Table 9 continues overleaf)
### 4. Rhythmic features

<table>
<thead>
<tr>
<th>Element</th>
<th>Beethoven: Violin concerto - slow movement</th>
<th>Beethoven: Symphony no. 9 - slow movement</th>
<th>Brahms: German Requiem - Part I</th>
<th>Bach-Stokowski: Fugue in C minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.1 Underlying rhythm</td>
<td>Consistent. <em>Except during solo violin cadenza passages</em></td>
<td>Varies. <em>Slight variations in tempi</em></td>
<td>consistent</td>
<td>consistent</td>
</tr>
<tr>
<td>Underlying pulse</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.2 Important rhythmic motifs</td>
<td>Feature in 1st theme</td>
<td>Feature in Coda &amp; 2nd theme</td>
<td>Feature in middle section <em>Feature of 1st phrase of middle section</em></td>
<td>Feature throughout</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.3 Repetition in motifs</td>
<td>When 1st theme repeated</td>
<td>In repeats of coda &amp; 2nd theme</td>
<td>not so evident <em>Evident in the repeat in orchestra and voices</em></td>
<td>many repetitions</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.4 Variability in rhythm - predictable/unpredictable</td>
<td>Predictable</td>
<td>Coda rhythm unpredictable</td>
<td>Predictable</td>
<td>Predictable</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.5 Syncopation</td>
<td>Not evident</td>
<td>Syncopation in 2nd theme and in vocal line at 50 <em>Syncopation in 2nd theme (not in vocal line at 50)</em></td>
<td>In oboe part <em>and soprano line</em></td>
<td>Features throughout</td>
</tr>
</tbody>
</table>

### 5. Tempo

<table>
<thead>
<tr>
<th>Element</th>
<th>Beethoven: Violin concerto - slow movement</th>
<th>Beethoven: Symphony no. 9 - slow movement</th>
<th>Brahms: German Requiem - Part I</th>
<th>Bach-Stokowski: Fugue in C minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.1 Fast/slow/moderato</td>
<td>Larghetto throughout</td>
<td>Alternates: adagio-andante in melodic line</td>
<td>Ziemlich langsam</td>
<td>Piu animato (<em>means faster than the Passacaglia</em>). The pulse is Andante, non troppo</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.2 Alterations in tempo</td>
<td>None</td>
<td>Several. <em>Slight changes in tempi</em></td>
<td>None</td>
<td>None. <em>Some rubato</em></td>
</tr>
</tbody>
</table>

(Table 9 continues overleaf)
<table>
<thead>
<tr>
<th>Element</th>
<th>Beethoven: Violin concerto - slow movement</th>
<th>Beethoven: Symphony no. 9 - slow movement</th>
<th>Brahms: German Requiem - Part I</th>
<th>Bach-Stokowski: Fugue in c minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>6. Tonal features</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.1 Tonal structure</td>
<td>Diatonic</td>
<td>Diatonic</td>
<td>Diatonic</td>
<td>Diatonic</td>
</tr>
<tr>
<td>6.2 Major/min alternations</td>
<td>Evident in both themes</td>
<td>Mostly major</td>
<td>Alternates throughout</td>
<td>Mostly minor</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Predominantly major</td>
<td></td>
</tr>
<tr>
<td>6.3 Chromaticism</td>
<td>Not evident</td>
<td>Evident in strings, in variations</td>
<td>Evident at modulation points</td>
<td>A key feature of the polyphonic line</td>
</tr>
<tr>
<td>6.4 Modulation points</td>
<td>Predictable</td>
<td>Interrupted cadence <em>a feature at ends of sections</em></td>
<td>One particularly rich modulation point at 100-102</td>
<td>Not so evident, partly because the fugal theme ends with perfect cadence.</td>
</tr>
<tr>
<td>7 Melody</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.1 Main themes</td>
<td>Two themes are the main feature</td>
<td>1st theme repeated. <em>Theme with complex variations</em></td>
<td>1st theme of six phrases fit the text. <em>Very melodic</em></td>
<td>Three themes repeated-subject and two counter-subjects.</td>
</tr>
<tr>
<td>7.2 Significant melodic fragment</td>
<td>Melodic rhythm of opening</td>
<td>No fragment is significant</td>
<td>No fragment is significant</td>
<td>No fragment is significant</td>
</tr>
<tr>
<td>7.3 Structure of the melody</td>
<td>1st theme-two 4-bar phrases, with 2-bar addition 2nd theme - 4 bar phrase followed by melismatic line</td>
<td>1st theme - an uneven 13 bars, <em>or 16 including rests.</em> 2nd theme - an even 8 bars</td>
<td>1st theme - 6 phrases</td>
<td>The three subjects based on repeated 4-bar phrases.</td>
</tr>
<tr>
<td>7.4 Intervals</td>
<td>Conventional</td>
<td>Conventional</td>
<td>Conventional</td>
<td>Conventional</td>
</tr>
</tbody>
</table>

*Table 9 continues overleaf*
### 7.5 Shape of melody

<table>
<thead>
<tr>
<th>Beethoven: Violin concerto - slow movement</th>
<th>Beethoven: Symphony no. 9 - slow movement</th>
<th>Brahms: German Requiem - Part 1</th>
<th>Bach-Stokowski: Fugue in c minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st theme - rounded</td>
<td>1st theme - rounded</td>
<td>Rounded</td>
<td>Subject - rounded</td>
</tr>
<tr>
<td>2nd theme - rounded</td>
<td>2nd theme - turns in on itself</td>
<td></td>
<td>1st c’subject-descends</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2nd c’subject - no direction</td>
</tr>
</tbody>
</table>

### 7.6 Length of phrases

<table>
<thead>
<tr>
<th>Beethoven: Violin concerto - slow movement</th>
<th>Beethoven: Symphony no. 9 - slow movement</th>
<th>Brahms: German Requiem - Part 1</th>
<th>Bach-Stokowski: Fugue in c minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Irregular length</td>
<td>Irregular length</td>
<td>Follows text - irregular phrase lengths</td>
<td>Consistent 4-bar length</td>
</tr>
</tbody>
</table>

### 7.7 Pitch range of melody

<table>
<thead>
<tr>
<th>Beethoven: Violin concerto - slow movement</th>
<th>Beethoven: Symphony no. 9 - slow movement</th>
<th>Brahms: German Requiem - Part 1</th>
<th>Bach-Stokowski: Fugue in c minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Middle register in orch. Solo violin-middle to top register</td>
<td>Middle register</td>
<td>Middle register</td>
<td>Varies</td>
</tr>
</tbody>
</table>

### 8 Embellishments, ornamentation and articulation

#### 8.1 Embellishments

<table>
<thead>
<tr>
<th>Beethoven: Violin concerto - slow movement</th>
<th>Beethoven: Symphony no. 9 - slow movement</th>
<th>Brahms: German Requiem - Part 1</th>
<th>Bach-Stokowski: Fugue in c minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solo violin embellishes the themes throughout</td>
<td>Themes embellished in variations</td>
<td>Not evident</td>
<td>Embellished polyphonic lines</td>
</tr>
<tr>
<td>Trills/appoggiaturas</td>
<td>Trills evident in solo violin line</td>
<td>Not evident</td>
<td>Trill has major role in the final climax</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Trills feature once towards the end</td>
</tr>
</tbody>
</table>

#### 8.2 Marcato & accents & detached bowing Accentuation

<table>
<thead>
<tr>
<th>Beethoven: Violin concerto - slow movement</th>
<th>Beethoven: Symphony no. 9 - slow movement</th>
<th>Brahms: German Requiem - Part 1</th>
<th>Bach-Stokowski: Fugue in c minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not evident</td>
<td>Arpeggiated chords. Sforzandi in Coda</td>
<td>Not evident</td>
<td>A major role in the final six bars of the work</td>
</tr>
</tbody>
</table>

#### 8.3 Pizzicato

<table>
<thead>
<tr>
<th>Beethoven: Violin concerto - slow movement</th>
<th>Beethoven: Symphony no. 9 - slow movement</th>
<th>Brahms: German Requiem - Part 1</th>
<th>Bach-Stokowski: Fugue in c minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support in accompanying strings</td>
<td>Key feature in variations. Predominantly in bass - features throughout</td>
<td>Evident in last seven bars</td>
<td>Not evident</td>
</tr>
</tbody>
</table>

(Table 9 continues overleaf)
<table>
<thead>
<tr>
<th>Element</th>
<th>Beethoven: Violin concerto - slow movement</th>
<th>Beethoven: Symphony no. 9 - slow movement</th>
<th>Brahms: German Requiem - Part I</th>
<th>Bach-Stokowski: Fugue in c minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.4 Legato</td>
<td>Main feature of the themes and in the tutti</td>
<td>Main feature of the variations of the melodic line and wind</td>
<td>Main feature.</td>
<td>Variability - the melody is legato and phrased, the c’subject is detached</td>
</tr>
<tr>
<td>8.5 Use of mute</td>
<td>In opening</td>
<td>In opening. <em>Not used</em></td>
<td>Voices muted (ppp) <em>ppp in places</em></td>
<td>Not used</td>
</tr>
</tbody>
</table>

9 Harmony

<table>
<thead>
<tr>
<th>9.1 Consonant/dissonant</th>
<th>Consonant</th>
<th>Consonant</th>
<th>Consonant, except for one bar of dissonance</th>
<th>Consonant</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.2 Consonance/dissonance alternating</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>9.3 Significant harmonic progressions</td>
<td>Accompaniment to 2nd theme</td>
<td>Opening three bars</td>
<td>Significant modulation points</td>
<td></td>
</tr>
<tr>
<td>9.4 Rich harmonies</td>
<td>Evident throughout</td>
<td>Evident at modulation points</td>
<td>Evident at modulation points</td>
<td>Not evident</td>
</tr>
<tr>
<td>9.5 Predictable harmonies</td>
<td>Predictable</td>
<td>Varied, but not unsettling</td>
<td>Predictable. One particularly rich progression</td>
<td>Predictable</td>
</tr>
<tr>
<td>9.6 Unpredictable harmonies</td>
<td>None</td>
<td>None</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>9.7 Cadence points</td>
<td>Mostly perfect cadences</td>
<td>Mostly interrupted cadences bridging between variations</td>
<td>Mostly perfect cadences</td>
<td>Mostly perfect cadences</td>
</tr>
</tbody>
</table>

*(Table 9 continues overleaf)*
### Element

<table>
<thead>
<tr>
<th></th>
<th>Beethoven: Violin concerto - slow movement</th>
<th>Beethoven: Symphony no. 9 - slow movement</th>
<th>Brahms: German Requiem - Part I</th>
<th>Bach-Stokowski: Fugue in C minor</th>
</tr>
</thead>
</table>

#### 10 Timbre and quality of instrumentation

| 10.1 Vocal/SATB               | none                                      | none                                      | SATB                            | none                            |
| 10.2 Instrumental solo        | Solo violin - some role for clarinet, bassoon and horn | no solo instrumentation                      | no solo vocal line - small solo part for oboe | none                            |
| 10.3 Instrumental - orch.     | Mostly strings                            | Strings, horn and wws                   | Full orchestra                  | Full orchestra, large brass section |
| 10.4 Small group              | Clarinet and bassoon combine as accompaniment | None                                      | SATB unaccompanied              | Some variations feature groups - e.g. wws only |
| 10.5 Instrument groups        | Mostly strings - clarinet, bassoon and horn also play important role | Strings predominantly, woodwinds and horn. Trumpets prominent in Coda | Four-part choral work with orchestra. | Full orchestra. Brass feature prominently *in statements of the theme* |
| 10.6 Interplay                | Dialogue between solo vln and orch, and solo vln and clarinet, bassoon and horn | Dialogue between strings and woodwind | Dialogue between choir and orchestra, and between each of the vocal parts | Dialogue between sections of the orchestra. Strings and woodwinds and brass. |
| 10.7 Layering                 | Solo violin creates ethereal layer. *Large gaps in the layers between solo violin and string accompaniment* | Layering evident when strings have embellished line and woodwinds carry the melody | Layering through the four part vocal line | Layering created through use of the three fugal subjects. |
| 10.8 Resonance - high/low     | High in solo violin                        | High in strings                       | High in choir                    | High in all sections of orch      |

*(Table 9 continues overleaf)*
<table>
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</tr>
</thead>
<tbody>
<tr>
<td>11 Volume</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.1 Predominantly loud or soft</td>
<td>Mostly quiet</td>
<td>Varies - quiet, but fortissimo at Coda</td>
<td>Mostly quiet. Middle section has forte sections</td>
<td>Mostly very loud. Some respite with moderately loud woodwinds. Very loud finish.</td>
</tr>
<tr>
<td>11.2 Special effects in volume</td>
<td>None</td>
<td>Trumpet fanfare ff at Coda</td>
<td>Some sections pp</td>
<td>Many fff sections in brass, which are strident and loud</td>
</tr>
<tr>
<td>12 Intensity</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.1 Tension/Release</td>
<td>Low intensity Low tension</td>
<td>Low intensity Low tension</td>
<td>Apprehension created in low tones. Tension is maintained but resolved</td>
<td>Highly tension, without resolution until the end.</td>
</tr>
<tr>
<td>12.2 Crescendi building to peak, and resolution</td>
<td>Small crescendi</td>
<td>Not a main feature</td>
<td>In choral sections, building to high note, then dropping away</td>
<td>A main feature of this work</td>
</tr>
<tr>
<td>12.3 Tension in harmony, texture and resolution</td>
<td>Not evident</td>
<td>To a small degree at interrupted cadence points</td>
<td>Tension in the pp unaccompanied sections</td>
<td>Tension throughout in textures</td>
</tr>
<tr>
<td>12.4 Delayed resolution</td>
<td>Not evident</td>
<td>Briefly at interrupted cadence points</td>
<td>Briefly at pp unaccompanied sections</td>
<td>Resolution not achieved until the end of the work</td>
</tr>
<tr>
<td>12.5 Ambiguity resolved</td>
<td>Not evident. None apparent</td>
<td>Not evident. None apparent</td>
<td>Not evident. None apparent</td>
<td>Not evident. None apparent</td>
</tr>
</tbody>
</table>

(Table 9 continues overleaf)
<table>
<thead>
<tr>
<th>Element</th>
<th>Beethoven: Violin concerto - slow movement</th>
<th>Beethoven: Symphony no. 9 - slow movement</th>
<th>Brahms: German Requiem - Part I</th>
<th>Bach-Stokowski: Fugue in c minor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>13</strong> Mood</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.1 Predominant mood, depicted by melody, harmony and predominant instrument</td>
<td>Quiet, peaceful throughout. The solo violin soars, could be experienced as freeing. <em>Expansive</em></td>
<td>Initially quiet and restful, then steady, solemn, almost laboured. 'Brighter at the Coda entry. <em>It is wandering</em></td>
<td>Quiet, peaceful, dignified and sacred. Middle section has more joyous mood.</td>
<td>Energetic, intense, overwhelming. <em>Tension filled</em></td>
</tr>
<tr>
<td>13.2 Feelings represented</td>
<td>Calm, tender feeling in 2nd theme</td>
<td>Calm</td>
<td>Sacred feeling. Calm</td>
<td></td>
</tr>
</tbody>
</table>

| **14** Symbolic/associational | | | | |
| 14.1 Cultural associations | None | None | None | None |
| 14.2 Metaphoric associations | Horn introduces violin solo. *Horns act as heralds for the violin solo* | Call of the brass at Coda point stands out | Intoned voice suggests a symbolic message Symbolism with death | No symbolism stands out |
| 14.3 Symbolism in motifs | None | None | None | None |

*(Table 9 continues overleaf)*
<table>
<thead>
<tr>
<th>Element</th>
<th>Beethoven: Violin concerto - slow movement</th>
<th>Beethoven: Symphony no. 9 - slow movement</th>
<th>Brahms: German Requiem - Part 1</th>
<th>Bach-Stokowski: Fugue in c minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>15.1 Integrity &amp; authenticity of the performers</td>
<td>Evident in the solo violinist. <em>This performance is delicate, sweet, smooth and sonorous</em></td>
<td>Evident in the quality of the orchestra and direction of the conductor. <em>Other recordings are much faster</em></td>
<td>Evident in the quality of the choir - their quality ensemble. <em>This recording is quite fast compared with others</em></td>
<td>Evident in sustained energy of the orchestra</td>
</tr>
<tr>
<td>15.2 Excellence of performance</td>
<td>In quiet and sustained passage for solo violin</td>
<td>In ensemble of the orchestra</td>
<td>Evident in the pp choral unaccompanied sections</td>
<td>Evident in the strings, brass and wws sections playing intensely</td>
</tr>
<tr>
<td>15.3 Stylistic interpretation</td>
<td>Evident in the melismatic passages for solo violin</td>
<td>Evident in direction of conductor - the dynamics and style of the orchestra’s playing</td>
<td>Evident in the control of dynamics in choral sections</td>
<td>Evident in the precision of the contrapuntal lines</td>
</tr>
<tr>
<td>15.4 Articulation of feelings and emotion</td>
<td>Evident in the 2nd theme</td>
<td>Evident at the opening</td>
<td>Evident at intoned phrase</td>
<td>Evident in constancy of high energy and intensity</td>
</tr>
<tr>
<td>15.5. Authenticity with composer’s intent</td>
<td>Authentic performance -</td>
<td>Authentic performance of recognised great work of Beethoven</td>
<td>Requiem perhaps written for mother <em>Religious symbolism about death</em></td>
<td>Bach wrote the work for organ. Stokowski arranged it for orchestra. It is authentic to Stokowski’s style of orchestration, but is not authentic to Bach’s style of writing.</td>
</tr>
</tbody>
</table>
A phenomenological description of the main features of each selection

The following descriptions condense the information gained from the SMMA analysis of each music selection.

**Beethoven: Violin concerto, 2nd movement**
[The music may be heard on CD no. 1].

The music is written for solo violin with orchestra, and is in a major key. Its structure is simple, comprising two themes with variations. There is dialogue between the violin and orchestra, and between the violin and clarinet, bassoon and horn. The solo violin part often transcends the orchestra, with embellishments in high register. The mood is quiet and peaceful, but also expansive. The harmonic structure of the work is consonant, and the melodic line and harmonic sequences are predictable. There are no unexpected progressions, and the accompaniment is supportive throughout. The strings provide a section of pizzicato in the accompaniment which contrasts with the legato line of the solo. The violin solo drifts away at the end.

**Beethoven: Sym #9, slow movt.**
[The music may be heard on CD no. 2].

The movement is in a major key, and its structure is theme and variations form. The first theme is pensive and spacious, and initially played mezza voce. The first variation creates a holding space, and the staccato creates a sense of movement. The second theme is an inward turning melody, and its variation creates a relaxed mood, over pizzicato strings. The next variation creates a colour tapestry as the lines interweave. The lower strings play pizzicato, creating a steady pulse. The middle line is played legato and there is an unceasing movement of semi-quavers. The woodwinds then play the melody against chromaticism in the strings. There is a Coda section, heralded by the horns, which features a strong rhythm contrasting with the legato line of the variations. The movement has complex modulation points, each heralding a new section or new variation. Interrupted cadences mark the end of each section, so that there is a sense of anticipating the next. The harmonic structure of the work is consonant. The melodic lines and harmonic sequences are predictable. Pizzicato plays an important role in maintaining a steady pulse, and this contrasts with the legato line of the themes.

**Brahms: Requiem, part 1**
[The music may be heard on CD no. 3].

This is a choral work for four parts, accompanied by orchestra. It is written in a major key and in ternary form. The mood of the work is quiet and mournful (suggested by the text on which the music is based). There is dialogue between the choral part (in close four part harmony) and the orchestra. Later the vocal lines separate and there is a more contrapuntal line as the voices enter progressively, creating a layered effect. The pace quickens during the middle section, followed by a bridge section to return to the home key. There is repetition of section A.
Bach-Stokowski: Fugue (in c minor)
[The music may be heard on CD no. 2].

Written in c minor, the 8-bar phrase is repeated 19 times (a theme and variations form). The main theme is supported by two subsidiary counter themes, so that the texture is contrapuntal. The texture is mostly thick, although the woodwinds are used to contrast with a lighter texture. The strings and woodwinds often alternate, creating a sense of dialogue. There is a long, slow and intense build up to the climax point, and it is loud and shrill. The strings play in upper register, and trills add to the intensity. The loud dynamics continue to the end.

Features common to all four selections

To simplify the text and avoid unnecessary repetition, the following titles will be used to refer to the selections:
concerto (referring to the Beethoven: Violin concerto, 2nd movement)
symphony (referring to the Beethoven: Symphony #9, slow movement)
Requiem (referring to the Brahms German Requiem, part 1 only)
fugue (referring to the Bach-Stokowski: Passacaglia and Fugue in c minor - fugue only)

The following features are common to all four selections:

1. Each selection has a formal structure (either theme and variations, ternary form or fugue). Inherent in these formal structures is the principle of repetition of themes and of rhythmic motifs.

2. There is consistency in the rhythmic structure of all four works, although the time signature alters in the slow movement of the symphony. The alternation between 4/4 and 3/4 and 12/8 however does not radically change the underlying pulse, so that consistency is maintained.

3. Rhythmic motifs feature in all four selections: in the first theme of the concerto; in the Coda section of the symphony; in the B section of the Requiem, and throughout the entire fugue.

4. The tempo of the four selections seems to be consistent. All indicate a slow tempo.

5. The tonal structure is diatonic in all four selections, and harmonic progressions are predictable. The four selections are all consonant in harmonic structure, suggesting that perhaps the pivotal moment can occur when the basic structure of the music is secure and predictable.

6. The legato line is a consistent feature of all four selections, although pizzicato is evident in the accompaniment line, in three of the works.

7. In all selections dialogue between instruments is clearly evident. Dialogue occurs between the solo instrument and the orchestra (concerto), between the strings and woodwind (symphony); strings, woodwind and horn in the fugue, and between male voices and female voices (in the Requiem).
8. The quality of performance is a key factor in each selection, but for different reasons. The speed of performance is a crucial factor of interpretation in both Beethoven works and the Requiem. The excellence of performance however is a key factor in all four selections.

**Features common to three of the selections:**

1. In three of the works perfect cadence points are a feature. But in one selection (the symphony), there are interrupted cadences at the end of sections, suggesting a transition to the next section of the music.

2. Three selections are written in major keys, but the fugue is in minor key. Chromaticism played a role in three of the selections to varying degree. In the Requiem chromaticism was linked to a particularly rich modulation point, but it was a key feature of the fugue.

3. The shape of the themes in three of the selections is curved. One of the countersubject themes of the fugue however is strongly downward directed.

4. Embellishment of the theme is a features of three of the works: the solo violin in the concerto embellishes both themes in melismatic passages. The 1st violins in the symphony, create variations on the theme through long passages of semi-quavers. In the fugue, all parts of the orchestra embellish the fugue subject and counter-subjects.

5. The use of pizzicato is evident in both works of Beethoven and the closing bars of the Requiem. Pizzicato is not used in the fugue.

6. The mood in three of the selections (both Beethoven selections and the Requiem) is quiet, peaceful and restful. The fugue is, in stark contrast, energetic, intense and at times overwhelming.

7. Metaphorical associations are evident in three of the selections. In the concerto the horn heralds the entry of the solo violin with a rhythmic motif: a dotted rhythm and rising melodic line. In the symphony the brass fanfare (again featuring dotted rhythm) heralds the lengthy Coda section, and in the Requiem there is a strong association with the death of Brahms mother.

**Features which differ between the selections are:-**

1. The volume of the four works differs. The concerto is quiet throughout, however the symphony has loud sections. The Requiem is mostly quiet throughout, but there is a louder and faster part in the middle section, section B. The fugue, in contrast to the other three works, is very loud from beginning to end, with some respite from the woodwind variations.

2. Levels of tension/release differ between the works. In the concerto and symphony there are no passages which build tension and then resolve. The Requiem features sections where apprehension is created through low tones, but other sections are free of tension. The fugue
has high tension which is maintained for the duration of the work, the release (climax) only occurring in the last few bars.

3. The predominance of instruments is varied across the four selections. Strings feature predominantly in both works of Beethoven, with a lesser role for woodwind instruments and the horn. The Requiem features four part choir - SATB. In the fugue, the brass dominate.

The questions posed by this study were: what are the features and similarities in the structure or elements of the music which underpin pivotal moments? The following depiction summarises the elements common to all selections:

The music is written in a structured form. The rhythmic features remain constant, and repetition of rhythmic motifs is evident. The tonal structure is diatonic and consonant and harmonic progressions are predictable. The melodic line is an important feature, although the shape of the melodies differ. The predominant instrumental timbre differs: strings, woodwind, brass and human voices all play major roles but in different selections. However, there is dialogue between the instrumental parts, and this is a significant feature. The mood of the music is predominantly calm, although one selection is very energetic and loud.

To condense this depiction further, we can say that the music which is found to underpin pivotal moments in the GIM experience of four participants:
has a formal structure in which there is repetition,
is predominantly slow in speed, and tempos are consistent
is predictable in melodic, harmonic and rhythmic elements
features dialogue between instruments.

Discussion of the Structural Model of Music Analysis

Having identified the significance of the various elements across the four selections, there are further points which require discussion in order to understand why certain elements were found to underpin the pivotal moment in the GIM session. In addition, the SMMA is assessed and evaluated as a potential tool for any further studies where the therapeutic medium involves pre-recorded music. A number of the components were not easy to evaluate, and could be deleted. The discussion which follows combines these two objectives: to discuss the elements of music which underpin pivotal moments, and to determine which components were difficult to assess.

1 Style and Form

Elements of style and form were important features to explore. Stylistically, the four works belong to the classic period (Beethoven), the Romantic period (Brahms) and a curious mix of Baroque-Romantic-contemporary in the Bach-Stokowski, where the fugal form belongs stylistically to the Baroque tradition, and the arrangement scored for large orchestra is in the Romantic tradition, but written in 1952.
The concept of simple versus complex structure however, seemed difficult to assess. The slow movement of the concerto appears to be simple in structure: a solo instrument with orchestral accompaniment. However Tovey (1935/1981) describes the movement as a complex set of variations. The notion of simple versus complex therefore is dependent upon which component or element is being perceived.

The four selections of music were written in different musical form, however what was significant was that each of the forms embodied repetition. The two Beethoven movements were written as Theme and Variations, the Requiem part 1 is in ternary form, and the Fugue embodies the contrapuntal interweaving of repeated themes (subject and counter-subjects).

A point of discovery was made however when I extended the concept of form in music, to the exploration of form in the client’s imagery sequences. For the four participants in this study, the sequence of their imagery flow also exhibits form. David’s session commenced with the image of the little boy, then he was drawn to imagery of the beach and to the embodied experience of the hollow abdomen and into the vacuum the little boy reappeared. The final imagery was a strengthening and development of the imagery of the little boy. David’s imagery then was in ternary form.

Sarah commenced in the forest of trees, then to the cave, and to the old man. She had a dialogue with the old man and then the lion appeared and took her to the den where she played the piano. The old man returned to commend her on her performance and her preening of the lion. In this sequence the re-appearance of the old man suggests a ternary form to the imagery, however, he only returned briefly and at the very end. Perhaps his appearance was more a Coda than a true ternary form.

Bernadette’s imagery commenced with her sitting in an orange dress playing the piano. She was strengthened by this experience of playing with the orchestra. She then felt a choking sensation in her throat. She found her own voice and in the imagery sang with the choir, then as the soloist. Later she was at a victory ball. An old man appeared and said she was doing well. Bernadette’s imagery sequence is similar to a Theme and Variations form. She is the central figure, or main theme throughout, but her experiences vary.

Suzanne’s imagery commenced with memories of being in the convent, and her anger towards God. Eventually God was represented by a rock which turned to lava, and the lava flowed away taking all her images of the negative God. The gold nugget appeared. In Suzanne’s imagery sequence there is no repetition, and there is no central image which undergoes variation, but rather flows from one set of images to the next. There is not a sense of structured form as in the other three client’s experience.

2 Texture

The element of texture was difficult to define for the four selections, primarily because the texture changes within the selection. Moments of thin or thick texture can be identified, but textural features change throughout the selections making it impossible to assign thin or thick to describe the selection in its entirety. An example of the complexity of texture is the fugue. Most of the fugue would be described as texturally thick, however, several variations
features woodwind sextet where the texture is thin in contrast to the previous section of the work. Thus the texture is changeable. Similarly in the Requiem, the texture might be described as predominantly thick because of the close harmonies of the four-part choral sections. However at the point where the voices separate out, the texture becomes more polyphonic with the vocal lines interweaving. Overall, then it was difficult to describe an entire selection as one type of texture. In all four selections the texture was changeable.

### 3. Time

Consistency in tempo and meter emerged as a significant feature of the four selections. The meter, or time signature was consistent for three out of the four selections; the concerto, and the Requiem both written in 4/4 time, and the fugue in 3/4 time. As mentioned above, the symphony has changeable time signatures from 3/4 to 4/4 to 12/8, however the 12/8 meter is a multiple of the 3/4 underlying pulse.

The elements of silences, pauses and rests, while important features of time, also carry a dual role in indicating space. The rests in the 1st theme of the concerto for example are described by Tovey (cited in Hopkins) as sublime inaction.

It is clear that the meter of the music selection and silences, pauses and rests are useful components to assess. All of these components were important in understanding the music which underpinned the pivotal moment, and all components were easily assessed within a selection.

### 4. Rhythmic features

All the parameters listed under rhythmic features seemed to be important in the four selections of music. The underlying rhythm of the work was found to be consistent. There were important rhythmic motifs, not only in the themes, but in other parts of the music work - for example, the Coda of the symphony. Because rhythmic motifs were important in the themes, they were repeated whenever the theme was developed or repeated.

Syncopation featured in three of the four selections, in specific places in the symphony and Requiem, but as a main feature of the fugue. The components listed under rhythmic features therefore are important to retain in the SMMA.

### 5. Tempo

Tempo was found to be consistent in the four selections. All four were written in slow tempo. The use of accelerandi was not evident, however the allargando at the end of the fugue is used with dramatic intent. Bonny (1978b) comments that a slower tempo allows for a more contemplative pace, an opportunity for insights to emerge, for interrelationships to evolve (p 36). The contemplative and interrelationship aspects did emerge for all four participants - David’s interrelationship with his Inner Child, Sarah’s dialogue with the old man, Bernadette’s finding of her own voice and Suzanne’s relationship to God to change from a rock to a flowing substance.
Both aspects of Tempo (the marking for performance and alterations) are important components to retain in the SMMA.

6. **Tonal features**

Consistency in tonal features was found across the four selections. The tonal structure was diatonic and although three of the four selections are written in major keys, there was alternation between major and minor tonal structures (chords) in three selections. Chromaticism was also evident in three of the four selections, and at one modulation point in the Requiem.

7. **Melody**

The themes of all four selections were particularly important, but in various ways. The two Beethoven selections were composed as theme and variation, thus the theme plays a major role in that it is repeated, embellished, augmented, played in different instruments and reinforced many times over. Thus the theme becomes very familiar. The structure of the theme was influential. Most of the themes were found to have a rounded shape, that is, an ascending line to the highest note and a descending line back down. Two exceptions to this are the 2nd theme of the symphony, where the melody turns in on itself, and the second counter-subject of the fugue, which has a distinctive descending line. Bonny (1978b) comments that a melody going up may suggest a sense of rising... likewise a descending melody may evoke a feeling of descent into a cavern, the sea, Hell or one's body (p. 35). In Suzanne's case the descending line of the fugue provided the alchemical moment of change as the rock turned to lava flowing down the mountainside.

The length of the themes and symmetry proved interesting. The concerto features a 1st theme of two 4-bar phrases with a 2-bar addition, and the 2nd theme which is a 4-bar theme followed by a melismatic embellishment. In the symphony the theme comprises 13 phrases, but interspersed with rests to make 16 bars. The Requiem theme comprises 6 phrases, which follow the text. The theme of the fugue is very structured and symmetrical.

The element predominant pitch range of the melody: high, medium, low register was impossible to analyse, since the pitch is constantly changing, and high-medium-low is relative to the instrument playing at the time. The commencement of the Requiem however is noticeable for the low pitched note F in the basses of the choir. Bonny has said of low tones that they can be associated with the ground, with death or sadness. With appropriate warmth of timbre the low tones may also be supportive (Bonny, 1978b, p. 28). In the case of Bernadette's imagery, the low tones were associated initially with a choking sensation which soon gave way to her finding her own voice.

Likewise the components relating to intervals (7.4) were difficult to assess because there are so many intervals, it is impossible to make a general assessment. The component may be of use however if a specific interval was thought to be important to a theme (e.g., a drop of a 10th within a melody would be a significant feature).
8. Embellishments, ornamentation and articulation

The feature of embellishments, ornamentation and articulation proved very important in discussing the four selections. The embellished line in both Beethoven selections was evident in the variations within pieces; marcato and detached notes for emphasis were particularly important in the fugue, providing dramatic effects in the music.

Pizzicato featured in three of the selections, in varying degrees of importance. The pizzicato bass is a key feature of the symphony, but it features only in the closing bars of the Requiem. The pizzicato line seems to have a function in creating an accompaniment and for suggesting movement. This was borne out in Sarah’s imagery during the symphony. The legato line featured in all four selections and is an important finding of this research into the music which underpinned the pivotal moments.

The use of staccato, marcato, high register trills and detached bowing was particularly pronounced in the fugue indicating that articulation is an important feature of the strength of that music.

9. Harmony

In keeping with the consistency of tonal structure, the harmonic structure of the four works was consonant, predictable and unchanging. Most of the listed elements therefore could be addressed, whether the music was largely consonant or largely dissonant and whether there was alternation between consonance and dissonance. Less applicable were the elements of significant harmonic progressions or rich harmonies, other than to say they featured.

Harmonic progressions were found to be predictable across all four selections. I was surprised that cadence points emerged as being a point of interest. The cadences in the concerto are mostly perfect cadences. But in the slow movement of the symphony, Beethoven uses interrupted cadences to hold the interest of the listener as he moves into a new variation. The cadence points in the Requiem are mostly perfect cadences, and there are two points of modulation that stand out as having rich harmonic progressions at the cadence. The fugue is highly structured towards perfect cadences, because the theme itself finishes with an intervalic leap from the dominant to the tonic. This structurally assures that perfect cadences will be a main feature of the work.

10. Timbre and quality of instrumentation

The use of different instruments and the timbral effects of specific instrumental colour were found to be important. Across the four selections solo instruments varied, there was variation between vocal instruments and played instruments, and the solo instrument with orchestral accompaniment featured as well as orchestral pieces. Combinations of instruments were used to create colour. This is particularly evident in the fugue variations featuring woodwind sextets and octets.
Of further interest was the interplay between instruments. Dialogue between instruments and between instrument and vocal parts (Requiem), featured predominantly in the MMUs describing each work. In addition, the layering of different sections of the orchestra was also evident. The element of resonance was interesting, although it needed further definition - what is resonant with what? The slow movement of the concerto sounds resonant in that there is a resonance of the violin with string orchestra background, blending in with the solo horn, clarinet and bassoon. Likewise one could describe the symphony as resonant, the predominant instruments being strings, woodwinds and the horn -the combinations of which resonate well. The Requiem is resonant in as much as the four-part harmonies of the choral section are well balanced. By contrast the resonance factor in the fugue is mostly absent. Instead, Stokowski has orchestrated contrasts between the instruments, so there is little resonance between the instruments. However, the overall effect is that the work resonates by loud volume and incessant repetition of the fugue subject and counter-subject. Perhaps the component resonance needs to be defined as resonance of the instruments or voices.

11 Volume

Volume was difficult to generalise within one selection - there are variations throughout one selection and therefore multiple variations across all four selections. The concerto and Requiem are however predominantly quiet, whereas the symphony varies with loud sections, particularly in the Coda. The fugue on the other hand is predominantly loud, with some soft sections. Little is gained by trying to generalise this element across the four selections, and conclusions cannot be drawn because of the variability.

12 Intensity

The findings in relation to intensity in the music were surprising to me. I assumed that the music which would underpin pivotal moments would be music that was intense. Instead I found that the level of intensity during both Beethoven works is very low - there is little tension in the music because of the predictable structure, the consonant harmonies and consistent rhythms. The notion of tension-resolution therefore does not feature markedly in either Beethoven work, or indeed in the Requiem. The fugue on the other hand is highly intense. Despite the cadence points at the end of each variation, there is a persistent increase in tension from the start to the finish. As the texture becomes full and as more and more brass instruments are added, the sound becomes overwhelming. There is a cumulative effect in this intensity. The resolution point is extended and amplified by the brass, strings and woodwinds heightening the tension with the use of the trill in high register. The full effect is one of being blasted into a resolution rather than a satisfying resolution of tension. The tension therefore is created by many of the element listed in this sub-section:

- by crescendo, building to peak, and resolution
- by tension in harmony, texture etc and resolution
- by delayed resolution or absent resolution

The element of ambiguity was difficult to assess across all four pieces of music. Ambiguity often appeared in the sense of major-minor alternations, but these incidences occurred within several bars, rather than throughout one piece. Ambiguity might also be more apparent in
musical works where dissonance is featured. In these four particular works, ambiguity in
tonal structure was not apparent.

13 Mood

Table 9 lists a number of adjectives to describe the mood of three of the four works. These
were: quiet, peaceful, restful and sacred. Another group of adjectives comprised:laboured,
dignified, steady and solemn. A further group comprised: freedom, brightness and joyous.
The fugue stood out as energetic, intense and overwhelming. Thus a range of moods and
emotions were expressed in the music across all four selections.

The instruments which depicted these moods also varied: the opening theme of the concerto
is characterised by the rests, which create the initial mood, and the solo violin develops the
mood further. In the Requiem, the low tones of the celli and basses intone the opening bars,
creating intensity and anticipation. But it is the choral section that creates the sense of peace
and tranquillity. The solo oboe also plays a role in creating a mournful mood in the middle
section. In the fugue, the mood has been carried through from the end of the Passacaglia, but
is set again with the opening phrase. Throughout the work the texture and intensity of sound
create an energetic and intense mood. The brass instruments play an integral role in creating
the energy, intensity and sheer loudness of the work.

14 Symbolic/associational

Symbolism and metaphoric motifs stood out as being important. The horn is used to
introduce the solo instrument in the concerto, and in that sense may have the role of heralding
the violin. The trumpets at the Coda section of the symphony certainly herald a significant
moment in the music. There is an associational connection in the Requiem work, in that it is
generally accepted that Brahms wrote this work within 12 months of his mother's death, and
that there is symbolism with death and grief.

As for Symbolism in motifs, and their imagery potential - visual, auditory, kinaesthetic, this
element was impossible to assess, because the imagery potential is different for each recipient.

15 Performance

The integrity of performance was a key feature of the concerto and in the Requiem. Here the
quality of performance and the speed at which the work was played were of paramount
importance.

The performance of the fugue used in the GIM music programs, is from a recording made by
Stokowski. There are other recordings available, but often there is a gap between the end of
the Passacaglia and the commencement of the Fugue. The score however clearly indicates that
one flows into the other. The second violins carry the leading note, the c. The performances
which create a gap between the two sections of the work lose the intensity, whereas other
more authentic performances retain Stokowski's exact orchestration, thereby maintaining the
intensity from the end of the Passacaglia through to the Fugue. This is the authenticity of the
arranger's intent.
An assessment/evaluation of the SMMA

Four components of the SMMA which I identified as difficult to use were elements of music which were constantly changing throughout the music selection. These components could be deleted from the SMMA:

1:3 Structure: predominantly simple or complex
7.4 Intervals: conventional/unconventional. Identifying intervals which are significant to the melodic line (e.g., a fall of an octave) could be retained
7.7 Pitch range of instruments
10.8 Resonance

Two components require a changes to terminology, as suggested by my supervisor in verifying the analysis: these are

4.1 Underlying rhythm, is better termed Underlying Pulse
8.2 Marcato; accents; detached bowing, is better termed Accentuation

Two important elements were omitted from the SMMA :-
• the key of the composition - this should be included under category 6 - Tonal features
• embellishment of the melodic line - this should be added to category 8, as the first component

Two components listed under 10. Timbre and Quality of Instrumentation may be more effectively expressed. Rather than separate the components of vocal; instrumental solo and instrumental orchestral, it may be easier to group them as:-
10.1 Solo instrument: instrument or voice
10.2 Accompaniment to solo instrument: choral, orchestral, other instrument

Several components were difficult to assess because they required interpretation:

14.3 Symbolism in motifs (leitmotifs) and their imagery potential - visual, auditory or kinaesthetic, is dependent on the imagery of the client experiencing the music. It is not a component which could be compared usefully across several clients. Since 14.2 identifies any metaphoric associations the motifs may have, the relation to imagery component could be deleted.

15.1 Integrity/authenticity of performance is a subjective measurement, and relates to how convincing the performance was to the listener/evaluator. This requires that the person knows the work intimately, and has heard it performed by many artists, in order to evaluate whether the performance has integrity and authenticity. Likewise 15.5 Authenticity with composer's intention, is difficult to assess unless the listener is well acquainted with the work. These two components could be deleted from the SMMA.
A revised SMMA therefore is:

Table 10. A Structural Model for Music Analysis (SMMA)
Revised Version
(Erdonmez Grocke)

1 **Style and Form**
   1.1 Period of composition: e.g., Baroque, Classical, Romantic; Impressionist; 20th century (from 1910- )
   1.2 Form: e.g., Sonata form; ABA; Theme and variations; Rhapsodic form; Fugue; Tone Poem.

2 **Texture**
   2.1 Consistently thick/thin, or variable
   2.2 Monophonic; homophonic; polyphonic

3. **Time**
   3.1 Meter - 2/4 or 4/4; 3/4 or 5/4, etc.
   3.2 Complexity and variability in meter.
   3.3 Silences; rests; pauses

4. **Rhythmic features**
   4.1 Underlying pulse of the work - consistent/inconsistent
   4.2 Important rhythmic motifs
   4.3 Repetition in rhythmic motifs.
   4.4 Variability in rhythm - predictable/unpredictable
   4.5 Syncopation.

5. **Tempo**
   5.1 Fast; slow; moderato; allegro etc.
   5.2 Alterations in tempi: change of meter; use of accelerandi and ritardandi.

6. **Tonal features**
   6.1 Key in which the work is written
   6.2 Key structure; diatonic; modal.
   6.3 Major/minor alternations
   6.4 Chromaticism
   6.5 Modulation points

7 **Melody**
   7.1 The main themes in the selection (1st theme, 2nd theme with development or variations),
   7.2 Significant melodic fragments.
   7.3 The structure of the melody: propinquity; step-wise progressions; large intervalic leaps.
   7.4 Significant intervals (e.g., fall of an octave in a melody)
7.5 Shape - rounded, ascending, descending.
7.6 Length of phrases: symmetrical, short, long

8. **Embellishments, ornamentation and articulation**
8.1 Embellishments to the melodic line
8.2 Trills; appoggiaturas
8.3 Accentuation: marcato; accents; detached bowing
8.4 Pizzicato/Legato
8.6 Use of mute

9. **Harmony**
9.1 Predominantly consonant, or dissonant
9.2 Consonance/dissonance alternation within the selection.
9.3 Significant harmonic progressions
9.4 Rich harmonies
9.5 Predictable harmonies (e.g., I; IV; V progression)
9.6 Unpredictable harmonies
9.7 Cadence points - perfect; imperfect; interrupted.

10. **Timbre and quality of instrumentation**
10.1 Solo instrument: instrumental; vocal
10.2 Accompaniment to solo instrument/voice: orchestral; choral; other instrument
10.3 Small group - e.g., quartet. Combinations of instruments
10.4 Instrument groups used in orchestration (strings, woodwinds, brass, percussion, harp) creating timbral colour
10.5 Interplay between instruments and instrument groups.
10.6 Layering effects (adding and reducing instrument parts)

11 **Volume**
11.1 Predominantly loud or soft - alternations between/gradation between.
11.2 Special effects of volume: pianissimo; fortissimo; Sforzandi

12 **Intensity:**
12.1 Tension/release
12.2 Crescendi, building to peak, and resolution
12.3 Tension in harmony, texture etc and resolution
12.4 Delayed resolution or absent resolution
12.5 Ambiguity resolved or unresolved

13 **Mood**
13.1 Predominant mood, as depicted by melody, harmony and predominant instrument
13.2 Feelings and emotions represented.

14 **Symbolic/associational**
14.1 Culturally specific associations - e.g., Vaughan-Williams
The SMMA in its revised form, may be an important assessment tool for analysing the elements or effects of the pre-recorded music in future GIM studies. In addition, it may also be useful in Music Therapy studies, where recorded music is the medium used in the therapeutic process. By methodically assessing the various elements of the music selection, research in GIM and in receptive music therapy might be more accurately replicated. Furthermore, some categories and components (particularly categories 2-13) may be useful in analysing improvised music in music therapy research.
CHAPTER 9

A Discussion of the Study

The purpose of the study was to understand pivotal moments in GIM therapy. The study was in three parts:
1) a study of the clients’ experience of GIM sessions (and moments within them) that they identified as pivotal
2) a study of therapists perceptions of those sessions (and moments within them) identified by the clients as being pivotal
3) a study of the music program chosen for the pivotal sessions (and the piece of music playing at the time of the precise pivotal moment).

The research questions posed in the Method chapter were:
1.1 How does a client experience a moment that is pivotal in GIM?
1.2 How are these moments described?
1.3 Are there features of a pivotal moment that are similar across the clients’ experiences?
2.1 How does the therapist of the client experience the moment identified by the client as being pivotal?
2.2 Are there features in the therapists’ experience that are similar?
3.1 What are the features of the music which underpin pivotal moments?
3.2 Are there similarities in the structure and/or elements of the music?

The Clients’ Experience

In response to the first three questions above, it was found that clients experiences of pivotal moments in GIM therapy could be described, and from those descriptions 20 themes emerged from the data. This study therefore demonstrates that pivotal moments do exist in GIM therapy and that clients can recognise those moments as pivotal, and can describe them in detail. In answer to the third question as to the features that are similar across the clients’ experiences, themes were distilled from the interview data. Of the 20 themes which emerged, four were experiences common to all participants. These were:-

1) Pivotal moments are remembered and described in vivid detail
2) Pivotal moments are emotional experiences
3) The pivotal experience is embodied
4) The pivotal experience impacts on the person’s life.
Other themes of importance impacted on gaining an understanding of the clients’ experiences of pivotal moments, in particular that pivotal moments may be experienced as distressing. These findings are particularly relevant to GIM practice, because they articulate the differences between peak experiences, transpersonal experiences and pivotal experiences. Peak experiences in GIM are those where the client has positive imagery and positive feelings. Transpersonal experiences are those where there is a change felt through the body, and where transformations may occur. Pivotal moments are also embodied experiences, but they often come from dark, distressing imagery, which was experienced by the clients in this study, as awful and horrid. The precise moment of change however, was the point of resolution. The essential feature of pivotal experiences therefore is that they are life changing. These findings are important to GIM practice in that GIM practitioners should recognise the subtle differences between peak, transpersonal and pivotal experiences in their clients’ imagery. In addition, this study has shown that the GIM therapists’ timing of interventions, and non-intervention at the pivotal moment, were important factors in the clients’ experience.

The Therapists’ Experience

In the second part of the study, the therapists’ perceptions of the moments their clients identified as pivotal were investigated. Of the 14 four themes which emerged from the therapists experiences, six were common to both therapists:-

1) The therapists remember the session identified by their client as pivotal
2) Therapists may identify another session as being pivotal for the client, but agree with the client’s choice
3) The client’s pivotal experience may be an emotional experience for the therapist
4) The therapist may anticipate pivotal moments
5. The therapist may rely on observable changes in the client’s body language during a pivotal moment
6. The therapist may choose not to intervene during a moment which is pivotal

The immediate finding was that therapists do indeed remember the session the client describes, indicating that therapists hold these significant sessions in memory. Furthermore, therapists may also identify other sessions as pivotal to the client, indicating that therapists have a level of understanding and memory for the client’s series of GIM sessions. The therapists could “overview” all of the clients’ GIM sessions and talk about those which they felt were pivotal to the client. This aspect of the therapists skill requires further research, particularly with regard to what is being recalled: is it the significant imagery, or the effect of GIM in the client’s life? The therapists interviewed in this study were able to anticipate that pivotal moments would occur for their clients, and further research in this area would be fruitful. It would appear that many of the skills inherent in the GIM practitioner are evident at an intuitive level: an overall understanding
of the clients’ sessions; an ability to recognise several pivotal sessions in the clients’ series as possibly being pivotal, and anticipation that a session may be a pivotal one. A further interesting finding was that the therapist may intentionally intervene to facilitate a moment which may be pivotal, but then chose not to intervene during the precise pivotal moment. Therapists also observed changes in the client’s physical state during pivotal moments.

The Music which underpinned the Pivotal Moment

In the third part of the study, the music chosen for the pivotal session was identified and analysed. There were four programs comprising 14 selections of music. The features common to the 14 music selections were distilled and it was shown that:-

1) Eleven of the 14 music selections were written during the 19th century and are stylistically typical of the late Classical or Romantic period of music development
2) An identifiable structured form was evident in 13 of the 14 selections, although the form differed across the selections
3) the music of Brahms featured in 7 of the 14 selections

An analysis of the music selection which underpinned the precise pivotal moment was made and the features of the music common to four selections identified. The features of the music were:-

• there was a formal structure in which there was repetition of themes
• they were of predominantly slow speed, and the tempos were consistent
• there was predictability in melodic, harmonic and rhythmic elements
• there was dialogue between instruments (including vocal parts).

These findings are important to GIM practice in that there have been very few studies of the GIM music, and no replicable method by which to study the music. The SMMA devised for this study can be used for future studies of pre-recorded music in GIM and in music therapy generally.

With respect to the questions posed for this study however, the interesting features of the music analysis, was that the music program chosen for the session which contained the pivotal experience for the client, comprised music that started with selections that were strong in character, yet the pivotal moment occurred during music that was slow and spacious, so that an important finding from this research is that ‘containment’ theory as it applies to the music in GIM is valid. Whereas Bonny (1989), Goldberg (1995) and Summer (1995) have explained the role of the music in GIM within containment theory, this study has provided evidence for it.
The Revised Definition of Pivotal Moments in GIM Therapy.

At the commencement of the study a working definition of pivotal moments was devised. As a result of incorporating the characteristics of the clients and therapists experiences, and the features of the music which underpinned the pivotal experience, a further revision to the definition of the pivotal moment in GIM can be made. The revised definition and final results of this study are:

A pivotal moment in GIM is an intense and memorable GIM experience which stands out as distinctive or unique. The pivotal moment may be an embodied experience and may come from feelings or images which are uncomfortable and distressing. The moment of the pivotal change occurs as something is transformed or resolved, so that there is a feeling of freedom, or a resolution of a struggle. The therapist’s intervention or presence may facilitate this process, but the therapist’s silence, or non-intervention may be helpful to the client at the precise pivotal moment. The music which underpins the pivotal moment may prolong the moment or provide momentum for it. Typically the music is composed in a structured form within which there is repetition of themes. It is predominantly slow in speed, predictable in melodic, harmonic and rhythmic elements, and features dialogue between instruments.

The pivotal moment may be experienced at different points in the GIM session, and the imagery of the pivotal moment is rich in meaning. The mandala may depict the feelings of the pivotal moment. The essential component of the pivotal moment is that it is one of change. It stands out from other GIM sessions or GIM experiences. It is a shift in the person’s perspective on their life which may include how they relate to themselves or others, and this may lead to a permanent change in the pattern of their life experience.

The key features can be summarised as:

A pivotal experience in GIM occurs when embodied, distressful imagery or feelings are confronted and resolved, and this resolution brings about radical change in the person’s life.

Pivotal moments are different from peak experiences, which are moments of “only good”, and transformational experiences which are moments of transformation within the GIM experience. The essential feature of pivotal moments, is that they come from distressing imagery, they are embodied, and they bring about radical change in the person’s life.
An appraisal of Phenomenology as the research paradigm for the study

Phenomenology was chosen as the research paradigm for this study. The questions posed by the study required a research methodology which would focus on the experience of the clients and their therapists, and remain authentic to their experience.

Several aspects of using phenomenology stood out as effective:
1) the phenomenological interview
2) the process of distilling the essence of the experience, and the emergence of new insights

The Interview

First, the phenomenological interview allowed the participants to describe their experience in an open-ended time-frame, and with open-ended questions. This allowed the participants to find their own words, and to relay as much information as they wanted. Because the questions lead on from what the participant had said, there was no abrupt delineation of different aspects of the experience. Instead, the participants prose was free flowing, and descriptive. Even when the participant repeated himself/herself, the repetitions include more detail, or a slightly different aspect of the experience. In terms of researching the quality of the pivotal moment in GIM, the phenomenological interview provided space and freedom to answer in the participants’ own way. Although there were questions which needed to be asked in order to answer the research questions, the order and pacing of asking the questions remained open. This enabled the participants to describe their pivotal moments in their own way, and in vivid detail.

The Process of Distilling

Second, the process of the distilling the essence of the participants’ experiences was an interesting research process. The skill required to distill the interview data was to sustain the authenticity of the participant’s experience. Not only was it necessary to return to the interview transcript repeatedly to check the authenticity of the process, but with each re-reading new aspects of the experience emerged - something different stood out, or an aspect previously identified as one thing had a different shade of meaning on repeated readings.

The process of distilling each participant’s interview data ended with a synthesis of the experience as described. A point was reached when, with each successive re-immersion in the data, the final distilled essence seemed right - there was a feeling of being satiated with the material - nothing more could be drawn out of it. Moustakas (1994) however, comments that “the essences of any experience are never totally exhausted” (p. 100). The definitive essence therefore is true only for a point in time.
In each of the three aspects of the study - the interviewing of the clients, the interviewing of the therapists and the analysis of the music - it was the very act of “distilling the essence” which provided the in-depth understanding of each aspect of the study. Initially I expected that there would be obvious outcomes and themes, but I was genuinely surprised at the richness and depth of what I found out through the distillation process. I needed to return to the original interview transcript repeatedly in order to feel satisfied that I had grasped the units of meaning in an authentic manner.

The process of distilling the essence of the clients’ experiences, the therapist’s experiences and the music which underpinned the moment, had similarities in pin-pointing the precise moment of the pivotal experience. In the first part of the study, the participants first of all identified the pivotal session. As the interview unfolded, there was a process of paring down to the actual point in the session at which the pivotal moment happened. This same process occurred in the therapists’ interviews - first there was a discussion about their perceptions of the session and whether it was a pivotal one or not in their recollection, followed by a process of paring down to the precise moment, and what the therapist’s memory of that precise moment was. A parallel process occurred in studying the music. First I identified the music program which underpinned the session, and a number of key factors emerged about the characteristics of that music. I then isolated the piece of music which underpinned the precise pivotal moment and looked at the characteristics of that music. Interestingly, different features stood out about the full music program compared to the characteristics of the four selections which underpinned the precise moment. This process of paring back, of reducing and distilling to get to the core of the experience is, I believe, the real essence of the phenomenological research process itself. It was a step-by-step act of uncovering the truth of the experience, as if a secret was gradually being revealed. It was an enriching experience for me. I was reminded of Suzanne’s image of the gold nugget hidden under the layers of lava, and her efforts to remove the lava to reveal the small but precious gold nugget. Similarly in the phenomenological research process there is a pure essence of the experience, which is the core or kernel of the discovery.

New Insights

When I moved into the third stage of this study of pivotal moments in GIM, and had access to the actual session transcript, new connections began to emerge. Having made a synthesis of each participant’s experience from the interview transcripts, the participant’s imagery transcript of the GIM session afforded new insights. Two examples illustrate these points. David described the precise pivotal moment as touching the little boy’s hand. In the interview he says “finger on finger.” An image had come to my mind of Michaelangelo’s painting of the hand of God. The fingers don’t meet, but the space between is qualitatively the focus of the painting. When David described the meeting and touching of the little boy’s hand as ‘finger on finger’ I had a sense of how precious this moment must have been. Yet in the session transcript, the
imagery is described by David as “I can feel his hand. Feel it physically - chubby, warm, sweaty, soft, grasps my finger.” The session transcript description sounds more embodied - the little boy’s hand is sweaty and warm and chubby, and he grasps David’s finger. The quality of this description gives a different picture to the sense of finger on finger, which set up for me an image of a tentative, precious moment. The two descriptions then are qualitatively different, yet both come from the man who experienced it. Perhaps the actual moment was filled with many emotions, so that each description was true and valid, but each was expressed at a different time and in different words.

The second example came from Suzanne’s interview transcript in which she described the pivotal moment as when the rock turned to lava. In her interview she described the rock “moving into a lava” and that the rock “turned into lava.” But in the actual session transcript she says “(it is) a chemical change - it changes the rock into a lava flow.” When I read the session transcript of the pivotal moment I became very excited by her description because of the immediate connection to Jung’s writing an alchemy, and the significance of alchemical changes in relation to therapy. Edinger (1995), a contemporary Jungian author, explains the alchemical principle in therapy from the point of view of colour. First is the red, followed by the black followed by the purification into white. Edinger talks of the red being the heat (the anger) and the energy amassed in the psyche as the patient deals with the repressed anger of life’s situations. The black that follows represents the death of that part of the self which is undergoing change, and the white represents the transformed self, the phoenix rising. What is remarkable in Suzanne’s experience is that the chemical change brings about the melting of the rock into lava, but she also says “the heat destroys it.” Here is the red, the fire represented by the heat making the change happen which in essence creates the pivotal experience which Suzanne says has changed her life. “I walked out of the session knowing now I could get somewhere.” What a powerful moment it must have been.

Another interesting feature in placing the session transcript alongside the music, was to determine at what point in the session the pivotal moment occurred. For David, the pivotal moment - touching the little boy’s hand - came during the Beethoven violin concerto slow movement. This is the 3rd piece on the Inner Odyssey program, approximately 25 minutes into the program (of 34 minutes). Sarah’s pivotal moment of being affirmed by the wise old man came during the Beethoven symphony #9 slow movement, the 3rd piece on the program, approximately 21 minutes into the program (of 45 minutes). Bernadette’s pivotal moment occurred as she found her voice, during the Brahms Requiem part 1, the 2nd piece on the program, approximately 18 minutes into the program (of 47 minutes). For Suzanne the pivotal moment occurred during the Bach-Stokowski Fugue, which was used to extend the Positive Affect program. The Fugue was the 8th piece of music, approximately 45 minutes into the program (of 48 minutes).
David’s occurred 2/3rds of the way through the program, Sarah and Bernadette’s experiences were approximately half way through the program, and Suzanne experiences was at the very end of the program. Pivotal moments therefore seem to occur towards the end of the music program.

The phenomenological approach in studying the music.

The combination of the Ferrara and Giorgi phenomenological models worked well in devising a method of analysis for the music. Other researchers (Kasayka, 1988; Irgens-Moller, 1995) had used the five-step process of Ferrara, and I could also have adopted that model. However, I chose to use aspects of both Ferrara and Giorgi’s phenomenological design by creating meaning units and a final description, and this method generated a useful structure on which to place the imagery meaning units. Also, by using aspects of the Giorgi model with the music analysis, a consistency was maintained throughout the study, so that the interview transcripts; music analysis and imagery sequences in the session transcripts, were treated in the same manner.

The use of the Ferrara – Giorgi model for music analysis may also prove useful as a model for researching aspects of improvisational music therapy, where descriptions of the interplay between instruments may be grouped within units of perceived meaning. This may be a fruitful area for future research.

Participant responses about the music.

Initially I was concerned that the participants had said so little about the music. In fact I was frustrated that they could not articulate what they remembered of it. The rational explanation was that in an altered state, engrossed in the imagery experience, a GIM client is not able to describe the music, nor has the vocabulary to do so. I was relieved when Ken articulated so beautifully what the music meant to him, but then I was faced with the problem that he could not identify a session that was pivotal, nor describe an experience in which he changed. To decide then to not include him in the music analysis part of the study was a very difficult decision. When I then analysed the experience of the four participants by developing parallel meaning units of the music and the imagery experience, I was surprised by the number of references to the music which were evident in the transcript of the GIM session. Both Bernadette and Sarah made direct comments about the music playing at the time - there was a piano in the lion’s den and Sarah was playing it with confidence, and Bernadette was singing in the choir, then became the lead singer (during the playing of the Brahms Requiem). Apart from these direct connections to the music, the seven participants generally found it difficult to describe the music. By comparison the participants were able to describe the role of the therapist and to give examples of when the therapist had been particularly sensitive. It is not surprising that the effect of the music cannot be put into words easily. Not only is a certain knowledge of musical terminology required in order to discuss it, but the experience of
music is temporal - it is constantly changing - and it can be an emotional experience, for which words are hard to find. When describing the effect of the therapist on the pivotal moment, participants could rely on their verbal language skills to describe how they felt and what happened. However, the language needed to describe the effect of the music has a different vocabulary and it is not a well known language. In addition, the experience of music is auditory, it is not “present” in the same way the human form of the therapist is. For these reasons it is very difficult for the client to describe in great detail how they experienced the music during the GIM session.

Limiting the extent of the study

At several points I needed to make decisions about the extent of the study. For example, when interviewing the clients about their pivotal experience, it was evident that they gained insight about the experience and the importance of it in their lives while they spoke. They gained therapeutic insights therefore from the research process. I was tempted to return to the participants a second (and possibly third time) to ask if any further insights had emerged since the first interview. I chose not to extend this study in this way partly because there were two further areas (the therapists perceptions and the music) to be explored, and also because during the verification process several of the participants chose to add new meanings and insights they had gained over the time span between the interview and receiving the transcript and distilled essence. So in a sense I had captured the ‘second’ round of insights in the verification procedures. A further study of pivotal moments in GIM however could be useful in order to understand how therapeutic insight develops over time. In Amir’s study (1992) of meaningful moments in music therapy, she returned to six of her eight participants to conduct a second interview, so that she gathered “five hundred transcribed pages” (p. 46) of data. Phenomenological interviews create extensive data and the researcher therefore must make decisions to limit the extent of the study to make completion feasible. In this present study there were seven participant interviews, and interviews with two therapists about the seven client sessions, so that fourteen interviews were transcribed in order to gather the data on pivotal moments in GIM.

Limitations of Phenomenology

Phenomenology seemed to be the best of the qualitative approaches to use for this study, but it does have a number of limitations when compared to other forms of research design. First, phenomenological studies are conducted on a small number of participants. Creswell (1998) suggests “up to 10 people” (p. 113). The findings of a phenomenological study therefore cannot be generalised, and the distilled essence can only be true for the particular group of people interviewed or observed, at that particular point in time. The advantage of the phenomenological approach however, is that in gathering rich descriptions of an experience from a small number of people in great depth, a further study may survey the extent of that experience in a larger sample. In this present study I have explored and defined pivotal moments in GIM. Based on the findings of
this study I could now launch a larger study, perhaps using a questionnaire to ascertain the extent of these experiences in a larger group of GIM clients (and/or therapists). But I needed to understand what pivotal moments were first of all, and the phenomenological study enabled me to find that out.

Second, phenomenological research participants need to be articulate in order to describe the experience. This meant that the sample group needed to be intelligent, articulate adults who were willing to disclose what their experience of the phenomenon had been. People who are inarticulate, perhaps because of depression or a severe mental illness, or those who are not willing to share and disclose their experiences, may not be suitable for a phenomenological study. There are some phenomenological studies however of clients who are non-verbal (Aigen, 1998), or in advanced stage of illness (Forinash, 1990). In Aigen’s study, a process of ‘inferred monologue’ was used, whereby the researcher “stands in the shoes” of the participant, enters his/her world of experience, and describes the experience of the phenomenon from the client’s point of view. Inferred monologues are therefore creative reconstructions of the client’s experience as perceived by the researcher, and written by them. While this approach enables phenomenology to be used in studies of non-verbal clients, it relies heavily on the researcher re-framing the experience in his or her own words.

One of the major challenges in using a phenomenological research design, is to maintain focus. Phenomenology requires that the researcher immerse himself/herself in the data. Whilst the act of immersion is not difficult, keeping the intention of the immersion clear can be difficult. This is particularly true in that large amounts of data are collected and need to be processed. The process of verification was a useful yardstick during the distilling and immersion procedures, in that sending out the material for verification was a goal to be reached. Without verification, the immersion could go on for long periods of time.

Although I believe phenomenology to be an effective tool for qualitative research, my experience would suggest that consistent supervision and verification is needed to develop the appropriate skills of analysis, and to remain focussed on the purpose of the study.

**Methodological Issues**

**Therapist-Researcher boundaries**

In the early days of designing the study, my intention was that I would interview my own clients about their pivotal moments in GIM and I would write my own ‘diary’ accounts of those sessions at which I had been therapist. The Experiential Phenomenology peer group strongly advised me not to undertake the interviewing of my own clients. The concerns were that first, the client would feel under duress to please me in their responses at interview, and second, the
research process would contaminate the therapeutic process. My research design subsequently changed so that I canvassed clients of another therapist, which enabled me to interview them, and I engaged a Research Assistant to canvass my clients and to interview them. This, I thought, would provide the necessary distance so that clients would not feel pressured to say what they thought would please me, and second, that there would not be an entanglement of therapeutic process with research process. This distance was only partially achieved. The Research Assistant interviewed Bernadette, Suzanne and Timothy. They were aware that the interview would be transcribed and analysed by myself. Thus anonymity was not possible. At the end of Timothy’s interview he said (almost inaudibly) “I hope this is what you wanted Denise”, and Bernadette said “Thank you Denise.” These comments indicate that both clients were conscious that they were responding to me. All three of my clients knew that I was doing the study, and at some level would have been conscious of the fact. Timothy and Bernadette however, were clearly thinking consciously of it at the end of the interview. Their interviews then were not impartial. The question which would indicate impartiality, was whether they were aware of the therapist’s presence or interventions. Timothy made it quite clear in the interview that he remembered nothing of my interventions, but Bernadette made several complimentary comments about myself as her therapist, and these comments may have been influenced by her awareness that I would transcribe the interview.

To circumvent this problem in future studies it would be necessary to have a larger group of potential research participants and GIM therapists, so that the need to interview one’s own clients would be averted. If I had interviewed clients of several other GIM therapists, and also those other therapists, the research design would be more rigorous. The restriction for me was that this study took place in the early days of the development of GIM in Australia, and therefore a very small ‘pool’ of potential participants was available, and only two qualified GIM therapists - myself and Anna.

There were some inconsistencies in the interview with Sarah. Sarah was a client of another GIM therapist, but I had given her the GIM session which she later identified as pivotal. When I interviewed her, I asked the opening questions about the pivotal session and what she recalled about it. I asked her whether she remembered anything at all about the music, but I did not ask the question “were you aware of anything about the therapist?” This was an unconscious omission - I didn’t realise that I hadn’t put this question until I was transcribing the transcript of the interview. I believe I avoided asking the question because I felt uncomfortable asking Sarah about my own role in her pivotal session. Again, a wider pool of potential participants would obviate the need to draw on participants for whom I had been their therapist.

With regard to the confusing of therapist-researcher roles, there was an impact on my clients GIM sessions subsequent to the interview with the Research Assistant. Bernadette and Timothy both wanted to talk about the research interview in their next GIM session. I was caught for a
moment in a conflict of my own mind: should I (as researcher) divert them away from a
discussion of the interview, so that the research process was not contaminated by my knowing
what they had said, or should I (as therapist) allow their descriptions of the process as it related
to their therapeutic process. Having decided on the second course of action, both then spoke
about the therapeutic insight they had gained from the interview with the Research Assistant.
Suzanne’s interview was immediately prior to a GIM session with me, and she indicated that her
focus for that day’s GIM session was to follow on from what she had uncovered in the research
interview. I believe that the interface of the research interview with therapeutic process worked
smoothly for these three participants, although potentially it could have been confusing.

There were further moments of blurring the boundaries of therapy and research when the
participants were asked to verify the distilled accounts of their experiences. I had sent out the
material for verification by post, allowing several weeks for them to review the material and
return it to me. Inevitably the participants had GIM sessions in the intervening weeks and I
recall Bernadette commenting in the session that she would be putting the material in the mail
soon, as if to report back to me on her progress. It is clearly evident that the inclusion of one’s
own clients as research participants, even with the proviso of a Research Assistant, is
problematical. Whilst the manner in which I conducted the study was ethical, it was muddied by
the over-lapping roles. In future studies this factor would not be present given the more
developed state of GIM practice in Australia and the availability of many more potential
participants and GIM therapists.

Researcher-colleague boundaries

The second part of the study focussed on the GIM therapists perceptions of the sessions and
moments which their clients identified as pivotal. This section of the study posed further
difficulties in writing, because it drew on my own experiences as therapist, and those of my
colleague Anna. It was difficult to be objective about my own role and perceptions of the
moments my clients described. I remembered my own feelings quite readily in Bernadette’s
experience, but it was difficult to reduce my own experiences into meaning units because I was
so close to the experience. Likewise when I came to reduce Anna’s interview material, I was
conscious that she was a friend and a colleague, and I found myself blocking as I tried to draw
out the units of meaning. The final hurdle was to put our two experiences together and gain a
sense of a global description of the therapists’ experiences. I wasn’t able to immerse myself in
this part of the study as easily as I did with the participants experiences, and the music analysis.
I believe this was due to the closeness of my relationship to Anna, and also to the fact that I was
reducing my own data.

As mentioned above, this problem would be averted in future studies by having a larger pool of
therapist from which to choose. In Amir’s study (1992) for example, she drew up a list of ten
possible music therapists who met certain requirements - she wanted music therapists with at least five years experience in the field, and who held “at least Master’s degrees.” Although she needed only four therapists for her study, she had a wide choice of people to choose from. This degree of choice was not feasible for me at the time of undertaking my study, but the difficulties I have experienced in the study have convinced me of the need for careful choice of both participants and therapists.

**Interviewing style**

Two people were involved in conducting the interviews: I interviewed Anna’s clients, and the Research Assistant interviewed my clients. The question of interview style became apparent, in that the Research Assistant, although skilled in phenomenological interviewing, was not a GIM therapist. I needed to train her in the lead-on questions she would need to ask so that the clients would disclose more detail about their GIM experiences. The Research Assistant attended a one-day seminar on GIM, and met with Helen Bonny (who was visiting Australia) to talk with her about the GIM music. Had the Research Assistant not acquainted herself with the GIM method, her interviewing may not have been as effective. Conversely, to have asked a GIM therapist to undertake the interviewing would have necessitated the GIM therapist becoming acquainted with phenomenological interviewing, enabling the flow of ideas from the client rather than adhering strictly to a particular list of questions.

Despite the efforts to match the Research Assistant’s expertise with the method, there were identifiable differences in the way she and I conducted our interviews. Her interviews tended to be short (about 20 minutes) and focussed very much on the questions which need to be covered. By comparison my interviews of the clients of the other GIM therapist were lengthy - the longest of 90 minutes duration. As mentioned in chapter 3, (page 75), I tended to become interested in the therapeutic process of their GIM sessions, and was not diligent enough in keeping the client focussed on the pivotal session alone. By the same token, when the Research Assistant interviewed Timothy, and he initially struggled to find a pivotal session to identify, she quietly insisted he chose one image, and then kept to that one image for the remainder of the interview. Since Timothy had mentioned several sessions and was trying to choose between them, had I been interviewing I think I would have gone back to check if he wanted to discuss the other ‘options’. Perhaps this indicates a therapist bias, or perhaps the Research Assistant was correct in gently insisting he chose only one image for discussion. Kvale (1983) comments that when the statements of the interviewee are ambiguous it is the role of the interviewer to seek clarification, so that the descriptions become richer and clearer. In retrospect I believe Timothy’s interview may have been richer if he had been encouraged to describe the various sessions he thought of as being pivotal, and to perhaps compare the qualities of each.
This situation raises an important point about using multiple interviewers and how well their style and expertise is matched. Appropriate training of interviewers would offer one solution. A further thought would be to designate some interviews as practice interviews, so that the two (or more) interviewers develop consistency in interviewing style by using practice interviews as sample training sessions. Thus, ambiguities which emerge might be discussed between interviewers and a consensus reached about interview style.

Triangulation

A key element of phenomenological research is triangulation: that is, the collection of data from different sources and media. In this study I explored pivotal moments in GIM from the clients’ perspective, and the therapists’ perspective, and then analysed the music which underpinned the experience. The source of my data came from the participants’ interviews, the therapists’ interviews and the session transcript. A potentially rich source of data was neglected however in that I had not incorporated into my study an exploration of the mandala drawn at the end of the GIM session. Five of the participants (David, Sarah, Bernadette, Suzanne and Timothy) spoke about their mandala in detail, recalling the colours and the feelings associated with drawing it. Four of these participants had brought the mandala with them to the interview. Because I had not included the mandala as part of the study questions, this fourth source of data was not explored in the same depth as the other material. An interesting extension to this study would be to gather the mandalas of the pivotal sessions and look at the use of colour, shape and form in the mandalas of the pivotal sessions.

It is interesting that in examining my own biases about pivotal moments in GIM (chapter 2) I had not thought about my own mandala drawings of those sessions, and so my omission of this potentially useful source of data seemed to bear directly on my own bias that the mandala was not particularly important. Usually one associates the examination of bias (or bracketing) as a process for making explicit the biases which influence the study. But in this case my biases unconsciously omitted a fourth source of data.

Verification

A strength of this study was that the participants were adult clients, in fundamentally good health, who could articulate their experience. Because of these factors I felt that the reduction of descriptions should stay as much as possible in the participants’ own words. I felt uncomfortable with the step in phenomenological analysis where the participants experiences are put in the words of the researcher. By retaining the words of the participants I feel that the authenticity of this study was strengthened. This was further borne out by the verification procedure. Having sent the interview transcript, meaning units and distilled essence to the participants, most responded that the essence was a true distillation of their experience. This
may have been partly due to skill in reduction, by equally may have been the outcome of
diligently keeping the participants’ own words. Ken, for example, commented that he was
touched by how responsive I had been to his experience, thereby affirming that I maintained the
authenticity of his experience. It is also interesting the Ken chose to verify the distilled essence
of his experience by telephoning me, rather than committing it to writing as the others had done.
I’m not sure what that says, other than it stood out as different. From my perspective however, a
written verification would have been better.

There is considerable variation in the way verification is carried out in other music therapy
research studies. Racette (1989) in her phenomenological study of listening to music when
upset, involved her advisor to verify the first two steps (reducing the data and developing
meaning units). She commented that the remaining analysis was then verified in ‘dialogal’
review by her advisor, but there is no explanation of what this entailed. Amir (1992)
incorporated extensive verification in her study of meaning moments in music therapy. She
involved a peer support group to help in developing and checking categories. She sent the
profiles of the participants and the therapists to two music therapy colleagues “to get their
opinions” (p 53), and she sent six participants their personal profiles and asked them to check
the categories against their own experience. A few of the participants made corrections and
these were included in the final analysis. Amir makes no mention of verification of the global
descriptions of the participants experience - whether this was done, or by whom.

In this present study I asked the participants to verify the reductions I had made of their
interviews into meaning units, and the distilled essence of their experience. I too, did not
incorporate verification of the global descriptions. In order to verify this material a
phenomenologist would need to be employed to read all the material (interviews, meaning units
and distilled essence of each participant, and the horizontal processes of drawing the composite
themes) in order to verify the global descriptions. Whilst it would be very useful as a process of
verification, it would require lengthy immersion in the data.

Creswell (1998) identified eight criteria of rigour in phenomenological research, and seven of
these were incorporated into my study:-

1) prolonged engagement with the participants material - this was carried out in the present study
during the distilling process, and continued, as more connections became evident even in the last
stages of analysis.

2) triangulation - I gathered material from several sources: from participants, therapists and the
music itself, and from two interviewers, the transcripts of interviews and transcripts of the GIM
sessions
3) peer review - this criterion was met through regular meetings of a group of post-graduate researchers involved in Experiential Phenomenology

4) negative case analysis, a process whereby the researcher refines working hypotheses as the inquiry advances in light of disconfirming evidence. In this study I chose to exclude Ken and Timothy’s accounts of pivotal moments, on the grounds that they did not describe a moment of change for themselves.

5) clarifying researcher bias - I met this by writing an epoche of my own experiences of pivotal moments in GIM from my perspective as a client, and as a therapist.

6) member checks, where the researcher takes the data, analyses and conclusions back to the participants to judge for accuracy. I met this criteria by sending the material to the participants, and Anna, for verification.

7) rich, thick descriptions, which incorporate the range of experiences of the group of participants. The present study provided rich descriptions from the clients’ perspective and the therapists’ perspectives.

The one procedure which was not incorporated into this study was the “external audit”, which Creswell describes as bringing in an external auditor who has no connection to the study to assess the “product” (p. 202). In assessing the product, the auditor examines whether or not the findings, interpretations and conclusions are supported by the data. Creswell comments that the external audit is similar to a fiscal audit, and to the interrater reliability test in quantitative studies.

The recommendation Creswell makes (p. 203) is that qualitative researchers engage in at least two of the eight procedures he lists. This study meets these rigorous standards by undertaking seven of Creswell’s eight recommended procedures, thereby giving further credibility to the conclusions of this study. However, an external audit of my global descriptions would have contributed further strength to the findings.

**Contribution of this study to the field of GIM and recommendations for further studies**

The most prominent feature of the clients experiences of pivotal moments in GIM, was that the pivotal moments were often preceded by imagery that was uncomfortable in feeling, or in colour or in situation. At the start of the study I wanted to differentiate pivotal moments from peak experiences, because my observations as a GIM therapist had shown that they were different. In pivotal moments clients often struggle with distressing imagery and then “break through”, whereas
in peak experiences the client is often in a state of bliss. In this study of pivotal moments, GIM seems to have offered a strong and dynamic connection to the feelings and emotions of those distressing experiences, and the resolution that followed. Thus, pivotal moments were defined as different from peak experiences in that they are not “only good and desirable”, as Maslow asserts (chapter 1, p 22). A further study needs to be done to assess whether this differentiation matches other GIM therapists experiences and perceptions.

The major finding from the study of the therapists’ experiences, was that the therapist’s interventions may facilitate the client’s pivotal moment, by choosing a particular music program and by making interventions which support the client getting closer to the pivotal experience. But the outstanding finding of the precise pivotal moment was that the therapist may remain silent, and make no interventions during the moment of change. This was true for David, Ken and Bernadette in particular. These two aspects need to be studied further, because there may be ramifications for the education and training of GIM therapists, as well as a greater understanding of the therapeutic skill involved in guiding clients through pivotal moments and their resolution.

In the third part of the study, the major finding was that the music which matched the distressing imagery paralleled the strength of the feeling and image. The music programs featured music of Brahms, Beethoven, Richard Strauss, Bach-Stokowski, Nielsen and Corelli. An analysis of these music selections showed that they were mostly written in the late Classical or Romantic period, and in a structured form in which repetition was evident. A further analysis of the selection of music which underpinned the pivotal moment, indicated that the music selections were predominantly calm and slow, with predictable harmonies, melodies and regular rhythmic pulse. I was frustrated in this study to not be able to match the music precisely with the timing of the imagery. Only by tape recording a GIM session would it be possible to write in the imagery sequence on to the music score, to see if there were any direct parallels with the structure of the music. This type of study needs to be done.

These findings contribute substantially to our knowledge of GIM practice. To date, little research has been done on the clients’ experience of GIM from their perspective, although a recent publication (Hibben, 1999) includes several narratives written by GIM clients. No research to date has explored and compared the therapists’ and clients’ perceptions of GIM sessions, and little research has been done on the music programs and the effect of the music on imagery. This study has captured the clients’ experiences in their own words, and explored the therapists’ experience of those moments identified by the clients. Neither client nor therapist knows that a GIM session is going to be a pivotal one, although the therapist may anticipate the session might be pivotal, based on what the client talks about during the discussion segment. If the client indicates a readiness to work with a major issue in their life, the therapist is likely to choose a music program which has sufficient strength in the music to support them in an emotional way. Therefore it’s the therapist’s choice of the music which contributes to the
pivotal moment. This interface of client and therapist in a GIM sessions bears further research. Interviewing a therapist immediately after a client has experienced a pivotal session may provide fruitful insights as to the therapist’s choice of music; choice of induction and focus; and choices in making interventions. This sequence of decision making could be productively placed alongside the client’s experience of the same session in order to understand how client and therapist work together to achieve a therapeutic alliance.

Closure

The Bonny method of GIM stands at its own pivotal moment in development. Recently there has been discussion of developing a “spiritual track” in GIM. Clark expressed it as “we know the valleys and it is time to re-visit the peaks” (1998). Having been created on humanistic principles, and practiced within Jungian, Gestalt and transpersonal paradigms, the Bonny method of GIM is revisiting its roots. The field of GIM however needs further research of its fundamental ground. We need to study the exact nature of the “valleys” as well as the “peaks”, and a greater emphasis needs to be placed on the interrelationship of the music with the imagery. In this way we can better delineate what lies at the root of the theory of GIM as a therapeutic modality.

Throughout the process of conceptualising and implementing this research, and during the writing-up process, many inspirational writings have supported and helped me. The one I chose to complete this work represents something of the process of gaining knowledge. I started out wanting to know how clients experienced pivotal moments. At times I felt so immersed in gathering data that I could not see what was being learned from the process. There were times when I felt at last I could make sense of what was emerging, only to find that the right words eluded me, or that the very essence could never truly be depicted. The more I came to know, the less I seemed to know. This enigmatic process is best described in a work of poetry, one of the poems of St John of the Cross, written during the 17th century. While it speaks of a knowing in the sense of God, it also speaks of a phenomenological knowledge, a tacit knowledge, one which is elusive because it is always transcending.
St John of the Cross:

Stanzas concerning an ecstasy experienced in high contemplation.

I entered into unknowing,
And there I remained unknowing
Transcending all knowledge

1. I entered into unknowing
Yet when I saw myself there
Without knowing where I was
I understood great things;
I shall not say what I felt
For I remained in unknowing
Transcending all knowledge.

2. That perfect knowledge
Was of peace and holiness
Held at no remove
In profound solitude;
It was something so secret
That I was left stammering
Transcending all knowledge.

3. I was so whelmed,
So absorbed and withdrawn,
That my senses were left
Deprived of all their sensing,
And my spirit was given
An understanding while not understanding
Transcending all knowledge.

4. He who truly arrives there
Cuts free from himself;
All that he knew before
Now seems worthless,
And his knowledge so soars
That he is left in unknowing
Transcending all knowledge.

5. The higher he ascends
The less he understands
Because the cloud is dark
Which lit up the night;
Whoever knows this
Remains always in unknowing
Transcending all knowledge.

6. This knowledge in unknowing
Is so overwhelming
That wise men disputing
Can never overthrow it,
For their knowledge does not reach
To the understanding of not understanding
Transcending all knowledge.

7. And this supreme knowledge
Is so exalted
That no power of man or learning
Can grasp it;
He who masters himself
Will, with knowledge in unknowing,
Always be transcending.

8. And if you should want to hear;
This highest knowledge lies
In the loftiest sense
Of the essence of God;
This is a work of His mercy,
To leave one without understanding,
Transcending all knowledge.
APPENDIX 1a
The 18 Music Programs designed by Helen Bonny
(and duration of the selections)
<table>
<thead>
<tr>
<th><strong>Explorations</strong></th>
<th>41:21</th>
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</thead>
<tbody>
<tr>
<td>Ravel: Daphnis and Chloe</td>
<td>7:21</td>
</tr>
<tr>
<td>Brahms: 1st sym. (Allegretto)</td>
<td>4:41</td>
</tr>
<tr>
<td>Respighi: Pines of Rome (Giancola)</td>
<td>6:15</td>
</tr>
<tr>
<td>Debussy: Nocturnes (Sirenes)</td>
<td>10:53</td>
</tr>
<tr>
<td>Tschesnekov: Salvation is Created</td>
<td>5:02</td>
</tr>
<tr>
<td>Pachelbel: Canon in D</td>
<td>7:09</td>
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<thead>
<tr>
<th><strong>Imagery</strong></th>
<th>40:52</th>
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<tbody>
<tr>
<td>Ravel: Introduction and Allegro</td>
<td>11:00</td>
</tr>
<tr>
<td>Copland: Appalachian Spring</td>
<td>9:00</td>
</tr>
<tr>
<td>(excerpt) Tchaikovsky: 4th sym. (Scherzo)</td>
<td>5:17</td>
</tr>
<tr>
<td>Respighi: The Birds (The Dove)</td>
<td>4:35</td>
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<tr>
<td>Turina: La Oracion del Torero</td>
<td>11:00</td>
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<tr>
<th><strong>Quiet Music</strong></th>
<th>34:48</th>
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<tbody>
<tr>
<td>Debussy: Danses Sacred &amp; Profane</td>
<td>10:30</td>
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<tr>
<td>Debussy: Afternoon of a Faun</td>
<td>11:15</td>
</tr>
<tr>
<td>Holst: The Planets (Venus)</td>
<td>8:55</td>
</tr>
<tr>
<td>Vaughan-Williams: Fantasia on Greensleeves</td>
<td>4:08</td>
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<tr>
<th><strong>Relationships</strong></th>
<th>33:15</th>
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<tbody>
<tr>
<td>Pierne: Concertstucke for harp and orch.</td>
<td>14:15</td>
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<tr>
<td>Rachmaninoff: 2nd sym. (Adagio)</td>
<td>10:00</td>
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<tr>
<td>Respighi: Fountains of Rome</td>
<td>9:00</td>
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<tr>
<td>Valle Giulia at Dawn</td>
<td>5:00</td>
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<tr>
<td>Villa Medici at Sunset</td>
<td>17:15</td>
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<tr>
<th><strong>Nurturing</strong></th>
<th>32:41</th>
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<tbody>
<tr>
<td>Britten: Simple sym. (Sarabande)</td>
<td>7:10</td>
</tr>
<tr>
<td>Vaughan-Williams: Rhosymedre Prelude</td>
<td>3:55</td>
</tr>
<tr>
<td>Berlioz: L’enfance du Christ</td>
<td>11:00</td>
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<tr>
<td>Overture to part 2</td>
<td>17:15</td>
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<tr>
<td>Shepherd’s Farewell (chorus)</td>
<td>4:10</td>
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<tr>
<td>Puccini: Madame Butterfly:</td>
<td>2:58</td>
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<tr>
<td>Humming Chorus</td>
<td>14:28</td>
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<tr>
<td>Massenot: Scenes Alsaciennes</td>
<td>4:02</td>
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<tr>
<td>Sous le Tilleuls</td>
<td>8:04</td>
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<tr>
<td>Canteloube (arr): Songs of the Auvergne: Brezairola</td>
<td>3:36</td>
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<tr>
<th><strong>Mostly Bach</strong></th>
<th>43:43</th>
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<tbody>
<tr>
<td>*Bach: Passacaglia &amp; Fugue in c min</td>
<td>14:37</td>
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<tr>
<td>*Bach: Come Sweet Death</td>
<td>5:50</td>
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<tr>
<td>*Bach: Partita in B min: Sarabande</td>
<td>4:30</td>
</tr>
<tr>
<td>*Bach Little fugue in g min</td>
<td>3:50</td>
</tr>
<tr>
<td>Brahms: Violin Concerto (Adagio)</td>
<td>8:38</td>
</tr>
<tr>
<td>Bach: Concerto for two violins (Largo)</td>
<td>7:38</td>
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| * These works are orchestral arrangements of Bach’s work, by Stokowski. |

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<thead>
<tr>
<th><strong>Comforting/Ancillic</strong></th>
<th>42:44</th>
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<tbody>
<tr>
<td>Haydn: Cello concerto in C (Adagio)</td>
<td>9:45</td>
</tr>
<tr>
<td>Sibelius: Swan of Tuonela</td>
<td>7:50</td>
</tr>
<tr>
<td>Villa-Lobos: Bachiannas Brasileiros no 5.</td>
<td>5:53</td>
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<tr>
<td>Boccherini: Cello concerto in B (Adagio)</td>
<td>6:57</td>
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<tr>
<td>Glinka: Life of the Tzar: Susanin aria</td>
<td>5:20</td>
</tr>
<tr>
<td>Schubert: Die Schone Mullerin Der Neurierige</td>
<td>4:15</td>
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<tr>
<td>Debussy: Prelude for piano: The Girl with the Flaxen Hair</td>
<td>2:44</td>
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<tr>
<th><strong>Emotional Expression 1</strong></th>
<th>47:21</th>
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<tbody>
<tr>
<td>Brahms: Piano concerto #2 in B flat (Allegro non troppo)</td>
<td>17:52</td>
</tr>
<tr>
<td>Brahms: Requiem parts 1 and 5</td>
<td>16:49</td>
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<tr>
<td>Brahms: 4th sym. (Andante moderato)</td>
<td>12:40</td>
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<tr>
<th><strong>Transitions</strong></th>
<th>42:49</th>
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<tbody>
<tr>
<td>Strauss, R: Ein Heldenleben (excerpt part 6)</td>
<td>8:04</td>
</tr>
<tr>
<td>Brahms: 3rd sym. (poco allegretto)</td>
<td>5:29</td>
</tr>
<tr>
<td>Beethoven: 9th sym. (Adagio molto)</td>
<td>14:47</td>
</tr>
<tr>
<td>Brahms: 2nd piano concerto (Andante)</td>
<td>14:29</td>
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<tr>
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<td>14:29</td>
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</tbody>
</table>
**Peak Experience**  30:20  
Beethoven: 5th piano concerto  
(Adagio)  
Vivaldi: Glor (Et in Terrar Pax)  
5:46  
*Bach: Toccata, Adagio & Fugue in C major (Adagio)  
Faure: Requiem (In Paradisium)  
2:56  
Wagner: Lohengrin (Prelude to Act I)  
9:50  
* orchestrated by Stokowski

**Positive Affect**  26:14  
Elgar: Enigma Variations (#8-9)  
4:00  
Mozart: Vesperae Solemnnes  
(Laudate Dominum)  
6:21  
Barber: Adagio for Strings  
7:53  
Gounod: St Cecilia Mass  
(Offertoire and Sanctus)  
4:00  
Strauss, R: Death and Transfiguration  
(excerpt)

**Death-Rebirth**  39:52  
Wagner: Gotterdammerung  
(Siegfried’s Funeral March)  
7:40  
Rachmaninoff: Isle of the Dead  
17:00  
Bach: Mass in B minor (Crucifixus)  
4:50  
Mahler: Songs of the Earth  
(Der Abscheid)  
10:22

**Affect Release**  26:45  
Holst: The Planets (Mars)  
7:10  
Bach: Toccata & Fugue in D min  
(orchestrated by Stokowski)  
9:32  
Orff: Carmina Burana (Fortuna)  
10:03

**Emotional Expression II**  40:49  
Brahms: 3rd sym.  
(Allegro con brio)  
16:15  
Menotti: Piano concerto in F  
(2nd movement)  
9:32  
Shostakovitch: 5th sym  
(Moderato excerpt and Largo)  
15:02

**Serenity**  39:25  
Vaughan-Williams: Fantasia on a Theme by Thomas Tallis  
16:15  
Mahler: 4th sym. (Ruhevoll)  
23:10

**Cosmic-Astral**  38:32  
Strauss, R: Thus Spake Zarathustra  
(excerpt)  
2:00  
Scriabin: Poeme of Ecstasy  
28:17  
Holst: The Planets (Neptune)  
8:15

**Body Tape**  
Shostakovitch: 3rd quartette (Allegretto)  
Nielsen: 5th sym. (excerpt from 1st movt. Andante un poco tranquillo)  
Vierne: The Chimes of Westminster (for organ)  
Beethoven: 3rd piano concerto (Largo)  
Prokofieff: Classical sym. (Larghetto)

**Inner Odyssey.**  
Brahms: 3rd sym. (Allegro con brio)  
Nielsen: 5th sym. (Adagio non troppo)  
Beethoven: Violin concerto (Larghetto)  
Corelli: Concerto grosso in G minor (Adagio)

**NOTE:** The 18 programs outlined above were in use in 1992-1995, during the time span of the GIM sessions investigated in this study. After 1995, Dr Kenneth Bruscia modified a number of these programs in order to make the music available on CD. Throughout the thesis the original programs, designed by Helen Bonny as listed above, are the ones referred to.
### Outline of Music Programs developed by Linda Keiser Mardis

#### Creativity 1
- Sibelius: Sym. no 2, Allegretto 11:28
- Vaughan-Williams: In the Fen Country 13:58
- Delius: Koanga - La Calinda 4:26
- Kalinnikov: Sym no 2, Andante 8:55
- Yamada: Aka Tambo 3:67

#### Creativity II
- D’Indy: Sym on a French Mountain Air, 1st movt. 11:43
- Vaughan-Williams: Norfolk Rhapsody #1 10:12
- Mendelssohn: “Scottish” Sym. #3 Vivace non troppo 4:25
- Faure: Pavane 6:04
- Ravel: Daphnis and Chloe, Suite #2 (excerpt) 12:25

#### Creativity III
- Wagner: Siegfried’s Idyll 19:22
- Hanson: Sym. no 2, movt. 2 5:10
- Elgar: “Sospiri” 10:33

#### Grieving
- Marcello: Oboe concerto in c min. Adagio 4:32
- Rodrigo: Concerto de Aranjuez Adagio 10:52
- Grieg: Holberg suite, Air Adagio 4:12
- Dvorak: Four Romantic Pieces Larghetto 5:26
- Bach, J.S.: Prelude in Eb minor (orchestrated by Stokowski) 5:03
- Dvorak: Czech suite, Romance 5:12

#### Expanded Awareness
- Vaughan-Williams: Fantasia on a Theme by Thomas Tallis 16:15
- Vaughan-Williams: Sym. no 5, Romanza 12:37
- Vaughan-Williams: The Lark Ascending 15:52
Outline of Music Program Designed by Ruth Skaggs

Conversations

Elgar: Cello concerto in e min Adagio 5:13
Ravel: Concerto for piano in G Adagio 8:59
Bizet: Carmen suite no 1, Intermezzo 2:57
Mendelssohn: Concerto for violin in e minor, Andante 9:25
Mozart: Concerto for two pianos in Eb Major: Andante 8:13
Schmidt: Notre Dame, Intermezzo 6:11
Stravinsky: The Fairy’s Kiss- Adagio 3:16

NOTE: The music programmes designed by Linda Keiser Mardis and Ruth Skaggs are included here to give a complete listing of the 22 programs GIM therapists could chose from for GIM sessions conducted in 1992-1995.

APPENDIX 1b.
Recording Details of the Original Bonny Music Programs.

(Programs listed in alphabetic order)

<table>
<thead>
<tr>
<th>Company</th>
<th>duration of piece</th>
<th>Selection name and performers</th>
<th>Record Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>9500 782</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capitol</td>
<td>9:32</td>
<td>Bach: Toccata and Fugue in D min Stokowski</td>
<td>Stokowski Plays Bach</td>
</tr>
<tr>
<td>Seraphim</td>
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<tr>
<td>60235</td>
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</tr>
<tr>
<td>RCA</td>
<td>10:03</td>
<td>Orff: Carmina Burana. Fortuna Mata. London Symphony</td>
<td>Carmina Burana</td>
</tr>
<tr>
<td>AtCI 3925</td>
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</table>

Beginners/Group Experience.

<table>
<thead>
<tr>
<th>Label</th>
<th>Time</th>
<th>Composer</th>
<th>Work</th>
<th>Orchestra/Conductor</th>
</tr>
</thead>
<tbody>
<tr>
<td>CBS Odyssey</td>
<td>4:41</td>
<td>Brahms</td>
<td>Symphony #1, Un poco allegretto e grazioso</td>
<td>Bruno Walter. Columbia Symphony</td>
</tr>
<tr>
<td>London CS 7128</td>
<td>10:53</td>
<td>Debussy</td>
<td>Nocturnes, Sirenes</td>
<td>Lorin Maazel. The Cleveland Orchestra</td>
</tr>
<tr>
<td>Oberlin College in Russia</td>
<td>5:02</td>
<td>Tschesnekoff</td>
<td>Salvation is Created</td>
<td>Oberlin College Choir. Fountain.</td>
</tr>
<tr>
<td>Erato MHS 1061</td>
<td>7:09</td>
<td>Pachelbel</td>
<td>Canon in D</td>
<td>Paillard Chamber Orchestra. Paillard cond</td>
</tr>
<tr>
<td>Company</td>
<td>duration of piece</td>
<td>Selection name and performers</td>
<td>Record Title</td>
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<tr>
<td><strong>Comforting /Anaclitic</strong></td>
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</tr>
<tr>
<td>Capitol</td>
<td>9:45</td>
<td>Haydn: Cello Concerto in C.</td>
<td>DuPre</td>
<td></td>
</tr>
<tr>
<td>Angel 36439</td>
<td></td>
<td>Adagio. Cadenza, Tempo I</td>
<td>Barenboim</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>The English Chamber Orchestra</td>
<td>Haydn / Boccherini</td>
<td></td>
</tr>
<tr>
<td>Capitol</td>
<td>7:50</td>
<td>Sibelius: Swan of Tuonela</td>
<td>Leopold</td>
<td></td>
</tr>
<tr>
<td>SIB 6094</td>
<td></td>
<td></td>
<td>Stokowski</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Conducts.</td>
<td></td>
</tr>
<tr>
<td>Capitol</td>
<td>5:53</td>
<td>Villa-Lobos: Bachiannas Brasileiros # 5. Terri/ Almeida</td>
<td>DuPre</td>
<td></td>
</tr>
<tr>
<td>Angel 5050</td>
<td></td>
<td></td>
<td>Boccherini</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Duets with Spanish guitar</td>
<td></td>
</tr>
<tr>
<td>Capitol</td>
<td>9:45</td>
<td>Boccherini: Cello Concerto in B. flat major. Adagio non troppo</td>
<td>DuPre</td>
<td></td>
</tr>
<tr>
<td>Angel 36439</td>
<td></td>
<td>The English Chamber Orchestra</td>
<td>Barenboim</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Haydn / Boccherini</td>
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<tr>
<td>CBS</td>
<td>5:20</td>
<td>Glinka: The Life for the Tsar</td>
<td>Shtokolov.</td>
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<tr>
<td>M 34569</td>
<td></td>
<td>Aria: Act IV. Shtokolov.</td>
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<tr>
<td>Melodiya</td>
<td></td>
<td>Bolshoi Theatre Orchestra</td>
<td></td>
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</tr>
<tr>
<td>Capitol</td>
<td>4:15</td>
<td>Schubert: Song from Die Schone Mullerin. Der Neugierige Fischer-Dieskau/Gerald Moore</td>
<td>Age of Revolution</td>
<td></td>
</tr>
<tr>
<td>Angel</td>
<td></td>
<td></td>
<td>Revolution</td>
<td></td>
</tr>
<tr>
<td>STL 3-143</td>
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</tbody>
</table>

<p>| <strong>Cosmic Astral</strong> |                        |                                      |                                      |
| <strong>Richard Strauss: This Spake Zarathustra</strong> | |                                      |                                      |
| VOX ACD       | Scriabin: Poeme of Ecstasy. | Drewantz cond. Hamburg Symphony |                                      |
| 9500 782      |                                |                                      |                                      |</p>
<table>
<thead>
<tr>
<th>Company</th>
<th>duration of piece</th>
<th>Selection name and performers</th>
<th>Record Title</th>
<th>Company</th>
<th>duration of piece</th>
<th>Selection name and performers</th>
<th>Record Title</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Death - Rebirth</strong></td>
<td></td>
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<td></td>
<td><strong>Death - Rebirth</strong></td>
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</tr>
<tr>
<td>Capitol</td>
<td>7:40</td>
<td>Wagner: Gotterdammerung. Siegfried’s Funeral March, Klemperer. The Philharmonia Orchestra</td>
<td>Klemperer Conducts Wagner</td>
<td>Capitol</td>
<td>17:00</td>
<td>Rachmaninoff: Isle of the Dead Scriabin / Angel/Melodiya SR 40019</td>
<td>Rachmaninoff</td>
</tr>
<tr>
<td><strong>Emotional Expression 1.</strong></td>
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<td></td>
<td></td>
<td><strong>Emotional Expression 1.</strong></td>
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</tr>
<tr>
<td>Philips</td>
<td>17:52</td>
<td>Brahms: Piano Concerto # 2 Allegro non troppo Steven Bishop Kovacevich Colin Davis. London symphony</td>
<td>Brahms Piano Concerto # 2</td>
<td></td>
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</tr>
<tr>
<td>9500 682</td>
<td></td>
<td></td>
<td></td>
<td>Capitol</td>
<td>16:49</td>
<td>Brahms: Requiem part 1 and 5 Schwarzkopf, Fisher-Dieskau Klemperer Philharmonia.</td>
<td>Brahms: Requiem</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Vanguard Classics OVC 4029</td>
<td>9:17</td>
<td>Menotti: Concerto in F for piano and orch. Lento. Wild, Mester, Symphony of the Air</td>
<td>Copland / Menotti</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Telarc CD 82001</td>
<td>14:28</td>
<td>Shostakovich: Symphony # 5 , Largo. Maazel. The Cleveland Orchestra</td>
<td>Bravo! Shostakovich Stravinsky</td>
</tr>
</tbody>
</table>

*Emotional Expression II*
(The original performance of the pieces included in this programme are not available. What follows is the recommended performances available on CD as indicated in an unpublished paper: “Advanced GIM Discography).
<table>
<thead>
<tr>
<th>Company</th>
<th>duration of piece</th>
<th>Selection name and performers</th>
<th>Record Title</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Imagery</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capitol M 32736</td>
<td>9:00</td>
<td>Copland: Appalachian Spring. (selection). Columbia Chamber Orch.</td>
<td>Copland conducts Copland</td>
</tr>
<tr>
<td>Capitol SIB 6094</td>
<td>5:17</td>
<td>Tschaikovsky. Symphony # 4. Scherzo</td>
<td>Leopold Stokowski Conducts</td>
</tr>
<tr>
<td>London CS 6624</td>
<td>4:35</td>
<td>Respighi: The Birds. The Dove</td>
<td>Kertesz in Rome</td>
</tr>
<tr>
<td>Capitol SIB 6094</td>
<td>11:00</td>
<td>Turina: La Oracion del Torero</td>
<td>Leopold Stokowski conducts</td>
</tr>
<tr>
<td><strong>Mostly Bach.</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capitol 5:50</td>
<td>14:37</td>
<td>Bach: Passacaglia and Fugue in C min</td>
<td>Stokowski Seraphim Plays Bach</td>
</tr>
<tr>
<td></td>
<td>4:30</td>
<td>Bach: Partita in B min. Sarabande</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3:50</td>
<td>Bach: Little Fugue in G min</td>
<td></td>
</tr>
<tr>
<td>DDG 138714 St 33</td>
<td>7:38</td>
<td>Bach: Concerto for two violins</td>
<td>David and Largo ma non tanto</td>
</tr>
<tr>
<td>Company</td>
<td>duration of piece</td>
<td>Selection name and performers</td>
<td>Record Title</td>
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</tr>
<tr>
<td><strong>Nurturing.</strong></td>
<td></td>
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</tr>
<tr>
<td>Capitol Angel 36883</td>
<td>7:10</td>
<td>Britten: Simple Symphony, Sarabande Marriner. Academy of St Martins in the Field</td>
<td>English Music for Strings</td>
</tr>
<tr>
<td>Philips 6700 106</td>
<td>11:00</td>
<td>Berlioz: L’enfance du Christ Overture to Part 2; Shepherd’s Farewell to the Holy Family Chorus Davis. London Symphony</td>
<td>Berlioz, L’enfance du Christ</td>
</tr>
<tr>
<td>RCA LSC 2840</td>
<td>2:58</td>
<td>Puccini: Madame Butterfly, Act II Humming Chorus. Karajan. The Vienna Philharmonic orchestra</td>
<td>Madame Butterfly</td>
</tr>
<tr>
<td><strong>Peak Experience</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RCA LSC 2883</td>
<td>5:46</td>
<td>Vivaldi: Gloria, Et in terra pax Robert Shaw Chorale</td>
<td>Gloria</td>
</tr>
<tr>
<td>Capitol Angel 36188</td>
<td>9:50</td>
<td>Wagner: Lohengrin. Prelude to Act 1 Klemperer, Philharmonia</td>
<td>Klemperer Wagner</td>
</tr>
<tr>
<td>Company</td>
<td>duration of piece</td>
<td>Selection name and performers</td>
<td>Record Title</td>
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<tr>
<td><strong>Positive Affect.</strong></td>
<td></td>
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<tr>
<td>Philips 6570 188</td>
<td>4:00</td>
<td>Elgar: Enigma Variations #8, #9 WN, Nimrod. Colin Davis. London Symphony</td>
<td>Elgar: Enigma Variations</td>
</tr>
<tr>
<td>Decca Argo ZRG 845</td>
<td>6:21</td>
<td>Barber: Adagio for Strings Marriner, Academy of St Martins in the Fields</td>
<td>Barber, Ives Copland, Cowell, Creston</td>
</tr>
<tr>
<td><strong>Quiet Music</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capitol SIB 6094</td>
<td>11:15</td>
<td>Debussy: L’apres midi d’un faun Stokowski</td>
<td>Leopold Stokowski conducts</td>
</tr>
</tbody>
</table>
Company | duration of piece | Selection name and performers | Record Title
---|---|---|---
**Relationships**
Angel 36290 | | | |
ABC | 10:00 | Rachmaninoff: Symphony # 2 Adagio. Wm Steinberg. Pittsburg Symphony. | Rachmaninoff
CC 11006-SD | | | |
London | 9:00 | Respighi: Fountains of Rome 1) Valie Giulia at Dawn 4) Villa Medici at Sunset Ansermet. L’orchestre de Suisse Romande. | Fountains / Pines of Rome
STS 15524 | | | |
**Serenity**
(The original performance of the pieces included in this programme are not available. What follows is the recommended performances available on CD as indicated in an unpublished paper: “Advanced GIM Discography).
Telarc | 15:36 | Vaughan-Williams. Fantasia on a Theme by Thomas Tallis | Vaughan - Williams
CD 80059 | | | |
Deutsche | 20:32 | Mahler: Symphony # 4 - Ruhevoll Symphonie no 4. | Mahler: Grammophon
D115526 | | | |
**Transitions.**
6500 048 | | | |
ABC | 5:29 | Brahms: Symphony # 3. Poco Allegretto. Steinberg. Pittsburgh Symphony | Brahms Symphony # 3
CC11015 SD | | | |
EMI Odeon | 14:47 | Beethoven: Symphony # 9 Adagio molto e cantabile Klemperer. Philharmonia Ninth | Klemperer Beethoven Ninth
C153-00949 | 50 S | | |
500 682 | | | |
Note: The following GIM music programs, developed by Linda Keiser Mardis are not included in the above list:- Creativity 1, II and III; Grieving; Expanded Awareness, and Changing Patterns.
The following GIM music program, developed by Ruth Skaggs is not included in the list:- Conversations
APPENDIX 1c

Interview with Helen Bonny about her life and work.

(transcribed and edited from interviews with Helen Bonny on 15th October 1995, in Salina, Kansas).

Information provided below is also included on the AMI (1995) video program “The Story of GIM.”

Early Experiences with Music.

Helen’s earliest memory of music was of her mother playing Chopin Nocturnes to her as a child to go to sleep. Helen started piano lessons at the age of five, giving her first recital at 6 and a half.

The family then moved to Kansas. Her new piano teacher was not as encouraging as the previous one, and Helen fell out of love with the instrument. In third grade Helen remembers hearing the violin and knowing that this was the instrument she wanted to study. She started playing the violin at nine, and didn’t ever return to studying piano. Helen found the violin was the way she could express herself - “a statement of who I was and how I was feeling.” This early love of the violin influenced Helen’s love of music, which is reflected in her choice of music for the GIM programs.

Helen went to Oberlin College to study music. In her Sophomore year she became disenchanted with some aspects of the University music course. She thought of stopping her music studies and going into nursing or medicine, but her teacher at the time encouraged her to continue studying the violin. Being drawn to nursing or medicine lay the seeds for her eventual study of music therapy - a blend of music and medicine.

Helen has a strong religious belief which was nurtured initially by her father, a missionary with the American Indians, and later by her marriage to a minister of religion.

A Mystical Experience

In 1948, Helen was asked to play for a meeting at which a Dr Frank Laubach was preaching. Dr Laubach was a literacy expert and had also written books on prayer. Helen chose to play 'The Swan' by Saint-Saens. The first part of the piece went as usual, but at the return of the theme she experienced an astonishing sound:-

this wonderful music came through my violin - I was astonished - I didn't know what was happening to me - I thought I would draw the bow and keep playing - I didn't use vibrato, and without it the violin can have a wooden sound - but this sound was beautiful

- as if it was coming from some other source. She finished playing the piece and found she was shaking, not knowing why or what was happening - "like Paul on the road to Damascus" she recalls. Later in the evening Dr Laubach asked Helen to play again. This time she played Ave Marie by Gounod. Helen experienced the same feeling as before. She was awake all that night realising that she had had an exceptional experience. It never happened again in the same way as that particular night. The experience opened her eyes to this type of spiritual, mystical experience.
Helen started to read on mysticism and attended retreats named Camps Farthest Out. She spent the next 2-3 years exploring aspects of self through therapeutic touch, prayer and meditation - "the more you look inside yourself, the more you explore - all aspects of self come up.” Helen found she needed to look for different means to help her 'spiritual indigestion'.

She spent some 10 years exploring various forms of healing, and when her youngest child was 10-11 years old, she started to look for some work of her own that would help her research her spiritual experiences.

It was 1960, and in Lawrence, Kansas, Dr E. Thayer Gaston was developing the music therapy course, and Helen was accepted into the program there. It was scientific type training and she recalls E. Thayer Gaston saying that she should not mention anything about mysticism during her training!

Helen completed her clinical training internship at the Veteran’s Hospital in Topeka, Kansas, and proceeded to a Masters degree, always thinking back on what had happened in those exceptional experiences with music. Her Masters degree research was on preferred loudness levels of schizophrenic patients compared with normal people. At Topeka Hospital she worked with Dr Ken Godfrey who was treating people with alcohol addictions and using LSD as means of achieving high religious states, or peak experiences. This was felt to be the most effective way to help alcoholics - to allow them to experience some presence higher than themselves (the basis of the AA philosophy and the 12 steps program still used by AA). Dr Godfrey was one of the only psychiatrists at the time who was interested in Helen's religious experiences. He used hypnosis and visualisation with his patients, and he gave several sessions to Helen.

At the same time Dr John Lilly was doing similar work at the Maryland Psychiatric Research Centre. He was interested in Helen's mystical experience and also that she was a music therapist. Helen and the family moved to Baltimore and she was hired as a Research Associate to develop a music program for the research work in LSD. Here she learnt the process of taking people into deeply altered states and bringing them out of it. Dr Stanislav Grof and Dr Walter Pahnke also worked at the Institute. There was a collection of 100 records which had been collected by various staff members. Helen was to develop the music program using these recordings. A list of the music used at the Baltimore Psychiatric Centre in those years is included in the Discography of “Music and your mind” (written by bonny and Savary, 1973).

The effects of the LSD lasted 12 hours, the stages being:-

1) pre-onset
2) beginning, or onset of the effect of the LSD,
3) a building of the experience to a peak,
4) the 'peak' experience
5) stabilisation after the peak, and
6) the return to normal consciousness

Helen catalogued music for each stage. She asked the therapist at the Institute what music they thought was most useful for each stage, and so developed a sense of which music worked best for each stage. She found that classical music was the most useful style of music. Some 'primitive' music (e.g., drumming) was very arousing, but it was the classical music that enhanced the affective response.

The client groups at the Baltimore Psychiatric Centre included those people with alcohol problems, those who were terminally ill with cancer, and professional people (therapists and clergy) looking for self growth experiences. Helen found that often people could not remember the content of the material when they came back, in fact they experienced amnesia. At this time, laws prohibiting the use of the LSD drug came into force, and Helen started exploring the use of music and imagery without LSD. She found that people did not have amnesia for the experience but could recall the details of the imagery they had experienced. Helen was able to predict those
who would have the peak experiences as being those who had done their own work in psychotherapy and through meditation - those who could be quiet within themselves.

Helen commenced a research project with people who had alcohol addictions, using 3 hours of music. She encouraged them to lie down and she developed relaxation inductions to help them relax. Helen used a count-down techniques for deepening the relaxation experience, similar to the techniques used in hypnosis.

At the Baltimore Research Institute each staff member was required to take an LSD trip each year. The lesson was to be able to let go - that was the most difficult thing, to allow the experience to happen. The LSD trip was useful in showing people where their problems lay. At the Research Institute there were no bad experiences because the drug was pure and because there were therapists there throughout the 12 hours (two therapists were required - a male and female therapist).

In 1972 Helen's eldest son was getting married. The weather was bad and the family was snow bound in her home. Helen thought this an ideal time to try out her ideas, and invited them all to lie on the floor. She used a piece of Respighi, "The Fountains of Rome", expecting that all would experience something of a forest. What she learnt instead from this experience was that each person would experience something quite different and unique, depending on their life experiences.

In 1973 students from the University of Massachusetts came to Helen for advice. They were working with people from the streets who had had bad trips with LSD (the LSD used in the Research centre in Baltimore was pure, whereas the drug LSD on the streets was often contaminated). Dan Brown from the University of Massachusetts suggested that they should dialogue with their clients during the experience to find out what was happening for them. Thus began the interventions technique.

The music programs used today in GIM were developed at this time. The Positive Affect, Peak Experience, Comforting/Anaclistic, Beginner's Group, Imagery, Cosmic-Astral (taken off the 'market' in 1975), Affect Release and Death-Rebirth programs were all devised at this time for use by the students at the University of Massachusetts, and timed at 30-40 minutes each as this fitted in with the shorter period of time available for therapy with the street drug users.

In 1973 Helen became involved in writing the book "Music and your Mind" with Father Lou Savary. It was written before the beginning of the GIM dyadic work and therefore describes group work only. It was during this time that the term 'Guided Imagery and Music' came into being.

Helen ran Summer workshops in 1974 with Lou Savary and Sr Trinitas Bochini. The three of them had started the Institute for Music and Consciousness, at Sr Trinitas' suggestion. They invited psychotherapists, music therapists and counsellors to the workshops, thus beginning training in GIM. One of the participants, Sarah Stokes (now a GIM therapist) asked Helen to do individual work with her over several months, and so the idea of a GIM series came into being.

At the Baltimore Research Centre Joan Kellogg, an Art Therapist, was working with the mandala, using it with people after the LSD experience. Helen and Joan conducted a research project: 20 people had one-to-one GIM sessions and 20 had traditional psychotherapy. Those in the GIM group did a mandala and these were sent to Joan Kellogg, with no personal identification. She did a description of the mandala, identifying what had happened during the session as it was depicted in the mandala. She was also able to identify what would happen to the client and the results were very impressive. The results though could not be used in the research data.

In 1972 Helen commenced her PhD at the Union Graduate School and 3 chapters of the thesis became the GIM Monographs (1978 and 1980). She graduated in 1976.
Research in the psychedelic work was dwindling and so Helen began teaching at the Catholic University in Washington D.C. She taught there from 1975-1980. She was teaching, running the Institute for Consciousness and Music and doing GIM in private practice.

Helen started to develop training modules in GIM. The 5-day retreat developed into a second phase of training which ran for 2 weeks, then eventually 6 weeks (with weekends off). She ran the training programs with Sarah Jane, and then with Marilyn Clark. It was at this time (1977) that Helen and Linda Keiser met.

Helen made two overseas trips - the first in 1974, where she met with Hans Carl Leuner. During the second in 1977, she did workshops (with her son Eric) in Holland (for the Initiated Projective Analysis group); in Dusseldorf, Germany; a 3-day introductory workshop in England (Mary Priestley attended the evening lecture), in Norway (where she met Even Ruud) and in Iceland.

The training developed further to 6 month training, then to one year. Now the full GIM training lasts a minimum of 2 years.

In late 1979 Helen developed severe chest pains. She went to Baltimore to Johns Hopkins for tests and was found to have a heart block which was causing angina. Helen underwent a triple by-pass in October 1979, and commenced teaching again in January 1980. She experienced angina again as two of the by-passes had occluded. She resigned from Catholic University and moved to Washington State to be with her sister. Helen experienced recurrent angina for 6 years. Linda Keiser Mardis and Marilyn Clark took up the running of ICM, and Helen retired to live with her sister.

The Rx Research.

In the hospital one of the doctors had suggested she put together music for use in the Intensive Care Unit (ICU). The Rx was program was developed in Port Townsend hospital and simultaneously at St Agnes’ Hospital in Baltimore. The nurses took data on the physiological measurements - heart rate (HR), blood pressure (BP) and medical management - and also took data on psychological measurements - depression and anxiety states. It was a pilot project, so there were no comparison groups, instead patients were their own controls. Helen found significant results for changes pre- and post- music for heart rate and for diminished anxiety and close to significant results for blood pressure.

In the hospital music was used in the operating room in the same way as is the ICU. The music tapes were not designed to evoke imagery. In the recovery room Helen used more evocative music. Helen developed a package of six tapes with the book. The tape package comprised: two tapes for the ICU, two for the operating room, one for the recovery room and a 6th tape instructed the nurses on procedure.

Helen found popular music was not as effective as classical music. Music was introduced to the patient first in the hospital room. The music was played on a Walkman with headphones. The music was played continuously throughout the operation and afterwards. They found that people who were very relaxed needed less medication. Doctors and nurses didn't like the music played free field, because they needed to be alert and not under the influence of the music. Music was used in operations involving laproscopy and with spinal blocks. The music was offered by the nurses and if the patient said they were interested, they were given the Walkman and tapes.

The ICU was very small, which was an advantage. In Baltimore the DON was very enthusiastic as was the head doctor of the ICU. It was essential for Helen to get correct approval. Helen was not allowed in the ICU herself, therefore the nurses had to be instructed well about the use of the tapes.

In Port Townsend (1985/86) Helen was still experiencing angina and the pain of the slipped disc. She had to lie flat on the floor for some months. She started using meditation "on a
cellular level.” Using prayer, meditation, hypnosis etc, Helen used the culmination of all these things for her own healing. She got to the deepest level possible. One night she had a very bad attack of angina. She used the cellular meditation and the pain subsided. Four times during the night she went through the same procedure, and the following morning she was free of pain.

[In 1988 Helen moved to Kansas, where the weather was better and her health improved. She founded the Bonny Foundation. AMI commenced in the same year.]

Question: how does GIM compare with psychotherapy?

Helen believes that GIM, as a client centred therapy, can help with blockages experienced in psychotherapy. Clients can do all their therapy work in GIM, but some clients do better with traditional psychotherapy, in that they prefer a verbal method of therapy. In verbal therapy people can talk in a linear frame of reference, but in altered states the client is close to feelings. The image is a metaphor - so that GIM can be more immediate to where the client is and what they are feeling at the moment. In GIM issues from the psyche can arise - sometimes more than the psyche can cope with - and the skills of the therapist in needed here - hence training is essential. Every GIM session is different, there is no recipe, there is no end to possibilities. GIM is only suitable for those with a strong ego centre, who can work with feelings and integrate symbolism into their daily life.

On Group GIM.

HB: The advantage of group GIM is that each individual can have their own experience, but the group responds to it. There is something about music being experienced in a group - as if experiencing being in a community. The collective unconscious may be evident, although each person in the group will be in a different place. The advantage of dyadic work on the other hand is that GIM and the facilitator can take the client to greater depth and intensity, and music can be more individually tailored.

On the music in GIM.

In GIM popular music is not effective - people are in altered states and need archetypal music. In this respect classical music has stood the test of time. In altered states we are ‘at one’. People have associations with the music. Where a client has a dislike or liking for the music, this can be indicative of an area to work on. For musicians it may be important for them to re-live the experience of having played a particular piece of music. Getting beyond the association or memory is part of the process. As people get more experienced with GIM they get beyond the direct associations with specific pieces of music.

GIM and shamanism

There may be some similarities with GIM and shamanism, in that in both the person reaches an altered state, and with both the person explores transpersonal aspects of self. Shamanistic experiences are often enhanced with drugs - e.g. the peyote cactus substance used in the native American Indian church. Drumming is also used in shamanistic practices.
APPENDIX 1d

Interview with Helen Bonny 18th January, 1996
about her mystical experience

DEG: I am intrigued by the mystical experience you had when you played the violin at that meeting where Dr Laubach was speaking. The way you describe it, is as if a beautiful sound came through your violin. I wondered if you could say something more about what you think that was: was it that the music was coming from somewhere else, or the music was coming through you, or was it that you were transported. Could you say more about what the experience was like?

HB: Well, it was really pivotal for me. There were some psychological factors that were operant...and some psychic things that were occurring. It was a fairly calm period in my life. We had moved to Anthony as a family, and I was happily engaged there. I had two small children, but the thing I remember was that my brother was married. I went to his wedding, because I'd been asked to play. I remember I had one of the first psychic experiences I remember having. I was in a room by myself, I think it was in a dormitory. I was ready to go to bed. I definitely felt some presences and it was frightening to me because I had not had them before. But I recognised them very positively, as part of my spirituality of the time. Then this other event happened about three weeks after that. I remember the date it was September 21st. The other remarkable part of the experience was getting up early in the morning. We lived in Anthony which is about 80 miles South of here (Salina), and we had to drive about 100 miles. I remember how beautiful the sun rise was and everyone remarked on how the orange and red and gold just filled the sky. Our spirits were high from that experience.

DEG: This was going to the Laubach meeting?

HB. Yes. We had planned to stay overnight because of the distance. I had taken my violin because my pianist was one of the three people who travelled. After we had listened to the afternoon programme the minister of the church asked if I would play at the evening service at which Dr Laubach was speaking again. I said yes, and we went to a room, not in the sanctuary to practise. We were rehearsing when Dr Laubach came into the room and listened. When we finished he said “it’s like God is coming through your violin.” That pleased me - I liked to have him say that. That night when I got up to play, I looked over to where he was, and his head was bowed, I remembered what he had said to me and I started to play. The playing was as usual. Then I got to this place where the ‘A’ section returned, and it was at that point that this remarkable change happened, and it happened right in the middle of the piece which is strange. The feeling was of being ‘taken over’ rather than “this is the best I’ve ever played.” There are times when you play ‘beyond yourself’, but this went way beyond that. My first thought was that it was NOT what I usually do, that I should stop, but then I thought ‘no’ I’ll just use my fingers but without vibrato, and not do anything special with the bow. It made no difference to the tone. That was the other thing that was remarkable, that if I stopped doing the necessary things it seemed to make no difference.

DEG: It was a sense of being ‘taken over’.

HB. Yes, it was certainly an experience I’d never had before and the piece ended and I sat down, and I started shaking. Have you ever been in shock? It was almost like that kind of shaking -it felt like that and then Dr Laubach got up and said “I can’t talk, that music was so beautiful, let’s be quiet for a while.” He only talked for 15 minutes, and he asked me to get up again and play. I was still shaking and I thought maybe it will happen again. I played the ‘Ave Marie’ of Bach and the first few notes were very wobbly, and then I was ‘taken over’ again. I don’t know how else to say that, because it was immediately after the first few notes, it didn’t come on gradually. It was beautiful, just fantastic.

DEG: Did you have a sense that it was an experience of God, or was it beyond that?
HB: I didn’t know what to think and I didn’t want to talk, and so I put my violin away. Fortunately I had a room to myself that night and I was awake all night, and finally I thought ‘this is probably a conversion experience.’ I had not heard up until then, that it came through music. That was the astounding thing, because the feeling of newness continued, even when I wasn’t playing the violin. I had read about conversion experiences, like everything is different, and when I woke up in the morning I didn’t miss not sleeping. The descriptions of how people go through that (a conversion) was the way I was. The other thing that happened that made this quite unusual is that there weren’t many people there, but I’ve had contact with those that were there, and they describe a visual change in the auditorium. They said there was a kind of a light came down over the front of the church and remained like that. Of course I didn’t see any of that. When I got home I felt like a changed person. I got up early in the morning, took walks and everything was twice as beautiful. All the leaves I could see all the trees and flowers were gorgeous - it was a very happy state. I told my husband about it and he said ‘why don’t you test it a little bit and see’. After two weeks of feeling wonderful, that’s when I wrote to Dr Laubach and he wrote back and said it was very important to him, that it had been a very unusual experience. And then when I saw him at the ‘Camps Farthest Out’, he always asked me to play and it had such a profound influence on me that I felt was a very deeply spiritual one. Of course it was, I felt that God, or what I knew as God at that time, was responsible. It took me in a direction that was exploring my spiritual, side. Of course, once you’ve had an experience like that, you want to keep it. It fades, it goes away. We started a prayer group, and went into the hospitals and did laying on of hands. When you first start doing those sorts of things you’re very successful. It was extremely meaningful for me - probably the most meaningful experience I’ve ever had. It’s been about 47 years.

DEG: That feeling of being ‘taken over’, how did you experience that in your body.

HB. It wasn’t me as much as the music. I was used as a vehicle, but the effect was far greater... the beauty of the violin, the tone was different. The tone was fantastic. I’ve tried to do it again, but I never have. It was very special. I didn’t feel like there were any body changes. I thought it might be just my ears. But with those other people there stating as they did that it was so beautiful and meaningful, and also the visual effects of the music. Laubach didn’t say anything about the visual effects. We were up in front, and couldn’t see. He did always state that it was an unusual experience.

DEG: Did the experience have an effect on the pianist?

HB: I don’t remember that she did. She was not a particularly sensitive person. She played the piano well, but I’m not sure that she was aware of it.

DEG: So it wasn’t a shared experience, something just experienced in your violin playing.

HB: Yes.

DEG: You were saying it was one of the most profound experiences of your life, does it have a place within the whole development of GIM do you think?

HB: Oh yes, I’m sure because it had such a powerful influence on my own life, that it was the beginning of my interest in how music could help you get deep into yourself and have a profound spiritual experience as I had had. Then, that’s one reason I went into music therapy - rather than getting a Master’s degree in violin and teaching.
Dr William Pahnke invited Helen to join the staff at Maryland Psychiatric Research Centre in Baltimore. He was interested in her because she was a music therapist, but also because she had had a mystical experience, and they wanted someone who could work with the psychedelic peak experience. She found everything was in disarray, musically. They had hundreds of records in record holders. During a LSD session the therapist would make a decision as to what music was appropriate at the time, and the Associate would find the record and put it on.

Helen was one of three women therapists. She sat in on sessions and found that the choice of music was appropriate only some of the time. She started to do research - she needed to determine the times of greatest emotional intensity in the LSD session, and then program music that was appropriate for each stage of the 12 hour session. She determined the six stages of the session:–

1) pre-onset
2) beginning, or onset of the effect of the LSD,
3) a building of the experience to a peak,
4) the ‘peak’ experience
5) stabilisation after the peak, and
6) the return to normal consciousness

Helen asked the staff to write down the selections that they felt were most useful in the six columns. Seven or eight staff members did that. From the data, Helen drew up a list of the most common selections of music for each of the six stages. All the music chosen was classical, except for the beginning and the end of the 12 hour period. In a more normal state, people seemed to enjoy rock and popular music, whereas in a deeper state there was agreement that the classical music was most effective. The classical selections were mostly orchestral, only a few were vocal. The classical music was characterised by regular rhythms but a great variety of timbre. Harmonically the selections tended to be multi levelled, with predictable chordal progressions and changes (see monograph 2, 1978b).

Staff members had an LSD session each year themselves. Helen describes the experience as:
In the early minutes there is gentle imagery, then all of a sudden this drug hits you, - you go real high, very ecstatic, then into some deep place where it's like a camera out of focus and then to a high place and the imagery changes very fast. What the music does - the rhythm and regular harmonic structure supports you in that. You know ahead of time that you're going to go through that. It's like a roller coaster and you have to say 'let go', more than you ever have in your own life. The therapists are reminding you to do that. The imagery goes up and down in waves - you would be very lost if you didn't have the structure of the music - or if the music stayed too long in a minor key, you'd stay down in that deep space too long. It goes up and down, up and down. That's the dangerous place where people can get stuck in a very unpleasant place. That's why you need to let go and NOT hang on to any image. That's useful too when we do the GIM. I learned through that process not to hold on to an image, but always go on to the next one.

“The music for the LSD experience was appropriate for the dynamic changes. Beethoven symphonies for example have great changes in dynamics and so they were good in the LSD sessions, but not so much in GIM because the changes are too startling.

“We used some Scriabin: Poeme of Ecstasy. It worked fine for the LSD, but the problem with the GIM session is that it is highly dramatic music and its almost too exciting beyond a person's ability to ride with it. But it was very good for the intense part of the LSD work.
"I would identify the characteristics of the most effective music as: music that was structured, has a harmonic background that people are acquainted with, not too 'new', but also has a lot of building crescendos with not too much resolution. These were the things we were looking for."

"It was a critical time at the Peak (towards the 3rd hours of the LSD session). If they were doing well with this difficult struggle period, we put on the Masses, high religious pieces, choral music, because we were building to a peak. When they had achieved the peak then we put on something like the Lohengrin because that was a stabilisation - if they had reached the peak, that ecstatic moment when you feel at one with all life, that was the idea - or what we wanted them to experience - not many people achieved that - but if there was some indication of that, or that the effect of the drug was waning, we would keep the individual for another hour or two. Once you've reached that ecstatic moment and the great joy, then there is usually a lot of flood of material, like in therapy, a high experience when you see connections all over. That was the 2-hour phase of quiet introspection and looking at one's family, having past life experiences, treasured friends, acquaintances, all kinds of review of life experiences. You want to continue that high moment and extend it over time. When this finishes, you come back down to the usual state".

The Positive-Affect Music program.
The music on some of the current GIM programs came from the music collection at the Baltimore Centre. The Positive Affect programme was the first of the 30-40 minute tapes (which we use today) to be created. Each selection relates to each of the 6 stages of the LSD experience.

Enigma: Introduction
Mozart: Plateau (integrating what is felt from Enigma #9)
Adagio: Build to peak
Gounod: Offertoire: Plateau
Sanctus: Build to peak
Strauss: Come down

Helen was asked to do a presentation at the Humanistic Psychology meeting, and she put the Positive Affect tape together for that. On the 3rd day, Helen presented to 200 hundred people at the meeting. At the end of the music experience many people had difficulty coming back to an alert state of mind. Many had remarkable experiences, and approximately 30 people wrote to Helen after the weekend describing their experience with the music. After this meeting she took the Positive Affect tape to the International Transpersonal Experience Conference in Iceland.

She gave the tape it's name at the time of putting it together, because it reflects what she wanted, that people would have positive affective responses to the music. When she sat down to make the choices she was aware that 2 or 3 selections might work, but made choices along various lines: "I like the beginning of this....", "this fits in with the next one...." "I loved these selections, I loved the Enigma, the Mozart, the Adagio and the Gounod. These are pieces she really loved. Although Helen has a history of classical music, up until that time she hadn't really listened to a lot, instead she was playing the violin repertoire in orchestras and in teaching.

The music selections chosen for the Positive Affect tape needed to fit the design of the peak experience. Basically it was condensing the 12 hour experience into the 35 minute experience. Helen chose the best performances of the selections, playing them over and over, trying them out. There were two or three Mozart selections to chose from. Helen liked the Lucia Popp version. There were several Enigma's, so she chose the one that had more drama in the ninth variation. She used the record collection from the Baltimore Centre although she purchased many recordings for herself and started her record library. Helen explains: "The listening was "in me" because of the experience of the LSD trips. Also the therapists' experiences were very valuable in knowing which music was effective, because they were with the client and the music for 12 hours.

The LSD session
The term 'peak experience' comes from the LSD research, and from Maslow. It was what they were looking for. The term 'transpersonal' also came from that period. The therapists at the Baltimore Psychiatric Centre were well versed in various therapeutic techniques.

In the LSD experience the therapists were not specific in the interventions. They would ask about the client’s feelings - that was the prime consideration - "where are you now"..., "how is it...", "let yourself go into the experience..."; they always gave very positive encouragement. They would hold the client if needed, and sometimes the client would get up and walk around. The therapists would know the background of the clients - family members names etc., so that when they mentioned significant people the therapists could encourage them along. They used a lot of reflections in the guiding style. Sometimes they would challenge the clients, suggesting they go into the music. But mostly the interventions inquired about the client’s experience.

The LSD could "take people to heights and depths, to extremes, so much so fast, that you couldn't begin to describe it.” The imagery was difficult to describe until they were in the stabilisation period, when things slowed down a little bit. Transcripts were taken during the LSD research, and they were very similar to what is done now in GIM. There was no relaxation induction with the LSD people however - it wasn't needed. Instead the drug was administered according to the needs of the individual person but the objective of the LSD was to get into a deeply altered state and to experience the transpersonal state of consciousness.

With the alcoholic patients, sometimes if they experienced transpersonal imagery they would give up their abuse (along the lines of the 12 steps). Clients had to go through many other things too to get to the transpersonal. This is why LSD was so effective because it pushed the patient through so many memories and experiences, and to push through those, to let go enough, then the chances of getting through the outer brink is more possible.

Helen believes that the differences between the LSD trip and a typical GIM session were: the amount of time (12 hours compared to 2 hours); that there were two people in the LSD session, but only one in GIM; the time to deeply explore in LSD was longer; the pressure of the drug pushed the client into anything and everything; in the LSD experience the client explored a lot more unusual experiences. Sometimes in the LSD experience people could become scared and want to get out - "the best thing to do is to go through it, to let go. You can't fight against it, you go through it. You may go into it and stay there. This can happen in GIM too - it can make the work tough. People tend to stay in places where their thoughts have been - if thoughts have been positive, it’s more likely that there will be a positive experience in the LSD (and GIM). The imagery is life-long, not what you've done in the last months, but what you've put into your life - it's what you see in life, so it can be truthful and revealing.”

As therapists at the Baltimore Centre they were trying to accentuate the positive, so that the experience at least would give the person a head start, making a change in their lives. “People can get stuck in those places where you haven't worked things through. That is similar to GIM. We are working with the psyche in both”.

It was Dan Brown from the University of Massachusetts, who suggested doing the dyads. He thought it would be useful to talk with the person throughout the experience and to ask questions throughout. Helen mostly did groups. She didn't do much sharing with the groups, believing that the experience would speak for itself. She didn't want too much sharing because she didn't want to stop the imagery, - "that imagery had a life of its own.” In groups she would allow people to say what ever they wanted.

Helen attended Council Grove meetings from 1968 onwards - Jean Houston and others came. In the 2nd year they invited Abraham Maslow (1969). Helen presented on music and colour. Maslow commented that he thought she had made a breakthrough with music. He died 2 months later (1970).

Further Music Programs Developed
Leuner was another presenter. He had said he used music with his Guided Affective Imagery (GAI), but Helen felt it was apparent he didn't know how to use it effectively. This gave Helen
incentive. She found music selections which best matched the six situations described by Leuner in his GAI method and created a diagnostic music tape called the Beginner's Group Experience. At first Helen gave it to clients selection by selection with structured situations - e.g., going through a meadow, to the music of Ravel's *Daphnis and Chloe*. She would bring people back after the selection, then begin the next. She found that the interruption wasn't good.

Helen began to notice a profile developing in putting the music programs together. The beginning needed to encourage imagery and the endings needed to bring people back, but within the programme many things could happen. She wanted variety from piece to piece. She wanted the end of each piece to be comfortable, so the duration of silence between selections would have to vary in length. If they were not in the same key for instance, or an associated key there should be a little more time between the pieces. She had learnt that people can integrate the material and feelings in the silence between selections, and sometimes people said they went deeper during the silences.

Because Helen sometimes used only a portion of a larger composition, e.g., a symphony, she got a huge outcry from musicians: how can you do that? how can you cut up a big work? She got criticism when she did a workshop at the University of Vermont. Helen did a workshop with the students there, and she remembers the students being critical of her for cutting into an entire work.

**The Comforting/Anaclytic program**
Dan Brown asked for a music tape to help people who had experienced bad “trips” - he had found that by rocking his clients they would regress to childhood, and he needed music to match the rocking. Helen put the Comforting/Anaclytic tape together. “Anaclytic” means a return to childhood.

**The Imagery program**
Next came the Imagery tape: the first selection had a variety of different rhythms, a solo instrument against an accompanying orchestra. In the Copland (excerpt from Appalachian Spring), there were more distinct changes in melodic line, and Coplanesque ways of changing the dynamics to make it more interesting. Helen was looking for these characteristics to encourage imagery all the way through the programming. She would ask herself: will this generate imagery? does it go on too long? harmonically, is it something people can listen to without being pushed away? are the changes coming at a time to dictate new images, new material?

The second selection on Imagery was Tschaikovsky’s scherzo from Symphony #4. At first Helen thought it was too fast, but particularly for male clients she found it generated movement - even if it was too fast, there was another piece coming shortly.

Respigi’s “The Dove” was the next choice for the Imagery tape. Helen thought it had a lovely melody, and she found that sometimes people would have a peak experience with it. In the Tschaikovsky scherzo there is a lot of energy and rhythm that is creative, and then comes the Dove which is lovely and quiet, and has a singing quality.

"The last piece, by Turina, is probably a little more emotional than I would normally have put at the end of a tape, but I still like it. The first part prepares the listening for the Toreador prayer".
The Affect-Release Music program
The students from the University of Massachusetts sought Helen’s advice for music to help the young people express their anger, and strong feelings of all sorts. She put together the Affect-Release tape. There were several versions, and Helen went through a series of selections before settling on the present pieces.

The Cosmic-Astral Music program
The purpose of the Cosmic-Astral program was to get clients into a deeply altered state quickly. However Helen found it wasn’t very safe to do this so fast. The Strauss Thus Spake Zarasthustra is very strong, then the tempestuous Scriabin: Poeme of Ecstasy, and finally Neptune from Holst’s Planets Suite, tended to leave the clients in a deeply altered state and they had great difficulty returning to a normal alert state of mind. Clients had negative reactions to the tape and so Helen removed it from circulation in 1979. It returned briefly in 1989 after some therapists urged Helen to reproduce it again.

The Death-Rebirth program
The Death-Rebirth and Peak tapes were designed to go together. Helen had found that people frequently needed to go into a death experience before they could experience a Peak experience. “Now we know people can go straight to Peak, but often people need the Death-Rebirth as a Prelude”.

Death-Rebirth was a working tape, but now Helen refers to it as a specialised tape, i.e., for use in special circumstance when a client is ready to experience a very deep issue of death, or ending. “The drum beats announce it (death). A good introduction to getting down to business. The wonderful Isle of the Dead (by Rachmaninoff) pulls the client through everything, up and down, pulls the client through all sorts of death experiences for 90 minutes or so. Then I thought I wanted another kind of death, so I used the Bach: Cruxificus (from the Mass in B minor). The next work programmed on the tape is Mahler’s Songs of the Earth. Fischer-Dieskau was the preferred vocalist. Some versions are for alto - Jessye Norman has recorded it too. Helen believes that possibly two versions may be appropriate in sessions - a choice of either a female or male voice to end the music.

The Peak Experience Music program
Peak Experience was initially designed to follow the Death-Rebirth program, although it made the experience very long. The intention was for the Peak Experience tape to be something to calm after the Death-Rebirth program. However, Peak Experience has the right balance for almost any situation.

The Mostly Bach music program
Mostly Bach was musically more structured than the other programs - "I wanted to get that violin concerto (Brahms) in it. I could have used the slow movement of the Beethoven, I love that too, and I always have loved the Bach double concerto (slow movement).” She chose the Bach Passacaglia and Fugue in c minor (orchestrated by Stokowski) because it was played at her wedding. She had heard Stokowski and had several of his records, and she loved the way Stokowski arranged it for orchestra. Helen always wanted to play the Brahms violin concerto herself, but didn’t quite have the technique to do it.

The Emotional Expression 1 music program.
Another of Helen’s favourite music was the Brahms Requiem - she had sung it as a member of the chorus, and she had played it as a member of the orchestra. She found that it was so different to sing than to play.

The Transitions music program
In 1977 ICM found a new house. The Transitions tape was devised as an incentive for people to give financial donation for the new house. If people donated a certain amount, they got the new tape: Transitions. It was ICM’s transition to having their own space. The house was very run down, and they needed $10,000 to fix it. (A large sum of money then). It was a place where they could hold their workshops.
During these years Helen was listening to a lot of music. When she found something that she liked, "I'd put it on a sheet of paper and stick it in a box." When she was ready to create a new programme she'd go through the sheets of paper in the box and put the selections together. With Transitions, she had the name before the programme.

The Nurturing music program
In the case of Nurturing, Helen had the pieces she thought would be effective. She had used the Canteloube (excerpt from the songs of the Auvergne) in the psychedelic work and the Rhosymedre (by Vaughan-Williams) was on a record she had bought for other reasons or other selections. This record also had the Britten Simple Symphony, featuring the Sarabande. The Nurturing tape was developed during 1979-80 when Helen had moved to Port Townsend.

Relationships and Serenity programs
Relationships followed, then Serenity - all done at Port Townsend. Helen had a lot of time to spare at that time because of her health and her back. She was listening to a lot of music, not just for GIM, but also for Music Rx.

Linda was doing the Expanded Awareness at the same time Helen was doing Serenity. "We didn't realise we used the same selection, but the Tallis canon is great - I started with that, then decided that the Mahler would be very nice after that. The name Serenity may not be appropriate - we talked about changing the name, but decided against it so as not to confuse people. It might be serene to some people."

At about the same time Helen did Relationships - to bring out feelings of sexuality. In the workshops Helen realised this aspect was important. The 2nd symphony of Rachmaninoff is a favourite of Helen's because it is so romantic. She wanted a playful piece of music first, and then a closing choice was the Fountains of Rome (by Respighi).

The last three music programs: Inner Odyssey, Body Tape and Emotional Expression II.
Inner Odyssey, Body Tape and Emotional Expression 2, were created together. There had been a period of time when Helen did very little in GIM. Between 1980 and 1982 Helen was looking for more advanced music which would “speak to the body.” She was feeling much better, she had a new lease of life after the healing and meditation, and this motivated the last three music programs. It was a lot of fun creating them - Rosalie (her sister and a GIM therapist) would give her a session trying out the new pieces of music. She was in Port Townsend recuperating after the heart surgery and she applied for Disability pension. The man who came from Social Security to investigate Helen’s case was a person who loved music and had a large library. He brought Helen a lot of music that she would not normally hear. It was an education for her. She used some of his music on the later music programmes. The best part was being introduced to Shostakovitch - the symphonies and the quartettes.

Helen was invited to do a weekend workshop for Madelaine Ventre, a GIM therapist and educator, at New York University (1987-88) to talk to the GIM students about the music and GIM. She played all three tapes on the one weekend. The students were all in training, but they found the three tapes are rather intense. These are the last tapes Helen Bonny devised.
Choosing a music program for a client’s GIM session.
Interview 16/10/95

HB: “The first thing to consider is what the issue is. The central issue. It may not be the issue they mention. I don’t make a choice right until the start of the session. I will hold the prelude until the best moment to do the music. This means coming to end of the talking - we see the issue clearly, and perhaps emotion has arisen. If emotion has already arisen I don’t do much relaxation. I’ll go ahead with the focus that hopefully they have given to me, and then I’ll choose the music that will correlate best with the emotion. If I don’t know the person well and it is an angry emotion, I’ll pick up a less intense beginning but have EE1 and AR on hand. I make a decision too when I am talking to the person whether I need to go directly into the issue, or whether I need to approach it more slowly through another issue. It might be an issue of anger to the mother and I may decide to start with the cello and if we get into anger then change the tape say to EE1. I tend to use the tapes in bits and pieces if I need to, to match the iso-principle.

DEG: Do you do that often?

HB: If I feel the need. I think switching tapes is preferable to continuing with a tape that’s not working.

The only time I don’t switch tapes is when people are already in the anger and they’re not paying attention to the music. So, they’d be angry regardless of what happens. The same thing with Peak Experience. If you see someone going into peak experience and the music isn’t powerful enough I need something to open them more. I will change the tape at that point.

DEG: Open them more?

HB: Mind expanding. Psychologically we have a profile of our life that is comfortable for us. This is true emotionally. We have an emotional IQ. A person with a high emotional IQ has the ability to express a lot of emotion, but also to come back from it. I want to extend their ability to expand emotion. The biggest deficit to a peak experience is when the client gets to the edge of their excitation and their ability to fulfil themselves with this beauty, or this spirituality. Then they’re held and can’t get further. I will often encourage them by saying ‘can you let yourself expand into this’ or “allow this to happen” . . . “Feel yourself opening to this.” You have to encourage them otherwise these emotional constrictors will stop them. We want to expand their emotionality so they can learn to express it more easily. The whole purpose is to experience unusual states, but also to come back. We want that facility to expand and contract. We’re bringing those energies back into our everyday lives so it is not so hard to do these things. I see this as the principle reason for our work, whether our person is clinically ill, or just getting to know themselves better, for personal expansion, and more full and complete life, I always look at that aspect. I think about all of this when I’m making the music choices.

I don’t want to frighten a person so I will start with something mild. Then I will watch and assess their ability to open more and more. The more you can involve yourself in all of the emotions, then the richer your life is. Others may think these people are then volatile, or are lacking in control. Some people need more structure. You want the ability to open yourself to the emotion when that’s an appropriate thing to do and not be bereft of emotion, or have it control your life.
APPENDIX 1f.

Descriptions of the Music Programs published in the Institute for Consciousness and Music (ICM) Newsletter

Bonny’s Categorisation of the Music Programs

The Newsletters of the Institute for Consciousness and Music announced the new music programs as they were developed. One of the first Newsletters, vol 1 no 2, 1974 listed the following programs with short descriptions:

**Newsletter vol 1, no 2, 1974**

“**Beginner’s Imagery.** If you are experiencing for the first time, or leading a group to the idea, the Beginner’s Imagery tape is recommended. This tape, made up of six widely differing but homogenously arranged selections, provides for a variety of experience. For the therapist, the diversity of music provides a brief diagnostic map of possible areas to explore.

“**Imagery.** The imagery tape, as suggested by its name, encourages visual aspects of imagery and is useful for initial group sessions and/or with individuals who wish to stimulate visualisation ability. The selections on the Imagery tape are exclusively instrumental.

“**Positive Affect.** The Positive Affect tape, our first and one of our best, is effective in all situations, more especially powerful when subjects are seeking to get in touch with religious and transpersonal experiences. In individual work the tape provides qualities of support and renewal.

“**Comforting/Anaclytic.** Our experience confirms the observation that the male and female voices, and the resonant sounds of the cello on the Comforting/Anaclytic tape encourage return to childhood and early nurturance. It is therapeutically useful by itself or in combination with other tapes.

“**The Affect/Release** tape is for specific use only: in a group workshop situation when tension and acting out behaviour is present, or in individual sessions where strong feelings of grief, fear, anger or impotence occur. Music of strong regular rhythms provide a structure for the urging, abrasive, insistence inherent in the music selections. When subjects have reached a satisfactory release of feelings, the tape should immediately be changed to Comforting/Anaclytic and/or Positive Affect.

“**Death/Rebirth and Peak experience.** The new tapes Death/Rebirth and Peak Experience were designed to be used together. They provide a total of 70 minutes of music suggesting the themes of ego death and renewal. Obviously, these tapes should be used in special situations with an appropriate introduction and adequate preparation of experiencer(s).

“**The Cosmic/Astral** tape is recommended for experienced “trippers”. The musical stimulus is demanding and complex; the phenomenology, varied and unpredictable”.

Following this description of the Cosmic Astral tape, there is the following recommendation: “ICM feels that in order to do successful and helpful work with music and ASC, responsibility for the experience needs to include provision for integration of the session. Integration can best be achieved by providing a positive closure via quiet music and the supportive presence of a trusted person.” This comment suggests that people experiencing this program had difficulty in returning to an alert consciousness at the end. As mentioned in the Introduction, this program was removed from the list in 1975 because of the negative feedback Helen received about it.
Newsletter vol 3, no 2, 1976

As Helen Bonny developed new programs, they were announced in the ICM Newsletter with a brief description about the tape. The ICM Newsletter vol 3, no 2, 1976 announced the Quiet Music Cassette as follows:

“The Quiet Music tape contains relaxing and enjoyable selections. The program may carry listeners far-away places, invite them to respond with dance or other movement, stimulate creative imagery, or warm, interpersonal responses. Selections are from Holst, Debussy, Vaughan-Williams, Rachmaninoff, Faure and Respighi”.

Emotional Expression was announced in ICM Newsletter vol 3, no 2, 1976 thus: “This all-Brahms program is designed to facilitate a general emotional breakthrough. Its initial impact helps open unconscious levels. Gentler selections that follow allow the listener’s inner mind to express its own needs. Emotional Expression is stronger than ICM’s Comforting/Anaclytic program, yet less forceful and demanding that the Affect Release selections. It is recommended when listener’s feelings are slightly blocked and need an opening thrust to reach conscious levels. It may be used in a wide variety of therapeutic, religious and group situations”.

The ICM Newsletter vol 3, no 2, 1976 also listed different descriptions of the earlier programs. The Beginner's Group tape description said” The program is essentially the same with a selection from the works of Pachelbel substituted for the final selection on the first edition of this tape”, suggesting that there had been a different work as the final selection on this tape in the years previous to 1976.

The description of the Imagery tape included more information viz: “In therapy, it is non-threatening and open ended and useful for a general exploration of the inner personality”.

The description of Comforting/Anaclytic also included new information. “For the general listener, it provides a setting of warmth, comfort, reverie, perhaps even a touch of sadness at the remembrance of moments past. Therapeutically, it is useful by itself or in combination with other ICM programs, for example after Affect Release or before Positive Affect.” The selections listed in this Newsletter are the same as in 1974.

The description of the Affect Release tape in 1976, listed the selections as: Holst, Bach, Orff and Verdi, suggesting that this program underwent change at some point. The program today concludes with the Orff selection.

The description of the Death/Rebirth program differed in 1976: “Death/Rebirth suggests themes of ego death and renewal. This program including selections by Wagner, Scriabin, Bach and Mahler, is most effectively used by listeners involved in a death/rebirth psychological process, and will be most profitable when the listeners are prepared beforehand for the experience by a therapist and/or a personal conversation event. Personal integration of the rebirth experience may be aided by the Peak Experience cassette.” Several points are of interest here: first, the selection sequence is Wagner, Scriabin, Bach and Mahler. At some point the Scriabin was replaced by the Rachmaninoff Isle of the Dead which is on the current program we use. Second, the recommendation to prepare the listener beforehand, suggests the emerging form of the individual GIM session. The addition of the integration of the experience likewise suggests the emergence of the integration phase of the individual GIM session.

There is also a different description for the Peak Experience tape in the 1976 Newsletter, and this may have reflected a change in the way this program was being used - i.e. as a program in it’s own right, not necessarily played after the Death/Rebirth tape: “The Peak Experience tape is designed as a catalyst for listeners who are ready or primed for reaching a peak experience. Selections from Brahms, Vivaldi, Bach, Faure and Wagner enhance the very special transpersonal quality of the music program. Like Death/Rebirth, which it naturally follows, Peak Experience seems most successful when used with individuals and groups in psychologically appropriate situations”.

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Of particular interest in this description is the list of selections as Brahms, Vivaldi, Bach, Faure and Wagner, indicating that Peak Experience must have changed over the years. The ICM West Newsletter of 1983, lists the works as: Beethoven, Vivaldi, Bach, Faure and Wagner, and this is the program in use today.

ICM Newsletter vol 5, no 1, 1977.

This Newsletter introduced the new program: Mostly Bach.

“Mostly Bach. The structure, power and deeply moving qualities which are characteristic of J. S. Bach at his inspired best, are combined with the beautiful second movement of Brahms Violin Concerto to provide variation and sonority”.  

ICM Newsletter vol 5, no 1, 1978.

An immediate feature of this newsletter is some inconsistency in the assignment of volume number, or perhaps the number within the volume. It is listed as Volume 5 no 1, but so also was the previous publication in 1977. The 1978 publication announces a new double program: Serenity, with Mostly Bach as a side 2 of the cassette. The justification for putting two program together was “at the request of many of our readers who have indicated that they would prefer to have tapes recorded on both sides, but do not wish to have a program interrupted”. The inference here is that Serenity might have been followed by Mostly Bach. The Newsletter comments “both have similar dynamic characteristics”.

Serenity was announced as “The new tape program Serenity has been designed by Helen Bonny to be used in many different GIM settings. Although its basic theme is serenity, it also delineates joy, gaiety, elevation, innocence and deep intention”.

ICM Newsletter vol 6, no 3, Fall 1979

This newsletter listed all the programs available at the time:

Beginner’s Group
Imagery
Quiet Music
Comforting/Anaclytic
Positive Affect
Peak Experience
Mostly Bach/Serenity
Transitions.

Two new programs: Nurturing and Transitions were announced in this Newsletter. It is interesting to note that the ‘specialised’ programs were no longer being advertised: Affect Release; Death/Rebirth. In interview with Helen Bonny she clarified that this occurred because training course had commenced in GIM, and it was thought that only those training in GIM should have access to the specialised tapes.

Nurturing. “The Nurturing tape program evolved in response to a need I GIM sessions for sustained music of lullaby quality. Increasingly there is a felt need at all levels of life for a “gentling of the ears” which the rhythmic, warm quality of this music purveys. Musical selections from composers Britten, Vaughan-Williams, Berlioz, Puccini, Massenet and Canteloube are included”.

Transitions. “The Transitions tape was designed to celebrate ICM Training Seminars move to a new building and location. The music program evokes a feeling of life transitions and can suggest to the listener problem solving solutions. The tape includes selections of Strauss, Brahms and Beethoven. The price of the tape includes a small donation to ICM Training Seminars building fund”.
By 1983, ICM had moved to the West and the organisation was re-named ICM West. The cassette catalogue from 1983 listed the available music programs as:

- Group Experience
- Imagery
- Quiet Music
- Positive Affect
- Peak Experience
- Mostly Bach
- Comforting/Anaclitic
- Nurturing
- Transitions
- Creativity I (a program developed by Linda Keiser Mardis), and
- Relationships

The new program here was Relationships, described as:

“Relationships - designed to bring to consciousness important interactions with others, these sequenced musical selections will highlight past and present sexual, familial or working relations with others. Formerly released as Quiet Music II, Relationships has been expanded to full session length. The music is of Pierne, Rachmaninoff and Respighi”.

The Newsletter also clarifies the availability of the specialised tapes:

“Emotional Expression I, Death Rebirth, Affect release are available only to those persons who have completed phase 1 of the training programs set up by ICM Training Seminars”.

The last three music programs which Helen Bonny designed: Emotional Expression II, Inner Odyssey and Body Tape do not appear in ICM newsletters. The three tapes were designed in 1987-1989 - ICM West had closed, and the new organisation, the Association for Music and Imagery was formed in 1988.
Helen Bonny’s Categorisation of the Music Programs

Helen Bonny categorised the use of the music programs, and these lists are reproduced here to give a fuller picture of the intention of the music programs.

**Categories for functional use of the music programs**

Basic/Beginning: Quiet, Peak, Imagery, Nurturing, Comforting, Group Experience

Sustaining Affect: Affect Release; Expanded Awareness, Death/Rebirth; Nurturing; Grieving

Working: Comforting, Group Experience, Relationships, Positive Affect, Grieving, Emotional Expression 1; Mostly Bach, Transitions, Death/Rebirth, Conversations, Serenity

Exploration: Group Experience; Cosmic/Astral, Transitions, Expanded Awareness, Creativity 1.

Advanced working: Body tape; Inner Odyssey, Emotional expression 11.

**FUNCTION OF GIM MUSIC PROGRAMS.**

**Client Issues.**

**State/Issue: ANGER**

Emotional expression 1.

Purpose: Special situations, a need to break through into affect, yet not as strong or specific as Affect release.

French horn in smooth opening, piano demands that client explore, break open, break up. Not as insistent or specific as Affect release.

**Issue: INTERPERSONAL RELATIONSHIPS.**

Relationships.

Purpose: deal with animus/anima, subpersonalities (Assagioli); sexual identity, adult marital relations. Pierné suggests such relationships; Rachmaninoff helps get into romantic feelings states: Respighi allows resolution.

Comforting/Anaclitic.

A return to childhood memories of important figures in early life - mother, father, anima, animus.

Conversations

Dialogue with important others, an opportunity for objectification and mirroring techniques.

Nurturing.

Early experiences if nurturing or lack of nurturing, good at uncovering feeling states in non-confrontative manner.
**Issue: GRIEVING**

Comforting.
Ferrets out, identifies areas of loss, male and female voices, cello etc.

Grieving
Purpose: for those clients who have identified and are willing to work with the issue: children leaving, body part loss, abortion.

**Issue: LIFE ASSESSMENT, GROWTH, SPIRITUAL ORIENTATION.**

Transitions.
Purpose: to view life, to approach transitions of death, new adventure, change, challenge.

Expanded awareness.
Purpose: Reorientation, can evoke expanded ASC; may produce avoidance or psychodynamics.

Death/rebirth
Purpose: explore issues of death and separation when they have been uncovered: to be followed by rebirth opportunities within the music.

Positive Affect
Purpose: Involvement in psychodynamic issues with possible peak experience if the client is adequately prepared.

Peak experience.
Purpose: Music in a healing mode for a variety of issues. Healing is often followed by a peak experience.

**Issue; RESISTANCE TO UNCOVERING PROCESSES.**

Mostly Bach
Purpose: To deepen and widen the usual psychic spaces: to loosen forces of resistance, to provide supportive transference.

Serenity
Purpose: Unlike its name it supplies a variety of feeling states as well as a deepening effect: a sweep of the psychic spaces when the traveller is ready.

Creativity 1.
Purpose: Exploration with emphasis on creativity, diversity and diagnosis.

**APPENDIX 1g.**

**Number of Composer’s works represented on the Bonny GIM music programs**

(up to 1995)
<table>
<thead>
<tr>
<th>Composer</th>
<th>Selections</th>
<th>Composer</th>
<th>Selections</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach</td>
<td>2</td>
<td>Nielssen</td>
<td>2</td>
</tr>
<tr>
<td>Bach-Stokowski</td>
<td>6</td>
<td>Orff</td>
<td>1</td>
</tr>
<tr>
<td>Barber</td>
<td>1</td>
<td>Pachelbel</td>
<td>1</td>
</tr>
<tr>
<td>Beethoven</td>
<td>4</td>
<td>Pierne</td>
<td>1</td>
</tr>
<tr>
<td>Berlioz</td>
<td>2</td>
<td>Prokofieff</td>
<td>1</td>
</tr>
<tr>
<td>Boccherini</td>
<td>1</td>
<td>Puccini</td>
<td>1</td>
</tr>
<tr>
<td>Brahms</td>
<td>9</td>
<td>Rachmaninoff</td>
<td>2</td>
</tr>
<tr>
<td>Britten</td>
<td>1</td>
<td>Ravel</td>
<td>2</td>
</tr>
<tr>
<td>Canteloube</td>
<td>1</td>
<td>Respighi</td>
<td>3</td>
</tr>
<tr>
<td>Copland</td>
<td>1</td>
<td>Schubert</td>
<td>1</td>
</tr>
<tr>
<td>Corelli</td>
<td>1</td>
<td>Scriabin</td>
<td>1</td>
</tr>
<tr>
<td>Debussy</td>
<td>3</td>
<td>Shostakovich</td>
<td>3</td>
</tr>
<tr>
<td>Elgar</td>
<td>2</td>
<td>Sibelius</td>
<td>1</td>
</tr>
<tr>
<td>Faure</td>
<td>1</td>
<td>Strauss, Richard</td>
<td>3</td>
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<td>Glinka</td>
<td>1</td>
<td>Tchaikovsky</td>
<td>1</td>
</tr>
<tr>
<td>Gounod</td>
<td>2</td>
<td>Tschesnekeff</td>
<td>1</td>
</tr>
<tr>
<td>Haydn</td>
<td>1</td>
<td>Turina</td>
<td>1</td>
</tr>
<tr>
<td>Holst</td>
<td>3</td>
<td>Vaughan-Williams</td>
<td>3</td>
</tr>
<tr>
<td>Mahler</td>
<td>2</td>
<td>Vierne</td>
<td>1</td>
</tr>
<tr>
<td>Massenet</td>
<td>1</td>
<td>Villa Lobos</td>
<td>1</td>
</tr>
<tr>
<td>Menotti</td>
<td>1</td>
<td>Vivaldi</td>
<td>1</td>
</tr>
<tr>
<td>Mozart</td>
<td>1</td>
<td>Wagner</td>
<td>2</td>
</tr>
</tbody>
</table>

Total number of music selections: 81
Frequency of Composer’s Selections included on the Bonny GIM Music Programs

(Up to 1995)

Brahms 9
Bach-Stokowski 6
Beethoven 4
Debussy 3
Holst 3
Respighi 3
Shostakovich 3
Strauss, R 3
Vaughan-Williams 3
Bach 2
Berlioz 2
Elgar 2
Gounod 2
Mahler 2
Nielsen 2
Rachmaninoff 2
Ravel 2
Wagner 2
Faure 1
Mozart 1
Sibelius 1
For all other composers, only one piece or one work is included on the Bonny GIM music programs (up to 1995)

APPENDIX 2a.
Invitation to be part of the study

Note: When the letter was sent to the clients of another GIM therapist, I inserted my own details. When the letter was sent to my own clients, I inserted the details about the Research Assistant.

DENISE E. ERDONMEZ
Registered Music Therapist
Guided Imagery and Music Specialist

Dear

I have been interested in studying pivotal moments in GIM as part of my PhD studies, and I am writing to ask whether you would be willing to be involved in this study. It would require an interview of approximately 1 hour which would be tape recorded. The focus of the interview is to describe pivotal moments in GIM. Pivotal moments are those which stand out in memory as distinctive or unique, and which may have brought about change in the person’s life.

The interview will focus on your experience of the pivotal moment rather than on your therapeutic issues. At all times your identity will be kept anonymous. The tape recording of the interview is kept only for the period of time required for the completion of the research. The tape will then be erased.

All information will be treated as confidential and will not be disclosed. You would be free to withdraw from the project at any time, and to withdraw any unprocessed data previously supplied. Withdrawal from the project would not adversely affect the process of your therapy work.

The interviews will be conducted by myself [name of Research Assistant, a research fellow in musicology who has had experience in qualitative research and in conducting interviews. The RA’s area of research is in the meaning of music, and she is very interested in the method of GIM].

The interviews would be held in April-May. If you would be prepared to be interviewed, would you please fill out the attached form and send it back to me [the RA]. If you would like to discuss the interviews further, please feel free to contact myself or the RA by phone [details provided].

I would be grateful for your assistance with this project. If you do not wish to be involved, your wishes will be understood and respected. The process of your therapy work will not be adversely affected.

Sincerely yours,

Denise Erdonmez
Appendix 2b)

Consent Form for participants in the study of
Pivotal moments in Guided Imagery and Music Therapy

Name of participant .................................................................

I agree to participate in a research study, conducted by Denise Erdonmez, as described in the letter. I understand the purpose and nature of this study and am participating voluntarily. I grant permission for the data to be used in the process of completing a PhD degree, including a dissertation and other presentations and publications. I have been informed that all material will be treated as confidential and will not be disclosed. I have been informed that I am free to withdraw from the project at any time, and to withdraw any unprocessed data previously supplied. I understand that withdrawal from the project will not adversely affect the process of my therapy work.

I agree to an interview of approximately 1 hour. I also grant permission for the interview to be tape recorded and understand that the tape will be erased on completion of the research.

Research participant .................................................................

Date.................................................................

Researcher .................................................................

Date .................................................................
APPENDIX 2c.

Verification letter to participants.

DENISE ERDONMEZ GROCKE
Registered Music Therapist
Guided Imagery and Music Specialist

Dear,

I have now collected a number of interviews about pivotal moments in GIM, and I am very excited by the range of experiences people have told me about.

A key aspect of phenomenological research is that the interviewee becomes a co-researcher, in that s/he is asked to verify the researcher’s analysis. Enclosed you will find a copy of the transcript of your interview with me/RA. You will notice some sentences underlined in pencil, which I have drawn out of the interview protocol as being ‘key statements’. I have taken the key statements and grouped them into categories, called ‘meaning units’. Some of these meaning units are common across all the interviews I have done for the study. Others are special to the content of each interview. Then I have made a final description of your experience, called the ‘distilled’ description, or the essence of the experience.

There is the further step, called verification, where the researcher returns to the participant in the research and asks “does my final distilled description capture the essence of your experience? Is there any aspect of your experience that has been left out”? And this is what I am asking you to do now.

No-one has written a “how-to” manual for phenomenological research and so, in asking you to verify my final distilled description, I can only make suggestions about what you might do:

1) I suggest you read the interview transcript through, and notice how the key statements have been placed within ‘meaning units’. Then read my final distilled description. Is there anything important or central to the experience which has been left out of the final description? If something has been left out, please add it in your own words to the final distilled description page.

2) I suggest you then leave it aside for a day or two, and return to it and follow the same lines as above. When you feel satisfied that the final product, (my description plus your additions), is the best expression of your experience, please return it to me at the above address. I would appreciate receiving it back by xxxx.

Please note that the final distilled description is a description of your interview about the pivotal moment/pivotal session experienced in GIM. It is not drawn from the session transcript as such. If however, in reading the interview transcript and final description you have further insights, these could be included.

In writing up my research I wish to give participants a name. In most research studies the people are called subjects, clients or participants. I, however, wish to use a name to describe the interviewees of this study, and I would be grateful if you either agree to the one I am suggesting, or suggest another. I have used [pseudonym]. If however, you wish to suggest another name, I would be very pleased to change it.
I thank you very much for your participation in this study. The thesis itself will be very large however, there will be smaller papers published describing all the experiences of those who have taken part in the study. If you would like me to send you copies of any of these smaller papers, please let me know.

With many thanks,

Denise Erdonmez Grocke.
APPENDIX 2d.
Verification letter to Anna

DENISE ERDONMEZ GROCKE
Registered Music Therapist
Guided Imagery and Music Specialist

Dear Anna,

Thank you for allowing me to interview you about the three clients who are part of my study on pivotal moments in GIM.

I am writing to ask you to verify my analysis of your interviews about your clients. Enclosed you will find a copy of the transcript of your interview with me, on each of the three participants, David, Ken and Pamela. You will notice some sentences underlined in pencil, which I have drawn out of the interview protocol as being ‘key statements’. I have taken the key statements and grouped them into categories, called ‘meaning units’. Then I have made a final description of your experience, called the ‘distilled’ description, or the essence of the experience.

In the verification stage, I send the material back to you and ask “does my final distilled description capture the essence of your experience? Is there any aspect of your experience that has been left out”?

1) I suggest you read the interview transcript through, and notice how the key statements have been placed within ‘meaning units’. Then read my final distilled description. Is there anything important or central to the experience which has been left out of the final description? If something has been left out, please add it in your own words to the final distilled description page.

2) I suggest you then leave it aside for a day or two, and return to it and follow the same lines as above. When you feel satisfied that the final product, (my description plus your additions), is the best expression of your experience, please return it to me at the above address. I would appreciate receiving it back by xxxx.

Thank you very much for all your help with this project

Yours sincerely,

Denise Erdonmez Grocke
APPENDIX 2e)

Release to Access Transcript of Client’s GIM Session.

DENISE ERDONMEZ GROCKE
Registered Music Therapist
Guided Imagery and Music Specialist

Dear

You may recall an interview I did with you some time ago about pivotal moments in Guided Imagery and Music.

Since meeting with you for that interview, I have collected material from several other people involved in Guided Imagery and Music. I am now extending my study to investigate the role of the music in pivotal moments in Guided Imagery and Music. I would like to overlay the imagery experiences of the pivotal moments alongside the music score, to see what aspects of the music may have been involved in the unfolding experience. To do this I am requesting your permission to ask Anna for a copy of the one session of yours in which a pivotal moment was experienced.

I would be grateful if you would give me permission to request from Anna a copy of the transcript of the session in which .......................................................

I would use the transcript to place the imagery alongside the score of the music. I will then explore the elements and dynamics of the music in relation to the imagery. There will be no identifying details given regarding the presenting issues. Confidentiality is assured.

If you agree to this request I would be very grateful if you would complete and sign the attached Release Form and return it in the envelope provided.

Many thanks,

Denise Erdonmez Grocke
Consent Form for participants in the study of
the music which underpins
Pivotal moments in Guided Imagery and Music Therapy

Name of participant ..................................................................................

I agree to participate in a research study, conducted by Denise Erdonmez Grocke, as
described in the letter. I understand the purpose and nature of this study and am
participating voluntarily. I grant permission for the data to be used in the process of
completing a PhD degree, including a dissertation and other presentations and
publications. I have been informed that all material will be treated as confidential and
will not be disclosed. I have been informed that I am free to withdraw from the project at
any time, and to withdraw any unprocessed data previously supplied.

I agree to Denise Erdonmez Grocke requesting a copy of the transcript of one GIM
session (identified in the attached letter), from GIM therapist Anna

Signatures:

Research participant ..................................................................................

Date....................................................

Researcher ............................................................................................

Date .............................................
APPENDIX 3 a)

David

Interview with David (35 year old, male) - Client of Anna

Note: Ellipses indicate hesitations in David’s answers, and do not indicate that words are missing. Key statements are underlined.

DE I was wondering if you could start by simply telling me how many GIM sessions you have had - it doesn't have to be the exact number but about how many?....

DAVID all in all it would be about 10.. I would say, yes, I had two in 1992, as introductory, and then went on a retreat experience with Anna, and so had fairly intensive GIM every second day over the period of a week...so there were three or four sessions there that were very closely together..... and, then none then until this year ah and an opportunity re-presented itself to take up the method once again and to work with Anna again and we would have had about 5 sessions this year... so far, I think, yes, five or six... and I'm in the process there I will - yes there have been five so far - we'll keep working at this stage - yes, I would see it as an ongoing method., we've been working on a fortnightly basis, this year, I mean these last few months, but I would see that continuing on into the new year, and probably stretching out to once a month... I see it as a regular component of life so... yes.. the regularity I think will be nuanced over the time but ... I find it very important to have some means by which, some means outside of myself.. I wish to keep accountable to my own interior life.. I think that's an important part of my own spiritual journey, and so therefore, I would always be looking for what's traditionally known as a spiritual director.. whom I would meet with once every few months... but I find that this method is well and truly suited for those purposes because that's what spiritual direction is essentially about - it's about accountability, and development of one's interiority and GIM really fits that bill, as I say because I find it such a congenial method, I would see it fitting requirements I'm looking for..

DE Can you say a little more about accountability, and how GIM helps with... this is a personal accountability is it?

DAVID Yes, it's a personal accountability .. I think that, I think that subjectivity requires some objectification for its own development, so I think as long as things simply remain locked up within one's self they don't grow, it doesn't grow as much as it could... by being able to get it out, , and work with it, either in terms of the script or a mandala, I think there's a process set up by which then, that begins to renourish what's there originally and further what's there... so I think it's important to almost set up this kind of mirror for one's self, that I'm occasionally able to reflect through ... what's happening inside - so that the journey really does fully continue to unfold it doesn't just go around in circles... so that's what I mean by accountability.... It's self accountability ... to be true to myself, to be true to what images are there and to really commit myself to them, to follow them through... I can't remember the quote directly, but Jung said somewhere that how important it is to give birth to one's images because the future is inherent in them and I think that's where the accountability lies..

DE And so with the GIM sessions that you've had, you would have experienced two that were introductory, and I guess there was a period of time before you had the retreat experience and then again another period of time before you decided to go back and do regular sessions this year?

DAVID Yes, well, there was a long time before I went back after the retreat experience, more out of practicality - it just wasn't - because Brighton is so far away, and life was fairly busy here, and so forth, and so yes, it just didn't seem practical even though I would have liked ideally to continue ... I was also seeing someone else at that time for spiritual direction, and I didn't want to complicate that kind of process by introducing too much... but, as it turned out, the person I was
in spiritual direction with, got a posting overseas and it fell to me to wonder how I would take up that process again... and at the time too I felt somewhat stuck in some of the issues that presented themselves over the year, and even though it still presented practical problems I just thought I needed to take... to bite the bullet so to speak and because I found the method so congenial.. er. to commit myself to the impracticality and go with it .. and I'm glad I did because things have shifted quite radically since and that sense of being blocked is not there .. so I think it's so good for me, it's worth putting up with some of the impracticality.

DE. So it shifted something around a block.. can you say a bit more about that?

DAVID Yes, well, ... I began this year very angry and angry about community issues here and felt very frustrated and so forth with that anger, but realising that the anger was disproportionate to the circumstances and that the anger was.. you know... was.. a pattern from the past and though I knew that intellectually I wasn't really able to deal with it and I felt myself getting more and more resentful, and just stuck in that kind of resentment, and so that's.. it was particularly that issue that brought me back to GIM and that's where we started so to speak.

DE So, when you think back over the sessions you've had this year, and around the fact that you came to GIM to look at something quite specific, is there a session that stands out for you as being a session that was pivotal......

DAVID Yes, it would have been the one before last Denise, let me say that before that .. the first sessions we had in 1992 I had no real agenda.. I just simply met Anna - heard that she was involved in this work and thought this would be a good idea, so I really went there with a very open mind, and even though I knew I had personal issues and so forth to deal with, I didn't start with anything specific.. in fact the very first session I went to, I just remember being very tired and run down and so forth and that's where we started . What happened then as we went on in that first ... in that more intense session of the retreat experience, was getting in touch with... what came up in the imagery, was the image of the little child and of the anger of the little child, the frustration, all those feelings of abandonment and resentment, and frustration and so forth connected with that little child. Now that wasn't new in one sense ... I was well aware of those issues and .. but I think that those sessions had really enabled me to get beyond the intellectualising , and very much in contact with the reality... I'm strongly intellectual by nature, and this was one of the limitations that I found in verbal therapy, that, as insightful as it was, I remained in my head, and I think in those early sessions with GIM that for the first time I experienced self possession in the sense that I was present to my whole self and not just to my head.. I had that sense of wholeness. I just mention them because they do lead up into the later one... yes, I remember that experience very clearly, but it's more a secondary reflection in some ways that occurred in the session, just the sense that, for the first time, I was wholly present to myself, emotionally and intellectually, and not just intellectually.. these weren't just ideas that I was having or insights into my psychological make-up, but I was actually there....... simply present in it, and working with it, with the issues.

DE So, when you go back to the sessions you experienced during that retreat, and just thinking of those in your mind, this sense of being present to oneself, did that come from one of those sessions?

DAVID Yes, I couldn't remember just one.. I remember the experience .. it would have been - I think it would have been in the introductory sessions even before that ... it may have even been in my first

DE It might have been in the first?

DAVID Yes, the first was a very powerful experience... the imagery was very vibrant and full of energy and it surprised me.

DE Can you describe some of the imagery?

DAVID Er... yes, (reaches for transcripts..)
DE Perhaps just as you remember it.

DAVID Well we'd started with... we'd started with... yes, I remember quite clearly, we'd started with a very early memory of me at 4.. 3 years of age on a beach, and...it was a very memorable experience for me because of its intensity. I'd been poking... I was on the beach, and I was poking holes in the sand, and amazed at how the holes filled up with water even though the beach, the water was some distance away.. for me it was quite, looking back on it, using adult terms, I would say it was quite a mystical experience, just this sense of wonder and unity, and question about the whole thing... and we started there and then the music very quickly led me into the experience of how deep that experience, that event, had been for me.

DE Do you remember the music? Or do you remember it affecting you?

DAVID I remember it affecting me... I remember feeling suddenly overwhelmed by just how profound this had been, how wonderful, how awesome the whole thing had been .. I had never reflected back on the experience even though I had photos of it and a certain amount reflected on the feelings I had at the time and I think those feelings flooded back very quickly.

DE And what was that experience like for you? - those feelings flooding back?

DAVID Overwhelming I felt a rush of emotion... it didn't result in tears... it felt as if it was moving in that direction....so, just this sense of rush of energy, maybe that's not quite right, but there was certainly an upsurge, something out of the depths, a linking perhaps........ a connection... hum... a connection

DE A connection to....?

DAVID Well, a connection with myself, I think, a connection with myself, a connection with that memory, a connection with that side of me that I had not, that somehow had been lost, and yeah... yes... I remember the feeling quite well..

DE So, it had been lost, and there was a sense of regaining...re-finding...

DAVID Mmmm....yes, I can't quite find the words, it was all of that but more, .. again I come back to that self presence I think... somewhere I was in it .. I was in the feelings, not just thinking about them ...

DE And so the feelings, were they the feelings of the child?

DAVID Yes, they would have been the feelings of the child. We stayed with those and the image then began to shift and..... it became a circle and ...... and it was as if I was enclosed in this circle and....... and then the figure changed from the boy to a man, and the man was in this circle and trying to move the circle but couldn't .... and he began to rock, he was pushing it back, just the circle trying to rock it, but not so successfully, and then he invited a woman in .. into the circle... and that began to move it.... at that stage the image changed and went into a dance... and it was a Tudor setting and there was this wonderful Tudor dance going on, and all of that came very unexpectedly... I remember feeling very different after the session than I had at the beginning.. I had felt run down, frustrated and needing refreshment and surprised that there was that kind of energy in me and also surprised that on the inside I suppose, that it was simply by dancing as it were .. that the whole circle of life could keep moving on...

DE So there's quite a bit of transformation from the child to the circle to the man and to the dance..

DAVID Yes, to the dance, but that's what happened in that very first session

DE What an amazing session!
DAVID Yes, it was amazing, yes I took to it like a duck to water (laughs), but.. I remember coming away feeling affirmed, feeling strengthened by the force of the recognition about how strong the masculine and feminine energy is, and the fact that they can dance together, and were dancing together made me think things weren't as bad as I thought kind of thing, so it was very... it was healing in its own way, in the sense of powerfully yet gently affirming, that's the kind of thing I found in all the sessions, they're very powerful yet also very gentle... there's this funny paradox through all of the sessions, that there is a gentleness about them yet they're very powerful.

DE Can we perhaps look at those two things - the gentleness, in what sort of way?

DAVID Well, I find the talking ... Anna is a very gentle person, and so, just chatting with her to begin with is a gentle kind of experience, there's no pressure and there's no..... you know, she's very empathetic and understanding and non-intrusive and yet very open.... and then just then the whole settling down into the session, just relaxing and that's a very gentle process, and then through the session, through the actual music there's no... there's no... again there's no intrusion although there may be some intervention, there's no intrusion as such and I don't feel threatened at all, and yes, I can just let go, and follow things through and in that sense that's what I mean by gentle... but the imagery that comes through is very powerful, and.... and..... and I'm surprised sometimes by the power of it, and so there's a whole sense of power to it

DE So the powerfulness of the imagery - how is it powerful?

DAVID Well I think it's powerful because it just releases my own power... it's powerful because, well first of all, its powerful because it really, for me it really got to other things very quickly.. it's really been able to name the issues very, very quickly, so it puts the finger on the pulse very quickly, very directly, and then works with that in such a way that.... that releases my own power, my own power in the sense of my own truth and the issues that are crucial to me and just where and how I need to go.

DE So, that first session stands out for you as being a powerful session.

DAVID Yes, it was powerful, because of the energy of the dance, and those images have kept coming back in subsequent sessions, so they're pretty basic images for me, but yes, just being able to experience the energy that's inherent in those images

DE Can you just say a little more about the image of the dance and what that dance is like, and the energy that's in the dance?

DAVID Well its very whole, there's something very whole about it, there's movement, there's freedom in it, there's spontaneity in it, there's gracefulness to it, there's purposefulness. Every thing kind of comes together because things are coordinated. There's meaning, there's direction..

DE This is a dance with the two - the masculine and the feminine...

DAVID Uhm... but there was also the second imagery session that we had, that also featured a dance but it was of a man, there was no woman present. It was of a male, a Spartacus figure dancing ... and again that same feelings were through it

DE So the dance of the Spartacus figure, was it the same as the dance from the first session?

DAVID No it was a different background.

DE Can you say how it was different?

DAVID The second time, the issue was more of... again it started off as me, as a younger person, looking on at this dance taking place.. this figure dancing solo, and wanting to be drawn into that dance... and it ended with me as a little baby, being played with by this figure ... The figure stopped dancing during the imagery and invited me .. or I might have joined... in any case
it ended with me as a very small infant being played with in a very nurturing kind of way by the figure who was sitting at the edge of the stage. The first dance was vibrant, full of colour, rich kind of imagery and a sense of joyfulness, and the second dance was a lot more sombre, still with the same kind of grace and meaning and purposefulness and so forth, but it was much more solemn and more of me wanting to participate.

DE So the feelings were different?

DAVID The first dance was much more whole, the second dance was much more about me wanting it, wanting to be drawn into it... there was more a sense of hunger I think, feeling desirous, feeling needy, those kinds of feelings, and that's really how the imagery ended, as really being nourished by the attention of the figure.

DE And they were the two introductory sessions?

DAVID Mmm (laughs). Yes, I had great confidence after that, because I felt that these were the real issues for me and I was present to them, not just the head, but the whole of me was just present.

DE I'm wondering where to go from here - we could look at some of those images and see what's happened to them over the sessions, or we could continue to look at sessions that stand out for you that have been pivotal ones...

DAVID Perhaps if I give an overview of where it's gone from there, and then I'll come back to individual ones, because as I say the imagery has kept much the same - it's changed along the way, but basically similar images keep recurring.

DE Which ones?

DAVID Certainly the little boy. Because then on the retreat, that very strongly focussed on the little boy and on his neediness - like that (shows mandala)... that the life flow in me was being blocked... that was how I felt.. it was a raw kind of feeling - there was energy there, but being blocked - the imagery came through to the little boy in a tunnel walking along - he was lost in this dark tunnel and aware that there was an end to it, but just feeling all the darkness and the sense of deprivation... and then it came into this one (second mandala) where I'd come across a ladder out of the tunnel - I met somebody along the way as in my adult self and we were walking together and we had come to this ladder, and we'd lit a fire and I was just cradling this child at the base of the ladder.

DE You as your adult self

DAVID Yes, me as my adult self was cradling the child... the child I knew was me but it was more general, it was just a young boy, not really personal. Intellectually I knew it was me, but in the imagery it could have been any little boy - it was non-specific. The final session we had there from that (retreat) week was the tunnel gave way into this imagery of being on a beach playing... I was playing with the little boy. So the little boy has been pretty pervasive imagery and the beach too., this actual experience so young has an enormous amount of power in it and it just continues to re-present itself. So that's where we ended, so there was this sense of self nurturing. At last there was this possibility that I, my adult self, could nurture the little boy in me and the experience of playing on the beach was actual - I felt as if I were nurturing him.

DE You felt yourself as the adult person nurturing the child, did you also feel the child being nurtured?

DAVID Not as strongly as I did yesterday (laughs). It was more the adult assuming responsibility I suppose. Through all of this, as powerful as it was, I think I still had some kind of distance from it. The imagery was rich, I knew it was true, I knew it was me - there was still some distance to it, and I think Anna would have picked it up as still being somewhat distant.
from my feelings - I think at some stage that she felt frustrated that I didn't seem to get in touch with my feelings. The imagery was there but it didn't seem to have much feeling.

DE Were these comments that she said after...

DAVID No. Anna was doing her paper and some time later she asked whether she could use that experience that she had with me as a case study, and I agreed, and within that she confided that she wasn't sure where the feelings were...

DE And how did you respond to that, reading it in her paper?

DAVID It just... I could only agree ... I could see that that would be the case.

DE Did you have the same sense of it though in the way you experienced it, or had you experienced it differently?

DAVID No. I think it articulated why I felt somewhat distant, somewhat removed, at a bit of a distance from what I was imaging. It's a basic issue for me in terms of getting in touch with what I do feel, although I do feel things very intensely but normally when I'm alone, rather than with anybody,...... and that's been a bit of the growth actually through GIM, is actually to be able to feel things with Anna there, because I never usually feel in the presence of others. I usually feel very intensely, but normally when I'm alone. It's where I feel the safest I think. So I would have been having difficulties in these sessions of actually allowing myself to feel very deeply. I was aware of the feelings generally but wouldn't have been articulating them or really developing them... staying more with the pictures... does that make sense?

DE Yes

DAVID So when she said that, it made sense, as I say, it articulated why even though the imagery was true, I felt somewhat ... it sounds a contradiction... I felt very present, but at the same time I felt somewhat distant.

DE And so you were saying that one of the important things was being able to share some of those feelings with Anna.

DAVID Yes, that's where these last group of session, Denise has been so different, because that's where we left that - that's where I left Anna at that time. In this year we came back and I was presented with this anger and wanting to really work with that and we started with that, and this is the first mandala that came through there... just this sense of myself as a tin man and that was the image that emerged - this sense of emptiness and hollowness and that was the image that came - the tin man - with this dark weight on him, the image ended with him trying to push the weight away, yet in the image also there emerged a butterfly, and the tin man had this lantern inside him - but it was fairly stark and it was a good description of how I was actually feeling at the time... but then the second session it changed a lot.... we (these were on a fortnightly basis) .. the tree has always been an important image for me, not always but over the last several years.. and I'm not sure why or how, but we started with the image of the tree ..and it was a wonderful session because of this great sense of expansiveness, feeling the energy of the tree, feeling the sap rise up through it and extend itself through the tree, the tree opening out into the sky and then just feeling the immensity of the sky, and the spaciousness, and so forth, and then the imagery brought in a bird and, all in all, with this I was conscious of the immensity and somewhat overwhelmed by it, but just again distant from it and not able to enter it, and then through a couple of interventions Anna made, when we were talking about it after, I recognised just how much my intellect stops me from giving over and that I really have to put that intellect aside to feel what's there and it was an invitation then to really be able to let go and to trust, to find my way out of the intellect.

DE Was that a shift in feeling, or a shift in thinking?
DAVID At that time it was a shift in thinking, it was a real insight, and it hit me very strongly as we were talking after, that I couldn't enter into the imagery that was there, that I had experienced, because I wanted to know it rather than to feel it - I couldn't let go. I remember it began at the beginning of that session we were just relaxing - Anna was just going through where the tension might be in my body and helping me to just breathe out that tension and sure enough it was located right here and I recognised that it was beginning the session wanting to know wanting to push forward mentally, intellectually and in the session with this imagery - this spaciousness and extension and so forth and this bird, this very graceful bird flying freely through... even then I felt I wanted to ask a question and I didn't know what the question was and I wanted to ask the space a question and I was pushing mentally for that question and I felt frustrated and then Anna asked at the end "does the sky have anything to say to you" or something like that and I think my response was "let go, just let go, just be" or something, and as we were talking about it later, I really realised that I had to push forward intellectually and enjoy what's there.

DE That dialogue with the sky is quite clear in your memory

DAVID Yes, it just came towards the end. My memory is of the vastness the spaciousness, the energy, the gracefulness of the bird, the freedom, ... we were using Vaughan-Williams music.

DE You remember the music? Is there anything special about the music that comes to you?

DAVID Again the power of it, the energy of it, the vastness the sense of space. Space is very important to me I must say and that was disclosing it to me - I felt very alive, very at home, in touch with something very profound, but realising that my intellect is what stops me receiving it.

DE And that was a realisation in the discussion afterwards, or was it just within that image as you describe it?

DAVID No, the realisation struck me afterward - what struck me during the imagery was the feeling of frustration - here I am in it, but I can't quite own it, so it gets back to where I was before

DE: So that feeling of frustration - it sounds like it might have been on several levels - beginning to understand what was holding you back

DAVID Yes, I wasn't understanding it during the imagery - I was just simply feeling a sense of something stopping me entering into this part of the imagery

DE So is this a session that shifted that for you?

DAVID It gave me the insight there. I stayed with that music many times after the session and tried to come back to the mandala and let it be there, and that gave rise to other mandala drawings - I experienced for the very first time in many, many years a great sense of freedom - a sense of being able to move into the vastness and moving beyond the barrier of anger - for the first time in many years it became a possibility

DE Can you say more about what "it" is?

[The pivotal session commences here]

DAVID Just this sense of freedom, and this feeling of being able to live in that freedom and the sense of energy - a new spaciousness instead of being hemmed in or enclosed or weighed down, particularly by anger. So when we went back then - this is the pivotal session I suppose was that ...again in my own prayer and reflection and so forth, this image of the boy was still very strong - the boy on the beach and that was very strong and also though - we came to the next session - I was feeling that day very angry and very frustrated about my body image which has always been a sore point for me - that I'm not bigger, that I'm not more developed and so forth and because I've always been very thin - more so in the past and that's always been a point of shame and anger for me - and I was just feeling that very strongly that day, having even had
these experiences, I was still feeling this particular anger and this was one of those perennial sources of anger and so we decided not to follow through with that, but just to stay with this anger - so when we started the imagery Anna asked me to image myself as a young child -

I should say this really - that at 4 years of age I was sexually abused and that would have been very much part of that earlier imagery - I never really processed that - the memory only had come several years earlier. But in this area of my body image we really focussed on it again - and we'd never really focussed directly on it before either, but Anna was aware of it. In our discussion we talked about it and somehow it came up that ever since that time I had felt those feelings toward myself and I may have said something like I realise the early pictures show me as very different from what I was after. So in the session she asked me to focus on an image of myself before the trauma and I spontaneously chose this image of myself about 3, and we developed that -and that was a most important session because it kind of ended very differently than the way I would have thought it would end - it was this meeting,... I met myself before I was traumatised, and this image was of a very happy vibrant, full-of-life, chubby child, and that was what was extraordinary, that I actually made contact with this child who was actually me and who was before all of the trauma, and that was what was very pivotal, very, very pivotal, because I realise now that this boy holds the energy, holds the power, power that I've always intuited but haven't been in touch with, or, in touch with but not really able to own or direct, and so it gets deflected elsewhere, and the image of just staying with this child, just feeling how proud I was of this child, how attractive this child was, how welcoming this child was and just being able through the imagery to actually touch him to stay with him and that's when the imagery ended - and I didn't really want to draw a mandala, it just didn't present itself as an image at all so I drew it this way - trying to use colour to express the sense of meeting - this encounter and how it felt.

DE This image of the child was very different from the previous child images

DAVID Yes, this child was me - and this child wasn't the child of the earlier ones which was the me that was the post-traumatised child - this was the pre-traumatised child whom I hadn't really recognised before

DE And so this image of the 3-year old, what was the feeling like of that image?

DAVID A great sense of coming home - discovery, wonder, recognition - disbelief in a sense - that this child was still there - all of those kinds of things... I stayed with that image for a lot of time outside of the session - I actually even got photos sent from my family in Tasmania of that boy and I was quite amazed by the photos because the image that came in the imagery, there was a photograph of it, so I've actually been able to have the photograph before me and keep alive to the imagery, and so there was a very... as I continued to listen to the music and stayed with the imagery after the session that brought up a lot of emotion - this whole sense of just feeling that I had rediscovered this vital part of myself and it was being given back to me, that it was there, hadn't been destroyed and realising more that 30 years after, the trauma has been a shadow of the energy of this boy - now this energy was still available to me, and all of the feelings that went with that - a lot of tears - tears of joy, tears of sadness - that I'd found something that was lost and all the intensity that went with that. So meeting that boy was really pivotal. It's the energy in the tree (mandala) it all goes with what had happened before - its the same energy that's in the tree, that's in the sky, it's the energy in the lantern. Even though the session started off very differently in one sense it brought it all ... it disclosed the essence of so much of the work hitherto, right into focus, and we've stayed with that since. These were images I drew after the session (refers to the mandala) - there was this image of the pre-traumatised boy having been held and kept safe for all those years, and now being given back to me and then me playing with him on the beach - so I came back to him on the beach with my adult self joining in and having fun with him - this was our last session where we focussed on that little boy, and ended with me in the garden really nurturing him and the imagery kept changing between him being me and me being my adult self and so feeling both the nurturing and the being nurtured, but the feeling of being nurtured was very strong - this whole sense of self-nurturing, just feeling that very, very strongly - feeling the nourishing. So that's where we are (laughs).

DE That's wonderful
DAVID As you can see Denise there's been a continuity all through it, even though there have been many different sessions, there's been a continuity in the imagery and it seems to have really been coming forward to this one and this one has further disclosed itself - has unfolded - and I realise that that's where it's at for me - owning the energy of this pre-traumatised boy and learning more and more how to be nourished as that little boy, to allow this energy to simply be there

DE. So this is the one that stands out as the pivotal session?

DAVID Yes, I think that that was the one that really changed things for me

DE Changed things in what way? - can you describe the change ....

DAVID I think the change was meeting this other boy - I'd spent so long focussing on the post-traumatised boy and lived so much of my life in response to that and been very, very conscious of all the feelings of that little boy all this time and intuiting the other side but preoccupied with all the other more negative feelings and constantly wrestling and struggling with them and keeping somewhat preoccupied with them. Then to meet him to recognise him, that there's another story, and not just meet him, but say yes to him, you're there, you're me, and you haven't been destroyed - that was the change.

Now, rather having to wrestle with the negativity, I'm open to the vitality and the possibilities for the nurturing of that pre-traumatised boy. I felt very much like it's been a very, very personal experience to the middle of the Holy Grail - I said to Anna yesterday. Are you familiar with the myth - Parsifal? - he has this grail experience that he doesn't know the question, so he is ejected and then wanders for years and years, till he learns the question "whom does the grail serve?" and I really think that's what my life's been about - I've had that kind of grail experience very early, the abuse sent me out of it until I've learnt the question "Whom does the grail serve?" and there's this whole sense of coming back to the castle now, to ask the right question - I think that myth is a very apt description. The key to being able to come back has been meeting the pre-traumatised boy - because that boy can come forward and ask the right question.

(silence)

DE So this pivotal session would have been about six weeks ago?

DAVID No, about three weeks ago.

DE So it's fairly recent I suppose, but are there things that you're noticing in your day-to-day life that might have come out of that pivotal session?

DAVID Yes, two things I suppose - a whole opening up of my mental horizon - feeling less compulsed. Through that session of meeting that little boy I felt something happening in my body - my body became quite active in the sense of noises in my abdomen - I remember it quite clearly - as if something was moving physically and I've actually put on weight since then and actually ascribe it to that moment and so physically I've actually changed and not just in putting weight on I notice myself standing differently - standing taller just more physically aware and more physically comfortable and even self loving in that sense. That would have been the first - that's one change I've noticed - another change I've noticed is the opening up of the horizon and realising that this boy has... there is future... and being able to own that power, just to be able to realise its potential, this is me, I'm going with it. There have been a couple of times where I have actually called on him - I remember a couple of weeks ago - I was preaching and for some reason I was slightly nervous before beginning - I'm not usually that nervous - and I remember walking across to the lectern and calling to mind the boy and imaging holding his hand and walking across - I felt something quite powerful and felt his energy and actually preached extremely well - extremely comfortably, and there was a sense of unity while I was preaching - a sense of no division in me and I knew it was the energy of that boy - and I've done that a couple
of times since, just called on the energy, imaging walking with him, or holding him and feeling this sense of energy this sense of purposefulness - so, that's been a change.

DE: So the energy holds purposefulness?

DR: Yes. The energy is an authentic narcissism - I use that word in its clinical sense - it's a sense of drive, of ambition, of energy, of delighting and being delighted - it's all of those kinds of things - it also holds for me the seat of spontaneity, playfulness and even of dependency which has always been an issue for me.

DE And so you can bring this image back, you can will this image back when you need it?

DAVID Yes, I wouldn't use the word 'will', but I become conscious of him at times, I'm not doing it constantly - just at those times that I feel - in the past few weeks when I've felt particularly insecure or something of that nature - I've chosen to become conscious of him, felt his energy - more generally I'm aware of the importance of nourishing, of returning to the boy, of really keeping in touch with him and continually let him feel the nourishment, and that's why this last session was so good because of the oscillation between me as the adult, and me as a boy, nurturing and feeling the nourishment - the image ended by just feeling the nourishment, and I just have the sense that it augurs very well for the future. That's why it makes me very happy, and I've changed, my whole disposition has changed- I'm much more relaxed around community. The anger is something I can let go of, the anger, I have a greater sense of personal freedom and that just shows up in relationships in being more relaxed with and around people especially people I find difficult. They haven't impacted on me as much, and even though it has been only several weeks I sense that that is more than just a novelty - yes, that something has really shifted and shifted quite permanently there. Well it's going to take some active work on my part to keep the contact.

DE I'm wondering too, you mention that from early sessions and that sense of being a bit distant from the imagery, as if you were not really entering quite into it.

DAVID Yes, that's shifted - yesterday particularly, yes, I felt very, very present. I think with this one too, in both there hasn't been much imagery - the image hasn't changed a great deal and it's been simply just staying with particular images for lengths of time and just staying with the feelings, and so they've been much more feeling based and I've just been there feeling the music and certainly, yes, that sense of distance has gone particularly in yesterday's - I was just right in it.

DE And so this shift in being able to be fully present with the image, has that just emerged over the period of time or would you say that that also happened around this pivotal experience with the pre-traumatized child?

DAVID I think a bit of both. I think it's... I think it's probably a combination of things. I think it's probably feeling safe with Anna and just the relationship that's been built up here over the years - 'cause this'll be two years since the first session and just allowing somebody else to be in that space which is so precious to me. I'm not as guarded - I don't think unconsciously I have been as guarded, and I think this one here would have been partly responsible for it too, just being...... to know just how my intellect acts as a barrier to giving over to what's there. So realizing that, it has helped me to be much more relaxed and less concerned mentally when I began this session and I think it helped me then to really enter into that session so now when I come into GIM sessions I'm really taking a lesson from this one I think, much more consciously. I've found breathing very important for me - it's probably only this one when Anna started the breathing - she would sometimes get me to relax by focusing on a colour, and having the colour going through me and so forth - to touch my whole self. But I think here she started the breathing and I found the breathing very, very helpful, just breathing more deeply and then breathing into those parts of my body which might be fairly tense and somehow the breathing has been important to me - to relaxing, to letting go of the mental focus as well.

DE And what's that experience like, that breathing as part of the induction?
DAVID Well it would be relaxing to begin with but more than that I think it helps my self presence. I gets me out of my head.

DE Gets you out of your head?

DAVID Yes, I think it starts to get me out of my head

DE So do you experience that breathing through your chest and through your body?

DAVID Yes. I can't remember now . . . was it this one or that one . . . the breathing changed, I became conscious of the breathing during the imagery and just . . . and Anna got me to stay with that breathing and finally that got very, very helpful during the image. I'd have to look back through my notes but then I remarked on that later after the music and I think that's when, in subsequent sessions, Anna has stayed with the breathing as a way of transition

DE So in the actual image, was there a block to your breathing or something that drew your attention to it?

DAVID I think from memory, I think I just became conscious that I was breathing more deeply

DE And so she helped you . . .

DAVID Stay with it . . . yes . . . I think that's what happened.

DE And so just going a little bit further with that, is there anything about breathing that has come up in earlier sessions, or . . . has that been a shift in some way to . . .

DAVID No. No . . . I wouldn't have been aware of it before. I might afterwards, before you send back the transcript, just look through that - just try and isolate when it did become significant. I do remember it becoming significant in the session and reflecting on it afterwards and then continuing on

DE You also mention that, before when we were talking about this pivotal session and that several things had led up to it, Anna's presence and, in a sense, being able to open up in front of another person, and that in the pivotal sessions there were tears and so on, I just wondered what

DAVID (Interjects) No, there were no tears, as such

DE Sorry

DAVID No tears in the sessions - there were tears after the session. I think I still wrestle with that. I still find that . . . I'm not conscious of holding anything back during the sessions, but I find listening to music with the images after the sessions back here, more emotionally intense. Now I put that down simply to....... that there is such a resistance in me to actually letting go. I have no problems opening up to somebody in that sense, but the feeling, it's a question of feeling so open with somebody where I find the resistance, and I think it was the resistance that Anna would have been picking up in '92. As time goes on, I think I'm less resistant with Anna. It still remains the case that some - I need to be alone to really let the immediacy of the feelings come through, especially those ones which might involve cryings. I can only remember crying once with somebody else - that was my sister when she lost her baby. I knew I wasn't crying just for her but I realize now I was really crying for the loss of this pre- traumatized boy, and it was a very powerful experience for me, not only for the intensity of my own tears with her but just being able to cry with her in her presence. That would have been the first time - I have no difficulties crying but I have to be alone, and I would say we've still got some way to go before I feel that I could with Anna. Again, I'm not conscious of being not open - I'm not conscious of holding anything back during the imagery. I think there is resistance, so that . . .

DE At a different level
DAVID Mmm. I found it very, very helpful then continuing to work with the music and the images after the session. Every two or three days I would listen to music, mainly the same music, or other music similar, and work with the images, and I found those very intense emotionally. And I think that's what's helped keep things very focused and moving along. I think without the, . . . having the opportunity and the scope to do that, things would've been a lot slower.

DE So you choose the same music as you've had in the session

DAVID Well not all the time, no. I found for example this one, Vaughan Williams Second Symphony came into focus very strongly. Well a few things of Vaughan Williams - the Fantasia on a Theme of Thomas Tallis, we started with that, and then we went to Vaughan Williams, the 3rd movement of the 2nd symphony and then into the Lark Ascending. So it was all Vaughan Williams and, well we had all of that music here, and so I've stayed with that a lot and that's what would have opened up into these mandalas. I still find the 3rd and 4th movements of Vaughan Williams Second Symphony very powerful and I've stayed with that music. Yes, and again getting in contact with it I found the nurturing - being able to nurture through that music. So, yes, as I say, being able to do that has been very beneficial and as I come to the sessions quite focused and also with the last session having unfolded a good deal more.

DE Do you remember the music for the session where the pre-traumatized child . . .

DAVID No. I didn't know it.

DE You don't need to worry about the title or the composer or anything else. Do you have a sense of what the music was like during this session?

DAVID I remember the music, but I wouldn't know what it was. The music was quite energetic and somewhat staccato. I had never heard it. It was completely unfamiliar and it was rapid and not tumultuous, not like a Tchaikovsky kind of - much more sharp like a staccato and in that sense, hollow.

DE And how did that match with this emerging image of the 3 year old child?

DAVID It started that way and gave way to something much more peaceful. The image that started before the music, if I remember, we started with the breathing and I was lying there and just breathing and getting the breathing going, and as I was breathing, Anna asked me “out of all the images that we had been talking about, to choose one”. She hadn't asked to choose the pre-traumatized boy, she just asked of all the images we had been talking about, choose one, and I went for that one whilst I was breathing. Then the music started and the music seemed to . . . there was no reason to change. Sorry, I tell a lie. I had an image. I did have one image. I was searching. I had an image and when the music started I changed the image, a different one came in, that's right. It was the same period, but a different image.

DE And when the music started you then changed over to the child.

DAVID Yes, I crossed over. I said as much. I said, "Oh the music has changed my image" and I stayed with that.

DE So you remember this music being staccato, fast moving.

DAVID Mmm. Mmm. Let me just . . . I do remember trying to stay in touch with the music then. Inner Odyssey, that was the music. That's right - it was hard to breath, hard to focus on one, had one, another one came, second one, me sitting on bench, under the clothes line and yes, I'm not sure how or why that music developed that. If I was to choose music, it would not have been that one. You're familiar with it obviously - how does it go?
DE: [Sings]. It's kind of sharp.

DAVID Yes, but not aggressive is it.

DE No, no it's not.

DAVID I was more amazed at just how the image changed when the music started, so I trusted it and stayed with that. And then Nielsen... with that... it's just going through there... so we were just looking at the... I was just conscious of that image of the... and the boy... (reading from transcript now) I was very attracted to him, easy to be with, delight and warmed, sense of wanting to say I love you, more than just say it, not just hugging, a great sense of wanting to be one with him, profound delight to be with him and to enter his world, to play with him, also wanted to say 'where have you gone?', 'how do I connect with you?', yes, this great feeling of wanting to connect with him. He puts out his hand, I walk along beside him in his own world, he has a world of his own. And then the Nielsen came on and there is this feeling of loss, wanting to recover, if only.... I was looking at the little boy and had this great sense of lost opportunity and felt it in my abdomen and chest, a feeling of great sense of sadness and frustration, so Anna suggested I take a look inside my abdomen, and I did and there was a wave, a distant wave. There is not much to describe, there was this darkened beach at night, cold and windy. I feel hollow compared to the little boy. I want to be the little boy, to have fullness, wholeness, completion... So she was simply getting me to stay there with the hollowness and the emptiness, this vacuum, and the tin man there from several sessions earlier. So Beethoven came on (reading again) feeling formless, vacuous, like a shell, just feeling nothing. The little boy is so full, so she asked what does the little boy offer and I say a smile, a greeting, acknowledgment. Anna asked, what does he feel, I say a welcome as for a stranger, a sense of feeling connected, his hand I feel physically chubby, warm, sweaty, soft, grasps my finger, like a warm air blowing in and expanding. That's when I felt the change in my body, felt something moving in my body. Anna puts on the Corelli, and I find my body not as empty, feels bigger. Then I remember the breathing changing at that stage, I'm crouched down to the level of the little boy, wanting to be there, sense he belongs to me, like a father and son bond, and just through the breathing, that's right, just really focusing on the breathing then... just letting him feel... just letting the warm breath fill every part of my body. Mm, so that's how that session went. (laughs)

DE How does that feel now just reading through that transcript?

DAVID (Long pause).

DE Does anything stand out for you?

DAVID No, I suppose I feel somehow real, and somewhat vulnerable, but real... Yes, and just how important it is and was for me... Yes, I feel a sense of hope and hopefulness in the sense of... I remember at the end... feeling how can this be, it seemed so true, so right, so good to have connected with this little boy - how can it be? I think I have the same feeling now. That yearning to connect would be the strongest feeling, and the loss, I suppose you would describe it as empathy, a great sense of empathy for the little boy.

DEG That sense of yearning to connect, was that anything like that early feeling about the yearning and hunger from the first or second session?

DR: Yes, it's exactly the same.

DE: Was it exactly the same?

DR: No, not quite. The same in one sense, but I think the earlier one there was a frustration at not being able to connect, so feeling the yearning and wanting to connect, but a barrier, and the shift here is being able to yearn, wanting to be rid of experiencing the block. The yearning would be very strong, really feeling his own vitality and sadness and loss. But that is the shift - it's there now without the block, without the barrier.
DE: You mentioned that after the session that you’d been tearful listening to the music again, was that by yourself, and was that experience different from previous times (when you’d listened to the music alone?)

DR: Yes, but I would say that it was deeper. I had a sense of light, I had a feeling of “this is it”, this is the whole, that kind of feeling. And then “this is it, but can this be it?” kind of thing. A sense of wonder I think, that here is the answer so to speak.

DE: So, “can this be it?” Does that have a touch of not being sure, or are you very sure?

DR: I’d say it feels very sure and I’m aware that I have to work on it, that there’s no automatic panacea that, this is right, this is true, this is my responsibility. I can make it work, or I can not make it work. I have that sense about it. Why I feel so hopeful is because I feel this is right, and therefore this is the way into it. I’m reminded of Deuteronomy chpt 30, that’s what came to me afterwards - choose life or death. The prophet is calling people to choose life, that there are two ways to go, you can choose life or you can choose death, so choose life. I have that sense that it’s my choice. I can stay with this, I can enter into it, it’s given me the sense of the way. I can chose it if I want to. Life will come if I chose life. I’m aware of the responsibility I have and nothing is automatic here. A shift has occurred for me and in a sense it is irrevocable, but it’s not going to go anywhere without being faithful to it. I feel as if there is a transition.

DE: You’ve been very, very generous in sharing all of this, and it’s a wonderful journey.

DR Thankyou. It is wonderful. Has that been helpful?

DE It touches on so many things. In closing we might just look at... can you say... from this entire series of GIM sessions, what stands out for you as being pivotal sessions - just in a nutshell?

DR: Certainly that one. They’ve all been in a sense. But I would say that one. Most of the others have enabled me to enter into what I’ve already known, or been experiencing, but in a greater depth than I would have otherwise. But in a sense they’ve helped me develop me, but they haven’t moved me beyond, in a sense. The others have helped me depth what’s there, let’s put it that way. This one, I think introduced something somewhat unexpectedly.

DE There’s a newness of it?

DR The shift to let go of the post-traumatised boy and to meet the pre-traumatised boy. That was radical. That would be the best word to describe it - it was radical. That shifted the whole focus of my journey - gained a whole new perspective. That’s been the most pivotal. And kind of brought everything previous to itself, and then opened up a whole new vista.

DE: You’ve expressed in many ways just the importance of that session, but if you had to hold it in just a few words, how would say what was the essence of that pivotal session?

DR: Touching that little boy - holding his hand, and experiencing his welcome. I think the actual physical finger on finger was the experience that came through the imagery. That was the essence of that. Not just seeing him, but actually touching each other.

DE: The sense of flesh on flesh

DR: Yes.....yes.

DE: Thank you very much. You’ve been very generous with your time and the way you’ve disclosed and opened it all up, I’m very appreciative.

DR My privilege. I’ve received so much from the method I’m only too willing to give back where I can. I look forward to keeping on working with it, with GIM. It’s very gentle, very
powerful way for me, and I’ve yet to come across any other method that I can get in touch so fully. It brings me to every level of myself in terms of physical, emotional and spiritual - all three levels come together very powerfully. All three. I wouldn’t imagine that it would be for everyone. But for me, that’s all I can tell.
Meaning units derived from David’s interview

There are three series of GIM sessions. They are all pivotal in a sense but lead up to one pivotal session which stands out from the rest.

1) The early sessions

“The first (session) was a very powerful experience... the imagery was very vibrant and full of energy and it surprised me.

“we’d started with a very early memory of me at 4.... 3 years of age on a beach, and...it was a very memorable experience for me because of its intensity . I'd been poking... I was on the beach, and I was poking holes in the sand, and amazed at how the holes filled up with water even though the beach, the water was some distance away.. it was quite a mystical experience, just this sense of wonder and unity, and question about the whole thing... and we started there and then the music very quickly led me into the experience of how deep that experience, that event, had been for me.

The Music

“I remember it (the music) affecting me...

The emotions

“I remember feeling suddenly overwhelmed by just how profound this had been.. how wonderful, how awesome the whole thing had been..

“I think those feelings flooded back very quickly. (They were) overwhelming. I felt a rush of emotion.. it didn't result in tears.. it felt as if it was moving in that direction ...so, just this sense of rush of energy, there was certainly an upsurge, something out of the depths, a linking perhaps, a connection with myself, a connection with that memory, a connection with that side of me that somehow had been lost, I remember the feeling quite well..

“(there was) a sense of regaining...re-finding... it was all of that but more, I was in the feelings, not just thinking about them

The imagery of the first session

“We stayed with those and the image then began to shift and... it became a circle and ...... and it was if I was enclosed in this circle and......and then the figure changed from the boy to a man, and the man was in this circle and trying to move the circle but couldn't ..... and he began to rock, he was pushing it back, just the circle trying to rock it, but not so successfully, and then he invited a woman in ..... into the circle... and that began to move it... ... at that stage the image changed and went into a dance.... and it was a Tudor setting and there was this wonderful Tudor dance going on, and all of that came very unexpectedly .... I remember feeling very different after the session than I had at the beginning.... I had felt run down, frustrated and needing refreshment and surprised that there was that kind of energy in me and also surprised that on the inside I suppose, that it was simply by dancing as it were .... that the whole circle of life could keep moving on...

“I remember coming away feeling affirmed, feeling strengthened by the force of the recognition about how strong the masculine and feminine energy is, and the fact that they can dance together, and were dancing together made me think things weren't as bad as I thought kind of thing, so it was healing in its own way, in the sense of powerfully yet gently affirming, that's the kind of thing I found in all the sessions, they're very powerful yet also very gentle...
A paradox - GIM is gentle yet powerful

“there's this funny paradox through all of the sessions, that there is a gentleness about them yet they're very powerful.

Gentleness of the session

“Anna is a very gentle person, and so, just chatting with her to begin with is a gentle kind of experience, there's no pressure. She's very empathetic and understanding and non-intrusive and yet very open... ... and then just then the whole settling down into the session, just relaxing and that's a very gentle process, and then through the session, through the actual music there's no... intrusion although there may be some intervention, and I don't feel threatened at all, I can just let go, and follow things through and in that sense that’s what I mean by gentle.

Empowerment in the session

“The imagery that comes through is very powerful, and .... I'm surprised sometimes by the power of it,.......because it just releases my own power... it's powerful because, for me it really got to other things very quickly.. it's really been able to name the issues very, very quickly, so it puts the finger on the pulse very quickly, very directly, and then works with that in such a way that releases my own power, my own power in the sense of my own truth and the issues that are crucial to me and just where and how I need to go..

The second session

“There was also the second imagery session that we had, that also featured a dance but it was of a man, there was no woman present. It was of a male, a Spartacus figure dancing ... and again the same feelings were through it.

“It started off as me, as a younger person, looking on at this dance taking place.. this figure dancing solo, and wanting to be drawn into that dance, and it ended with me as a little baby, being played with by this figure ... The figure stopped dancing during the imagery and invited me .. or I might have joined... in any case it ended with me as a very small infant being played with in a very nurturing kind of way by the figure who was sitting at the edge of the stage.

Comparing the dances of the first and second sessions

“The first dance was vibrant, full of colour, rich kind of imagery and a sense of joyfulness, and the second dance was a lot more sombre, still with the same kind of grace and meaning and purposefulness and so forth, but it was much more solemn and more of me wanting to participate.

“The first dance was much more whole, the second dance was much more about me wanting it, wanting to be drawn into it... there was more a sense of hunger I think, feeling desirous, feeling needy, those kinds of feelings, and that's really how the imagery ended, as really being nourished by the attention of the figure.

Reflecting on the early sessions:

“I think in those early sessions with GIM that for the first time I experienced self possession in the sense that I was present to my whole self and not just to my head.. I had that sense of wholeness.

“I was wholly present to myself, emotionally and intellectually, and not just intellectually... these weren't just ideas that I was having or insights into my psychological make-up, but I was actually there .... simply present in it, and working with the issues.

“I had great confidence after that (the first two sessions) , because I felt that these were the real issues for me and I was present to them, not just the head, but the whole of me was just present

The therapist
“Anna is a very gentle person, and so, just chatting with her to begin with is a gentle kind of experience, there's no pressure. She's very empathetic and understanding and non-intrusive and yet very open... although there may be some intervention, and I don't feel threatened at all.

2) The retreat sessions

The image of the little boy recurs

“on the retreat, that very strongly focussed on the little boy and on his neediness - that the life flow in me was being blocked... that was how I felt.. it was a raw kind of feeling - there was energy there, but being blocked - the imagery came through to the little boy in a tunnel walking along - he was lost in this dark tunnel and aware that there was an end to it, but just feeling all the darkness and the sense of deprivation .. and then I'd come across a ladder out of the tunnel - I met somebody along the way as in my adult self and we were walking together and we had come to this ladder, and we'd lit a fire and I was just cradling this child at the base of the ladder. Me as my adult self was cradling the child... the child I knew was me but it was more general, it was just a young boy, not really personal. Intellectually I knew it was me, but in the imagery it could have been any little boy - it was non-specific. The final session we had there from that (retreat) week was the tunnel gave way into this imagery of being on a beach playing... I was playing with the little boy. So the little boy has been pretty pervasive imagery and the beach too... this actual experience, so young, has an enormous amount of power in it and it just continues to re-present itself. So that's where we ended, so there was this sense of self nurturing. At last there was this possibility that I, my adult self, could nurture the little boy in me and the experience of playing on the beach was actual - I felt as if I were nurturing him.

“The imagery was rich, I knew it was true, I knew it was me

Being distant from feelings and reaching the depth of feeling

“Through all of this, as powerful as it was, I think I still had some kind of distance from it. The imagery was there but it didn't seem to have much feeling. It's a basic issue for me in terms of getting in touch with what I do feel, although I do feel things very intensely but normally when I'm alone, rather than with anybody...... and that's been a bit of the growth actually through GIM, is actually to be able to feel things with Anna there, because I never usually feel in the presence of others... I usually feel very intensely, but normally when I'm alone. It's where I feel the safest I think. So I would have been having difficulties in these sessions of actually allowing myself to feel very deeply. I was aware of the feelings generally but wouldn't have been articulating them or really developing them... staying more with the pictures... even though the imagery was true, I felt somewhat ... it sounds a contradiction... I felt very present, but at the same time I felt somewhat distant.

The therapist

“Anna would have picked it up as still being somewhat distant from my feelings - I think at some stage that she felt frustrated that I didn’t seem to get in touch with my feelings.

“and that's been a bit of the growth actually through GIM, is actually to be able to feel things with Anna there, because I never usually feel in the presence of others..........”

3) The current series of GIM sessions

“I was presented with this anger and wanting to really work with that and we started with that, ... this sense of myself as a tin man and that was the image that emerged - this sense of emptiness and hollowness and that was the image that came - the tin man - with this dark weight on him, the image ended with him trying to push the weight away, yet in the image also there emerged a butterfly, and the tin man had this lantern inside him - but it was fairly stark and it was a good description of how I was actually feeling at the time ... but then the second session (of the current series) it changed a lot.... the tree has always been an important image for me, and I'm not sure why or how, but we started with the image of the tree ..and it was a wonderful
session because of this great sense of expansiveness, feeling the energy of the tree, feeling the sap rise up through it and extend itself through the tree, the tree opening out into the sky and then just feeling the immensity of the sky and the spaciousness and so forth and then the imagery brought in a bird and all in all with this I was conscious of the immensity and somewhat overwhelmed by it but just again distant from it and not able to enter it. My memory is of the vastness the spaciousness, the energy, the gracefulness of the bird, the freedom....... 

**The therapist invites dialogue**

“I was pushing mentally for that question and I felt frustrated and then Anna asked at the end "does the sky have anything to say to you" or something like that and I think my response was "let go, just let go", "just be” or something, and as we were talking about it later, I really realised that I had to push forward intellectually and enjoy what's there.

**The Music**

“... we were using Vaughan-Williams music. (What was special was) “the power of it, the energy of it, the vastness the sense of space.

**Insight is gained in discussion after the imagery**

“When we were talking about it after I recognised just how much my intellect stops me from giving over and that I really have to put that intellect aside to feel what's there and it was an invitation then to really be able to let go and to trust, to find my way out of the intellect.

“it was a shift in thinking, it was a real insight, and it hit me very strongly as we were talking after, that I couldn't enter into the imagery that was there - that I had experienced because I wanted to know it rather than to feel it - I couldn't let go.

**Insight is gained in the days after the session**

“It gave me the insight there. I stayed with that music many times after the session and tried to come back to the mandala and let it be there, and that gave rise to other mandala drawings - I experienced for the very first time in many, many years a great sense of freedom - a sense of being able to move into the vastness and moving beyond the barrier of anger - for the first time in many years it became a possibility

**Describing the pivotal session of the current series**

“The pivotal session was about 3 weeks ago.”

“This is the pivotal session I suppose, the image of the boy was still very strong - I was feeling that day very angry and very frustrated about my body image which has always been a sore point for me - that I'm not bigger, that I'm not more developed and so forth and because I've always been very thin - more so in the past and that's always been a point of shame and anger for me - and I was just feeling that very strongly that day, having even had these experiences, I was still feeling this particular anger and this was one of those perennial sources of anger and so we decided not to follow through with that, but just to stay with this anger - so when we started the imagery Anna asked me to image myself as a young child -

“In the session she asked me to focus on an image of myself before the trauma and I spontaneously chose this image of myself about 3, and we developed that -and that was a most important session because it kind of ended very differently than the way I would have thought it would end - it was this meeting.... I met myself before I was traumatised, and this image was of a very happy vibrant, full-of-life, chubby child, and that was what was extraordinary that I actually made contact with this child who was actually me and who was before all of the trauma, and that was what was very pivotal, very, very pivotal, because I realise now that this boy holds the energy, holds the power, power that I've always intuited but haven't been in touch with, or, in touch with but not really able to own or direct and so it gets deflected elsewhere, and the image of just staying with this child, just feeling how proud I was of this child, how attractive this child
was, how welcoming this child was and just being able through the imagery to actually touch him to stay with him and that's when the imagery ended.

**Qualities of the pivotal moment**

“Yes, this child was me - and this child wasn't the child of the earlier ones which was the me that was the post-traumatised child - this was the pre-traumatised child whom I hadn't really recognised before.

“(There was) a great sense of coming home - discovery, wonder, recognition - disbelief in a sense - that this child was still there - all of those kinds of things... this whole sense of just feeling that I had rediscovered this vital part of myself and it was being given back to me, that it was there, hadn't been destroyed and realising more that 30 years after, the trauma has been a shadow of the energy of this boy - now this energy was still available to me, and all of the feelings that went with that - a lot of tears - tears of joy, tears of sadness - that I'd found something that was lost and all the intensity that went with that. So meeting that boy was really pivotal.

“its the same energy that's in the tree, that's in the sky, it's the energy in the lantern. Even though the session started off very differently in one sense it brought it all ... it disclosed the essence of so much of the work hitherto, right into focus, and we've stayed with that since. This was our last session where we focussed on that little boy, and ended with me in the garden really nurturing him and the imagery kept changing between him being me and me being my adult self and so feeling both the nurturing and the being nurtured, but the feeling of being nurtured was very strong - this whole sense of self-nurturing, just feeling that very, very strongly - feeling the nourishing.

**Continuity of images**

“There's been a continuity all through it, even though there have been many different sessions, there's been a continuity in the imagery and it seems to have really been coming forward to this one and this one has further disclosed itself - has unfolded - and I realise that that's where it's at for me - owning the energy of this pre-traumatised boy and learning more and more how to be nourished as that little boy, to allow this energy to simply be there.

**Describing the pivotal change**

“I think (it) was the one that really changed things for me. I think the change was meeting this other boy - I'd spent so long focusing on the post-traumatised boy and lived so much of my life was in response to that and been very, very conscious of all the feelings of that little boy all this time and intuiting the other side but preoccupied with all the other more negative feelings and constantly wrestling and struggling with them and keeping somewhat preoccupied with them. Then to meet him to recognise him, that there’s another story, and not just meet him, but say ‘yes’ to him, you're there, you're me, and you haven’t been destroyed - that was the change.

“Now, rather having to wrestle with the negativity, I'm open to the vitality and the possibilities for the nurturing of that pre-traumatised boy. I felt very much like it's been a very, very personal experience to the middle of the Holy Grail - Parsifal - he has this grail experience that he doesn't know the question, so he is ejected and then wanders for years and years, till he learns the question "who does the grail serve?" and I really think that's what my life's been about - I've had that kind of grail experience very early, the abuse sent me out of it until I've learnt the question "Whom does the grail King serve?" and there's this whole sense of coming back to the castle now, to ask the right question- I think that myth is a very apt description . The key to being able to come back has been meeting the pre-traumatised boy - because that boy can come forward and ask the right question.

**Impact on life**

1) physical changes (embodied)
“(There is) a whole opening up of my mental horizon - feeling less compulsed. Through that session of meeting that little boy I felt something happening in my body - my body became quite active in the sense of noises in my abdomen - I remember it quite clearly - as if something was moving physically and I’ve actually put on weight since then and actually ascribe it to that moment and so physically I’ve actually changed and not just in putting weight on I notice myself standing differently - standing taller just more physically aware and more physically comfortable and even self loving in that sense

2) opening up the mental horizon
“another change I’ve noticed is the opening up of the horizon and realising that this boy has... there is future... and being able to own that power, just to be able to realise its potential, this is me, I’m going with it.

3) calling on the image
“There have been a couple of times where I have actually called on him - I remember a couple of weeks ago - I was preaching and for some reason I was slightly nervous before beginning - I’m not usually that nervous - and I remember walking across to the lectern and calling to mind the boy and imaging holding his hand and walking across - I felt something quite powerful and felt his energy and actually preached extremely well - extremely comfortably. I’ve done that a couple of times since, just called on the energy, imaging walking with him, or holding him and feeling this sense of energy this sense of purposefulness - so, that’s been a change.

4) Unity
“and there was a sense of unity while I was preaching - a sense of no division in me and I knew it was the energy of that boy.

Recalling the pivotal image in day-to-day life
“it (the pivotal image) is a sense of drive, of ambition, of energy, of delighting and being delighted - it’s all of those kinds of things - it also holds for me the seat of spontaneity, playfulness and even of dependency which has always been an issue for me.

“I become conscious of him - at times, I'm not doing it constantly - just at those times that I feel particularly insecure or something of that nature - I’ve chosen to become conscious of him, felt his energy - more generally I’m aware of the importance of nourishing, of returning to the boy of really keeping in touch with him and continually let him feel the nourishment, and that’s why this last session was so good because of the oscillation between me as the adult, and me as a boy, nurturing and feeling the nourishment - the image ended by just feeling the nourishment, and I just have the sense that it augurs very well for the future.

A changed disposition
“That’s why it makes me very happy, and I’ve changed, my whole disposition has changed- I’m much more relaxed around community. The anger is something I can let go of. I have a greater sense of personal freedom and that just shows up in relationships in being more relaxed with and around people especially people I find difficult. They haven’t impacted on me as much, and even though it has been only several weeks, I sense that that is more than just a novelty - yes, that something has really shifted and shifted quite permanently there. Well it’s going to take some active work on my part to keep the contact.

Becoming less distant in the experience
“(The issue of) being a bit distant from the imagery, not really entering quite into it, that's shifted. I felt very, very present. That sense of distance has gone - I was just right in it.

The therapist
“(The shift has changed) probably (because I am) feeling safe with Anna and just the relationship that's been built up there over the years - 'cause this'll be two years since the first session and just allowing somebody else to be in that space which is so precious to me.
The relaxation induction

“I’vee found breathing very important for me - when Anna started the breathing - she would sometimes get me to relax by focusing on a colour, and having the colour going through me and so forth - to touch my whole self. But I think here she started the breathing and I found the breathing very, very helpful, just breathing more deeply and then breathing into those parts of my body which might be fairly tense and somehow the breathing has been important to me - to relaxing, to letting go of the mental focus as well. I think it helps my self presence. I gets me out of my head.

(“In the session) the breathing changed, I became conscious of the breathing during the imagery and just . . . and Anna got me to stay with that breathing and finally that got very, very helpful during the image.

Resistance to letting go

(“There were) no tears in the sessions - there were tears after the session. I think I still wrestle with that. I still find that. . . I'm not conscious of holding anything back during the sessions, but I find listening to music with the images after the sessions back here, more emotionally intense. Now I put that down simply to that there is such a resistance in me to actually letting go.

As time goes on, I think I'm less resistant with Anna. I need to be alone to really let the immediacy of the feelings come through especially those ones which might involve cryings.

Listening to the music alone after a session

“I found it very, very helpful then continuing to work with the music and the images after the session. Every two or three days I would listen to music, mainly the same music, or other music similar, and work with the images, and I found those very intense emotionally. And I think that's what's helped keep things very focused and moving along.

“Yes, and again getting in contact with it I found the nurturing - being able to nurture through that music.

The music of the pivotal session

“I remember the music, but I wouldn't know what it was. The music was quite energetic and somewhat staccato. I had never heard it. It was completely unfamiliar and it was rapid and not tumultuous, not like a Tchaikovsky kind of - much more sharp like a staccato and in that sense, hollow.

Finding the focus image

“The image that started before the music, if I remember, we started with the breathing and I was lying there and just breathing and getting the breathing going, and as I was breathing, Anna asked me “out of all the images that we had been talking about, to choose one”. She hadn't asked to choose the pre-traumatized boy, she just asked of all the images we had been talking about, choose one, and I went for that one whilst I was breathing.

The music may change the focus image

“I did have one image. I was searching...... and when the music started I changed the image, a different one came in. I said, " Oh the music has changed my image" and I stayed with that.

“I do remember trying to stay in touch with the music then. Inner Odyssey, that was the music. That's right - it was hard to breath, hard to focus on one (image), me sitting on bench, under the clothes line, I'm not sure how or why that music developed that. If I was to choose music, it would not have been that one.
“And then Nielsen . ....I was just conscious of that image of the boy . . .

Describing the sequence of images

(reading from transcript now) “I was very attracted to him, easy to be with, delight and warmed, sense of wanting to say I love you, more than just say it, not just hugging, a great sense of wanting to be one with him, profound delight to be with him and to enter his world, to play with him, also wanted to say where have you gone, how do I connect with you, yes, this great feeling of wanting to connect with him. He puts out his hand, I walk along beside him in his own world, he has a world of his own. And then the Nielsen came on and there is this feeling of loss, wanting to recover, if only, I was looking at the little boy and had this great sense of lost opportunity and felt it in my abdomen and chest, a feeling of great sense of sadness and frustration, so Anna suggested I take a look inside my abdomen, and I did and there was a wave, a distant wave. There is not much to describe, there was this darkened beach at night, cold and windy. I feel hollow compared to the little boy. I want to be the little boy, to have fullness, wholeness, completion. So she was simply getting me to stay there with the hollowness and the emptiness, this vacuum, and the tin man there from several sessions earlier. So Beethoven came on (reading again) feeling formless, vacuous, like a shell, just feeling nothing. The little boy is so full, so she asked what does the little boy offer and I say a smile, a greeting, acknowledgment. Anna asked, what does he feel, I say a welcome as for a stranger, a sense of feeling connected, his hand I feel physically chubby, warm, sweaty, soft, grasps my finger, like a warm air blowing in and expanding. That's when I felt the change in my body, felt something moving in my body. Anna puts on the Corelli, and I find my body not as empty, feels bigger. Then I remember the breathing changing at that stage. I’m crouched down to the level of the little boy, wanting to be there, sense he belongs to me, like a father and son bond, and just through the breathing, . . that's right . . just really focusing on the breathing then . . just letting him feel . . just letting the warm breath fill every part of my body. Mm, so that's how that session went.

Feelings from the session

“I feel some how real, and somewhat vulnerable, but real. I feel a sense of hope and hopefulness. I remember at the end feeling how can this be, it seemed so true, so right, so good to have connected with this little boy - how can it be? I think I have the same feeling now. That yearning to connect would be the strongest feeling, and the loss, I suppose you would describe it as empathy, a great sense of empathy for the little boy.

Comparing feelings from earlier sessions to the pivotal one

“I think the earlier one there was a frustration at not being able to connect, so feeling the yearning and wanting to connect, but a barrier, and the shift here is being able to yearn, wanting to be rid of experiencing the block. The yearning would be very strong, really feeling his own vitality and sadness and loss. But that is the shift - it’s there now without the block, without the barrier.

“I would say that it was deeper. I had a sense of light, I had a feeling of “this is it”, this is the whole, that kind of feeling. And then “this is it, but can this be it?” kind of thing. A sense of wonder I think, that here is the answer so to speak.

“It feels very sure and I’m aware that I have to work on it, that there’s no automatic panacea that this is right, this is true, this is my responsibility. I can make it work, or I can not make it work. I have that sense about it. I’m reminded of Deuteronomy chpt 30, that’s what came to me afterwards - choose life or death. The prophet is calling people to choose life, that there are two ways to go, you can choose life or you can choose death, so choose life. I have that sense that it’s my choice. I can stay with this, I can enter into it, it’s given me the sense of the way. I can chose it if I want to. Life will come if I chose life. I’m aware of the responsibility I have and nothing is automatic here. A shift has occurred for me and in a sense it is irrevocable, but it’s not going to go anywhere without being faithful to it. I feel as if there is a transition.

What stands out from the pivotal sessions
“They’ve all been (pivotal) in a sense. But I would say that one (meeting the pre-traumatised boy). Most of the others have enabled me to enter into what I’ve already known, or been experiencing, but in a greater depth than I would have otherwise. But in a sense they’ve helped me develop, but they haven’t moved me beyond, in a sense. The others have helped me depth what’s there. This one, I think introduced something somewhat unexpectedly.

“The shift to let go of the post-traumatised boy and to meet the pre-traumatised boy. That was radical. That would be the best word to describe it - it was radical. That shifted the whole focus of my journey - gained a whole new perspective. That’s been the most pivotal. And kind of brought everything previous to itself, and then opened up a whole new vista.

The essence of that pivotal session?

“Touching that little boy - holding his hand, and experiencing his welcome. I think the actual physical finger on finger was the experience that came through the imagery. That was the essence of that. Not just seeing him, but actually touching each other.

Final statement

(“W)ith GIM, it’s very gentle, very powerful way for me. It brings me to every level of myself in terms of physical, emotional and spiritual - all three levels come together very powerfully. All three. I wouldn’t imagine that it would be for everyone. But for me, that’s all I can tell......
APPENDIX 3 b)  

KEN

Note: Ellipses indicate hesitations in Ken’s answers, and do not indicate that words are missing. Key statements are underlined).

D.E. So, maybe could you say roughly how many GIM sessions you've had?

Ken: Eight and finishing in mid November.

D.E. Right.

Ken: And it was irregular, it was mostly I suppose fortnight or three weeks or something like that.

D.E. (Checks tape.) So, I guess you read the letter?

Ken: Yes, I did.

D.E. Well, this is an opportunity for me to talk with people who have had GIM therapy and to look at sessions which might have been pivotal for them . . . .

Ken: OK, that's fine, yes I was a little intrigued by the use of the term co-researcher. I thought that sounded a little grand, I think, obviously yours is the major role and co researcher sounded very democratic.

D.E. Yes well it's an interesting process because we do the interview and then I literally type it up word by word and then take out the comments which stand out in what you say and then I need to check with you, you see, to see whether you feel that's an accurate distilling of what you actually said, so in that sense you are a co researcher. It's a very nice interactive process in doing research rather than the traditional way, which is that the researcher goes away and finds all the results and the person doesn't have the opportunity to say whether they think it's accurate or not.

Ken: Yes.

D.E. So perhaps we could just follow on from what you were saying that you had about eight sessions of GIM . . .

Ken: Yes, I wasn't terribly clear initially why I was doing it except that I knew that, well, I wasn't happy about certain things, I wasn't quite sure of what they were except in a very general way, and Anna encouraged me to formulate my objectives and I think also to set some sort of time scale, how long I expected it to take, although I think it was more an encouragement rather than pushing it. So I did have two clear things that I wanted to discuss - I don't know if you want to hear about those or not or if you're interested. Inevitably it brings up the issues even if you're talking about the cases. They were primarily my work situation which was becoming increasingly unsatisfactory to me and the other was a relationship and what went on there, not that there was anything that was in dire straits but I just felt that some things needed clarifying for me.

I would say that the main thing that happened and it was rather a mysterious process was that it geared me up to recognise my own emotions and music was an ideal medium for that because music is something that I've always been very passionate about so, and (laughs) in fact in some ways it was a difficulty for Anna because I'd be so carried away with the music that sometimes she needed (to give me) a little nudging to bring me back to saying what was going on inside me and how it related to what we had discussed.

D.E. Right, can you say a little more about how you were carried away by the music?
Ken: Yea, (pause) I think that the particular context of GIM was it was an opportunity for me to put all of my attention on selfish things, on my own response to the music primarily, but I think that in normal daily life there is so much going on, so many reasons why you can't let yourself be thoroughly emersed in the music and this was something really quite different because you were being encouraged to relax and to simply experience the music. It was like a little oasis for me. When I was six, I had, for me, a very profound experience of music. I spent my early years in East Africa and been away from music really, we didn't have a radio, when we heard radio it was short wave, and we went to England for my father to do tropical medicine, he was a doctor in Tanganyika, and I... I just very strongly remember this day walking off in London, walking off the summer street with my mother and with my aunt and we walked into this hall and the London Symphony Orchestra was in rehearsal and even talking about it now a thrill runs through me because it was just, just like magic. I didn't know that this sort of thing existed and that's the same thing that often happens for me with music. I go through ups and downs, I mean sometimes I forget about it and I suppose GIM was an opportunity to rediscover that, and because it freed up a few things it made me recognise more clearly what was going on.

D.E. When you think of the sessions you have had, the eight sessions, does any one session stand out for you as being more powerful than the others... a pivotal session for you?

Ken: No I don't think so. I think one image I was feeling very distressed about something I felt quite guilty about. I felt bad about it, it was very significant for me because Anna was so non-judgmental and so supportive of how I feeling. She recognised it and let me have that feeling. I suppose that one was very significant for me, but I think that something really happened, fairly significant in each session. Some more than others but I always felt that I'd got something from it, it was sometimes very hard to define.

D.E. Yes, and so perhaps if we think of one of those sessions where you feel there was something quite pivotal within the session and I guess it would be interesting just to trace through what the session was like you know, and as the music began and where it became pivotal. Is it possible to do that or...?

Ken: I need to look up the notes to try to recall. I suppose it's left me with a feeling that things have been resolved for me without it being terribly concrete. As a result, I know that through the process as I said, I was very much brought, made aware of my unfairness about things, sometimes only aware of them but without any real understanding of why I had strong feelings on the subject. If you like, I have my notes here and I can refer to them.

D.E. Sure. I'm interested in what you said just then actually, that your experience was that things were resolved even though it wasn't anything concrete.

Ken: Well I can remember specific things that were concrete, but perhaps it was more, perhaps it was part of learning to let go which was significant for me, in that I let go in the GIM sessions... the experience of that was what seemed important. It seems to have been a bit of a theme for me in the last year. I started yoga last year, and that's very much a theme of yoga to let go both on a... I suppose literally on a physical level, but also on an emotional level and I think perhaps also on the letting go of entrenched ideas and ways of feeling things. I can think of, I don't know how useful this is, but I can think of one which is, one thing I let go of last year which was to do with an attitude or a view about equality of the sexes which I've had very strong views I suppose about all my life that I, that men and women have the same, should have had the same opportunities available to them and should be treated as equals and not regarded as, I suppose I've tended to make in my mind a sameness about men and women, and not recognised the differences between men and women, and I think that example has had a significant bearing on my marriage because I've perhaps been a little bit blind to real differences between men and women and that it's been a cause of misunderstanding that I've expected my wife to respond the way that I would respond and it's just not realistic, and I think that was a rigid sort of view that I had which I started to let go of last year partly through reading but I remember that coming up a few times in the GIM sessions.
D.E. Did it come up actually within the music and the imagery or did it come up more in the discussion?

Ken: I think probably more in the discussion. It was really as if the discussion set a context for what was going to happen in the music I didn't prepare for GIM sessions intentionally, because I thought it better to let it flow spontaneously as far as possible.

D.E. I wonder if you have a recollection of a session in which you had that experience of letting go with the music... within the imagery of the music?

Ken: Yes I can remember the music but I can't remember the session. (Laughs.)

D.E. That's fine, that's fine.

Ken: Two particular pieces, I think I'm right, Brahms Piano Concerto and Brahms Requiem, neither of which I knew at all well yes, I can remember an association with the Requiem in particular. I was very powerfully struck by how the cooperation between the singers in the choral setting, they were complimenting not competing and it was a very, very, very powerful image to me how beautiful it was and how uplifting for the human spirit to cooperate and I remember having the contrast in my mind of The Three Tenors who are performing to basically, I mean in a friendly competition but it's a performance, it's not a cooperative joining together and uplifting experience, for me anyway.

D.E. So as you were listening to the Brahms Requiem and you heard these voices, was it a feeling you had in your body or was it more something that you experienced in your head, in your mind?

Ken: Oh no, it was strongly emotional thing and out of that, I mean then came the thoughts from it, I realised that, apart from the beauty of the music I realised that's what was really stirring me so strongly.

D.E. So it was the cooperation of the singers and the balance of the . . .

Ken: Yes, yes.

D.E. And then the other example you said was about the Piano Concerto.

Ken: I just remember it as being very stirring and moving for me, I'm very fond of Brahms anyway but a lot, I didn't know either of those pieces at all well, I'm not sure that I'd heard either.

D.E. Do you remember the Piano Concerto, was it the same sort of feeling for you, did it open up something for you?

Ken: Yes, but I'm afraid I don't remember exactly what it was. It was in the same session that I think it was the first piece and then there was an intermediate piece and, . . . I'm not sure.

D.E. So it sounds as if you really connect very strongly with the music, or that's your memory when you think back on the sessions.

Ken: Oh yes, and also with Anna personally. She's a really remarkable person and very compassionate and straight, and of course very professional, very good at what she does.

D.E. And I guess that impacted on your session, having a positive relationship with her?

Ken: Yes, yes.

D.E. Does anything stand out in your mind about any session in which you particularly felt her presence or . . . (inaudible)
Ken: Well the session that I referred to before in which I felt badly about something and she recognised how I was feeling and didn't enter into sentiment and was very supportive and non-judgmental. I was very touched by her response to how I was feeling. Is that too abstract?

D.E. No, no. When you say you were touched by that was it that you felt that she was particularly understanding of your position?

Ken: Yes exactly. . . . . and as I say non-judgmental which was very important for me.

D.E. And so your relationship with Anna was important and you remember several sessions where the music was important, I guess the other aspect of GIM is the actual imagery. Does anything stand out for you about that?

Ken: Yes, I suppose it's hardest for me to talk about the imagery because I suppose it's what I understand the least, or have had the least experience of, freely expressing the images which I suppose are more like what you have in dreams. I can give you an example of that, for some reason I don't fully understand I have strong empathy with gorillas and in visits to the zoo I really find myself really very drawn to them and I have been very angry on their behalf the way the crowd has sometimes been quite insensitive to the gorillas' feelings, and I don't know why it should be such a strong imagery, I mean I can intellectualise it out and say well I think it's something to do with the combination of the strength, very great strength and gentleness, and I think that's part of it. it's part of a really positive image for me I think. I've had that image a couple of times in the music, I'm sure I could tell you which piece of music, when or why. (Pause) Another image which I can remember is one which Anna invited me to bring up for myself about a place which was very peaceful and significant for me and that's an image which I can draw up now from my childhood in East Africa and I don't even know where it was, I've got a rough idea but it's, it's an image of water and a pier and a small bay and describing it sounds all very ordinary but for some reason it is particularly special and those images I suppose came much more freely to me. I suppose the point was that I didn't sense them in that context.

D.E. So with the image from the childhood that was something that in a sense, Anna set up for you, she suggested it in thinking of a place.

Ken: Yes, yes.

D.E. And the image of the gorilla was that something similar or did that seem to just appear.

Ken: Yes that just appeared.

D.E. Right.

Ken: But because, I mean I have had those feelings before I suppose it was programmed in me, but it was triggered by something within the music.

D.E. And so the image of when the gorilla appeared, did it happen a couple of times in the sessions?

Ken: Yes I think it did.

D.E. And the actual image of the gorilla, was it the same both times or was it different?

Ken: (Pause) I think a lot of my images are not directly visual, but the one from my childhood was, but I don't have a particularly strong recollection of the visual image of the gorilla, it's perhaps the idea of being the gorilla more than the visual image of the gorilla.

D.E. Right, so you had a sense of being the gorilla.

Ken: Oh, a sense of in the presence of a gorilla, not necessarily me.
D.E. Right. (Pause) It sounds quite powerful.

Ken: Yes.

D.E. I wonder, so when that sense of the gorilla being there, you don't have a memory of the music that was happening at that time, do you remember anything else that was leading up to that appearance.

Ken: I think it might have been part of the Holst, The Planets. I think it might have been, I think it might have been the Holst but I'm not sure. But I remember it also came up in another, that was one of the later sessions, I remember it also came up quite early.

D.E. I wonder if we could just look at when it came up early and then when it came up a bit later if it was similar or what might have been the difference between those two occasions.

Ken: (Pause.) The latter I think it was probably a direct response to the music, which had those qualities of being both powerful and beautiful and serene as well and gentle. (Pause) I can't really pin down what it was. (Long pause.) Would it help if I tried to refer to my notes.

D.E. Yes maybe if we can locate that in the sessions.

(Long pause)

Ken: This was the later one, it wasn't the Holst, it was the Shostakovich and Menotti. There is a session, the music part started with Anna asking me to imagine the colour and then describe what it meant to me and it was a vibrant, flame orange which represented for me strength, and then there is the association of gorillas.

D.E. Right.

Ken: The Menotti, there is an image of a group of gorillas and apparently I said they were passive with a lot of sitting around and that's fine for gorillas but not for me. I also recognise that the gorilla doesn't have to be a (inaudible).

D.E. Doesn't have to be?

Ken: A complete role model. (Laughter.) And then in the Shostakovich I suppose it must have come up before but this was more like gorillas, calm and restful. (Pause.) Sounds very strange to me. (Laughter.)

D.E. No, not at all. (Laughter.)

Ken: I can't actually find a reference to gorillas early on but I'm quite sure it came up.

D.E. You mentioned before that you thought you'd experienced it as being a presence and the transcript that you just read from that seemed to be more the gorillas just sitting around.

Ken: Yes, yes it was, wasn't it, yes. It probably was an image then and maybe partly triggered by memories of David Attenborough’s famous scene with the gorillas in one of his nature shows or maybe Gorillas in the Mist, I'm not sure.

D.E. It would be interesting to know whether in those early years in Africa whether you'd ever experienced seeing gorillas.

Ken: No I'm pretty sure not, I mean we didn't encounter many animals at all. Tanganyika is not really the, it's very much an open, there's not a great deal of dense, very dense country and certainly not gorilla type country. And we didn't see many animals, I mean, it's just a normal life, you have to go looking for them. There were always competitions on the way to Boarding
School by train, I mean everybody used to brag about how many elephants and rhinos they'd seen overnight. There was a lot of embellishment.

D.E. (Laughs.) Fishing stories and . . .

Ken: Yes.

D.E. Well Ken, I wonder since you, you know, we are looking at the transcripts, just getting back to the one you were talking about earlier where the Brahms Piano Concerto and Brahms Requiem appeared it might be helpful just to look at that one.

Ken: That was quite late, that was the sixth session. Brahms Piano Concerto No. 2, (pause), I apparently felt the music was about the expression of passion and feelings and their resolution, might be seen as destructive. I don't fully understand the notes but, I'm shouting it says, I don't know what that means, might be seen as a destructive passion. I commented that this is what my wife calls "boom, boom" music, and it was very powerful, and she doesn't really go for particularly dramatic music. But for me it was an expression of joy and the promulgating of it was expressing and then it became gentle and embracing. Is that what you're asking me to express? And I felt, I wished that my wife could enjoy the music with me, this music with me but it has been my experience of music as being something which I mostly haven't been able to share very much. It's been so intensely personal that it very often doesn't work in a social setting. If it's really music which I love or it stirs me I feel either the conversation doesn't get justice or the music doesn't get justice and I'd rather not have it.

D.E. Right.

Ken: But that's not how things work socially, you have music with your dinner and if it's music which isn't particularly important then that's fine, but if it's something you really love I find it quite difficult.

D.E. Right. Is it that you really want to be drawn into the music and . . .

Ken: I am whether I want to be or not, and yet I'm torn because I also want to be with my friends, and if it's too soft then it's a problem, and if it's too loud then it's also a problem and I haven't found a great many people who have felt as strongly about music as I do. I mean, I'm sure that there are millions of them but in my life there doesn't seem to be so many people who have that experience and if they do then perhaps only a small part of music. I think I've got fairly catholic tastes, I suppose mostly in the classical area, so-called classical, so I was at that time, wishing that my wife could share with it, and I thought I would really like to take her to a concert that we both could enjoy, but I didn't actually (inaudible). It's very difficult to draw that fine line between sharing your enthusiasm for something and ramming it down someone's throat.

D.E. (Pause) Well particularly when it means a lot to you as well.

Ken: Yes. (Pause)

D.E. So it's interesting just what you say about the Brahms that it, it started out as being very passionate, and then I forget the words now, it becomes really quite . . .

Ken: Gentle and embracing I said.

D.E. Yes, yes, once again that sort of juxtaposition of the two different sorts of feelings, isn't it, passionate and then more embracing.

Ken: Yes. (Pause) And I wished I, she could experience it as uplifting instead of noisy. It was expressing an energy that I'd like to have, and I do feel that energy within me but I wanted it to have free expression. (Long pause.) And I felt that the pianist was really having a ball, that he was really, he was really involved with it as I was and identified with it a bit with him.
That's about all about the Piano Concerto. The Requiem, yes it. I was overwhelmed by it and it sent shivers down my spine, and again, that same theme, strength combined with gentleness and strength through cooperation as I referred to before. It was controlled yet beautiful and powerful. And I apparently said, joy is in doing something things for others in mutual cooperation - maybe I meant with others, I'm not sure, and I felt really relaxed and tension from before had apparently gone.

D.E. I guess I'm struck with the thought that somehow the music really draws you in and that, and I'm thinking of what you said right at the beginning, that somehow there's a resolution without necessarily experiencing a resolution.

Ken: Oh yes, . . . yes you mean that in the GIM I experienced a resolution, and similarly perhaps there is within the music a certain quality that it can express something and resolve something emotionally for you without it being very concrete exactly as it was.

D.E. Yes, yes.

Ken: Yes, yes I think that's very true for me. I had had a very much earlier experience of traditional psycho-therapy which was a positive one but also very restrictive and I think the thing that was different for me about GIM was that it was so much less circumscribed and also I was in control and also it was, it wasn't as if I felt oppressed and not in control in the traditional psycho-analytic framework, . . . I suppose it was like that cooperation Requiem if you like, it was the way the whole thing was set up. It seemed to me it was designed that way, and certainly Anna's involvement in it was, in a very concrete way, saying this is something which you do and you can control and I'm here to help and guide it rather than being the guru. And I suppose even writing the notes and keeping a copy and giving me a copy is part of that process. So I think that was a very positive, that was certainly a very positive thing for me.

D.E. Yes, it's interesting you know, Helen Bonny who developed the whole method, you know, talks about the music and the GIM therapist as being co-therapists, that the music is just as important as the therapy, the guiding and the interventions.

Ken: Yes.

D.E. It seems as if the music really gets through to you at a very deep level where maybe things happen that don't get verbalised even, that's it . . .

Ken: Yes. Certainly at the end I really felt that, of the eight sessions, I felt that the reason I'd gone had been, the reasons that I had formulated had been dealt with and to my own satisfaction. As I said, it's very hard to pin it down, I'd felt a lot of dissatisfaction with my job, I suppose, in particular the power structures in the company that I work for and also their values. I felt, and still feel to some extent, that I don't have the same values as the company does. But I've come to understand better my place in it and also perhaps that I had an influence on the way things happened there what I would regard as positive and maybe even against the company ethos.

D.E. So in terms of what the GIM sessions, I'm just wondering whether there was something that GIM gave to you that enabled you to see your position a little bit differently and . . .

Ken: (Pause.) I don't know how it came out of the GIM process I only know that it happened at that time, I had a feeling that it came out of it. I remember on the slightly different level from that dissatisfaction with the company I remember saying I felt as if my mind wasn't as sharp as it used to be with increasing age, and feeling at times, a bit unhappy about it, that I just, I didn't have the clarity of vision that I had twenty years ago, and being a little bit upset about it. But I remember coming to be more content with that because over a period of time I realised that was tempered by perhaps better judgment I had than when I was younger and also some strength, some strengths in resolving human problems so that there was a balance - OK I wasn't as, I wasn't as smart intellectually. I wasn't as smart and I have to recognise that and come to terms with it, but the experience and the way I acted and the things I did and the way I related to people were counter balanced to that sharpness that I'd had twenty years ago, and that came during the
GIM process, I'm sure of it. Every person in their forties goes through a similar process, I'm not thinking I'm unique in that (laughs) but it ..

D.E. And you feel that it was pretty definitely from the GIM process or you mentioned before you were doing yoga at the same time.

Ken: Yes, well I think that feeling about my own worth in the company certainly I think was more associated with GIM than yoga. The yoga has been extremely important to me and I do a lot of it, but I think its complimentary. It wasn't as concrete as that...... I think that it's been important for me for relaxing and good physically, and I suppose, as I said before, it's on the level of letting go, it's been very important too. It's as if a number of things were coming together all at the same time to mutually support each other.

D.E. And I guess I'm reminded then of something you said earlier, when you were talking about GIM, and something to do with you recognising your feelings or somehow your feelings came to the surface more in GIM, something along those lines. I'm not quite sure what words you used now.

Ken: Yes, yes that's right, that's right, that is what it was...... . Yes, I suppose there's a real contrast with the analytic model where mostly there has to be a finding of a course or that seems to be the emphasis, that you've got to find out why it is that you do this or that. There doesn't seem to be that same emphasis on intellectual knowledge and in GIM I have experienced that in Reiki too, so I think there's that same experience with Reiki that there is that resolution of problems without it being quite concrete exactly what actually happened, which for a left-brained person is a bit of a challenge.

But my work is very different in nature from that, I'm an Engineer designing electronics and that's, and my background is more, as I said, left brain so, I suppose with yoga as being to do with letting go, I think it's also about a balance in my life and that was the other, I think the other big thing for me, particularly last year, and coming up very much in GIM to find a balance in quite a literal way in my life at work..... I was a bit of a workaholic, and my home life and social life. Then I suppose also finding the time for myself to listen to music so finding a balance is very much a theme of yoga and I suppose it was certainly something which I talked about a lot in the GIM.

D.E. And so do you listen to music a lot yourself?

Ken: I'm listening much more now, but mostly in the car going to work and I really prefer, at home I really prefer listening when I'm on my own so for the reasons I told you before, I mean sometimes it is very difficult to find something which my wife can enjoy too and or at least she doesn't find offensive, and sometimes I like it quite loud and that can be a problem. (Pause.) So that's an area of some concern, but its important for me to find other times and I think I'll start going to concerts again too. I can go, I don't have to go with anyone else.

D.E. Yes, it's an interesting thing isn't it about how sometimes it's just very powerful listening to it yourself, in a sense it's enough that you're enveloped in the music and other times there is that wanting to share with others.

Ken: Yes well I think, I said that before, that I thought that it was really good in the GIM sessions because I was relaxed and I was allowed to be self indulgent. Thad permission to be self indulgent, but I think also, it was because although Anna didn't directly express her feelings about music I felt I was with a kindred spirit so that it was in a sense sharing it and if a few tears ran down the cheeks when I listening to a bit of music I didn't have any feeling that she'd think this was peculiar, so there was some, in a sense sharing, as well as being a good context just for me personally and individually. I don't know how many other people have this experience that they find it hard to, that there's a problem with music as well as enjoying it.

D.E. Sure.
Ken: I haven't heard other people talk about it but . . .

D.E. Yes, well as I say I mean, what comes across to me ....I just have a sense that it draws you to it.

Ken: Yes, I think if, if I felt that something really wonderful came on and people would all stop and listen or even a couple would be really taken with it then it would be easier for me but it's almost as if it's sometimes as if I'm listening and for other people it's really irrelevant except as a noise to fill in the background and that really, I suppose that really shocks me, (laughing) it does really shock me.

D.E. Uh-huh

Ken: I remember years ago seeing a little book entitled, it was one of a series, How to One-Up Your Way in . . . and this one was on music and it purported to give you some potted wisdom on whatever the subject was, and of Bach, it said that Bach's music was music for intellectual virgins and I was never quite sure if it meant intellectually virginal or intellectual and virginal or what (laughing) but I mean I know the sentiment behind it, but I don't feel that myself at all because although Bach is, is oh, has a, doesn't have the freedom of the Romantic music, it also has great passion too and Bach is one composer I keep coming back to, I just . . . I hear a bit of Bach and again and again I have the experience of that he's just the best.

D.E. Do you remember any Bach as part of the GIM sessions?

Ken: I remember the last part of it, singing the notes. (Refers to transcript) The Villa-Lobos, I notice my right eye is leaking. I think that must have been the Bachiannas Brasileiros, which we had as wedding music. The Passacaglia and Fugue - the beauty of the opening got to me. It was hard to express. It was grand yet had sadness, pleases and stirs me. Apparently I was very tearful and very moved by the music. And then it became more cerebral. Anna suggested I might move literally if I wanted to. I don't think I had the freedom to do so. It was busy and energetic.

D.E. You mentioned you were singing part of it?


D.E. So, you were saying that a couple of times the music has moved you to tears.

Ken: It’s something that happens when I’m listening to music by myself, but certainly I felt freer in the context of feeling freer and relaxed and more myself and so it was easier for it to happen. I think for me this, the vast amount of music that I love, there are some that have something out of the ordinary that I find them overcoming. Different pieces at different times. The Villa-Lobos Bachiannas Brasileiros has that quality for me. There’s a piece of Schubert - I only know the words “Thou holy art” which is a soprano piece I think. The four last songs of Strauss I think the third one in particular... and Bach often I find like that.

D.E. So the Schubert and the Strauss... and I’m thinking back to the Villa-Lobos... is it something to do with the female voice do you think?

Ken: I also think male vocal .. and instrumental works, and organ.

DE: Well, I wonder in just drawing this to a close, if there’s anything else that you wanted to say about the experience with the music?

KE: I think we have covered it all. As you will have gathered, having GIM was a very positive experience for me, on a number of different levels - both with the music, and the therapeutic, and the personally too. I felt after the eighth week, I felt it had come to a finish and while I might consider more GIM I really had done what I came for, so it was complete. It achieved what I
wanted it to achieve and it was enough for me. I still find the process quite mysterious. I still don’t quite understand it.

DE: It is quite mysterious.

KE: Oh, there was one thing that I didn’t try, the artistic expression... is it called the mandala?

DE: Yes, mandala

KE: Well I don’t think it was right for me

DE Fair enough. It’s one way of bridging the end of the GIM session. For some people it is easier to talk through. Others, when they have been far, far away, the mandala can be a useful bridge to bring them back once again.

KE: I see

DE Some people don’t particularly like to do mandala.

(pause)

DE: Thank you very much for this It’s been very interesting.
Meaning units derived from Ken’s interview

The GIM experience

“I would say that the main thing that happened and it was rather a mysterious process was that it geared me up to recognise my own emotions and music was an ideal medium for that because music is something that I've always been very passionate about so, and (laughs) in fact in some ways it was a difficulty for Anna because I'd be so carried away with the music that sometimes she needed (to give me) a little nudging to bring me back to saying what was going on inside me and how it related to what we had discussed.

“It was an opportunity for me to put all of my attention on selfish things, on my own response to the music primarily

“I suppose it's left me with a feeling that things have been resolved for me without it being terribly concrete.

“It was part of learning to let go which was significant for me, in that I let go in the GIM sessions..... the experience of that was what seemed important.

“As you will have gathered, having GIM was a very positive experience for me, on a number of different levels - both with the music, and the therapeutic, and the personally too.”

Identifying the pivotal moment/session

“No I don't think any one session stands out (as being more powerful than the others or a pivotal session for you).

“I think one image I was feeling very distressed about something I felt quite guilty about, I felt bad about it, it was very significant for me because Anna was so non-judgmental and so supportive of how I feeling. She recognised it and let me have that feeling. I suppose that one was very significant for me, but I think that something really happened, fairly significant in each session. Some more than others but I always felt that I'd got something from it, it was sometimes very hard to define.

The therapist

“Anna encouraged me to formulate my objectives and I think also to set some sort of time scale, how long I expected it to take, although I think it was more an encouragement rather than pushing it.

“With Anna personally, she’s a really remarkable person and very compassionate and straight, and of course very professional, very good at what she does.

“In the session that I referred to before, in which I felt badly about something, she recognised how I was feeling and didn't enter into sentiment and was very supportive and non-judgmental. I was very touched by her response to how I was feeling.

“I thought that it was really good in the GIM sessions because I was relaxed and I was allowed to be self indulgent. I had permission to be self indulgent, but I think also, it was because although Anna didn't directly express her feelings about music I felt I was with a kindred spirit so that it was in a sense sharing it and if a few tears ran down the cheeks when I listening to a bit of music I didn't have any feeling that she'd think this was peculiar, so there was some, in a sense sharing, as well as being a good context just for me personally and individually.

The music
“I can remember the music but I can't remember the session.

“Two particular pieces, I think I'm right, Brahms Piano Concerto and Brahms Requiem, neither of which I knew at all well yes, I can remember an association with the Requiem in particular. I was very powerfully struck by how the cooperation between the singers in the choral setting, they were complimenting not competing and it was a very, very, very powerful image to me how beautiful it was and how uplifting for the human spirit to cooperate.

“It was strongly emotional thing....... I realised that, apart from the beauty of the music I realised that (the cooperation of the singers) was really stirring me so strongly.

“I just remember it as being very stirring and moving for me, I didn't know either of those pieces at all well.

“In the sixth session.... the Brahms Piano Concerto No. 2, (pause), I apparently felt the music was about the expression of passion and feelings and their resolution, might be seen as destructive, and it was very powerful.... it was an expression of joy and the promulgating of it was expressing and then it became gentle and embracing.

“It was expressing an energy that I'd like to have, and I do feel that energy within me but I wanted it to have free expression. (Long pause.) And I felt that the pianist was really having a ball, that he was really, he was really involved with it as I was and identified with it a bit with him. That's about all about the Piano Concerto. The Requiem, yes it, I was overwhelmed by it and it sent shivers down my spine, and again, that same theme, strength combined with gentleness and strength through cooperation as I referred to before. It was controlled yet beautiful and powerful. And I apparently said, joy is in doing something things for others in mutual cooperation - maybe I meant with others, I'm not sure, and I felt really relaxed and tension from before had apparently gone.

“There is within the music a certain quality that it can express something and resolve something emotionally for you without it being very concrete exactly as it was.

“(In) The Villa-Lobos, I notice my right eye is leaking. I think that must have been the Bachiannas Brasileiros, which we had as wedding music. The Passacaglia and Fugue - the beauty of the opening got to me. It was hard to express. It was grand yet had sadness, pleases and stirs me. Apparently I was very tearful and very moved by the music. And then it became more cerebral. Anna suggested I might move literally if I wanted to. I don't think I had the freedom to do so. It was busy and energetic.

The imagery experience

“I suppose it's hardest for me to talk about the imagery because I suppose it's what I understand the least, or have had the least experience of.

“I have strong empathy with gorillas....I don't know why it should be such a strong imagery....I think it's something to do with the combination of the strength, very great strength and gentleness, and I think that's part of it. It's part of a really positive image for me I think. I've had that image a couple of times in the music.

“The image of the gorilla was something that just appeared.

“There is a session, the music part started with Anna asking me to imagine the colour and then describe what it meant to me and it was a vibrant, flame orange which represented for me strength, and then there is the association of gorillas.
“(I had) a sense of being in the presence of a gorilla,..... it was probably a direct response to the music, which had those qualities of being both powerful and beautiful and serene as well and gentle.

“Another image which I can remember is one which Anna invited me to bring up for myself about a place which was very peaceful and significant for me and that's an image which I can draw up now from my childhood in East Africa and I don't even know where it was, I've got a rough idea but it's, it's an image of water and a pier and a small bay and describing it sounds all very ordinary but for some reason it is particularly special and those images I suppose came much more freely to me. I suppose the point was that I didn't sense them in that context.

**Impact on life**

“Certainly at the end I really felt that, over the eight sessions, I felt that the reason I'd gone had been dealt with and to my own satisfaction. I'd felt a lot of dissatisfaction with my job, I suppose, in particular the power structures in the company that I work for and also their values. I felt, and still feel to some extent, that I don't have the same values as the company does.

“I've come to understand better my place in it (the company) and also perhaps that I had an influence on the way things happened there, what I would regard as positive and maybe even against the company ethos.

“I don't know how it came out of the GIM process I only know that it happened at that time, I had a feeling that it came out of it.

“I think that feeling about my own worth in the company certainly was more associated with GIM

“I think the other big thing for me, particularly last year, and coming up very much in GIM (was) to find a balance in quite a literal way in my life at work..... I was a bit of a workaholic, and my home life and social life”.
Note: Ellipses indicate hesitations in Pamela’s answers, and do not indicate that words are missing. Key statements are underlined).

DE So could you perhaps start by you giving me some idea of how many sessions you’ve had and just roughly over what period of time.

Pamela: I’d have to get my diary. Um . . . I started having some sessions . . . now let me just think back . . . I tend to put them behind me rather than dwell on them.

I find that sometimes I will be quite deeply affected after a session and, not always, but just sometimes. And once or twice that's been the case, but mostly I don't even read the transcript or any of that, I just go with it and let it sit in my subconscious rather than re-hash it again, and often I'll find that very helpful because Anna will say “but that's interesting because you were developing that two or three sessions ago, do you remember?”, and she's the one who keeps me on track and it's really interesting to see the progress, the emotional progress.

I find that really fascinating rather than me going, and thinking, oh this is what I talked about last time. So I started to have GIM when I had been a Director of Holistic Care for about six months . . . perhaps even nine months.

D.E.: Uh-huh

PH: My brief was to develop holistic care and my area of expertise is palliative care and of course, that has a holistic base to it, so, there was an awful lot of work to do and I found it really hard to let go of some of my own anger and that really made me look, at aged fifty four, at how I had responded to difficult people in my work place over the years and, you don't nurse for nearly thirty five years without having some very interesting experiences, and also because I had worked such a lot with people who were dying of cancer, (now I am with frail-aged people) who often had a lot of baggage they were carrying, that I felt very much, that I would like to do some work with somebody and see if I could get rid of some of this baggage, 'cause it was the sort of baggage that you could not confront the person with. It was baggage that you just had to carry for whatever reason and there are often people in your life where you cannot eyeball them and say well I feel this, and so on and so forth. You can act assertively to a certain point, but then sometimes you’ve just got to put it somewhere else. So I was casting around for what I might do and Elizabeth was talking about GIM you see, and Anna's name came up, and I said to Elizabeth, I really am looking for someone creatively, almost to act as a supervisor, but something a little bit more than that, so that would have been about fifteen months ago.

D.E. Fifteen months. Yes, so I guess that, roughly then, would be about fifteen sessions would you think? Altogether.

Pamela: Oh yes. probably that or even more.

D.E. Yes, wonderful.

Pamela: And it will continue.

D.E. Well I guess the focus of the study I'm doing is to ask people to think back over all of the GIM sessions they’ve had, and focus on the ones that really stand out in memory as being pivotal. So if you think back over all the sessions you’ve had, do any of them stand out as pivotal?

Pamela: Quite a number. I think that there's been a couple where I really have been able to get in touch with my childhood. . . and some of the issues that were raised, were my relationship with...
my mother, and there was also an instance... there were a couple of sessions, one of them was where I was really in touch with my self as a rather lonely child and this came through imagery of cats. I could see cats and I still occasionally do, and they of course were my friends, because I was a first child... I lived on a farm during the war and I had no brothers or sisters... Well I was four when my sister was born and there were no cousins, neighbour's children... and we didn't have a car... so I was virtually a very isolated child and I guess there was some of that marrying up. I'm quite happy to be alone and to be isolated and I guess, to be able to get in touch with that through just seeing... cats, cat's eyes, memories of my cats, I had about five or six they were my friends. Some of that, I could see as parallel with my needs as an adult woman and my own needs to have somewhere where I can go, somewhere where I can be private somewhere where I've got a lot of personal space. We've got such a place down at Anglesea and it features a lot in some of my visions when I'm listening to the music... that need to be free and to soar, and to transcend things, and that's been a current theme... and I'm doing a lot on putting limits on myself, I'm a real workaholic, I work very hard, and I'm working on just getting things back into perspective, giving myself time and so on. But the other big thing that happened was I had... an experience where we were burnt out... when I was about four and a half and the house was razed... and the whole property was burnt... and my mother and my little... Nancy was only a tiny little baby, my mother wrapped her up and my father was out... letting out the animals and... and we just had to flee, and literally I can remember seeing the fire... in the.... pram handle, and some of the.... those fires last summer somewhere... and I was really affected by it.

D. E. Were you?

Pamela: Mm, and it just happened that it was at a time when I went down to see Anna. It was really fascinating... it was quite pivotal because there was a lot of things that happened at the time of the fire... that tie in with my feelings of isolation and loneliness and not being cared for and so on... and my mother has never really recovered from the fire in that she gets very anxious. She talks a lot about it, and she has never ever explored with me how I felt about the fire, ever, and I mean, it was one of the highlights in my mother's life. It was a terrible time, I mean it was absolutely dreadful... when you think of all the help and support people get these days and you know, we really got nothing but a few black blankets... and my mother, it must have been the most dreadful time for her, and as a result of my talking with Anna and really exploring my real grief and sadness and fear and all of those things which happened during the GIM session, I was able to... I've got a fairly good relationship with my mother now, I worked very hard in being assertive and addressing issues with her, and I decided I would talk to her about the fire. It was really fascinating because, I'm fairly articulate and not lost for a word, and I took her down to Anglesea and I couldn't speak to her about it. It was really hard, I was shaking. I was making cups of tea, and it was really fascinating, and I mean we had talked about the fire a hundred times but this was different, and so eventual I plucked up enough courage and I said to her, "Now Mum, will you just go through with me the fire again." And it was a terrible time, and there were one or two things that came out that I had got wrong and... you know, there were things that I remembered that didn't in fact happen, and now I... well they did happen but not to me, but they happened to another person, and I was so terrified that some of the stuff that was happening I was just projecting.

D. E. Right.

Pamela: And, yea, so that was really fascinating... and I guess... that would have to be one of... one of the highlights of the whole of the GIM sessions, and you know, the theme of isolation and loneliness and... I've explored that quite a lot.

D. E. So P., do you think of the session that happened round about the time the fires, what do you remember about the actual session. Can you just describe what you remember of it?

Pamela: (long pause) Oh I can remember, well I was almost re-lived it.

D. E. Re-lived it.
Pamela: I can . . . I can remember the . . . physically, the feeling physical things. I often have quite physical reactions when I’m doing GIM. I’ll cry often, quite a lot. . . . It’s not even that you smell . . . you almost get right back inside the experience, but not as the little girl anymore but with the insights of an adult. It’s really an amazing feeling.

D.E. Do you remember how the session started?

P.H (Long pause.) I think we talked about it for a while.

D.E. Right.

Pamela: I think. Often we have (pause) ah . . . frank and open talk about things, and then Anna will ask, you reach a point, and then the movement to the music and I hold . . . you know, a feeling or a thought and then move on. We’ve done that with dreams, I don’t dream a lot but when I do, they’re fairly significant. So I’ve done that with dreams too. So we would move into the sessions start the music and it doesn’t often initially, you don’t continue on, it will be quite different. This is one of the fascinating things about GIM. I mean, you start to relax and the music starts, and then, you know, seemingly a whole lot of unrelated things will start. But then, as you move on into the session quite often threads start to be drawn together, so that when the session is finished and you do some reflection, you can think, oh yes, and quite often we will talk in symbols, you know, what did that mean in symbols. I’ve had a couple of experiences where Anna has really pushed me, and you know “what would you like to say?” and “what would you like to do?” and you know I’ve been very vocal. But I will often have experiences where I will be shivering or I’ll really get right into a feeling. I find that very fascinating actually. I find, I’m really finding at work, I have a tremendous amount of, not so much counselling work, but I guess you could loosely say it was - I do, when you work with the sort of model that I have for holistic care and you’re looking for people working in a team, I’m totally committed to that sort of concept. And quite often you’ll find, not so much antagonism, but people jar at each other and so on, and quite often I find I have an open door policy and I’ve got people in and out of my office all day with little bits and pieces. Sometimes there’ll be formal things that I’ll have to deal with and disciplines that I’ll have to deal with and quite fairly difficult family work where quite a diverse and maybe divided family. You see catholic families are often big, As a result of just that, I mean, you get an old lady with 13 children that can be often terrible when none of them have perhaps been resolved. I do quite a lot of family work and I find that I’m much, much more able these days to listen and let it come and go and find that I can move on - I’ve got energy to move on because, and I think it’s because I can let things go a lot more. I’m not tapping into any of my own agendas, because I’m dealing with my agendas in another place.

D.E. And so is that different from how it used to be before you had GIM experiences.

Pamela: Yes, I think it is. I think that I would often brood over things and probably take a lot more on board and I was very aware of that especially around things that made me angry in the work place, professionally, and you find that was really tapping into unresolved things that you hadn’t dealt with and... how did you deal with them. Well I think that a lot of that I have now dealt with, or certainly begun to deal with.

D.E. And so you were saying that one of the things that is fascinating, is that you have a connection with your body and with feelings and so on, and you mention that sometimes you’re shivering and sometimes there are tears and that sort of thing. Do you remember how your body was in that session that you were dealing with the memory of the fire?

Pamela: (Long silent pause) Oh, I think there were feelings of loneliness, feelings of fear, feelings of dislocation, feelings that nobody understood, that I was a little isolated, terrified little girl and that my mother was pre-occupied with so many other things... wishing, and she had a young baby just 6 weeks old, the whole of the property had been razed, all we had was what we stood up in, and the only thing that was saved was my doll, Anna, who was a celluloid doll, and it was during that session that I really recognised that. I keep Anna and she sits in my office, she’s all beautifully dressed now. I had somebody dress her for me, she’s really a symbol of survival to me, and I’ve had her for my entire life and I didn’t realise, I didn’t realise, it was just through
those sessions that I became much more aware of that.

D.E. And so with this session about the fire you were saying you had talked about it quite a bit with Anna first. What was it like just talking about it?

Pamela: Oh dreadful. Absolutely awful.

D.E. Dreadful. In what sort of way?

Pamela: I cried such a lot ....yes, oh yes I was really upset about it. Really upset about ..... 

D.E. So you were crying and ah . .

Pamela: Yes I was very upset and I guess that it was the culmination of other sessions that we'd had around my childhood and various things that I hadn't really explored very much. I'd thought about them a bit but I hadn't really, hadn't really taken them out and looked at them and moved on from them. I think that that's what GIM. has enabled me to do, to take them out, to look at them, and move on from there without any sort of bitterness or recrimination.... I mean ... that's life, ..... and I think that's made me a lot more settled, and a lot more willing accept myself as I am, I think that the whole business of me (pause) being a bit of a workaholic is to do with wanting to be perfect and so that all ties in back to various things that happened and a lot of those things have been able to be explored in a much more fascinating way than I would have ever imagined.

And of course, running along all of that is that my own spiritual journey which was in some sense of crisis I think, when I first went down to see Anna, and in a lot of ways, it has helped me clarify where I am in all of that, and feel a lot more comfortable with where I am which is in limbo a bit at the moment, and that's alright, I'm quite comfortable with that now, whereas I think I was feeling very concerned and a bit guilty about it.  So those sort of things I think have been really very helpful. I have found that Anna is to me one of the few ..... I feel that where I go to have my GIM. is a really special place that nobody else can go and that Anna is there only for me, and is not there for anybody else, she doesn't represent anybody else, she's not interested in anybody else and the music is that other dimension which is removed even more from the subjective and it just blows me away. I mean, sometimes, sometimes the experience can be very flat because I've been down there when I've been extremely tired and I really shouldn't have had music I just should have had a bit of Reiki or massage or just had a bit of a talk. I have been just exhausted and I have found that I've, you know, I didn't even want to go to sleep with the music. I just couldn't tune in at all. But that's only happened once.

D.E. What was that experience like not tuning in, can you describe that a little more?

Pamela: Well, I think that it was (pause) I felt as if my mind was just numb and I was just exhausted I'd gone down there about seven at night and I'd worked right through and I'd had a terribly busy. . . I mean some weeks I can work sixty, seventy hours and I've just been very very busy and I really had no energy. I think you have to have some sort of creative energy to be able to enter into GIM. I really do believe that, that you really have to have some sort of creative energy and I was just completely drained, and Anna picked it up and said oh you know, maybe we.... she gave me the choice actually whether I would have (music) and I said oh I said let's have some music, but, ... we,... it was all over the place and really it was not a good session.

D.E. And so when you think of perhaps another session where you were very engaged with the music, how is that different from the one you just described?

Pamela: (Long pause) Well in some ways, it’s like being on another level. It took me a little while to get used to the method and I think that in some ways one wondered if you should have images flashing in front of you eyes. Sometimes I have had, but mostly it's just my mind engaging in things and I really ... for instance, there was one session that I was in, this just demonstrates perhaps, ..... where I had this experience at the Annual General Meeting at the Church, which was November last year, and I talked to Anna about it because I'd sat at the back
of the Church and watched them at this Annual General Meeting, and I used to be really part of it, and this, it's a new priest or woman which was terrific and I talked a little bit about it and then when I was in GIM. I had this real sense of both visual and at a feeling level of all those backs to me, me looking at the backs, but then turning away from the backs and putting my arms up and I was right on the edge of this great big cliff which is down at Point Agis at Anglesea and there were these amazing sea hawks which I just adore, and I look at them all the time, and I often have visions of watching, that in recent times I've been able to be part of them and the movement, I've been able to soar away and at that point there was no way I could soar away, I was standing there with my arms up and all of these people still with their backs to me were behind me, I mean that was a powerful session.

D.E. And it was powerful in that imagery that you turned away from the backs, was that the powerful point of it?

Pamela: Yes, yes and I guess that that was very helpful thing for me to realise that that was an O.K. thing for me to do and I still had a long way to go

D.E. Do you remember anything at all about the music at that point?

Pamela: It's interesting because quite often I really don't tune into the music at all. I know, I'm very fond of classical music and quite a lot of music I recognise and sometimes I find that if it's something that I really love, you know, for instance Songs of the Auvergne well I mean I just adore the Songs of the Auvergne and I love them so much that I, whenever I hear them I just enjoy that music because I love it so much. But a lot of the other music I might not recognise it but it's not important that I recognise it, but just occasionally I will suddenly tune into the music and think oh that's superb and I'll say to Anna, "That's beautiful, I'm going to listen to this"... you know, it just happens once in a while. But no, it really amazes me that the music ... after a session I often cannot remember any of the music at all.

D.E. And what about Anna's part in, just again, thinking of that, those few moments of seeing the backs of the people and then turning yourself, are you aware of Anna's interventions or ....

Pamela: I guess with Anna, she’s very gifted and she’s a tremendously good listener...... in that she doesn’t sort of push you and she's, I think, extremely skilled, she can, she's very insightful to picking up leverage and exploring, you know, just perhaps giving a little bit of a push to explore, and ah yes I find that really good. I've had, I had another session where I'd had a whole lot of bad dreams, I have recurrent dreams that are high anxiety dreams and they recur and I'd had, I don't get them very often, but when I do they can be pretty scary, and I'd had, I wrote down my dreams for a little while, I was dreaming a lot, and that was what really ... and some of the sessions that followed, the session that followed after one of the dreams was really quite a bad dream. I had, oh, all sorts of real images of ... oh, cliffs that were broken, things that I was trying to get that were turning to other things, you know, real nightmare things even within the GIM, just a real follow on from a lot of that and that, you know, we would often talk in symbols about that, that nightmare, and where I was in all that, given that the dreams represent me and, yes, so those were quite helpful. And another time I had a really, really, really difficult time at work with one of the nuns who has got the most amazing temper and no-one quite knew what to do with her and it's only a very small order, only forty nine of them and ten of them in care, so you know, they're tiny. tiny, tiny, and they're a German group but there are a few Australian sisters, and this particular sister, her background is teaching and she's done all sorts of things but she's not teaching now, and she has a very very ambivalent relationship with her father, he is, has chronic depression and is a hostel resident so she's not only, you know, its quite complex and she seems to almost, she builds up, has great difficulty, has terrible rows with her father, great difficulty being assertive about things and sort of builds things up and she'll just blow about something and I've never heard anything like the way she will slander him and I’ve been the victim of her tongue three times in four years, and this last time I really challenged her in a fairly assertive way, and I went through a process with her as a staff member and she got a terrible shock because they, you know, they tend to think they are above that sort of thing, and the Provincial got involved because Sister C......it was the most horrific experience, really was horrific, and I was very shattered by it, in fact, her tongue was so vicious that really, ... really
shook me right, right to my foundations. So I rang Anna and I had a session with her and then I went and I took a private retreat by myself down at the beach house for four days, I took a weeks sick leave, five days, and then I came back and saw her again and that was really very helpful. I processed a lot of stuff to do with my own spirituality and some of the things that M. had challenged in me, I was able to really look at and I went for long walks and so on but I felt very much that, that my GIM had been very very helpful in helping me to process this stuff.

D.E. So that was a real situation that you felt you handled better because you'd had GIM?

Pamela: Absolutely, and even, even, I had a session, I broke my leg earlier this year and I had five weeks here at home which was bliss, and I saw Anna soon after that and then I had another session with her about a fortnight after I got back to work and that was really fascinating because I said to her that I thought, it was just a talking session because I hadn’t seen her for about seven weeks, and I said to her that I felt like Atlas as I was starting to sort of take all the burdens of JT back onto my shoulders, and, yes it was really interesting, she challenged me about that and we had a music session this week and that was really good because we followed on from that and I was, I guess in some ways I'm really looking toward retirement and setting some times in my mind for when that might happen and already working on, on, that almost as if it's a right of passage which it probably is for me, and so I’ve been able to put much, many more emotional limits on, on my work and I’m finding that it's not so draining and exhausting and I think that’s a direct result of my GIM sessions.

D.E. What do you think GIM has developed in you that you know feel that you're now able to do that?

Pamela: I think that, I’ve always been really, really fascinated by how different we all are and how we all cope in different ways, it has really been something that has fascinated me and just working closely with people not only with staff but also clients, patients, and I suppose more than ever I’ve ensued in GIM a whole new dimension of myself and responses in myself that I didn’t know I was able to experience, and it's made me more aware of the difference, you know, and I think it's made me more tolerant of the differences, and less anxious to change people I think I can sort of stand back a little bit and Ce Sera, I was thinking about this in the last two or three days and I think it’s almost certain as a direct result of the GIM. It can't be anything else

D.E.: What would you say some of the fascinating things are?

PH. I can only speak very very subjectively, personally, but I guess though they’re to do with a comfortable-ness about myself and with that comfortable-ness comes maybe more tolerance of other people I’m working with, and that’s on a professional level, and I suppose because one’s got a personal level, more of an understanding of oneself, it gives you the confidence to be yourself.

D.E.: Can we look a little more closely at what this comfortable-ness is like. Is it a feeling? A state of being?
PH: Well, I don’t know. To me I guess it is a feeling, but I think it’s more of a state of being. Well I hope it is - we’ll see.

D.E.: Has it been a lasting.....

PH: Well it seems to be at the moment. Probably I think that rather than looking back, or even looking at the immediate, or the immediate past, to be able to look at the future and how you might approach that, or how you feel about that, is very helpful. It’s also very enlightening to realize through this medium, just how precious things are - just how deeply entrenched they are in your life. So, yes, I feel that with GIM, given my workload and given the sort of work I have to do, the more I work as an administrator in the environment I work in, the more I realise how lonely it is, and how you can never ever really be sure of a friendship in the sense of a friendships that you would have outside of your work. Because when something goes wrong, people will turn like a pack of dogs. And it’s just human nature. You’re the boss, you have to accept responsibility. If something goes wrong, wack. That can be really hard, and I think that with GIM I’ve been able to really explore some of those issues and feel I’ve got a safe haven, so when I said at the beginning I consider it almost like a supervision, I really do, because not only personal issues are raised but often work issues are raised. Anna is very good. She is very helpful. I feel I can say anything to Anna and she’ll understand. She certainly won’t judge me, and sometimes her insights into some things which are really really tricky situations are really very helpful.

D.E. And so, your experience of Anna being very open, that you can say anything to her, is that more to do with the discussion part of the GIM session.

PH: No, every part.

D.E.: Do you feel the same thing while the music’s playing?

PH Absolutely. In fact I think that if you’re undertaking any sort of this stuff you become vulnerable, you make yourself extremely vulnerable. I can remember my first experience of having my first really superb massage with somebody who was a brilliant masseur and I knew her quite well and I found that I was very concerned about the whole of the intimacy, and whilst it was the most superb massage and I felt wonderful after it, I really felt very vulnerable and I think that in any of these things you can be very vulnerable, you’re lying on the ground - yes, you’re very vulnerable. And I have felt that Anna and I have a very professional relationship and there’s a sort of magnet element and that’s the music, because neither of us know where it’s going to take us, and I’d never ever have the sense that I’m being controlled in some way. I feel that the music is coming and it’s creating a whole series of experiences which are quite fascinating, and never at any time am I taken advantage of, or manipulated, and I think that is very important. I think they are the sort of things... sometimes it takes a bit of time to build up the trust, not that I’ve got any dark secrets... I haven’t, but you know, you’re very laid open and my experience with CPE was that so often you’d be in a class session with peers, and you’d be looking at a verbatim and you’d be challenged on something, I felt that sometimes people would peel you back and you’d be confronted with this stuff, but there wouldn’t be people there to put you back together again, you had to put yourself back together, and I found that it’s a very crude method of getting people in touch with themselves. I’ve never felt this with GIM. There is this element of surprise about what might open up and there’s an element of surprise of the unknown in the music, and I’ve found that very very fascinating.

D.E.: And so this sense of vulnerability that you speak of... there you are lying on the mat... have you experienced moments of vulnerability during the imagery and the music playing?

PH. Yes, but in the context of where I’m at in the GIM, not in the environment, and I think that’s a very important distinction to make. And that’s why I feel with GIM it’s important to have people who are highly skilled, perhaps in psychology and other areas involved, because there could be monsters there and often are. And if there is a monster, I would think that the person running the session would have to be very skilled at being together in a creative way, so that the person wasn’t destroyed. I think a lot of those things can be very destructive but I’ve
never found that with any of Anna’s sessions, not once, it’s not ever crossed my mind, but it certainly crossed my mind when I first started. I wondered whether this was going to be the right thing. I did one session to see, and I still wasn’t sure. I guess one of the fascinating things that I think .... there’s always in me a need to have an appearance of control and I suppose in some ways, there was that fear, of looking foolish and that has well and truly gone now. It took me a few sessions I think although I never ever discussed it with Anna, I just let it happen. It’s one of my boogie men that has dogged me all my life. If it doesn’t happen, it doesn’t happen.

D.E. Just thinking of the sessions that you would consider pivotal ones, and putting those alongside ones that were ho-hum sessions where nothing much happened. What do you think might be some of the differences between those two types of sessions?

PH. I don’t think I’ve ever had a ho-hum session. Every session I’ve had, even one where you know, I’ve been too tired, had been a helpful one, because you know, I should have realised that I was too tired - I mean I did know that I was exhausted, the experience of going the extra mile you know, not having any lunch, so that was quite, it helped me be a little more insightful. I haven’t had a session where I haven’t gained some insights into myself. They may not have all been wow and gee-whiz but every session I have gained some insights. And sometimes I have to go away and process it. Sometimes I go away absolutely exhausted - but not very often. After the fire one, I was absolutely dumb. There was another one when I was wrung out. In the main, I’ve been alright, but I’ve given myself a nice day after. I haven’t come rushing out. I usually go on a Saturday, sometimes I go on an evening. I couldn’t say that I’ve any that are ho-hum.

D.E. In terms of each session giving you insights. Can you say how those insights happen - immediately after, or while you’re drawing the mandala?

PH: I don’t often draw. It was one of my things. I was told my drawing wasn’t fantastic. Sometimes we sit and spend a while afterwards. Sometimes I lie and Anna sits and it might be processing at home, and it might be that it dawns on me in the next couple of weeks, and I put it to rest - I don’t even think about it, I have been finding that I have been moving on, but I still carry baggage. That was what I wanted to avoid. I now find that through my GIM sessions and I am able to move on and not carry the baggage. Recent things that have happened. And that has been terrific. And you only realise that you’re not carry the baggage when there’s a little hiccup and all of the other agenda comes back into the encounter, and this is not happening. And that very good, to be able to let it go.

D.E.: And so some of the insights happen in discussion with Anna?

PH And some happen later.

D.E.: And some of the insights are : I’ve been able to let that go.

PH Yes. And you say ‘isn’t that good’. You don’t quite know when you did it but it’s happened. Sometimes I find you’ll go through the process of a discipline and that can be very traumatic, because within the profession it takes the form of a warning, a written warning, you have to keep a lot of documentation and even for very serious offences - someone is caught stealing, or someone hits a resident or something - you can’t just sack them like that. I’ve sacked three or four staff members in the last four years. I’ve got a very stable staff, and some of those procedures have been extremely traumatic with very difficult people and I find that when you’ve gone into it once, you don’t go into those things lightly and I would find I really had to discipline myself to start another procedure, because you wonder if you have the energy and yet if you’re going to keep your standards up, if you’re to keep your integrity, you have to grasp the nettle. I had an experience a few weeks ago with the kitchen staff member who really took advantage of our young chefs. She was only a young 3rd year apprentice and she was working a weekend and I went through deep process with this staff member that blasting anger, and it makes you sit back in your seat. And I found I didn’t have the baggage of the other anger anymore, I was able to sit down and go through it and speak to her, and after it was over, I felt very pleased with myself. I had an insight into how helpful the GIM sessions had been,
with helping me with some of the stuff. Whereas I think if I hadn’t done the GIM all the baggage of other encounters where you really are battered by them

D.E. You’ve beautifully describes how GIM has been meaningful for you I wonder if we might close by asking you what is the real essence of your GIM experience?

PH: Well I suppose in some ways, it’s the only process that I’ve ever been involved in that takes cognizance in a holistic way, and the whole of the way I worked is involved in a practical way keeping that This is the first time I’ve experienced in quite a different way what that is really like, and that’s why I feel so comfortable with it. All the senses are utilised and that has ramifications that are physical, emotional, spiritual, social. All of those things are used, using the senses - the music and experiences, the drawing. I just find it very grounded.

D.E.: Wonderful

PH. I don’t know if that’s any help

D.E.: It’s interesting to hear different people’s experiences of what GIM is.

PH: I don’t see it as a therapy as such. I think it’s much more multi-faceted than that. I don’t see it as an alternative to psychotherapy, I just don’t. It’s been a very important part of me learning about me. So I guess there’s a certain commitment on my part to be open to responses. It’s ideal for the tool I’m using.

D.E.: Thank you very much for your time.
Description of Pivotal sessions

“... there’s been a couple where I really have been able to get in touch with my childhood, and some of the issues that were raised, were my relationship with my mother, and there was also an instance where I was really in touch with my self as a rather lonely child and this came through imagery of cats. That would have to be one of . . . one of the highlights of the whole of the GIM sessions, and you know, the theme of isolation and loneliness and . . . I’ve explored that quite a lot.

“It (the pivotal session) was the culmination of other sessions that we'd had around my childhood and various things that I hadn’t really explored very much.

“I had . . . an experience where we were burnt out when I was about four and a half . . . and the house was razed and the whole property was burnt . . . and my mother and my little Nancy was only a tiny little baby, my mother wrapped her up and my father was out . . letting out the animals and, and we just had to flee, and literally I can remember seeing the fire.... in the,..... pram handle

“.it was quite pivotal because there was a lot of things that happened at the time of the fire that tie in with my feelings of isolation and loneliness and not being cared for and so on, and my mother has never really recovered from the fire in that she gets very anxious. She talks a lot about it, and she has never ever explored with me how I felt about the fire, ever, and I mean, it was one of the highlights in my mother's life. It was a terrible time, ... it was absolutely dreadful, ....and my mother, it must have been the most dreadful time for her,

The pivotal moment is an embodied experience

“(In the GIM session) well I was almost re-lived it. You almost get right back inside the experience, but not as the little girl anymore but with the insights of an adult. It's really an amazing feeling. I can remember feeling physical things. I cried such a lot .... I was really upset about it.

“After the fire one I was absolutely dumb....

“I think there were feelings of loneliness, feelings of fear, feelings of dislocation, feelings that nobody understood. that I was a little isolated, terrified little girl and that my mother was pre-occupied with so many other things.... and she had a young baby just 6 weeks old, the whole of the property had been razed, all we had was what we stood up in.

A symbol of survival

“The only thing that was saved was my doll, Anna, who was a celluloid doll, and it was during that session that I really recognised that.... I keep Anna and she sits in my office, she's really a symbol of survival to me, and I’ve had her for my entire life and I didn’t realise. It was just through those sessions that I became much more aware of that.

An issue is resolved after a GIM session.

“.... as a result of my talking with Anna and really exploring my real grief and sadness and fear and all of those things which happened during the GIM. session, I was able to, I’ve got a fairly good relationship with my mother now, I worked very hard in being assertive and addressing issues with her, and I decided I would talk to her about the fire. It was really fascinating because,
I'm fairly articulate and not lost for a word, and I took her down to Anglesea and I couldn’t speak to her about it. It was really hard, I was shaking. I was making cups of tea, and it was really fascinating, and I mean we had talked about the fire a hundred times but this was different, and so eventual I plucked up enough courage and I said to her, ”Now Mum, will you just go through with me the fire again.” And it was a terrible time, and there were one or two things that came out that I had got wrong and, ... you know, ... there were things that I remembered that didn’t in fact happen, and now I,... well they did happen but not to me, but they happened to another person, and I was so terrified that some of the stuff that was happening I was just projecting.

**The Therapist.**

“I guess with Anna, she's very gifted and she's a tremendously good listener.

“(She) doesn’t push you and she's I think extremely skilled. She's very insightful to picking up leverage and exploring, you know, just perhaps giving a little bit of a push to explore, and ah yes I find that really good.

“She's the one who keeps me on track and it's really interesting to see the progress, the emotional progress.

“She certainly won’t judge me, and sometimes her insights into some things which are really, really tricky situations are really very helpful.

“And I have felt that Anna and I have a very professional relationship and there’s a sort of magnet element and that’s the music, because neither of us know where it’s going to take us, and I’d never ever have the sense that I’m being controlled in some way. I feel that the music is coming and it’s creating a whole series of experiences which are quite fascinating, and never at any time am I taken advantage of, or manipulated, and I think that is very important.

“I’ve had a couple of experiences where Anna has really pushed me, and you know “what would you like to say” and “what would you like to do” and you know I’ve been very vocal. But I will often have experiences where I will be shivering or I’ll really get right into a feeling. I find that very fascinating actually.

**GIM is a special place**

My GIM is a really special place that nobody else can go.  Anna is there only for me, and is not there for anybody else, she doesn’t represent anybody else, she's not interested in anybody else.

**The Music.**

The music is that other dimension which is removed even more from the, from the subjective and it just blows me away.

(When I am) very engaged with the music, in some ways, it’s like being on another level.

(Q)uite often I really don't tune into the music at all. I'm very fond of classical music and quite a lot of music I recognise and sometimes I find that I, if it's something that I really love, you know, for instance Songs of the Auvergne (inaudible) well I mean I just adore the Songs of the Auvergne and I love them so much that I, whenever I hear them I just enjoy that music because I love it so much. But a lot of the other music I might not recognise it but I will suddenly tune into the music and think oh that’s superb and I’ll say to Anna, “That's beautiful, I'm going to listen to this”.

There is this element of surprise about what might open up and there’s an element of surprise of the unknown in the music, and I’ve found that very, very fascinating.
It really amazes me that after a session I often cannot remember any of the music at all.

**Sometimes GIM is a flat experience.**

Sometimes the experience can be very flat because I’ve been down there (for a session) when I’ve been extremely tired, I felt as if my mind was just numb and I was just exhausted and I really had no energy and I was just completely drained. I think you have to have some sort of creative energy to be able to enter into GIM.

**Impact on life.**

“I think that that's what GIM has enabled me to do, to take them (issues) out, to look at them, and move on from there without any sort of bitterness or recrimination . I think that's made me a lot more settled, and a lot more willing accept myself as I am

“(I)t has helped me clarify where I am in all of that, and feel a lot more comfortable with where I am (in my own spiritual journey).

“I find that I'm much, much, more able these days to listen and let it come and go and find that I can move on - I’ve got energy to move on because, and I think it's because I can let things go a lot more. I'm not tapping into any of my own agendas, because I'm dealing with my agendas in another place.

“I’ve been able to put much, many more emotional limits on, on my work and I'm finding that it's not so draining and exhausting and I think that’s a direct result of my GIM sessions.

“I suppose more than ever I’ve ensued in G I M a whole new dimension of myself and responses in myself that I didn’t know I was able to experience, and it's made me even more aware of the difference. you know, and I think it's made me more tolerant of the differences, and less anxious to change people I think I can sort of stand back a little bit and Ce Sera. I was thinking about this in the last two or three days and I think it's almost certain as a direct result of the GIM. It can't be anything else

“(There is a) comfortable-ness about myself and with that comfortable-ness comes maybe more tolerance of other people I’m working with, and that’s on a professional level, and I suppose because one’s got a personal level, more of an understanding of oneself, it gives you the confidence to be yourself.

“It’s also very enlightening to realise through this medium, just how precious things are - just how deeply entrenched they are in your life.

**Gaining insight**

“I haven’t had a session where I haven’t gained some insights into myself..

**Insights may come after the session**

Sometimes I lie and Anna sits and it might be processing at home, and it might be that it dawns on me in the next couple of weeks, and I put it to rest - I don’t even think about it.....some happen later. And you say ‘isn’t that good’. You don’t quite know when you did it but it’s happened.

**Final statement on GIM**

“(I)t’s the only process that I’ve ever been involved in that takes cognizance in a holistic way, and the whole of the way I worked is involved in a practical way keeping that This is the first time I’ve experienced in quite a different way what that is really like, and that’s why I feel so comfortable with it. All the senses are utilised and that has ramifications that are physical,
emotional, spiritual, social. All of those things are used, using the senses - the music and experiences, the drawing. I just find it very grounded.
APPENDIX 3d)

SARAH

Note: Ellipses indicate hesitations in Sarah’s answers, and do not indicate that words are missing. Key statements are underlined.

At the time of the interview Sarah was a client of another therapist. She had experienced one GIM session with me at a time when her regular therapist was not available. The session was a pivotal one for Sarah, and on hearing about my research interest she volunteered to be part of the project.

Sarah had re-read the transcript and held it in her hand for the first part of the interview. The mandala from the session was placed on the floor in front of her and to her right. A toy lion with comb was placed on a table to her left.

D.E: Could you start by simply describing the session as you remember it?

Sarah: (Reading from the transcript) the first thing you asked me was 'was there something I could take into this session that gave me security?'. The object I took was a piece of bark - I love gum trees - it gave me a sense of security in having this piece of bark with me. And then the first piece, the Strauss brought to my mind marching, marching in an army, and I was there with the squirrels in the forests... in W.A. there are tall Kauri forests, these beautiful, beautiful trees, so I remember being there playing with the squirrels, feeling the support of these trees, loving these trees. Then I became aware of this one particular tree and the hollow in its trunk. And you invited me to take a closer look, then I went inside..... and the amazing bit then was that I wasn't scared... I went into this cave. I wasn't afraid of going in... often I would be afraid going into those places... and even though it was dark, saying I wasn’t afraid... I went into this cave, there was a soft light, like soft sunlight coming in, even though it was a cave, and I was aware as I sat in this cave, of this presence... and then it materialised to this wise old man...who'd been sitting there and he was aware that I was there too, this wise old man in a white robe... this was the first time I'd met a wise old man (laughs) .. never met one in my imagery before... and the wise old man came and took me by the hand, then I felt there were questions I wanted to ask, but I actually didn't have to ask the wise old man, he knew what the questions were)... the question was "what should I be doing?" and the answer came from him not in words but just in knowledge, it was very significant "what you're doing is good, do it with confidence" ... and he was holding my hand, as this happened, and I felt very secure. He was very loving this kind, old man who I immediately felt rapport with and trust in, there was no question of not trusting this wise old man... and then we were sitting on this bench, sitting on one side of the cave, and these animals all started coming into the cave, and they loved him too. and they kept coming, some of them playing around... the dog came up and nuzzled his hand, and we were sitting their hand in hand, and then this lion came ambling into the cave, and usually I'd be scared of lions, I'd be scared of caves for a start, and in came this lion, and the lion obviously loved the old man and came up and put his chin into the old man's hand, the old man took the lion's chin and put it into both hands... and I was looking into the lion's face then, and he had these laughing eyes. so it wasn’t a ferocious, threatening lion, it was again this friendly lion, a bit like the old man. and the old man then put me on the lion's back, and took us to the door and sent us off into the forest, and I felt really good on the lion's back, holding on to his mane, and waved to the old man, and it was fine to leave the old man... and with the lion going up this little hill, and then down the other side, where there were all these bushes, and then the lion took me in and here was his den. He was very clearly a male lion, I was conscious of that, and here was his den, and he put me down gently, he was very gentle the whole way, and what he did then was scratch around and smooth out the floor for me, like I was a princess, (laughs) cleared up his den for me and he lay down and was puffing because he had me on his back, going up and down these hills, and he invited me just to come and rest between his front paws ... so I rested there and we both rested for a while, and I rested my head on his neck and that was very secure place to be... and then I was aware of this little piano in the lion's den, and then suddenly I was up there playing the piano and playing with real confidence... and that’s quite something for me, to play with confidence... and
he was watching all that, looking quite proud I think. and then I went back and rested with the lion again between his front paws, and he was tired, he was snoring, and I was just stroking his face and pulling his ear and teasing him, and I wasn't afraid of him at all. And then I found this comb, on the floor of the den, and I began combing his mane, because he needed a bit of a spruce up and it was at that stage that the old man reappeared at the door of the cave, and smiled and nodded, which was very reassuring as if to say "you're doing O.K."... you and the lion are doing O.K., and the old man just went again... and then I just combed the lion's tail and got all the knots out of his tail, and I was very proud of my handiwork, and the lion was enjoying it all... then I drew a mandala, which I called the Richness Within... and it has the colours of the bark, and the colours of the lion and the colours of the bush I guess.

D.E: Can you say what the colours are?

Sarah: The greens are to do with the gum trees, and the bark and the whole association with the trees, and the security and the affinity I always feel with the gum trees, and then those browns and tans and golds that go into the centre of the mandala are the colours of the earth because where he took me was into the earth, into the cave, into the earth, into the place where he belonged, and in some sense I belonged there too, because I felt very at-home there... so the central colours are the colours of the earth, it's like moving from the outside really, the forest, the eucalyptus, coming into this cave with its rich colours and this place where I was very much affirmed. And right in the centre is gold. So I love that mandala... it does something to my heart like it's some recognition of the richness within as I called it.

D.E: What is the feeling in your heart as you look at it. Can you describe.....?

Sarah: There's a joy I think about beginning to recognise the richness within, and helpers like the old man and the lion who can begin to take me to look at the richness within, who can not only point the direction, but actually take me there... the lion actually took me there... it was like he took me into some aspect of my inner world, where I was affirmed in what I was doing and was able to do it with confidence like playing the piano and like combing the lion's mane... normally I would shudder in my shoes at the thought of combing a lion's mane (laughs)... but there I was, teasing him, I was stroking his face, I was pulling his ear, like here was this potentially dangerous animal... and as a male... there were two male figures there... the old man and then the lion who was also definitely male... and in a way I suppose it was like making friends with the masculine and learning that I had something to contribute because with the lion I got out all the knots from his tail... I made him look more beautiful... and he enjoyed it... so I think at some level it was beginning to make friends with the masculine... as I moved more and more into the den was like moving into the centre (gestures to the centre of the mandala).

(Puts the transcript to one side)

D.E: So when you think of all of those images from the session, which one, or which ones would you think stand out for you as being pivotal, the key image/s of the session?

Sarah: The lovely experience of the wise old man in the cave, sitting there holding his hand, and being affirmed by him and feeling so comfortable with him... that's one... and being in the lion's den is the other... Just this friendship with the lion I think, and the lion treasuring me... like he smoothed out the floor where I could lie down and he respected me and treasured me prepared the place for me... and even had this little piano in there (laughs)... I don't know how he got the piano into the cave, into the den, so it's interesting that I went from the cave with the old man to the den with the lion... the cave and den they're similar, aren't they - this den was like a cave under the bushes, where the lion lived, and this first cave I went in through the tree, which was a safe place... into the cave with the old man... then into the den... so it was like going deeper, like the old man sent me off to go deeper into this journey... with the lion as helper.

D.E: So (being) in those two images are similar. What was the experience like of both of those images, was the experience the same or was there something different about those two experiences?
Sarah: I had a whole lot more confidence by the time I got with the lion into the den - the old man had already affirmed me, though I felt comfortable with the old man it was still a new experience. I wasn’t used to meeting an old man, and he affirmed me but then he actually put me on the lion’s back and sent me off with the lion, and then there was this making friends with the lion through the combing of his mane, those sorts of things... stroking his face, resting with him... but then there was also this playing the piano in the lion’s den so I guess the second one was a lot more active... the first one was much more being with the old and receiving I think. Yes... he was saying “what you’re doing is good work, do it with confidence” but in the second one I was a lot more active since the lion took me there. Then I found the comb and I did things, and also then I played the piano I didn’t balk and say I couldn’t do it... my images of myself... it was a little piano... and I think I must have been small at the time too when I think of it... I don’t know how old I was, but I don’t think I was my adult self now I think about it. this piano was small and I fitted into the piano, and I played well, and I played with confidence, and I was affirmed... the affirmation was the same in both but I was more active in the second... in the den. I was more active in the way of doing something for the lion and also playing the piano... I think of it as being more energy in the den I was expending more energy in the den... like the cave was the introduction. Well both, just as we talk about it, both the cave and the den are quite feminine images, aren’t they, and inside them both is the masculine - the wise old man and the lion, and that’s what it feels like, some sort of coming to know and accept at some level, or begin to accept, the masculine. There it is the cave, the feminine and the wise old man the masculine. And then the den, the feminine, (again it is a cave-like, womb-like structure isn’t it?)... and the lion, the masculine. But the kindness in the faces of both that’s one thing that struck me - I knew I was safe with the old man and the lion - I knew I was safe with both.

D.E: When you think of that experience of being in the den... sorry, of being in the cave, and then the experience of being in the den, is there anything about those two images - the shape of the cave, or the feeling you had in the cave, and then what it was like in the den?

Sarah: They were both safe places - I wasn’t afraid in either of them - which wouldn’t be my usual way of being - usually I would be nervous going into those places - but I felt very safe - I felt like I belonged in both these places - even though they both belonged obviously to someone else initially - there was a sense that this is a home place - a place where I can be at home where I can be myself. Also there weren’t lots of - (apart from the animals in the cave), there weren’t lots of people or other creatures around so it was like this relationship between me and the old man, and me and the lion and that was good, I didn’t have to contend with other people... the animals were fine in the cave, they were coming almost paying respect to the old man - they were very comfortable with him - yes, it’s like my opportunity was here just to relate to the old man and relate to the lion without others being there.

D.E: So it was quite a special feeling.

Sarah: Yes, I was special to both - I loved that (laughs).

D.E: And as you say, originally in a place that was their own, but you were invited in and you felt comfortable there.

Sarah: Yes. And the fact that both places were in nature - that was very helpful for me and they were both within the earth, which again is that whole feminine symbol - both in the earth where I was comfortable... feelings all about home. So sitting on the floor in the cave before I became aware of the presence of the old man I was comfortable, then sitting on the floor of the den again I was comfortable. Usually, sitting on the floor for me is uncomfortable, physically uncomfortable, because my legs don't do that very well.

D.E: We’ve talked about the imagery part of the session, is there anything else that you remember about any other aspect of the session?

Sarah: It was exciting - it was an exciting session - it was like moving into some new area, moving in to explore some new area and I could explore it without being afraid - I had a feeling of being at home and it was O.K. to go and explore this and I was just fascinated when he put
me on the lion's back - I said "where are we going?" it was fascinating stuff, to get on the lion's back and go off...

D.E: Is there anything at all about the music that is memorable? Anything that you remember about the music at all?

Sarah: The only bit of the music that I can remember is the Strauss at the beginning... I clearly remember the Strauss, those first chords and the sense of the marching the heavy rhythmic music and I think probably the tall trees came at that point but the music through the rest of the session I can't recall - I can't recall how I was relating to the music or how I was connecting - I was aware that it really moved things, it really moved me along but that's the only bit of the music that I remember. And I hung on to my bark right through that's interesting too, because in the end, right after the music had finished you asked me about the bark and it was there between the lion's paws and he was minding it, so again this connection with the trees came me the confidence to move into this session to explore. So meeting both the wise old man and the lion were very special, very special meetings.

D.E.: As you think about that session now, what stands out for you in terms of how the session has been meaningful in your life, or memorable in your life?

Sarah: The lion stands out I guess, because as you remember a year or so later, when we were doing a course and you were playing the music I was right back in there and I was really very moved and I realised then that this session was more significant than I had recognised at the time, because it was hearing the music again and you doing the talk over of the transcript of that bit, particularly that last bit of the lion in the den, I was amazed at how it immediately really touched me and moved me to tears, so I began to realise that this lion has some real significance for me and then in the last few months in not working with music and imagery but just working with imagery this lion comes up again and has become now a real source of strength for me...and this lion is often with me now as a symbol of the strength and the courage that I need to take hold of to do the real adult things and this lion has been there very strongly with me so it's like 3 years later I've really taken this lion on board, or allowed him into my life - and it feels like he's been sitting there in his den, waiting for the moment (laughing), waiting for me to say "heh, yes, you are important" So that gentle meeting particularly with the lion 3 years ago really prepared me to perhaps begin developing some of those more masculine qualities in my own life and then in the last months as they're called upon more and more to really take this lion's strength into my whole life, and work with it

D.E.: And that's come to you now after a period of time?

Sarah: Yes, this is 3 years later since the lion came up in this very important way, in this fantasy journey, that I continue to be aware of this, whereas after the session 3 years ago it was there but it didn't fit in as clearly in where I was going .... because the time wasn't right - it fitted in a bit later,... and the wise old man in the last 12-18 months - I have found a wise old man in my life to continue some personal work with and I wonder again if it was almost prophetic in terms of the wise old man who I'm very comfortable with, who has a lot of wisdom, so that wise old man has actually materialised in my life 18 months ago, and the lion, the masculine strength and courage, also kindness, yes, that's there. The lion again in the last few months only has become an important part of me ... so as we talk about it maybe that whole session was sort of prophetic because it was a one-off session that you did with me. I was in the middle of a series of sessions, and I remember quite deliberately not going where that was, but taking this as a one-off session, just going with whatever came and this is what came and two or three years later these two key images are really pretty developed, very important in my life- so it's amazing when you think about it, that it was quite prophetic and it sat there until it was time to develop further.

D.E.: And so it's interesting when you say that you were reminded of this session at the course we did together, that it was the playing of the music...

Sarah: That was definitely the music then, that really tapped in again to the experience of the session with the lion.
D.E.: And made you quite tearful.

Sarah: Yes, I can remember the music almost pulling at my heart.

D.E.: So the music actually brought up the feeling even at that time?

Sarah: Yes, that was over 12 months later and it surprised me the music bringing up that feeling again of being in the lion's den and what was happening there.

D.E.: And that made you tearful?

Sarah: Yes.

D.E. What was it about being reminded of that den and being with the lion that made it a tearful experience?

Sarah: The message of the den and the lion was like the old man's message: What you're doing is alright, do it with confidence, and it was like tapping in again to this experience of playing the piano in the lion's den, and playing with confidence, like I really needed that at that moment, to affirm me - it felt like the lion was lying there sleeping and at that moment he woke up, the music woke him up and he came temporarily into my life strongly when I needed someone, something to say "You're O.K. you can do this - have confidence in yourself - you can do this", and then he went back to sleep again til earlier this year and then he made this big bound into my life and he stayed there (laughs), and he's not going back to sleep in his cave, in his den anymore.

D.E.: So he is both an actual object and he is part of you?

Sarah: Yes. He is part of me - he is the courage and the strength that I need to gather up sometimes and I sometimes sit and dialogue with the lion when I need to sort something out. Sometimes he helps me be angry, in my imagery world, to express anger, he comforts me, puts his paws around me, lets me cry, so he's got both those masculine/feminine qualities - he's got the compassion, the kindness, the understanding and he helps me to be strong be assertive, get out there and do the things I have to do as a functioning adult, but he also gives me those moments of being with my more vulnerable self and he allows me to just be that.

D.E.: It sounds like he's giving you the strength for the strong emotions, but the strength for the softer emotions the more vulnerable emotions as well.

Sarah: Yes, and giving me the O.K. When I'm feeling upset, or lonely or sad, and in my imagery I talk to the lion and then often he'll put his paws around my neck and let me cry on his shoulder and I'm aware that the lion remains that masculine figure and yet he's using those - what we see as more feminine qualities - so he's both to me now - but when I need to draw on him most, its moments when I've needed to express some anger, needed to be assertive, to stand up and say what I have to say, that's when I draw on the lion's strength.

D.E.: If you were to look back on that session, that we had in July 1991, is there a way that you could now sum up what the experience of the session has been for you?

Sarah: I think it may have been my first exploration of the masculine qualities within, and my first time perhaps of not being afraid to look at those, not being afraid of (I'm not sure how to say this) ... of being confident that I would be affirmed rather than rejected or criticised, so the first time of having confidence to get up and play the piano and know that I would be affirmed and not criticised, put down, in this masculine world. Maybe beginning to look at the masculine within myself and doing it within the safe feminine enclaves like the cave and the den and close to the earth so feeling that these were safe places that I could begin to look at the other side. I would summarise it as a very significant session, that it's taken three years to begin to unfold.

D.E.: Is there anything else that comes to your mind, or does that round it out?
Sarah: It pretty much rounds it out... I suppose I was aware of a real sense of love there from both the old man and the lion and that was great too. So the fear was replaced by love, which is a big thing, there wasn't fear of going in there and there wasn't a fear of what happened there, just a sense of love and acceptance. It was a great session.

D.E.: Will we leave it at that?

Sarah: Yes.
Meaning units derived from Sarah’s interview

Describing the pivotal moment

“The lovely experience of the wise old man in the cave, sitting there holding his hand, and being affirmed by him and feeling so comfortable with him... that’s one....and being in the lion's den is the other. Just this friendship with the lion I think, and the lion treasuring me... like he smoothed out the floor where I could lie down and he respected me and treasured me, prepared the place for me and even had this little piano in there...

“... the cave and den they're similar, a safe place .into the cave.. then into the den... so it was like going deeper, like the old man sent me off to go deeper in to this journey.. with the lion as helper.

“I had a whole lot more confidence - the old man had already affirmed me, I felt comfortable with the old man - it was still a new experience to me...

“the second one was a lot more active - there I was making friends with the lion through the combing of his mane, those sorts of things... stroking his face, resting with him... but there was also this playing the piano in the lion's den so I guess.. the first one was much more being with the old man and receiving ...he was saying "what you're doing is good work do it with confidence" but in the second one I was a lot more active.

“...also I played the piano. I didn't baulk and say I couldn’t do it .... I don't think I was my adult self now I think about it .this piano was small and I fitted into the piano, and I played well, and I played with confidence, and I was affirmed.. the affirmation was the same in both .. I think of it as being more energy in the den I was expending more energy in the den.. like the cave was the introduction...

Gaining insight about the masculine and feminine

“..as we talk about it, both the cave and the den are quite feminine images, and inside them both is the masculine - the wise old man and the lion, and that's what it feels like, some sort of coming to know and accept at some level the masculine - the kindness in the face of both that's what struck me - I knew I was safe with the old man and the lion - safe with both

“I was special to both - I loved that... both places were in nature - that was very helpful for me and they were both within the earth, again that feminine symbol - both in the earth where I was comfortable.. feelings all about home.. so sitting on the floor in the cave before I became aware of the presence of the old man I was comfortable, then sitting on the floor of the den again I was comfortable.

A safe, home place experience.

“They were both safe places - I wasn’t afraid in either of them - usually I would be nervous going into those places - but I felt very safe - felt like I belonged in both these places - there was a sense that this is a home place - a place where I can be at home where I can be myself. ... my opportunity was here just to relate to the old man and to the lion without others being there .

“It was exciting - it was an exciting session - it was like moving into some new area, moving in to explore some new area and I could explore it without being afraid - I had a feeling of being at home and it was O.K. to go and explore this.

The Music

“The only bit of the music that I can remember is the Strauss at the beginning... I clearly remember the Strauss the first chords and the sense of the marching the heavy rhythmic music
and I think probably the tall trees came at that point but the music through the rest of the session I can't recall - I can't recall how I was relating to the music or how I was connecting - I was aware that it really moved things, it really moved me along but that's the only bit of the music that I remember.

Music triggers recall of the session

“And then I was reminded of this session at the level 2 (training course) that we did together, that it was the playing of the music that made me quite tearful. I can remember the music almost pulling at my heart.

“you were playing the music (and) I was right back in there and I was really very moved and I realised then that this session was more significant than I had recognised at the time, ...it was hearing the music again ... I was amazed at how it immediately really touched me and moved me to tears,

The mandala expresses the feeling within

“then I drew a mandala, which I called the Richness Within... and it has the colours of the bark, and the colours of the lion and the colours of the bush I guess.

“The greens are to do with the gum trees, and the bark and the whole association with the trees, and the security and the affinity I always feel with the gum trees, and then those browns and tans and golds that go into the centre of the mandala are the colours of the earth because where he took me was into the earth, into the cave, into the earth, into the place where he belonged, and in some sense I belonged there too, because I felt very at home there ..

“the central colours are the colours of the earth, it’s like moving from the outside really, the forest, the eucalyptus, coming into this cave with its rich colours and this place where I was very much affirmed.

“ And right in the centre is gold. So I love that mandala .. it does something to my heart like it’s some recognition of the richness within as I called it

The pivotal experience is memorable and lasting.

“The lion has some real significance for me, and has become now a real source of strength for me...and this lion is often with me now as a symbol of the strength and the courage ... it's like 3 years later I've really taken this lion into my life - So that gentle meeting with the lion 3 years ago really prepared me to perhaps begin developing some of those more masculine qualities in my own life.

“After the session 3 years ago it didn't fit in as clearly in where I was going .... it fitted in a bit later,.. and the wise old man in the last 12-18 months - I have found a wise old man in my life to continue some personal work with and I wonder if it was prophetic in terms of the wise old man who I'm very comfortable with, who has a lot of wisdom, so that old man has actually materialised in my life 18 months ago, and the lion, the masculine strength and courage, also kindness that's there...

The session was prophetic

“so as we talk about it maybe that whole session was prophetic .. two or three years later these two key images are really developed, very important in my life.. it was quite prophetic .. it sat there until it was time to develop further.

Meaning in life
“...the old man's message: ‘What you're doing is alright, do it with confidence’. this experience of playing the piano in the lion's den, and playing with confidence - - I really needed that at that moment to affirm me.

“The lion is part of me - he is the courage and the strength that I need to gather up sometimes and I sometimes sit and dialogue with the lion when I need to sort something out. Sometimes he helps me express anger, he comforts me, he's got both those masculine/feminine qualities - he's got the compassion, the kindness, the understanding and he helps me be strong be assertive.

“...it may have been my first exploration of the masculine qualities within, being confident that I would be affirmed rather than rejected or criticised, of having confidence to get up and play the piano and know that I would be affirmed and not criticised, put down in this masculine world. It was a very significant session, that it's taken three years to begin to unfold.

“I was aware of a real sense of love from both the old man and the lion and that was great too. So the fear was replaced by love, there wasn't a fear of what happened there, just a feeling of love and acceptance. It was a great session”.
APPENDIX 3e)
BERNADETTE

Note: RA refers to Research Assistant. Ellipses indicate moments of hesitation in the interview. Key statements are underlined.

RA: So, do you feel ready to start now? We have been chatting a bit while the equipment was set up and so we are ready to start now. OK, I know that you have been thinking a bit about this before we even started. Thinking back over your sessions, is there one particular session that you’ve thought about that has been particularly pivotal for you?

Bernadette: Yes, certainly. I think it was about October last year and I suppose that things lead up to a pivotal session. I suppose it sometimes happens spontaneously but sometimes it is...... things that just build up and I think that over the years I’ve had a problem with my ability to speak out.

RA: Hmm

Bernadette: and I was the third child in my family and I had one sister who was fairly dominant and I think that I just sort of stood back in the family and didn’t say too much, so that affected my whole life really. And I remember even when I was doing my nursing training I would not answer in class or I would always sit behind somebody so that I would not be seen in the lectures.....not have to speak out. I was very reluctant to speak out in any form. So this particular session was extremely powerful for me in that I found my voice.

RA: Can you describe any of the sessions - just anything that comes to your mind about it at the moment?

Bernadette: Well, I suppose the powerful part about it was that I actually found my voice. It actually made a sound.

RA: Right.

Bernadette: In the session, I was able to experience the feeling of finding my voice. Not, not in an imaginary way, but in a physical way.

RA: Perhaps you could just put yourself back into the memory of having that session and tell me about the images that come to mind? Do you remember any of the images that developed during the session and when was the point when you actually found your voice?

Bernadette: I think when the music started and I was sitting at a piano in an orange dress and I have always hated orange. In fact anywhere we ever moved with my husband for his business company - anytime I went in the first thing I did was get rid of anything orange so it was really interesting that I started out in an orange dress sitting at this piano.

RA: Hmm (laughter)

Bernadette: And I felt felt that the dress itself was not flimsy; it was quite a strong dress and I felt that the orchestra and I were working together ....... but certainly I had control as I was sitting there playing the piano and they were giving me that sense of identity too that I was able to play what I wanted to play so that was a powerful experience to start with.

RA: Right
Bernadette: that I was sitting there with the orchestra and in control and playing the piano........
I suppose playing the piano was something that I always wanted to do but have never done. So I suppose that there was a sense of doing something and feeling that I was doing it. It was quite powerful. And I will grab this mandala, if it is all right, to help as we go along. And so I had a wonderful feeling in my body

RA: Right

Bernadette: And I had a tingling in my hands and I think I was talking to you before about the arthritis and the stiffness in my body with the arthritis

RA: Hmm

Bernadette: and so I began to feel this stiffness going, my body was starting to loosen up

RA: Hmm

Bernadette: And the first thing, a really strong sensation that I had, was that my mouth was very very dry. And I felt like running, so this real sensation of wanting to get out and to be free and I wanted to get out into the open spaces, which I did in my imagery and I came to this place where there was a dam and streams and things and I looked into one of the areas where there was some water

RA: Uhha

Bernadette: some water. It was like a mirror

RA: Uhha

Bernadette: and the water was clear and so what I saw was a reflection of myself. We have various forms of things that we use like Inner Child Cards and Angel Cards and all these sorts of little adjuncts to the therapy that we use, just little interesting ways of maybe things coming to light for us all or picking up one of these Inner Child Cards ..... I was working at the time with quite a few of these and I had picked up the Pinnochio Card the one with Pinnochio and it was almost like it was the moment of truth (laugh) and I think that is what I said you know the moment of truth and the Angel Card that I picked up repeatedly was the Angel of Honesty

RA: Hmmm

Bernadette: So I was really quite in touch with both those things. And I remember thinking back how awesome for me as a child that it probably was easier for me not to have to say anything but that it really inhibited me. I did not have that growth that maybe I would have had, if I had always been able to speak out and say what I really needed to say. So I really felt that I had been restricted because of that. So it was almost like this moment of decision where I wanted to grow up.

RA: And that happened when you picked up the Pinnochio Card?

Bernadette: Yes, that was prior to the session so I had that probably in the subconscious there and that I had been working with these cards but it was like I did not want to be a child any more. I wanted to grow up.

RA: Huh. And at that moment when you had the revelation was there a particular image that went with it?

Bernadette: No, it was more of a feeling, actually.

RA: Hmm
Bernadette: And I, I think that the initial start of the session where I started to feel in control sort of lead on to that where I started to get this strength in my body and in my mind.

RA: Could you just stay with that feeling for a moment and see whether you can tell me about it a little bit more, you know that feeling in your body?

Bernadette: Yeah, definitely. And it was like this real ..... yearning, to feel that I really was in control of my thoughts, my speech, and everything that I was wanting to do. I was able to make decisions that other people weren’t going to make these decisions, and that I would be in control of what I wanted to do.

RA: Hmm

Bernadette: Yes, it was like an overwhelming feeling to be in control, I suppose.

RA: Uhha. Was your body actually doing anything right then? Were you lying still or did you actually move?

Bernadette: I can’t remember that....... but I can remember feeling very much in my body, the strength coming back into my body, you know, and wanting to be in control and knowing at that point, and I think that was what happened at that point, was that I could do it.

RA: Right

Bernadette: You know, it was almost like this, OK this is the moment you can do it.

RA: So that was really an important moment?

Bernadette: It was a very important moment ....... and that’s what led onto this next..... to me the most incredible feeling that I have ever had I think, where I ......what happened then was that I felt something was really choking me in my throat
Like there was something that needed to get out

RA: Uhha

Bernadette: So the feeling then sort of really welled up into my throat area. And that’s what it felt like. And I had this really strange sensation (pause)

RA: And what did you do with that? What happened?

Bernadette: I can remember Denise saying something like ‘Can your throat make a sound?’

RA: Umm

Bernadette: And so that it was almost like a little sound to start with, like this little feeble sound

RA: Umm

Bernadette: and I thought ‘I can, I can make a sound, I can get something out’ and then I just ....... I can’t remember what the music was there but the strength came into my voice so that I had this ability and I remember just letting it come. You know, just letting the voice come, so it was like, you know, I do have a voice.

RA: Yeah

Bernadette: I do have a voice.

RA: So how did it feel in your throat as your voice came?
Bernadette: Like something was lodging, you know, something was getting out. Like there has been a restriction there and all of a sudden something was starting to move or to free up.

RA: Uhha

Bernadette: I suppose it was a real freedom in my throat.

RA: So, it actually felt physical?

Bernadette: Yeah, definitely, a real physical change of something. It’s like you know something........ you’ve got something stuck in your throat.

RA: Yeah

Bernadette: I think that we have all had that experience of having something stuck there and all of a sudden it was coming out.

RA: And how did it feel to have it come out?

Bernadette: Very freeing

RA: Uhha

Bernadette: Very, very freeing. It was like quite an incredible moment, you know, because I’ve always felt so so powerless over my own voice.

RA: Yeah

Bernadette: Like something was dominating me or I was being held back or that I didn’t have the right maybe to have a voice

RA: Umm... How long did that feeling stay with you in the session? How long was that moment?

Bernadette: A good while because the next music that came on, and I can’t remember what the piece was, but I remember I just did not want to say a thing for that whole selection of music. I just said nothing but in my imagery I pictured myself ..... being in this wonderful situation where there was an orchestra and choir and I was the lead singer (laughter)

RA: Uhha

Bernadette: It was the most brilliant experience - I was just the lead singer. I was out there in front, you know, I could do it. So, yeah, it was just a magnificent experience of ..... of being there and even in the face of all those people I could stand up and have enough faith in myself that I could do it. So, I did not want to say anything. I was just living this experience.

RA: Uhha

Bernadette: And my wonderful guide just got right into it. I suppose over the years she has grown, you known, she has had that wonderful rapport with me. She just seems to know when I need.... when I don’t want to say anything, I am just there with the experience and it was a magnificent experience.

RA: So that went on for quite a while then?

Bernadette: Yeah. So I think.....that was the beauty of it. I was able to really feel the moment. Really live the moment so that it was not a fleeting thing. I could stay with that
RA: Umm. Now when you think of that image of you being the lead singer, does it stay with you the same way whenever you recall it?

Bernadette: Yea, I can just get back into that and I’ve used it since, you know.

RA: How have you used it?

Bernadette: In ways I mean, just not long after that I was asked to speak to the fourth year students about validation therapy and prior to that I would have thought I can’t do that - they’re fourth year students, what would I have to offer?

RA: Yeah

Bernadette: And yet after that it gave me confidence to say ‘OK I might have something that I can offer them’. So that was probably my first experience quite soon after that.

RA: So your image of finding your voice became a practice of actually using your voice?

Bernadette: Yes, in a very practical way and I think after that moment where I really lived that experience my next image was being at a victory ball. So that was brilliant in itself too that I was able to celebrate finding my voice. And this image of going up to this old man who said to me you know ‘well done’, and I had that recognition that I had past through a time in my life that I could let go of and I was ready to move on

RA: Yeah

Bernadette: I suppose that was what’s really such a powerful moment too, that I could know that you know it was like graduating I had gone from childhood where I had acted as a child, or felt like a child into adulthood, I suppose, where I am able to take control and I am able to make decisions.

RA: Umm

Bernadette: And I mean that’s just from October last year and it’s now May, you know, and I feel that I have made so many wonderful decisions that have really changed my life and are changing my life. It has given me a confidence that I can do things; that I can say things; that I can make decisions; that I have got my voice; that I can go out and do what it is that I want to do

RA: Umm. So it is not only a pivotal image but it is actually life changing?

Bernadette: Like a turning point, absolutely that. I mean, my workplace don’t know this yet but within about eight weeks I am resigning from where I am working which has been a very secure job. I have always had security in my work but I now have the confidence to give up that security and go into private practice.

RA: Uhha

Bernadette: As of the 1st September, so you know, I think a few years ago I would have never, never believed that I could do anything like that

RA: No

Bernadette: and I had a call from someone just recently from one of the TAFE Colleges just asking me if I would talk on dementia, on the practical aspect of working with people with dementia, and I thought - yes - for the last eight years, ten years I have worked with people’s dementia. I have set up practical programs of working with them

RA: Umm
Bernadette: I just have had a flare-up of (an illness) and I know that it has just been another turning point to make me realise that ‘yes’ I do want to work in private practice. I do want to work with arthritics but that also frees me up now and OK this is just another time in my life where I can use what I have learnt over the last thirteen years of working with the elderly, that maybe I can go out and talk to people now about what I have done, or or some of the aspects of working with people’s dementia.

RA: Yeah.

Bernadette: So years ago I would have never believed that I could go and talk to students or anybody else about what I know about working with people’s dementia.

RA: Umm

Bernadette: I feel like I have got something to offer - some experience.

RA: Umm. (pause) So you really have found your voice?

Bernadette: Yeah. In a very practical way as well. You know, so it was very, very freeing and a real turning point, I think.

RA: One of the things that’s interesting is whether imagery actually evolves or whether it keeps it original intensity or changes in any way. But from what you have been telling me it’s stayed pretty much the same and it’s motivated you to get out there and do things. Is that right?

Bernadette: Yeah, yeah

RA: So is there anything else that you want to say about that image and the way that it’s changed or evolved or stayed the same at all - the bit about you finding your voice?

Bernadette: When I look back on it and when I think on it, especially when I get into situations where I need to have my voice, I think I can feel the intensity of that session.

RA: So you would actually use the image to bring it to mind and that ...

Bernadette: Absolutely

RA: Uhha

Bernadette: Hum. so it is still like something that’s mine - a moment that’s mine that I can pick up any time I want to.

RA: Right. We have talked about the interventions - that Denise asked you a question the moment when your voice had been freed, didn’t she?

Bernadette: Umm

RA: She said ‘can your voice make a sound?’ I think that was it? and after that she just allowed you to stay with it?

Bernadette: Yeah.

RA: Umm. And the music is not something that you actually recall at the moment?

Bernadette: Not at that point but initially I think in the first cut of the music I think that’s what helped me to get the power, and to feel that that building up of strength and freeing in the first selection of the music.
RA: Umm. And after that moment of being free, the music was staying with you while you were in that moment?

Bernadette: Yeah, yeah.

RA: Is that right?

Bernadette: It was very much there. The voice just held me there in that moment

RA: So it helped you to stay with it over a period of time when you weren’t saying anything?

Bernadette: Yeah, absolutely and to really live that moment.

RA: Right. Uhha. And it seems to have been important for you right there that there wasn’t any further intervention?

Bernadette: Absolutely, because I think that’s what... if the moment had been just fleeting maybe it would not have stayed as long, but because I was able to stay with the moment and really experience it and live it ...... and also to find myself in a situation where I took the lead part.

RA: Yeah, umm

Bernadette: You know, that was an incredible moment that I was able to do it. And that I was asked to do it and I did it. I think that’s the memory that I have, that I was asked to take this part and I accepted. So I guess, I suppose thinking back, that’s what the moment was - ‘Yes, I can do it’ when I was asked to do it.

RA: Right. Umm

Bernadette: because years ago I would have said ‘No’ to most things that I could not do it. I would not have had the confidence to do it

RA: Yeah

Bernadette: or if I had done it I would have fumbled through things if I’d ..... I would not have gone out and enjoyed the moment, and yet when I remember talking to the students, I enjoyed being with them, I enjoyed talking to them about what I have done.

RA: Umm, Umm

Bernadette: so there’s an energy in that

RA: Yea. So you have taken over the energy of the image and it’s become part of your experience?

Bernadette: Yeah, and ongoing

RA: Umm

Bernadette: and I don’t think that I will ever ever lose that image .... and maybe at times when I do... If I again do feel hesitant about doing something that I will pick up that image and say ‘I can do it’.

RA: Umm. That’s great.

Bernadette: I can do it.
RA: So is there anything else at all that you would like to think of or say about that image before we go on to any other questions?

Bernadette: (pause) No, I think that perhaps we have covered that.

RA: Good. All right. Comparing that session and that particular image with other sessions which were not so pivotal, is there anything that stands out as making the difference?

Bernadette: (pause) Strength of the music maybe

RA: Uhha

Bernadette: I had the energy that day to work with it.

RA: Umm

Bernadette: I suppose that that is always an important aspect that I really did feel I had the energy. Maybe things had been working up in personal or professional life even things at work where I was feeling the need to break out to have that ability to be in control or being able to say what I needed to say

RA: Yea

Bernadette: I had been experiencing some frustrating moments at work when I felt that I was struggling to say what I needed to say

RA: Umm. so you were more prepared for that session in needing something to happen right then than perhaps in other sessions?

Bernadette: Yeah. I mean I have had experiences in sessions where I have been physically exhausted and have not had the energy to do anything. and Denise as my guide has picked that up and I remember one important session where ...... I had been working hard and had seminar week-ends and I came in and I was just exhausted and after the first few minutes, I was just too tired to even say anything and all my body needed at that point was just a nice gentle massage, which she did with the music.

RA: Umm

Bernadette: You know, so ........ yea. It is being aware too of where your body’s at even and the energy you’ve got to work with it but if your energy level is good and the music matches your energy level. .... and yet there was another very powerful experience with the music. A tape called the Body Tape, and I came in one day and my rheumatoid was quite active at this stage and I had pain in every bone in my body and this was only a few months ago and .... Denise used the first cut of the music or the first part of that and I could feel it was like a paint brush, painting....and the music is very grating and discordant and it was like, you know, it was just so painful to feel that (laugh) but it made me get in touch with my body and I suppose that’s been a very turning point as well, another pivotal moment but, you know, staying with that and she was she was great she did not make me stay with that or I did not stay with that too long to change the music but it was it was just a ........ it made me feel what was happening in my body. With my illness in the past what I tended to do was ignore it , push it away, I don’t want to know about it, it’s painful ......

RA: So, from what you are telling me it seems that what makes the moments pivotal is that they really do create body imagery for you?

Bernadette: Yeah. I feel things very much in my body. Yeah. And over the years, my body tries to tell me things and over the years, I have failed to listen to my body a lot, and in fact a few years ago I had an experience a physical experience where I was driving along and I had chest pain and all sorts of things happening and I .. within moments ended up in the MICA ambulance
and in Knox Intensive for four day and then everybody discovered what it was all about. . . but at that time I really needed to leave the work that I was doing in the hospital where I was. In a rehab hospital the work had become extremely stressful

RA: Uhha

Bernadette: but at that time I really did not have the voice to speak to this to ..... the .... girl in my department who was really quite dominant, you know, she was a very domineering personality as well, but I did not have the voice to speak out along the five six years that I worked with her. She, she dominated me that whole time and I felt frustrated because I was not able to do in that department what I believed that I was able to do.

RA: Umm. So finding your voice changed your relationship to your body and to other people?

Bernadette: Yeah, absolutely. I mean if I was back in that situation now there is no way that I would have worked the same way with her. I would have had a more sense of control and been able to say that I this is the way I understand what you are saying but this is the way that I feel about it.

RA: Umm

Bernadette: You know, and in that department the physios and OT’s were encouraging me to work with people at an emotional level but she saw it more important to work at a recreational level so I was being torn there so I actually left the hospital at that point, but I left not ever having said what I needed to say... . . . (pause) And then a couple of years ago I was, I had taken on another job for a couple of friends who were running a nursing home and I really over committed myself but again I could not speak out. I felt that they were friends that I had known for quite a long time and I was driving right down to Murrumbeena once a week to work with them and the days were long and so I went away for a weeks holiday and broke a bone in my foot and I came back with my leg in plaster and I still went to work. I still worked in the other place hobbling around with my leg in plaster.

RA: Umm

Bernadette: so what happened, I got thrombosis, so, I was not listening, I was not really listening and I did not have the voice to say ‘OK, I think that I need to leave’. So it looks like things had to happen to me physically for me to be able to move on. . . . But it is not going to happen that way any more.

RA: Right (laughter). Good.

Bernadette: I will say it when I need to say it.

RA: Yea

Bernadette: And even this last experience. It’s the last few months I’ve had quite a decent attack of the illness again where I have not had an attack for about five years. But it’s been a trigger or another part of the turning point where now I have made the decision to leave the hospital soon. I suppose, over the years, I have had this fear that people...... that I’m letting people down to my own detriment.

RA: Umm

Bernadette: So I am not going to let that happen any more. So why put up with all that suffering and the inconvenience of your body being ... when it’s only trying to tell you something, but up until now and I am almost 50, good heavens, I have not listened.

RA: Yeah. Huh (laugh). I can see that that image of finding your voice has changed, actually changed almost every aspect of your life. Hasn’t it?
Bernadette: Well, it has. You know, even in my personal life I am able to say more and it has helped me to communicate better, on a deeper level, with my girls. My three daughters, yea, so and, I mean, they in turn are opening up more and talking more about how they feel and, you know, yea, so it’s in many, many ways having a great impact.

RA: Umm (pause). I am sure that I have covered these questions. Can you think of other sessions where there wasn’t a pivotal experience and think of what they were like? We have talked about the one where you were just so tired that you just needed to have a musical massage of your body. That would be one where what you needed was not a pivotal experience; it was something different.

Bernadette: Yeah, yeah

RA: Are there any other sessions that you would like to describe where you did not need or want or have a pivotal experience?

Bernadette: (Long pause). I can’t think of any off hand. I think a lot of my sessions have sort of .... been, what’s the word, led onto one another. You know, there’s been sort of like a sequence there of things happening in one that has led onto another so even though they might not have been pivotal, maybe they have been a part of the pivotal experience.

RA: Umm

Bernadette: (pause) I mean there has certainly been other times when I have not had the energy to work with you know the whole sessions. That one really stood out.

RA: Did you have a mandala for that session?

Bernadette: Yeah, yeah

RA: Would you like to show me that?

Bernadette: (pause).

RA: Perhaps you would just like to describe the mandala?

Bernadette: (pause) As I said, now to me, it was almost like the vocal chords or the throat there .....in the center. And it was almost like there was this band here that restricted ... tight here, but once it opened out, it just sort of started going out in all sorts of directions, flowing out from that point.

RA: Umm. When you look at the mandala now, how do you feel?

Bernadette: Yea, it was like . . . they are all arrows along there coming where the voice box...a little arrow is coming out and even the colours of the blue, the paler blue and there is this vibrant blue that then comes from that ....... I find that very freeing to look at that. And the difference in the in the way the lines on the left side of the mandala ... to the strength of those coming on the right side. They feel quite strong with lots of energy and moving out and not restricted and not held in and like they want to go on forever.

RA: Yeah

Bernadette: Where these stop. They are shorter and weak.

RA: Yeah

Bernadette: the others are strong and go on right to the edge of the page and there is no stopping them now.
RA: Yeah. (pause) And you called it “The Voice of Maturity”?

Bernadette: Uhha

RA: (pause)

Bernadette: So, I think that the experience itself was so strong the feeling and I feel it now in my body. I can still feel the strength of that session.

RA: Umm. So when you actually recall that image and that session is the feeling mostly a feeling in your body?

Bernadette: Yeah, definitely.

RA: That’s the strongest thing about it?

Bernadette: Yeah, yeah

RA: and then there is the imagery of your taking a lead role and you using your voice?

Bernadette: Yep, so that when I think of it my mind even feels freer.

RA: Umm. So you have talked about it physically and emotionally and in your mind, in your voice and in your image of yourself with other people. It has a lot of different dimensions to it, hasn’t it?

Bernadette: Yeah, absolutely, umm.

RA: Yeah.

Bernadette: Umm. It was really a powerful experience and it just hasn’t been an experience that’s the incredible part about it. It has not just been an experience. It’s been a turning point in my life.

RA: Umm. Well, that’s pretty convincing isn’t it? (laughter). Is there anything else that we have not covered that you would like to say about it? Does the mandala bring anything to mind that you did not mention before?

Bernadette: I don’t think so. I think that I have covered that fairly well how it was. I mean, you could never put it into words how an experience was and the moment of taking that role. I mean, you could never put it into words.

RA: Yea

Bernadette: So I suppose that was a wonderful part that I did not have to put it into words.

RA: Umm

Bernadette: The experience is just within me.

RA: Yeah, yeah.

Bernadette: Yeah. So if I put it into words, maybe it would never have been quite the same. But when I look back on my transcript there is all blank there which is wonderful. (laughter). It is just in there. Yeah and that’s in here, it is right in my body, in my heart, in my soul, in every part of me, I think.

RA: Yeah.
Bernadette: And I suppose when you find your voice and you sing, to me singing has always been in my mind, my heart and my soul, your spirit - it is every part of you when you sing.

RA: Umm

Bernadette: Yes, I suppose singing to me was expressing how I felt; the very core of me.

RA: Uhha. I think that gives us a pretty rich image and shall we stop there?

Meaning units derived from Bernadette’s interview

Identifying the pivotal session

“this particular session was extremely powerful for me in that I found my voice. It actually made a sound. I was able to experience the feeling of finding my voice, not in an imaginary way, but in a physical way.

Describing the pivotal session

“when the music started and I was sitting at a piano in an orange dress and I have always hated orange.

“And I felt that the dress itself was not flimsy; it was quite a strong dress and I felt that the orchestra and I were working together ........ but certainly I had control as I was sitting there playing the piano and they were giving me that sense of identity too, that I was able to play what I wanted to play, so that was a powerful experience to start with.

“And I had a wonderful feeling in my body. I had a tingling in my hands. I began to feel this stiffness going, my body was starting to loosen up

“a really strong sensation I had, was that my mouth was very very dry. And I felt like running, this real sensation of wanting to get out and to be free and I wanted to get out into the open spaces, which I did in my imagery and I came to this place where there was a dam and streams and things and I looked into one of the areas where there was some water. It was like a mirror...... and the water was clear and so what I saw was a reflection of myself, and it was almost like the moment of truth, and I think that is what I said: the moment of truth. It was almost like this moment of decision where I wanted to grow up.

“I think the initial start of the session, where I started to feel in control, lead on to where I started to get this strength in my body and in my mind. It was this yearning, to feel that I really was in control of my thoughts, my speech, and everything that I was wanting to do. I was able to make decisions, that other people weren’t going to make these decisions, and that I would be in control of what I wanted to do. It was like an overwhelming feeling to be in control.

“I can remember feeling very much in my body, the strength coming back into my body, and wanting to be in control and knowing that I could do it. It was like “OK this is the moment - you can do it”. It was a very important moment.

The pivotal moment

“and that’s what led onto this next..... to me the most incredible feeling that I have ever had I think, where I felt something was really choking me in my throat ....like there was something that needed to get out. So the feeling really welled up into my throat area. And it was like there was something there that I needed to get out. (It was a) strange sensation. I can remember Denise saying something like ‘Can your throat make a sound?’ And so it was almost like a little sound to start with, like this little feeble sound - and I thought ‘I can, I can make a sound. I can get something out’ and then the strength came into my voice so that I had this ability and I remember just letting it come. It was like, I do have a voice. (It felt) like something was lodging, something was getting out, like there has been a restriction there and all of a sudden something was starting to move or to free up. I suppose it was a real freedom in my throat, a real physical change of something. It’s like having something stuck there and all of a sudden it was coming out.

The feelings of the pivotal moment
“(It felt) very freeing. Very, very freeing. It was like quite an incredible moment, because I’ve always felt so so powerless over my own voice. Like something was dominating me or I was being held back or that I didn’t have the right maybe to have a voice.

**Living the experience**

“(The feeling stayed) a good while because the next music that came on, and I can’t remember what the piece was, but I remember I just did not want to say a thing for that whole selection of music. I just said nothing but in my imagery I pictured myself ..... being in this wonderful situation where there was an orchestra and choir and I was the lead singer. It was the most brilliant experience - I was the lead singer. I was out there in front, I could do it. It was just a magnificent experience of being there and even in the face of all those people I could stand up and have enough faith in myself that I could do it. So, I did not want to say anything. I was just living this experience.

“(It went on for a while) - that was the beauty of it. I was able to really feel the moment, really live the moment, so that it was not a fleeting thing. I could stay with that.

“I think after that moment where I really lived that experience my next image was being at a victory ball. So that was brilliant in itself too, that I was able to celebrate finding my voice. And an image of going up to this old man who said to me ‘well done’, and I had that recognition that I had past through a time in my life that I could let go of and I was ready to move on.

**An experience of graduating from childhood to adulthood**

“I suppose that was such a powerful moment too - like graduating. I had gone from childhood where I had acted as a child, or felt like a child into adulthood, where I am able to take control and I am able to make decisions.

**The therapist**

“And my wonderful guide just got right into it. I suppose over the years she has had that wonderful rapport with me. She just seems to know when I need... when I don’t want to say anything, I am just there with the experience and it was a magnificent experience.

**The interventions**

“And it (was) important for (me) right there that there wasn’t any further intervention, because if the moment had been just fleeting maybe it would not have stayed as long, but I was able to stay with the moment and really experience it and live it ......

**Impact on life - making decisions with confidence**

“I feel that I have made so many wonderful decisions that have really changed my life and are changing my life. It has given me a confidence that I can do things; that I can say things; that I can make decisions; that I have got my voice; that I can go out and do what it is that I want to do. Like a turning point. I can just get back into that (the image) and I’ve used it since. I feel like I have got something to offer - some experience.

“it was very, very freeing and a real turning point, I think.

**The moment is special**

“When I get into situations where I need to have my voice, I can feel the intensity of that session. It is something that’s mine - a moment that’s mine that I can pick up any time I want to.

**The Music**
“(I didn’t recall the music in the pivotal moment), not at that point, but initially in the first cut of the music I think that’s what helped me to get the power, and to feel that that building up of strength and freeing in the first selection of the music

“the music stayed with (me) while (I was) in that moment. It was very much there. The voice (singing voice in the music) just held me there in that moment. It helped (me) stay with it over a period of time when (I wasn’t) saying anything, and to really live that moment.

Accepting the lead part was pivotal

“to find myself in a situation where I took the lead part, that was an incredible moment that I was able to do it. I was asked to take this part and I accepted. Thinking back, that’s what the moment was - ‘Yes, I can do it’ Years ago I would have said ‘No’ to most things that I could not do it. I would not have had the confidence to do it, or if I had done it I would have fumbled through things. So there’s an energy in that, and I don’t think that I will ever ever lose that image .... and maybe at times when I do... If I again do feel hesitant about doing something, that I will pick up that image and say ‘I can do it’.

Comparing pivotal session and non-pivotal session

“The strength of the music maybe (makes the difference between sessions that are not pivotal). I have had experiences in sessions where I have been physically exhausted and have not had the energy to do anything, and Denise as my guide has picked that up and I remember one important session where I came in and I was just exhausted and after the first few minutes, I was just too tired to even say anything and all my body needed at that point was just a nice gentle massage, which she did with the music.

The level of energy makes a difference

“It is being aware too of your body’s energy - your energy level (needs to be) good and the music matches your energy level.

Powerful experience with the music

“There was another very powerful experience with the music. A tape called the Body Tape, and I came in one day and I had pain in every bone in my body.... Denise used the first cut of the music or the first part of that and I could feel it was like a paint brush, painting....and the music is very grating and discordant and it was so painful to feel that but it made me get in touch with my body and I suppose that’s been a very turning point as well, another pivotal moment, staying with that.

An embodied experience

“I feel things very much in my body.
“I can still feel the strength of that session. (It is) mostly a feeling in my body.

Impact on relationships

“finding (my) voice (has) changed (my) relationship to (my) body and to other people. (It has) changed almost every aspect of (my) life, even in my personal life I am able to say more and it has helped me to communicate better, on a deeper level, with my girls.

A sequence of experiences may be part of the pivotal experience
“I think a lot of my sessions have led onto one another. There’s been a sequence there of things happening in one that has led onto another so even though they might not have been pivotal, maybe they have been a part of the pivotal experience.

The mandala.

“I find that very freeing to look at that. (I) called it “The Voice of Maturity”

The essence of the pivotal session

“I can still feel the strength of that session. (It is) mostly a feeling in my body. (It has a lot of different dimensions). It was really a powerful experience. It’s been a turning point in my life.

The experience is non-verbal

“I suppose that was a wonderful part that I did not have to put it into words. The experience is just within me. So if I put it into words, maybe it would never have been quite the same. But when I look back on my transcript there is all blank there which is wonderful. It is just in there (the blank on the transcript), in here, it is right in my body, in my heart, in my soul, in every part of me, I think.

It expresses the very core of self

“I suppose when you find your voice and you sing, to me singing has always been in my mind, my heart and my soul, your spirit - it is every part of you when you sing. Singing to me was expressing how I felt; the very core of me.
APPENDIX 3f.

SUZANNE

Note: RA refers to Research Assistant. Ellipses indicate moments of hesitation in the interview. Key statements are underlined.

R.A.: Suzanne, can you think back over your therapy sessions and identify a session which was especially pivotal.

Suzanne: I think the session which comes immediately to mind is a session I had towards the middle of my therapy, end of 1995. I’d been having a lot of problems with religion and religious issues in my life over the past. Did you want to know a little bit about it?

R.A.: What we’re interested in is the imagery of the session. You don’t need to tell me too much about the background.

Suzanne: That part is necessary because I had this image, bad memories, negative memories of a religious experience I’ve had in the past, and then I became, I had a concept of God as a pillar, and in the imagery the pillar turned into a rock and I think the most significant image that remained with me was the rock flowing from the pillar in the form of a lava, exposing a gold nugget underneath.

R.A.: So these were the images that came to mind in that session?

Suzanne: Yes.

R.A.: Would you like to relax back, and put yourself back in those images again now. Close your eyes if you want to, and go back to those images again and tell me how they are like - a few more details.

Suzanne: The pillar for me was a very negative image, an immovable, solid, faceless, shapeless image which I didn’t like. The pillar was of rock and I remember being asked what I wanted to do with the rock, and I wanted to chisel the rock away, to see what was underneath. I remember chiselling that rock away and finally exposing the golden nugget beneath it. It was not only the nugget, the nugget was really beautiful, it was rough, but it was very precious and it was quite small, but the difficulty was chiselling enough rock away to expose the nugget and after a while I felt the rock was moving into a lava that was continuously flowing away. It felt like the lava was flowing out of my body and with it, all the negative images I had of God. I felt it needed to flow and flow and flow.

R.A.: So the rock turned into lava while you were chiselling it?

Suzanne: Yes.

R.A.: How did that feel? Tell me how you felt when you were chiselling, and how you felt when it changed.

Suzanne: When I was chiselling it was extremely hard work. It was unrewarding in the sense that it was never moving very far. I would be chiselling and all this dust would come off the rock and nothing much would happen. It was almost like very hard work with very small gains. Eventually I must have been asked how I could help that rock to move, and that’s when it turned into a lava and flowed really freely. But it was really good because there seemed so much rock to move that I couldn’t move it myself. I had to turn it into something else to get a mound of it off, because there was just too much. The lava felt like it was coming out of my body and that was the good thing, the freeing aspect - that I needed to get a whole mountain of lava off.
R.A.: How did your body feel?

Suzanne: Wonderful. It had that amazing movement about it. I could just let it flow without having to chip, a freedom of letting go, and of it being able to move. It more than just the lava, it felt like my whole body was freed.

R.A.: So you felt it in all of your body?

Suzanne: Yes, That’s something that stayed with me - that sense of having more bodily freedom. A physical awareness of myself.

R.A.: You felt in your body that tension was going did you, that the whole body was freeing up?

Suzanne: Yes, it was more an expansion of the body - a feeling of expansion. It was like a wave that holds you in and restricts you, and once it started flowing it was like the whole body started to expand. More a feeling of expansion than a movement.

R.A.: When you think of this image since the therapy session, is it always as vivid, has it stayed with you?

Suzanne: The feelings stay with you, yes. Just that lovely relief.

R.A.: The feeling in the body?

Suzanne: Yes, the feeling in the body and also the emotional with it, that feeling of just being able to breathe without a weight on you.

R.A.: In what way was this experience important in your life, in general - in a particular way?

Suzanne: Having had subsequent sessions on top of it, I realise that it is something I am probably trying to achieve, some sort of a breaking away from old feelings, or old ways of being, that I need more freedom in my life, and more room to move, and more ways of saying how I feel, a freedom of being. I think that one experience stays with me because I can see that it’s possible. Whenever I come up to situations where I feel particularly squashed, like a pillar, I can see that’s its possible to be something else.

R.A.: So you think of that image sometimes when you’re feeling squashed?

Suzanne: Yes, I do really. I think of it and I can relate it to similar images I’ve had after that. Not similar images of lava, but other experiences of feeling free, or breaking out, and I can see that it’s a continuum, that the lava was the start, and other images come that are freeing. But I think the lava was the start and it’s a really nice image - it feels nice to retrieve.

R.A.: Has the image evolved at all. Has it changed, or does it stay exactly the same way it was?

Suzanne: It stays the same, the other images get added on to it, but that particular one stays just like that.

R.A.: When you’re thinking of this image, do you remember the music that went with it at all?

Suzanne: I don’t really know. I know there was a variety of music leading up to it. I remember more the things that led up to it rather than what it was when the lava started flowing.

R.A.: But the lava starting to flow was the pivotal moment?

Suzanne: Yes.

R.A.: That was the moment of change?

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Suzanne: Yes. And it was very strong. It was overpowering. It took all of my attention in a way. So, maybe I didn’t have anymore left for the music.

R.A.: And that’s the sort of change you want in your life as well?

Suzanne: Yes, and I think that’s why it’s stuck, because the image after that was the gold nugget and that was really precious and that’s what I’m trying to have more of in my life, but it was that lava flowing somehow, that was the moment of change. The moment of movement you know, and I think that’s what’s important the explosive moments that create a real blow.

R.A.: You look as if you were really surprised.

Suzanne: Yes.

R.A.: So, when the lava started to flow did you get a shock or something. I look at your face and you look wow....

Suzanne: Yes, because it was such a dynamic moment, because what led up to it was the chipping and the negative memories I’d had about religion and the static God, keeping me static too, and then all of a sudden everything started to flow away.

R.A.: A powerful image for you?

Suzanne: Yes

R.A.: You compare it in your mind with earlier images which were more like pillars.

Suzanne: Sure, yes.

R.A.: When you think of that image again, do you remember what the therapist said to you, either then or building up to it?

Suzanne: I don’t really.

R.A.: So the image consumed all of your attention.

Suzanne: It did - yes, come to think of it. I remember things leading up to it like “what would I like to do?”, invitations to search for things I’d like to do, that I’d like to happen, or how I’d like to change the rock, to suit me. But otherwise I don’t remember any interventions, or the music.

R.A.: You said the beginning of the flow of the lava was the most important thing, but the image of the gold nugget was important too. Can you tell me how you feel now when you think of the gold nugget. Is it as strong as the image of the flowing lava, or not so strong?

Suzanne: That’s hard to answer because the gold nugget’s always there too, but it’s probably not as strong. It’s as strong in the sense that it’s always there but it doesn’t have as much impact somehow. I think the motion and the break through of something being moved, has left a stronger impression. I remember walking out of that session and feeling now I can get somewhere, now I can do something. The doing something will take more time, but I just feel I never got very far before that lava started to flow. Like slogging away and not getting a long way. But since that lava started to flow I can start building.

R.A.: So it was really life changing for you in that way?

Suzanne: I think so, yes. And particularly this one experience. It’s been a problem for me for so many years and I’ve had recurring dreams, so it’s really weighted heavily on me this experience, this religious negative experience. And I’ve never been able to shift it, and I’ve done a lot of therapy around it, and yet I just think that lava flowing has started to change it. I don’t
have as many dreams about it. I can retrieve the memory and look at it and go back to it without it destroying me.

R.A.: So, it’s had a transforming effect on a negative image?

Suzanne: Yes, it has really.

R.A.: Do you think of that negative experience when you think of the lava flow or does it just sometimes come back to you?

Suzanne: It comes back to me quite frequently, but it’s not as impenetrable - I can deal with it. I can go back to it, I can think about it, I can talk about it, I can take myself back to the actual situation, where the memories occurred, where the actual incidents occurred, and deal with them. So, I’ve done a lot of that, and I’m able to do that all the time. When I have a bad dream, and I still do have them but not nearly as frequent, I can deal with them much easier instead of them just being a block.

R.A.: The thing that changed was the way you deal with these images?

Suzanne: Yes, that’s right.

R.A.: If you were to compare that image with another from another session, or an image that wasn’t so pivotal, didn’t have such an impact, do you have a clear idea what the difference would be?

Suzanne: I don’t know. I’ve had other really powerful images since then. It just seems that that one was much more central. I’ve had other ones that have helping along the way.

R.A.: But that one is a central point for you?

Suzanne: Yes.

R.A.: So, would you describe it as a key image, or something like that?

Suzanne: Yes.

R.A.: Is there some way that that session as a whole was different from other GIM sessions?

Suzanne: In the set-up, it was no different from any other session.

R.A.: But you think of that session, do you remember it in a different way from other sessions because of the imagery?

Suzanne: I remember it because of the image. I don’t remember much about the setting of it, or what led up to it, except I think I know the session was longer than other sessions I had, and that I spent a lot of time in a negative space. I know I came into the session feeling really awful and I know Denise took me straight into it, rather than leading up to it, so it was a very direct approach. She tackled the particular memory straight away and took me back to a physical situation and asked me to explore it. So I spent a lot of time exploring the situation and really feeling the awfulness of it. I think maybe I needed to feel the depth of that horribleness to be able to break out and to find something to break out. Looking back on other sessions, that’s probably what’s different about that one.

R.A.: What were the other sessions like where there wasn’t a pivotal experience? Can you think of a session where there wasn’t that impact?

Suzanne: I can think of a number, but most of my sessions do have quite a strong component to them, but there have been other sessions that haven’t had so much impact. They haven’t left that
same impact. They may have had strong imagery too, but they haven’t had the same impact, the lasting impact.

R.A.: Is there anything you want to tell me about the mandala of that session?

Suzanne: I’ve been looking at the mandala since then.

R.A.: Can you describe it for me first?

Suzanne: It has a gold nugget in the centre, which is surrounded by pink, and further out a blue circle, and then on the top it has the pillar. On the very top of the mandala has the pillar, and out of the pillar comes a great flow of brown gold-y lava. And the lava flows out of the circle and keeps going, so it refuses to be contained.

R.A.: Does seeing the mandala make the imagery come back more vividly?

Suzanne: Yes, in fact, the lava brings back the feeling - the flow of the lava.

R.A.: What’s that feeling like?

Suzanne: Oh, of keeping going for ever. Just flowing and flowing. I think the image of the lava too was nice, because lava forms rich soil once it goes down to the bottom. So it reminds me that negative things, or horrible things can form a rich soil too. I don’t like separating bad and good in my life, so I like to see the lava as rich soil for something. The lava has a lot of symbolism for me, I feel. It’s emptying the pillar, or changing the pillar, or completely annihilating the pillar. The gold nugget in the middle is important for me, because it is central - the centre of myself. The gold nugget is something to be nurtured and protected, whereas the lava I want to keep flowing out for ever, and to keep it flowing out whenever it starts to accumulate, to give it a push.

R.A.: What’s the blue circle?

Suzanne: I don’t remember. I think it feels like a wanting to nurture the nugget. It’s still got a lot of white space in it which doesn’t look so good to me, but at least within the circle of blue it looks nurturing

R.A.: What about the pink?

Suzanne: Well I think the pink is the fragility of it still, that there’s still room for it to... room to grow... and in awe of the gold. Maybe I haven’t quite connected to the gold yet. There are tentative pink things into the gold, which makes me think there needs to be a stronger connection to the gold.

R.A.: What about the blue circle inside the gold?

Suzanne: I don’t know. It’s right there in the middle isn’t it? Maybe that is a bit of my nurturing self in the middle, making the nugget a bit more human. So, it’s probably a start. I gave the mandala the title: Freeing the Nugget, and I think just doing that was hard work enough. Just discovering it really.

R.A.: Was there anything about the colour you chose for the pillar.

Suzanne: Looking at it now makes me feel there’s an insincerity about it and its hollow, just an outline, and it’s a shifty old thing. It’s everything I connect with my image of God, the learnt image of God - fickle, dishonest, cruel. It doesn’t really have a colour - it’s not orange, or red, or gold, it’s intangible.

R.A.: What about the colour for the lava. Does that bring anything to mind?
Suzanne: Well, it’s like the colour of the rock, and it’s dirty. It’s a mixture of things, but it still has something positive about it - a brown, earthy colour about it as well. It’s not altogether negative, the colour of the lava for me.

R.A.: When you look at the circle, does the position of things mean anything?

Suzanne: The nugget in the middle means something for me, that it’s very central, and that it’s at the core of myself, that’s how I see it.

R.A.: Is there anything else you want to say?

Suzanne: I notice there’s a bit of gold you’ve drawn under the brown there.

R.A.: I notice there’s a bit of gold you’ve drawn under the brown there.

Suzanne: I remember when I was chipping the rock away, I couldn’t distinguish very well, the difference between the rock and the nugget. Usually when there’s a piece of gold in a rock, it doesn’t just fall out, you chip a bit of gold away as well when you do that. It could have symbolised a bit of gold has come away with the lava. I remember the gold was a bit like dust sometimes. The dust would have got caught up in the lava too. It symbolises that gold is not always that easy to find. It doesn’t just stand out at you, you have to dig for it, chisel for it. Maybe digging for gold is a life-long process. The lava has to always keep flowing too. So with the lava is going to come some gold.

R.A.: Anything else you’d like to say to wrap up.

Suzanne: I think what’s important in the images leading up to it, and images after that, is that to have a powerful experience I need to have my body involved in it as well. I’m just discovering that as I go. The more powerful experiences are the complete ones, where you’re actually doing something, or there’s a sensation in your body, where you’re in the image - you’re physically involved in doing something, instead of just saying something or feeling something. I’m thinking the whole self has to be involved in this, or the more of the self involved the more powerful it is.

R.A.: Does that wrap it up?

Suzanne: Yes.
Meaning units derived from Suzanne’s interview

Identifying and Describing the pivotal moment

“I had this image, bad memories, negative memories of a religious experience I’ve had in the past. I had a concept of God as a pillar, and in the imagery the pillar turned into a rock and I think the most significant image that remained with me was the rock flowing from the pillar in the form of a lava, exposing a gold nugget underneath.

The pillar for me was a very negative image, an immovable, solid, faceless, shapeless image which I didn’t like. The pillar was of rock and I remember being asked what I wanted to do with the rock, and I wanted to chisel the rock away, to see what was underneath. I remember chiselling that rock away and finally exposing the golden nugget beneath it. It was not only the nugget, the nugget was really beautiful, it was rough, but it was very precious and it was quite small, but the difficulty was chiselling enough rock away to expose the nugget and after a while I felt the rock was moving into a lava that was continuously flowing away. It felt like the lava was flowing out of my body and with it, all the negative images I had of God. I felt it needed to flow and flow and flow.

“When I was chiselling it was extremely hard work. It was unrewarding in the sense that it was never moving very far. I would be chiselling and all this dust would come off the rock and nothing much would happen. It was almost like very hard work with very small gains. Eventually I must have been asked how I could help that rock to move, and that’s when it turned into a lava and flowed really freely. But it was really good because there seemed so much rock to move that I couldn’t move it myself. I had to turn it into something else to get a mound of it off, because there was just too much. The lava felt like it was coming out of my body and that was the good thing, the freeing aspect - that I needed to get a whole mountain of lava off.

Feelings during the pivotal moment involve the whole body

“(I felt) Wonderful. It had that amazing movement about it, I could just let it flow without having to chip, a freedom of letting go, and of it being able to move. It more than just the lava, it felt like my whole body was freed. It was more an expansion of the body - a feeling of expansion. It was like a wave that holds you in and restricts you, and once it started flowing it was like the whole body started to expand. More a feeling of expansion than a movement.

The feeling during the pivotal moment lasts

“That’s something that stayed with me - that sense of having more bodily freedom. A physical awareness of myself. The feelings stays with you. Just that lovely relief. (It’s) the feeling in the body and also the emotion with it, that feeling of just being able to breathe without a weight on you.

Insight

“I realise that it is something I am probably trying to achieve, some sort of a breaking away from old feelings, or old ways of being, that I need more freedom in my life, and more room to move, and more ways of saying how I feel, a freedom of being. I think that this one experience stays with me because I can see that it’s possible.

“I think of it and I can relate it to similar images I’ve had after that. Not similar images of lava, but other experiences of feeling free, or breaking out, and I can see that it’s a continuum, that the lava was the start, and other images come that are freeing. But I think the lava was the start and it’s a really nice image - it feels nice to retrieve.

The image stays the same
“It stays the same, the other images get added on to it, but that particular one stays just like that.

**Awareness of the music**

“I know there was a variety of music leading up to it. I remember more the things that led up to it rather than what it was when the lava started flowing.

**Identifying the precise moment**

Yes, the lava starting to flow was the pivotal moment. And it was very strong. It was overpowering. It took all of my attention in a way. So, maybe I didn’t have anymore left for the music.

“And I think that’s why it’s stuck, because the image (occurring) after that was the gold nugget and that was really precious and that’s what I’m trying to have more of in my life, but it was that lava flowing somehow, that was the moment of change. The moment of movement you know, and I think that’s what is important, the explosive moments that create a real blow.

“It was such a dynamic moment, because what led up to it was the chipping and the negative memories I’d had about religion and the static God, keeping me static too, and then all of a sudden everything started to flow away.

**Awareness of the therapist’s interventions**

“I don’t remember much about the setting of it, or what led up to it, except I think I know the session was longer than other sessions I had, and that I spent a lot of time in a negative space. I know I came into the session feeling really awful and I know Denise took me straight into it, rather than leading up to it, so it was a very direct approach. She tackled the particular memory straight away and took me back to a physical situation and asked me to explore it.

“I remember things leading up to it like “what would I like to do?” , invitations to search for things I’d like to do , that I’d like to happen, or how I’d like to change the rock, to suit me. But otherwise I don’t remember any interventions, or the music.

**Impact on life**

“Whenever I come up to situations where I feel particularly squashed, like a pillar, I can see that’s its possible to be something else.

“The gold nugget’s always there too, but it’s probably not as strong (as the lava flowing). It’s as strong in the sense that it’s always there but it doesn’t have as much impact somehow. I think the motion and the break through of something being moved, has left a stronger impression. I remember walking out of that session and feeling now I can get somewhere, now I can do something. The doing something will take more time, but I just feel I never got very far before that lava started to flow. Like slogging away and not getting a long way. But since that lava started to flow I can start building.

“It’s been a problem for me for so many years and I’ve had recurring dreams, so it’s really weighted heavily on me this experience, this religious negative experience. And I’ve never been able to shift it, and I’ve done a lot of therapy around it, and yet I just think that lava flowing has started to change it. I don’t have as many dreams about it. I can retrieve the memory and look at it and go back to it without it destroying me.

“It has really had a transforming effect on a negative image.

“It comes back to me quite frequently, but it’s not as impenetrable - I can deal with it. I can go back to it, I can think about it, I can talk about it, I can take myself back to the actual situation, where the memories occurred, where the actual incidents occurred, and deal with them. So, I’ve
done a lot of that, and I’m able to do that all the time. When I have a bad dream, and I still do have them but not nearly as frequent, I can deal with them much easier instead of them just being a block.

**The mandala**

“It has a gold nugget in the centre, which is surrounded by pink, and further out a blue circle, and then on the top it has the pillar. On the very top of the mandala has the pillar, and out of the pillar comes a great flow of brown gold-y lava. And the lava flows out of the circle and keeps going, so it refuses to be contained. In fact, the lava brings back the feeling - the flow of the lava.

“Well I think the pink is the fragility of it still, that there’s still room for it to.... room to grow... and in awe of the gold. Maybe I haven’t quite connected to the gold yet. There are tentative pink things into the gold, which makes me think there needs to be a stronger connection to the gold.

“It’s like the colour of the rock, and it’s dirty. It’s a mixture of things, but it still has something positive about it - a brown, earthy colour about it as well. It’s not altogether negative, the colour of the lava for me.

**Uncomfortable /awful feelings**

I spent a lot of time in a negative space. I know I came into the session feeling really awful and I know Denise took me straight into it, rather than leading up to it, so it was a very direct approach. She tackled the particular memory straight away and took me back to a physical situation and asked me to explore it. So I spent a lot of time exploring the situation and really feeling the awfulness of it. I think maybe I needed to feel the depth of that horribleness to be able to break out and to find something to break out. Looking back on other sessions, that’s probably what’s different about that one.

**Insight into good and awful feelings**

I think the image of the lava was nice, because lava forms rich soil once it goes down to the bottom. It (kept) on going for ever. Just flowing and flowing. So it reminds me that negative things, or horrible things can form a rich soil too. I don’t like separating bad and good in my life, so I like to see the lava as rich soil for something. The lava has a lot of symbolism for me, I feel. It’s emptying the pillar, or changing the pillar, or completely annihilating the pillar. The gold nugget in the middle is important for me, because it is central - the centre of myself. The gold nugget is something to be nurtured and protected, whereas the lava I want to keep flowing out for ever, and to keep it flowing out whenever it starts to accumulate, to give it a push.

**Symbolic meaning of the image**

“It could have symbolised a bit of gold has come away with the lava. I remember the gold was a bit like dust sometimes. The dust would have got caught up in the lava too. It symbolises that gold is not always that easy to find. It doesn’t just stand out at you, you have to dig for it, chisel for it. Maybe digging for gold is a life-long process. The lava has to always keep flowing too. So with the lava is going to come some gold.

**The more of the self is involved, the more powerful the experience is**

“I think what’s important in the images leading up to it, and images after that, is that to have a powerful experience I need to have my body involved in it as well. I’m just discovering that as I go. The more powerful experiences are the complete ones, where you’re actually doing something, or there’s a sensation in your body, where you’re in the image - you’re physically involved in doing something, instead of just saying something or feeling something. I’m thinking the whole self has to be involved in this, or the more of the self involved the more powerful it is.
APPENDIX 3g.

TIMOTHY

Note: RA refers to Research Assistant. Ellipses indicate moments of hesitation in the interview. Key statements are underlined.

R.A.: Can you think back over the sessions you’ve had in GIM therapy and think of one session that was pivotal for you.

Timothy: Opening with an easy question.

(Long silence).

I think there were perhaps many moments in my sessions which were probably pivotal for me, but I find it hard to remember what they were. I remember a more recent session which was more based on the Fisher King legend and which brought together a lot of material. That was one session which was very important to me. I’m sure that there have been many, many others as well. I can’t think of one of those sessions right now, it was difficult to do.

R.A.: So you have a sense that there is more than one image that is pivotal, more than one session that’s important, so you don’t want to select just one?

Timothy: No, I think it’s not even necessary that it’s a pivotal session, it can be a series of images which is quite poignant within a session even. It isn’t even sustained ... I wouldn’t think that a whole session would be pivotal.

R.A.: Would you like to select one set of images, or an image that has that pivotal role for you?

Timothy: OK. A few are coming to mind now. The one that is significant to me is an image of a dead baby being carried on a barge in the underworld or underground, and I’m pushing the barge like a Venetian gondola. That’s one image which is important. The figure of the Fisher King and Gueneviere and the Knight who was in the Fisher King fable, that was a session in itself. That was an important session to me.

R.A.: So, that was a separate session from the baby in the barge.

Timothy: The baby in the barge is a recurring theme.

R.A.: Of those two images, is there one that you’d like to focus on now?

Timothy: I’m happy to focus on either. Let’s work with the baby in the barge because that’s a recurring image.

R.A.: So, just in a relaxed way, can you put yourself in the situation of that image, and describe it in as much detail as you feel comfortable with?

Timothy: It’s an image which is brown, although more recently it’s taken on different elements, but the colour scheme is browns. The top above the barge is the roof of a cave which is undulating, and underneath it at some point there is rock. But there’s water and the barge just flows on through. The barge itself is made from wood, again a brown timber which is slatted, so it is not smooth - they overlap a little bit. The front of the barge is curled, wooden, like a ?frompah, and so has the back. The baby is raised on a table inside a basket or something like that, and it lays in there on white cloth. I’m in front of that pushing a long wooden pole through the water. So, it’s like there’s no end to this series of caves, and also I can’t ever remember come in there either, it’s just I’m there.

R.A.: When you think of these particular sets of images, how do you feel?
Timothy: It’s mostly a feeling of sadness. Initially it was a very sad feeling, and then the more that it comes back the more I think about it, so the feeling is not so pronounced. It is more related to something that happened to me when I was younger. I keep on being reminded of that, the sad feeling that goes with that isn’t so tense, it shifts.

R.A.: Does the image change every time it comes back to you?

Timothy: Up until the last time, which might have been my last session, it had been almost exactly the same, and then there was a slight change in the last session.

R.A.: Was that change important?

Timothy: I think so. The change was that there was some colour and the image contains some jewels imbedded in the boat, and even the surrounding.

R.A.: When that image comes to you, how long does it last?

Timothy: I can’t remember. Each time is different, it may be five minutes, it may be half an hour, I don’t know.

R.A.: It’s comes back as special - the jewel in the last session.

Timothy: But previously I don’t think it changes at all.

R.A.: How often does it come back?

Timothy: It was an image that I first started to work with, can’t remember first time, may have been late 1994. An intense time round April-May 1995 last year, and then what happened subsequent to that was the birth of my son and the death of my brother, and the image went altogether, and has just recently returned. It was something that I was working on at the time when both of those things happened which was related to the birth of my son, but then with my brother’s death it disappeared. It has just come back just in the last session.

R.A.: Can you remember the first session when you had the image?

Timothy: No, I can’t remember the context of it clearly at all.

R.A.: When you think of the image, you see the image itself but you don’t think of the other things that were happening - the music, the therapist’s interventions?

Timothy: No, I don’t remember those things clearly.

R.A.: In what way do you think the image is pivotal in your life? What kind of effect has it had for you?

Timothy: To me, it’s about a baby’s death, and somehow resolving a baby’s death, and bringing that baby to some place where it is free or where it is able to rest, or where I’m able to leave it, or where it’s able to be part of me, or where something will happen to that, so that the image of being in the barge in the underworld, or the caves, or wherever it is will either take a different form, or will no longer occur. Or something will change about it, as it resolves. As it comes back, it reminds me that that issue is not resolved and it’s part of a natural cycle, a true thing that this particular thing has never been resolved, but you feel as though you come back to it in a different way.

R.A.: What does it mean to you to see the jewels in the boat in the last session?

Timothy: Well, something is happening about that, jewels, there is some colour... jewels, there is something special about that, so it’s starting to shift in some way.

R.A.: You sense a shift but you’re not quite sure....?
Timothy: There’s something else about that ... about the recent images... that my son is alive was also in that image as well. On the boat, with the dead baby as well, or something like that.

R.A.: He’d always been in the image?

Timothy: No. Only the most recent one.

R.A.: And how did he relate to the rest of the image? Is he in brown?

Timothy: I can’t remember - I think so, I don’t think that was important.

R.A.: When you think of this most recent recurrence of the image do you have the same feeling of sadness, or is there a shift in emotional tone to go with the shift in image?

Timothy: There’s definitely a shift in the emotional tone. I always connect with that feeling of loss and sadness but it was different the last time - there was a lighter feeling, like an acknowledgment, like here we are again sort of thing.

R.A.: You have the expectation do you that you’ll come back to that image some more?

Timothy: For sure.

R.A.: When you think of that particular image in comparison to other images that have come up in the course of your work, is what makes it different it’s recurrent nature or are there other things about it which sets it apart as important?

Timothy: It’s different in that it recurs, and there have been some pivotal moments which have been related to a particular context which has resolved in some way or become clearer in some way, or there’s something about it which can sit in itself, whereas this image more than any others I can think of, keeps on returning, because this isn’t something that sits by itself and is resolved. It seems to be something deep inside me which I don’t even have a sense of it resolving. It’s also different in that the colours are significantly different. Brown is not a colour that I enjoy or that I’d ever experienced so strongly before, and I remember drawing a mandala of one of the times this image came up and brown was never a colour I’d worked with, and it was the only colour that I worked with in this particular mandala.

R.A.: Do you recall more things about the mandala, do you want to describe that?

Timothy: What I described to you was what I drew in the mandala. So it was a picture, which is different to drawing about my feelings, so it was more ambiguous..

R.A.: So you were able to draw a true representation?

Timothy: Yes.

R.A.: So it was a picture of everything that you described and it was in brown?

Timothy: Yes.

R.A.: What you told me is that one thing that makes this image stand out is that it can’t be resolved in one pivotal moment, that it needs to keep recurring?

Timothy: Well it is a pivotal moment, but it’s not resolved at that particular moment. It encapsulates everything about how I feel about this particular thing, but it doesn’t resolve it, it defines it.

R.A.: And every time that image comes back you have that same feeling that it defines that problem for me right now?
Timothy: Yes.

R.A.: When you see a change in the image, you see a change in the way you relate to that image?

Timothy: Yes, that’s right.

R.A.: Anything else that you’d like to say about the way you work with the image? Do you remember anything that the therapist has said at any stage relating to it, or the music playing?

Timothy: I remember nothing of the music that was playing, not even of the last session. Nothing at all. If I comment about Denise’s interventions I think of how they’ve reflected with me as a whole, so I can’t think of anything specific.

R.A.: One thing to sort out is the difference between those things which are pivotal and those that are not. Looking back over what we’ve talked about, is there some way in which you can encapsulate what makes this particular image in the sessions when it has occurred different, pivotal from the way other images in other sessions are not pivotal? Is there something you can discriminate?

Timothy: Between a pivotal and a non-pivotal moment?

R.A.: Yes.

Timothy: OK. As I said earlier, a pivotal moment has one of these functions: either it encapsulates something, it defines, provides the essence, and that could be visually or how you feel about it, or it could be like a “a-huh” moment, so you can experience a pivotal moment in different ways: emotionally, physically, intellectually as well. And the second thing is that a pivotal moment is somehow a moment that draws together all the images of that session leading up to that point, and somehow is related to what happens as you close out of the session. It’s a key moment in a session, and my experience of that is that there may be one or many of those in a session, whether there seems to be a single theme that runs through, or a number of themes that run through which may, or may not be related.

R.A.: When you describe to me about this image that you’ve had quite a vivid picture of, it’s been notable because it has stood apart from those sessions, to the extent that you didn’t recall what happened before and after. Although you’re saying that it encapsulates the session it seems to have stood apart in your memory.

Timothy: I think if I looked over the session transcript related to that I’d probably be able to remember those things, but this is the only one that stands the test of time.

R.A.: Would you say that standing the test of time is an important defining of what makes the image pivotal as well?

Timothy: I suppose in one way. I sure that there have been many pivotal moments for me that I can’t remember just right at this particular moment. If I was reminded of them in some way I would be able to connect with them. Perhaps they are less pivotal.

R.A.: I think I’ve asked most of the things I’d planned to ask. Is there anything else you want to say about the image, the mandala, the sessions, generally about how that image has worked for you?

Timothy: It’s not an easy image to work with. It wasn’t a happy experience coming to that image, and I don’t enjoy revisiting it, but it’s there, and it’s alive and in some ways I take that with me, so you cue in and out of it. Unrelated to the session at all, in the sense it occurs outside it. I’m not sure if I’ve said this before, but I think that this image in particular was one which carried through sessions, so it was pivotal in the sense that the sessions were related around it rather than it being pivotal in a pivotal session. Both of those functions.

R.A.: Given that’s it’s an image that you don’t like to work with, that is still vivid, is it serving the function of giving you tangible means of relating to something you don’t want to otherwise relate to?
Timothy: Yes, I think it's helping to relate to it, and to accept it. I feel that clearly now and I think it probably served that function. It also made it real in some way, because you have the picture of it all of the time.

R.A.: Do you ever try to get that image back?

Timothy: I think I would have. It’s very easy to bring it back.. I’m sure that I would have done it.

R.A.: Would you have changed it?

Timothy: No, you can’t. It’s false doing that.

R.A.: So it has its own integrity

Timothy: Yes, it has its own life. You can’t change it. I would like to resolve it, or do whatever it is to make it change. It will happen in a session.

R.A.: So the image lives on somehow?

Timothy: Sure.

R.A.: You’re going to continue living with it?

Timothy: Yes, for as long as I need to. Which I hope will be a very short time.

R.A.: Will we leave it there. Have we covered everything about that image.

Timothy: That’s all that I can think of.

(almost inaudibly) I hope that’s what you wanted, Denise.
Meaning units derived from Timothy’s interview

Identifying the pivotal image

“I think there were perhaps many moments in my sessions which were probably pivotal for me, but I find it hard to remember what they were.

“The one that is significant to me is an image of a dead baby being carried on a barge in the underworld or underground, and I’m pushing the barge like a Venetian gondola. That’s one image which is important. The figure of the Fisher King and Gweneviere and the Knight who was in the Fisher King fable, that was a session in itself, That was an important session to me.

“The baby in the barge is a recurring theme. Let’s work with the baby in the barge because that’s a recurring image.

The image is recalled in vivid detail

“It’s an image which is brown, although more recently it’s taken on different elements, but the color scheme is brown. The top above the barge is the roof of a cave which is undulating, and underneath it at some point there is rock. But there’s water and the barge just flows on through. The barge itself is made from wood, again a brown timber which is slated, so it is not smooth - they overlap a little bit. The front of the barge is curled, wooden, and so has the back. The baby is raised on a table inside a basket or something like that, and it lays in there on white cloth. I’m in front of that pushing a long wooden pole through the water. So, it’s like there’s no end to this series of caves, and also I can’t ever remember come in there either, it’s just I’m there.

The feelings of the pivotal moment

“It’s mostly a feeling of sadness. Initially it was a very sad feeling, and then the more that it comes back the more I think about it, so the feeling is not so pronounced. It is more related to something that happened to me when I was younger. I keep on being reminded of that, the sad feeling that goes with that isn’t so tense, it shifts.

The pivotal image changes when it recurs

“Up until the last time, which might have been my last session, it had been almost exactly the same, and then there was a slight change in the last session.

“There’s something else about that ... about the recent images... that my son is alive was also in that image as well. On the boat, with the dead baby as well, or something like that.

“Well, something is happening about that, jewels, there is some colour... jewels, there is something special about that, so it’s starting to shift in some way.

“The change was that there was some colour and the image contains some jewels imbedded in the boat, and even the surrounding.

“There’s definitely a shift in the emotional tone. always connect with that feeling of loss and sadness but it was different the last time - there was a lighter feeling, like an acknowledgment, like here we are again sort of thing.

The context of it’s first appearance is not remembered

“I can’t remember the context of it (the first time it appeared) clearly at all.

The music and the therapist’s interventions are not remembered
“I don’t remember those things (the music and the therapist’s interventions) clearly.

“I remember nothing of the music that was playing, not even of the last session. Nothing at all. If I comment about Denise’s interventions I think of how they’ve reflected with me as a whole, so I can’t think of anything specific.

**Insight into the pivotal image**

“To me, it’s about that baby’s death, and somehow resolving that baby’s death, and bringing that baby to some place where it is free or where it is able to rest, or where I’m able to leave it, or where it’s able to be part of me, or where something will happen to that, so that the image of being in the barge in the underworld, or the caves, or wherever it is will either take a different form, or will no longer occur. Or something will change about it, as it resolves. As it comes back, it reminds me that that issue is not resolved and it’s part of a natural cycle, a true thing that this particular thing has never been resolved, but you feel as though you come back to it in a different way.

“Well it is a pivotal moment, but it’s not resolved at that particular moment. It encapsulates everything about how I feel about this particular thing, but it doesn’t resolve it, it defines it.

**Difference between moments that are non-pivotal**

“It’s different in that it recurs, and there have been some pivotal moments which have been related to a particular context which has resolved in some way or become clearer in some way, or there’s something about it which can sit in itself, whereas this image more than any others I can think of, keeps on returning, because this isn’t something that sits by itself and is resolved. It seems to be something deep inside me which I don’t even have a sense of it resolving. It’s also different in that the colours are significantly different.

“I sure that there have been many pivotal moments for me that I can’t remember just right at this particular moment. If I was reminded of them in some way I would be able to connect with them. Perhaps they are less pivotal.

**The pivotal image appears in a disliked colour**

“Brown is not a colour that I enjoy or that I’d ever experienced so strongly before, and I remember drawing a mandala of one of the times this image came up and brown was never a colour I’d worked with, and it was the only colour that I worked with in this particular mandala.

**Defining “pivotal moment”**

“As I said earlier, a pivotal moment has one of these functions: either it encapsulates something, it defines, provides the essence, and that could be visually or how you feel about it, or it could be like a “a-huh” moment, so you can experience a pivotal moment in different ways: emotionally, physically, intellectually as well.

**A pivotal moment draw together all the images of a session, and may occur at the close of the session.**

“And the second thing is that a pivotal moment is somehow a moment that draws together all the images of that session leading up to that point, and somehow is related to what happens as you close out of the session. It’s a key moment in a session, and my experience of that is that there may be one or many of those in a session, whether there seems to be a single theme that runs through, or a number of themes that run through which may, or may not be related.

**The pivotal moment stands the test of time**

“(the pivotal image) is the only one that stands the test of time”.

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The pivotal moment is not enjoyable

“It’s not an easy image to work with. It wasn’t a happy experience coming to that image, and I don’t enjoy revisiting it, but it’s there, and it’s alive and in some ways I take that with me, so you cue in and out of it. Unrelated to the session at all, in the sense it occurs outside it, I’m not sure if I’ve said this before, but I think that this image in particular was one which carried through sessions, so it was pivotal in the sense that the sessions were related around it rather than it being pivotal in a pivotal session. Both of those functions.

The pivotal can be recalled

“It’s very easy to bring it back..

The pivotal moment cannot be intentionally changed

“No, you can’t (change it). It has it’s own life. You can’t change it. I would like to resolve it, or do whatever it is to make it change. It will happen in a session”
APPENDIX 4

Composite Structural Categories

The following categories were created from the content of the interview questions. Each participant’s meaning units relating to each of these categories are listed. The categories created from the interview questions were:-

1) describing the pivotal experience
2) the qualities of the experience
3) the impact on life
4) the impact of the music on the pivotal experience
5) the impact of the therapist on the pivotal experience

As I started to arrange the meaning units from each participant under these category headings, I found it necessary to create more categories, particularly when several participants discussed the same issue.

These emerging categories were:

6) insights gained about the experience
7) feelings aroused during the pivotal experience
8) embodied pivotal experience (where the client describes graphically the body sensations of the experience)
9) the mandala of the session in which the pivotal experience occurred.
10) comparing the pivotal session with non-pivotal sessions
11) The pivotal session may be a culmination of other sessions
12) defining the pivotal moment

Other smaller headings were created for experiences the occurred for one or two participants:

13) the recurring image as pivotal experience
14) the impact of the relaxation induction
15) the pivotal experience may occur outside the GIM session.
16) the GIM experience

1) Describing the pivotal experience

David:
“The pivotal session was about 3 weeks ago. I met myself before I was traumatised, and this image was of a very happy vibrant, full-of-life, chubby child, and that was what was extraordinary that I actually made contact with this child who was actually me and who was before all of the trauma, and that was what was very pivotal, very, very pivotal, because I realise now that this boy holds the energy, holds the power, power that I've always intuited but haven't been in touch with, or, in touch with but not really able to own or direct and so it gets deflected elsewhere, and the image of just staying with this child, just feeling how proud I was of this child, how attractive this child was, how welcoming this child was and just being able through the imagery to actually touch him to stay with him and that's when the imagery ended.

Ken:
“I don't think any one session stands out as being more powerful than the others or a pivotal session. I think (of) one image I was feeling very distressed about something I felt quite guilty about, I felt bad about it, it was very significant for me because Anna was so non-judgmental and so supportive of how I feeling. She recognised it and let me have that feeling. I suppose that one was very significant for me.”
“I can remember an association with the (Brahms) Requiem. I was very powerfully struck by how the cooperation between the singers in the choral setting, they were complimenting not competing and it was a very, very, very powerful image to me how beautiful it was and how uplifting for the human spirit to cooperate. It was strongly emotional thing (and it) was really stirring me so strongly.

“(In) The Requiem, I was overwhelmed by it and it sent shivers down my spine, and (in) The Villa-Lobos, I was very tearful and very moved by the music.

Pamela
“I had . . . an experience where we were burnt out when I was about four and a half and the house was razed and the whole property was burnt and my mother and my little Nancy was only a tiny little baby, my mother wrapped her up and my father was out . . . letting out the animals and, and we just had to flee, and literally I can remember seeing the fire.

“... it was quite pivotal because there was a lot of things that happened at the time of the fire that tie in with my feelings of isolation and loneliness and not being cared for and so on”

Sarah:
“The lovely experience of the wise old man in the cave, sitting there holding his hand, and being affirmed by him and feeling so comfortable with him... that's one...and being in the lion's den is the other. Just this friendship with the lion I think, and the lion treasuring me... like he smoothed out the floor where I could lie down and he respected me and treasured me, prepared the place for me and even had this little piano in there.

“The second one was a lot more active - there I was making friends with the lion through the combing of his mane, those sorts of things... stroking his face, resting with him. There was also this playing the piano in the lion's den so I guess the first one was much more being with the old man and receiving. He was saying "what you're doing is good work do it with confidence" but in the second one I was a lot more active.

“The cave and den they're similar, a safe place: into the cave, then into the den, so it was like going deeper, like the old man sent me off to go deeper in to this journey with the lion as helper. I had a whole lot more confidence - the old man had already affirmed me, I felt comfortable with the old man. It was still a new experience to me. I played the piano - I didn't balk and say I couldn’t do it. I don't think I was my adult self now I think about it, this piano was small and I fitted into the piano, and I played well, and I played with confidence, and I was affirmed.. the affirmation was the same in both. I think of it as being more energy in the den I was expending more energy in the den, like the cave was the introduction.

Suzanne:
“I had this image, bad memories, negative memories of a religious experience I’ve had in the past. I had a concept of God as a pillar, and in the imagery the pillar turned into a rock and I think the most significant image that remained with me was the rock flowing from the pillar in the form of a lava, exposing a gold nugget underneath.

“The pillar for me was a very negative image, an immovable, solid, faceless, shapeless image which I didn’t like. The pillar was of rock and I remember being asked what I wanted to do with the rock, and I wanted to chisel the rock away, to see what was underneath. I remember chiselling that rock away and finally exposing the golden nugget beneath it. It was not only the nugget, the nugget was really beautiful, it was rough, but it was very precious and it was quite small, but the difficulty was chiselling enough rock away to expose the nugget and after a while I felt the rock was moving into a lava that was continuously flowing away. It felt like the lava was flowing out of my body and with it, all the negative images I had of God. I felt it needed to flow and flow and flow.

“When I was chiselling it was extremely hard work. It was unrewarding in the sense that it was never moving very far. I would be chiselling and all this dust would come off the rock and nothing much would happen. It was almost like very hard work with very small gains.
Eventually I must have been asked how I could help that rock to move, and that’s when it turned into a lava and flowed really freely. But it was really good because there seemed so much rock to move that I couldn’t move it myself. I had to turn it into something else to get a mound of it off, because there was just too much. The lava felt like it was coming out of my body and that was the good thing, the freeing aspect - that I needed to get a whole mountain of lava off.

Bernadette:
“this particular session was extremely powerful for me in that I found my voice. It actually made a sound. I was able to experience the feeling of finding my voice, not in an imaginary way, but in a physical way. When the music started and I was sitting at a piano in an orange dress and I have always hated orange. And I felt that the dress itself was not flimsy; it was quite a strong dress and I felt that the orchestra and I were working together. I had control as I was sitting there playing the piano and they were giving me that sense of identity too, that I was able to play what I wanted to play, so that was a powerful experience to start with. And I had a wonderful feeling in my body. I had a tingling in my hands. I began to feel this stiffness going, my body was starting to loosen up

“A really strong sensation I had, was that my mouth was very, very dry. And I felt like running, this real sensation of wanting to get out and to be free and I wanted to get out into the open spaces, which I did in my imagery and I came to this place where there was a dam and streams and things and I looked into one of the areas where there was some water. It was like a mirror and the water was clear and so what I saw was a reflection of myself, and it was almost like the moment of truth, and I think that is what I said: the moment of truth. It was almost like this moment of decision where I wanted to grow up.

“I think the initial start of the session, where I started to feel in control, lead on to where I started to get this strength in my body and in my mind. It was this yearning, to feel that I really was in control of my thoughts, my speech, and everything that I was wanting to do. I was able to make decisions, that other people weren’t going to make these decisions, and that I would be in control of what I wanted to do. It was like an overwhelming feeling to be in control.

“I can remember feeling very much in my body, the strength coming back into my body, and wanting to be in control and knowing that I could do it. It was like “OK this is the moment - you can do it”. It was a very important moment”.

Timothy:
“The one that is significant to me is an image of a dead baby being carried on a barge in the underworld or underground, and I’m pushing the barge like a Venetian gondola. It’s an image which is brown, although more recently it’s taken on different elements, but the colour scheme is brown. The top above the barge is the roof of a cave which is undulating, and underneath it at some point there is rock. But there’s water and the barge just flows on through. The barge itself is made from wood, again a brown timber which is slated, so it is not smooth - they overlap a little bit. The front of the barge is curled, wooden, and so is the back. The baby is raised on a table inside a basket or something like that, and it lays in there on white cloth. I’m in front of that pushing a long wooden pole through the water. So, it’s like there’s no end to this series of caves, and also I can’t ever remember coming in there either, it’s just I’m there”.

2) The qualities of the pivotal moment experience

David:
“(There was) a great sense of coming home - discovery, wonder, recognition - disbelief in a sense - that this child was still there - all of those kinds of things... this whole sense of just feeling that I had rediscovered this vital part of myself and it was being given back to me, that it was there, hadn't been destroyed and realising more that 30 years after, the trauma has been a shadow of the energy of this boy - now this energy was still available to me, and all of the feelings that went with that - a lot of tears - tears of joy, tears of sadness - that I’d found something that was lost and all the intensity that went with that. So meeting that boy was really pivotal.
“the feeling of being nurtured was very strong - this whole sense of self-nurturing, just feeling that very, very strongly - feeling the nourishing”.

“The essence of that pivotal session was touching that little boy - holding his hand, and experiencing his welcome. I think the actual physical finger on finger was the experience that came through the imagery. That was the essence of that. Not just seeing him, but actually touching each other”.

Ken:

“It was strongly emotional thing (and it) was really stirring me so strongly. (In) The Requiem, I was overwhelmed by it and it sent shivers down my spine, and (in) The Villa-Lobos, I was very tearful and very moved by the music”.

Pamela:

“I was almost re-lived it. You almost get right back inside the experience, but not as the little girl anymore but with the insights of an adult. It's really an amazing feeling. I can remember feeling physical things. I cried such a lot ... I was really upset about it.

“I think there were feelings of loneliness, feelings of fear, feelings of dislocation, feelings that nobody understood. that I was a little isolated, terrified little girl and that my mother was pre-occupied with so many other things”.

Sarah:

“I was special to both - I loved that... both places were in nature - that was very helpful for me and they were both within the earth, again that feminine symbol - both in the earth where I was comfortable... feelings all about home... so sitting on the floor in the cave before I became aware of the presence of the old man I was comfortable, then sitting on the floor of the den again I was comfortable. They were both safe places - I wasn’t afraid in either of them - usually I would be nervous going into those places - but I felt very safe - felt like I belonged in both these places - there was a sense that this is a home place - a place where I can be at home where I can be myself ... my opportunity was here just to relate to the old man and to the lion without others being there.

“It was exciting - it was an exciting session - it was like moving into some new area, moving in to explore some new area and I could explore it without being afraid - I had a feeling of being at home and it was O.K. to go and explore this.

“I was aware of a real sense of love from both the old man and the lion and that was great too. So the fear was replaced by love, there wasn't a fear of what happened there, just a feeling of love and acceptance. It was a great session”.

Suzanne:

“I spent a lot of time in a negative space...exploring the situation and really feeling the awfulness of it. I think maybe I needed to feel the depth of that horribleness to be able to break out and to find something to break out.

“(Then I felt) Wonderful. It had that amazing movement about it, I could just let it flow without having to chip, a freedom of letting go, and of it being able to move. It was more than just the lava, it felt like my whole body was freed. It was more an expansion of the body - a feeling of expansion. It was like a wave that holds you in and restricts you, and once it started flowing it was like the whole body started to expand. More a feeling of expansion than a movement. That’s something that stayed with me - that sense of having more bodily freedom. A physical awareness of myself. The feelings stays with you. Just that lovely relief. (It’s) the feeling in the body and also the emotion with it, that feeling of just being able to breathe without a weight on you.

Bernadette:
“(It was) to me the most incredible feeling that I have ever had I think, where I felt something was really choking me in my throat ....like there was something that needed to get out. So the feeling really welled up into my throat area. And it was like there was something there that I needed to get out. (It was a) strange sensation. I can remember Denise saying something like ‘Can your throat make a sound?’ And so it was almost like a little sound to start with, like this little feeble sound - and I thought ‘I can, I can make a sound, I can get something out’ and then the strength came into my voice so that I had this ability and I remember just letting it come. It was like, I do have a voice. (It felt) like something was lodging, something was getting out, like there has been a restriction there and all of a sudden something was starting to move or to free up. I suppose it was a real freedom in my throat, a real physical change of something. It’s like having something stuck there and all of a sudden it was coming out.

“(It felt) very freeing. Very, very freeing. It was an incredible moment, because I’ve always felt so powerless over my own voice. Like something was dominating me or I was being held back or that I didn’t have the right maybe to have a voice.

“(The feeling stayed) a good while because the next music that came on, and I can’t remember what the piece was, but I remember I just did not want to say a thing for that whole selection of music. I just said nothing but in my imagery I pictured myself ..... being in this wonderful situation where there was an orchestra and choir and I was the lead singer. It was the most brilliant experience - I was the lead singer. I was out there in front, I could do it. It was just a magnificent experience of being there and even in the face of all those people I could stand up and have enough faith in myself that I could do it. So, I did not want to say anything. I was just living this experience.

“(It went on for a while) - that was the beauty of it. I was able to really feel the moment, really live the moment, so that it was not a fleeting thing. I could stay with that.

“I think after that moment where I really lived that experience my next image was being at a victory ball. So that was brilliant in itself too, that I was able to celebrate finding my voice. “I suppose that was such a powerful moment too - like graduating. I had gone from childhood where I had acted as a child, or felt like a child into adulthood, where I am able to take control and I am able to make decisions.

“I feel things very much in my body. I can still feel the strength of that session. (It is) mostly a feeling in my body. (It has a lot of different dimensions). It was really a powerful experience. It’s been a turning point in my life”.

“I suppose that was a wonderful part that I did not have to put it into words. The experience is just within me. So if I put it into words, maybe it would never have been quite the same. But when I look back on my transcript it is all blank there which is wonderful. It is just in there (the blank on the transcript), in here, it is right in my body, in my heart, in my soul, in every part of me, I think.

“I suppose when you find your voice and you sing, to me singing has always been in my mind, my heart and my soul, your spirit - it is every part of you when you sing. Singing to me was expressing how I felt; the very core of me.

Timothy:
“It’s not an easy image to work with. It wasn’t a happy experience coming to that image, and I don’t enjoy revisiting it, but it’s there, and it’s alive and in some ways I take that with me, so you cue in and out of it.

3) the impact on life.

David
“(There is) a whole opening up of my mental horizon - feeling less compelled. Through that session of meeting that little boy I felt something happening in my body - my body became quite active in the sense of noises in my abdomen - I remember it quite clearly - as if something
was moving physically and I've actually put on weight since then and actually ascribe it to that moment and so physically I've actually changed and not just in putting weight on I notice myself standing differently - standing taller just more physically aware and more physically comfortable and even self loving in that sense

“another change I've noticed is the opening up of the horizon and realising that this boy has... there is future... and being able to own that power, just to be able to realise its potential, this is me, I'm going with it.

“There have been a couple of times where I have actually called on him - I remember a couple of weeks ago - I was preaching and for some reason I was slightly nervous before beginning - I'm not usually that nervous - and I remember walking across to the lectern and calling to mind the boy and imaging holding his hand and walking across - I felt something quite powerful and felt his energy and actually preached extremely well - extremely comfortably. I've done that a couple of times since, just called on the energy, imaging walking with him, or holding him and feeling this sense of energy this sense of purposefulness - so, that's been a change. And there was a sense of unity while I was preaching - a sense of no division in me and I knew it was the energy of that boy.

“I've changed, my whole disposition has changed- I'm much more relaxed around community. The anger is something I can let go of. I have a greater sense of personal freedom and that just shows up in relationships in being more relaxed with and around people especially people I find difficult. They haven’t impacted on me as much, and even though it has been only several weeks, I sense that that is more than just a novelty - yes, that something has really shifted and shifted quite permanently there”.

Ken:
“I think that feeling about my own worth in the company certainly was more associated with GIM. I don't know how it came out of the GIM process I only know that it happened at that time, I had a feeling that it came out of it”.

“I suppose it's left me with a feeling that things have been resolved for me without it being terribly concrete.

Pamela
“.... as a result of my talking with Anna (I) really exploring my real grief and sadness and fear and all of those things which happened during the GIM session. I've got a fairly good relationship with my mother now, and I decided I would talk to her about the fire. It was really fascinating because, I'm fairly articulate and not lost for a word, but I couldn’t speak to her about it. It was really hard, I was shaking. We had talked about the fire a hundred times but this was different, and so eventual I plucked up enough courage and I said to her, ”Now Mum, will you just go through with me the fire again.” And it was a terrible time, and there were one or two things that came out that I had got wrong and, there were things that I remembered that didn’t in fact happen, well they did happen but not to me, but they happened to another person, and I was so terrified that some of the stuff that was happening I was just projecting”.

Sarah.
“The lion is part of me - he is the courage and the strength that I need to gather up sometimes and I sometimes sit and dialogue with the lion when I need to sort something out. Sometimes he helps me express anger, he comforts me, he's got both those masculine/feminine qualities - he's got the compassion, the kindness, the understanding and he helps me be strong be assertive.

Suzanne.
“Whenver I come up to situations where I feel particularly squashed, like a pillar, I can see that’s its possible to be something else.

“The gold nugget’s always there too, but it’s probably not as strong (as the lava flowing). It’s as strong in the sense that it’s always there but it doesn’t have as much impact somehow. I think the motion and the break through of something being moved, has left a stronger
impression. I remember walking out of that session and feeling now I can get somewhere, now I
can do something. The doing something will take more time, but I just feel I never got very far
before that lava started to flow. Like slogging away and not getting a long way. But since that
lava started to flow I can start building.

“I’ve had recurring dreams, so it’s really weighted heavily on me this experience, this religious
negative experience. And I’ve never been able to shift it, and I’ve done a lot of therapy around it,
and yet I just think that lava flowing has started to change it. I don’t have as many dreams about
it. I can retrieve the memory and look at it and go back to it without it destroying me. When I
have a bad dream, and I still do have them but not nearly as frequent, I can deal with them much
easier instead of them just being a block”.

Bernadette.

“I feel that I have made so many wonderful decisions that have really changed my life and are
changing my life. It has given me a confidence that I can do things; that I can say things; that I
can make decisions; that I have got my voice; that I can go out and do what it is that I want to do.
Like a turning point. I can just get back into that (the image) and I’ve used it since. I feel like I
have got something to offer - some experience.

“it was very, very freeing and a real turning point, I think.
“when I get into situations where I need to have my voice, I can feel the intensity of that session.
It is something that’s mine - a moment that’s mine that I can pick up any time I want to. Finding
(my) voice (has) changed (my) relationship to (my) body and to other people. (It has) changed
almost every aspect of (my) life, even in my personal life I am able to say more and it has helped
me to communicate better, on a deeper level, with my girls.

4) the music

David
“I remember the music, but I wouldn't know what it was. The music was quite energetic and
somewhat staccato. I had never heard it. It was completely unfamiliar and it was rapid and not
tumultuous, not like a Tchaikovsky kind of - much more sharp like a staccato and in that sense,
hollow.

“I did have one image. I was searching... and when the music started I changed the image, a
different one came in. I said, " Oh the music has changed my image" and I stayed with that. I
do remember trying to stay in touch with the music then. Inner Odyssey, that was the music.
That's right - it was hard to breath, hard to focus on one (image), me sitting on bench, under the
clothes line, I'm not sure how or why that music developed that”.

Ken.

“I can remember the music but I can't remember the session. Two particular pieces, Brahms
Piano Concerto and Brahms Requiem, neither of which I knew at all well. I can remember an
association with the Requiem in particular. I was very powerfully struck by how the
cooperation between the singers in the choral setting, they were complimenting, not competing
and it was a very, very, very powerful image to me how beautiful it was and how uplifting for the
human spirit to cooperate. It was strongly emotional thing... I realised that, apart from the
beauty of the music I realised that (the cooperation of the singers) was really stirring me so
strongly.

“In the sixth session, the Brahms Piano Concerto No. 2, I apparently felt the music was about
the expression of passion and feelings and their resolution, might be seen as destructive, and it
was very powerful. It was an expression of joy and the promulgating of it was expressing and
then it became gentle and embracing.

“It was expressing an energy that I'd like to have, and I do feel that energy within me but I
wanted it to have free expression. And I felt that the pianist was really having a ball, he was really
involved with it, as I was, and identified with it a bit with him. The Requiem, I was overwhelmed by it and it sent shivers down my spine, and again, that same theme, strength combined with gentleness and strength through cooperation as I referred to before. It was controlled yet beautiful and powerful. And I apparently said, joy is in doing something things for others in mutual cooperation - maybe I meant with others, I'm not sure, and I felt really relaxed and the tension from before had apparently gone. There is within the music a certain quality that it can express something and resolve something emotionally for you without it being very concrete exactly as it was”.

“The image of the gorilla was something that just appeared. It was probably a direct response to the music, which had those qualities of being both powerful and beautiful and serene as well and gentle.

Pamela.
The moment Pamela identifies as pivotal occurs during a verbal GIM session when no music was playing. In her interview Pamela says “It really amazes me that after a session I often cannot remember the music at all”.

Sarah.
“The only bit of the music that I can remember is the Strauss at the beginning... I clearly remember the Strauss the first chords and the sense of the marching the heavy rhythmic music and I think probably the tall trees came at that point but the music through the rest of the session I can't recall - I can't recall how I was relating to the music or how I was connecting - I was aware that it really moved things, it really moved me along but that's the only bit of the music that I remember.

“And then I was reminded of this session at the course we did together, that it was the playing of the music that made me quite tearful. I can remember the music almost pulling at my heart. You were playing the music (and) I was right back in there and I was really very moved and I realised then that this session was more significant than I had recognised at the time, ...it was hearing the music again ... I was amazed at how it immediately really touched me and moved me to tears”.

Suzanne.
“I know there was a variety of music leading up to it. I remember more the things that lead up to it rather than what it was when the lava started flowing. “The lava starting to flow was the pivotal moment, and it was very strong. It was overpowering. It took all of my attention in a way. So, maybe I didn’t have anymore left for the music”.

Bernadette.
“(I didn’t recall the music in the pivotal moment), not at that point, but initially in the first cut of the music I think that’s what helped me to get the power, and to feel that that building up of strength and freeing in the first selection of the music. The music stayed with (me) while (I was) in that moment. It was very much there. The voice (singing voice in the music) just held me there in that moment. It helped (me) stay with it over a period of time when (I wasn’t) saying anything, and to really live that moment.

“There was another very powerful experience with the music. A tape called the Body Tape, and I came in one day and I had pain in every bone in my body. Denise used the first cut of the music or the first part of that and I could feel it was like a paint brush, painting...and the music is very grating and discordant and it was so painful to feel that, but it made me get in touch with my body and I suppose that’s been a turning point as well, another pivotal moment, staying with that”.

Timothy.
“I remember nothing of the music that was playing, not even of the last session. Nothing at all”.
5) The therapist

David
“Anna got me to stay with that breathing and finally that was very, very helpful during the image. I was lying there getting the breathing going, and as I was breathing, Anna asked me “out of all the images that we had been talking about, to choose one”. She hadn’t asked to choose the pre-traumatised boy, she just asked of all the images we had been talking about, choose one, and I went for that one whilst I was breathing.

Ken
“In the session that I referred to before, in which I felt badly about something, she recognised how I was feeling and didn’t enter into sentiment and was very supportive and non-judgmental. I was very touched by her response to how I was feeling.

“it was a difficulty for Anna because I'd be so carried away with the music that sometimes she needed a little nudging to bring me back to saying what was going on inside me and how it related to what we had discussed.

Pamela
“Anna is there only for me, and is not there for anybody else, she doesn’t represent anybody else, she's not interested in anybody else. She's very gifted and she's a tremendously good listener”.

Suzanne
“I don’t remember much about the setting of it, or what led up to it, except I think I know the session was longer than other sessions I had, and that I spent a lot of time in a negative space. I know I came into the session feeling really awful and I know Denise took me straight into it, rather than leading up to it, so it was a very direct approach. She tackled the particular memory straight away and took me back to a physical situation and asked me to explore it.

“I remember things leading up to it like “what would I like to do?”, invitations to search for things I’d like to do, that I’d like to happen, or how I’d like to change the rock, to suit me. But otherwise I don’t remember any interventions, or the music.

Bernadette
“And my wonderful guide just got right into it. I suppose over the years she has had that wonderful rapport with me. She just seems to know when I need... when I don’t want to say anything, I am just there with the experience and it was a magnificent experience.

“I can remember Denise saying something like ‘Can your throat make a sound?’ And so it was almost like a little sound to start with, like this little feeble sound - and I thought ‘I can, I can make a sound, I can get something out’ and then the strength came into my voice so that I had this ability and I remember just letting it come. And it was important for me that there wasn’t any further intervention, because if the moment had been just fleeting maybe it would not have stayed as long, but I was able to stay with the moment and really experience it and live it”

Timothy
“I don’t remember those things (the music and the therapist’s interventions) clearly. If I comment about Denise’s interventions I think of how they’ve reflected with me as a whole, so I can’t think of anything specific”.

6) Insights gained about the experience

David
“I think the change was meeting this other boy - I’d spent so long focussing on the post-traumatised boy and lived so much of my life was in response to that and been very, very conscious of all the feelings of that little boy all this time. Then to meet him to recognise him,
that there’s another story, and not just meet him, but say ‘yes’ to him, you’re there, you’re me, and you haven't been destroyed - that was the change”.

I felt very much like it's been a very, very personal experience to the middle of the Holy Grail - Parsifal - he has this grail experience that he doesn’t know the question, so he is ejected and then wanders for years and years, till he learns the question "who does the grail serve?" and I really think that's what my life's been about - I've had that kind of grail experience very early, the abuse sent me out of it until I've learnt the question "Whom does the grail King serve?" and there's this whole sense of coming back to the castle now, to ask the right question - I think that myth is a very apt description. The key to being able to come back has been meeting the pre-traumatised boy - because that boy can come forward and ask the right question.

“It feels very sure and I’m aware that I have to work on it, that there’s no automatic panacea that this is right, this is true, this is my responsibility. I can make it work, or I can not make it work. I have that sense about it. I’m reminded of Deuteronomy chpt 30, that’s what came to me afterwards - choose life or death. The prophet is calling people to choose life, that there are two ways to go, you can choose life or you can choose death, so choose life. I have that sense that it’s my choice. I can stay with this, I can enter into it, it’s given me the sense of the way. I can chose it if I want to. Life will come if I chose life. I’m aware of the responsibility I have and nothing is automatic here. A shift has occurred for me and in a sense it is irrevocable, but it’s not going to go anywhere without being faithful to it. I feel as if there is a transition.

Pamela.

“I haven’t had a session where I haven’t gained some insights into myself. Sometimes it might be processing at home, and it might be that it dawns on me in the next couple of weeks, and I put it to rest - I don’t even think about it...some happen later. And you say ‘isn’t that good’. You don’t quite know when you did it but it’s happened.

Sarah

“As we talk about it, both the cave and the den are quite feminine images, and inside them both is the masculine - the wise old man and the lion, and that's what it feels like, some sort of coming to know and accept at some level the masculine - the kindness in the face of both that's what struck me - I knew I was safe with the old man and the lion - safe with both. It may have been my first exploration of the masculine qualities within, being confident that I would be affirmed rather than rejected or criticised, of having confidence to get up and play the piano and know that I would be affirmed and not criticised, put down in this masculine world. It was a very significant session, that it's taken three years to begin to unfold. The lion has some real significance for me, and has become now a real source of strength for me, and this lion is often with me now as a symbol of the strength and the courage. It's like 3 years later I've really taken this lion into my life - So that gentle meeting with the lion 3 years ago really prepared me to perhaps begin developing some of those more masculine qualities in my own life.

“After the session 3 years ago it didn't fit in as clearly in where I was going - it fitted in a bit later - and the wise old man in the last 12-18 months - I have found a wise old man in my life to continue some personal work with and I wonder if it was prophetic in terms of the wise old man who I'm very comfortable with, who has a lot of wisdom, so that old man has actually materialised in my life 18 months ago, and the lion, the masculine strength and courage, also kindness that's there.

Suzanne.

“I realise that it is something I am probably trying to achieve, some sort of a breaking away from old feelings, or old ways of being, that I need more freedom in my life, and more room to move, and more ways of saying how I feel, a freedom of being. I think that this one experience stays with me because I can see that it’s possible.
“I think of it and I can relate it to similar images I’ve had after that. Not similar images of lava, but other experiences of feeling free, or breaking out, and I can see that it’s a continuum, that the lava was the start, and other images come that are freeing. But I think the lava was the start and it’s a really nice image - it feels nice to retrieve because lava forms rich soil once it goes down to the bottom. It (kept) on going for ever. Just flowing and flowing. So it reminds me that negative things, or horrible things can form a rich soil too. I don’t like separating bad and good in my life, so I like to see the lava as rich soil for something. The lava has a lot of symbolism for me, I feel. It’s emptying the pillar, or changing the pillar, or completely annihilating the pillar. The gold nugget in the middle is important for me, because it is central - the centre of myself. The gold nugget is something to be nurtured and protected, whereas the lava I want to keep flowing out for ever, and to keep it flowing out whenever it starts to accumulate, to give it a push. It could have symbolised a bit of gold has come away with the lava. I remember the gold was a bit like dust sometimes. The dust would have got caught up in the lava too. It symbolises that gold is not always that easy to find. It doesn’t just stand out at you, you have to dig for it, chisel for it. Maybe digging for gold is a life-long process. The lava has to always keep flowing too. So with the lava is going to come some gold”.

Bernadette.
“I suppose that was such a powerful moment too - like graduating. I had gone from childhood where I had acted as a child, or felt like a child into adulthood, where I am able to take control and I am able to make decisions.

Timothy.
“To me, it’s about that baby’s death, and somehow resolving that baby’s death, and bringing that baby to some place where it is free or where it is able to rest, or where I’m able to leave it, or where it’s able to be part of me, or where something will happen to that, so that the image of being in the barge in the underworld, or the caves, or wherever it is will either take a different form, or will no longer occur. Or something will change about it, as it resolves. As it comes back, it reminds me that that issue is not resolved and it’s part of a natural cycle, a true thing that this particular thing has never been resolved, but you feel as though you come back to it in a different way. It is a pivotal moment, but it’s not resolved at that particular moment. It encapsulates everything about how I feel about this particular thing, but it doesn’t resolve it, it defines it.

7) feelings aroused during the pivotal experience

David
“All of the feelings that went with that - a lot of tears - tears of joy, tears of sadness - that I’d found something that was lost and all the intensity that went with that. The feeling of being nurtured was very strong - this whole sense of self-nurturing, just feeling that very, very strongly - feeling the nourishing”.

“The essence of that pivotal session was touching that little boy - holding his hand, and experiencing his welcome. I think the actual physical finger on finger was the experience that came through the imagery. That was the essence of that. Not just seeing him, but actually touching each other”.

Ken.
“I was feeling very distressed about something I felt quite guilty about, I felt bad about it, it was very significant for me because Anna was so non-judgmental and so supportive of how I feeling. She recognised it and let me have that feeling.

Pamela.
“I can remember feeling physical things. I cried such a lot ... I was really upset about it. I think there were feelings of loneliness, feelings of fear, feelings of dislocation, feelings that nobody understood. that I was a little isolated, terrified little girl and that my mother was pre-occupied with so many other things”.
Sarah.
“I felt very safe - felt like I belonged in both these places - there was a sense that this is a home place - a place where I can be at home where I can be myself. It was an exciting session - it was like moving into some new area, moving in to explore some new area and I could explore it without being afraid - I had a feeling of being at home and it was O.K. to go and explore this.

“I was aware of a real sense of love from both the old man and the lion and that was great too. So the fear was replaced by love, there wasn’t a fear of what happened there, just a feeling of love and acceptance”.

Suzanne.
I think maybe I needed to feel the depth of that horribleness to be able to break out and to find something to break out.
“(Then I felt) Wonderful. It had that amazing movement about it, I could just let it flow without having to chip, a freedom of letting go, and of it being able to move. It was more than just the lava, it felt like my whole body was freed. It was more an expansion of the body - a feeling of expansion. It was like a wave that holds you in and restricts you, and once it started flowing it was like the whole body started to expand. More a feeling of expansion than a movement. That’s something that stayed with me - that sense of having more bodily freedom. A physical awareness of myself. The feelings stays with you. Just that lovely relief. (It’s) the feeling in the body and also the emotion with it, that feeling of just being able to breathe without a weight on you.

Bernadette.
“(It was) to me the most incredible feeling that I have ever had I think, where I felt something was really choking me in my throat ....like there was something that needed to get out. So the feeling really welled up into my throat area. And it was like there was something there that I needed to get out. (It was a) strange sensation. I suppose it was a real freedom in my throat, a real physical change of something. It’s like having something stuck there and all of a sudden it was coming out.

“(It felt) very freeing. Very, very freeing. It was an incredible moment, because I’ve always felt so powerless over my own voice.

Timothy.
“It’s mostly a feeling of sadness. Initially it was a very sad feeling, and then the more that it comes back the more I think about it, so the feeling is not so pronounced. It is more related to something that happened to me when I was younger. I keep on being reminded of that, the sad feeling that goes with that isn’t so tense, it shifts.
“It’s not an easy image to work with. It wasn’t a happy experience coming to that image, and I don’t enjoy revisiting it, but it’s there, and it’s alive and in some ways I take that with me, so you cue in and out of it.

8) embodied pivotal experience (where the client describes graphically the body sensations)

David:
“I felt something happening in my body - my body became quite active in the sense of noises in my abdomen - I remember it quite clearly “

Ken:
“I was overwhelmed by it and it sent shivers down my spine, and (in) The Villa-Lobos, I was very tearful and very moved by the music”.

Pamela.
“I was almost re-lived it. You almost get right back inside the experience, but not as the little girl anymore but with the insights of an adult. It’s really an amazing feeling. I can remember feeling physical things. I cried such a lot .... I was really upset about it.

“I decided I would talk to her about the fire. It was really fascinating because, I’m fairly articulate and not lost for a word, but I couldn’t speak to her about it. It was really hard, I was shaking.

Suzanne.
“I think what’s important in the images leading up to it, and images after that, is that to have a powerful experience I need to have my body involved in it as well. I’m just discovering that as I go. The more powerful experiences are the complete ones, where you’re actually doing something, or there’s a sensation in your body, where you’re in the image - you’re physically involved in doing something, instead of just saying something or feeling something. I’m thinking the whole self has to be involved in this, or the more of the self involved the more powerful it is.

“it felt like my whole body was freed. It was more an expansion of the body - a feeling of expansion. It was like a wave that holds you in and restricts you, and once it started flowing it was like the whole body started to expand. More a feeling of expansion than a movement. That’s something that stayed with me - that sense of having more bodily freedom. A physical awareness of myself. The feelings stays with you. Just that lovely relief. (It’s) the feeling in the body and also the emotion with it, that feeling of just being able to breathe without a weight on you.

Bernadette.
“(It was) to me the most incredible feeling that I have ever had I think, where I felt something was really choking me in my throat ....like there was something that needed to get out. So the feeling really welled up into my throat area. And it was like there was something there that I needed to get out. (It was) strange sensation. I can remember Denise saying something like ‘Can your throat make a sound?’ And so it was almost like a little sound to start with, like this little feeble sound - and I thought ‘I can, I can make a sound, I can get something out’ and then the strength came into my voice so that I had this ability and I remember just letting it come. It was like, I do have a voice. (It felt) like something was lodging, something was getting out, like there has been a restriction there and all of a sudden something was starting to move or to free up. I suppose it was a real freedom in my throat, a real physical change of something. It’s like having something stuck there and all of a sudden it was coming out.

9) the mandala of the session in which the pivotal experience occurred.

Sarah.
"then I drew a mandala, which I called the Richness Within.. and it has the colours of the bark, and the colours of the lion and the colours of the bush I guess. The greens are to do with the gum trees, and the bark and the whole association with the trees, and the security and the affinity I always feel with the gum trees, and then those browns and tans and golds that go into the centre of the mandala are the colours of the earth because where he took me was into the earth, into the cave, into the earth, into the place where he belonged, and in some sense I belonged there too, because I felt very at-home there. The central colours are the colours of the earth, it’s like moving from the outside really, the forest , the eucalyptus, coming into this cave with its rich colours and this place where I was very much affirmed.
And right in the centre is gold. So I love that mandala .. it does something to my heart like it’s some recognition of the Richness Within as I called it”

Suzanne.
“It has a gold nugget in the centre, which is surrounded by pink, and further out a blue circle, and then on the top it has the pillar. On the very top of the mandala has the pillar, and out of the pillar comes a great flow of brown gold-y lava. And the lava flows out of the circle and keeps going, so it refuses to be contained. In fact, the lava brings back the feeling - the flow of the lava. Well I think the pink is the fragility of it still, that there’s still room for it to grow... and in awe
of the gold. Maybe I haven’t quite connected to the gold yet. There are tentative pink things into the gold, which makes me think there needs to be a stronger connection to the gold. It’s like the colour of the rock, and it’s dirty. It’s a mixture of things, but it still has something positive about it - a brown, earthy colour about it as well. It’s not altogether negative, the colour of the lava for me.

Bernadette.

“I find that very freeing to look at that. (I) called it “The Voice of Maturity”

Timothy.

“Brown is not a colour that I enjoy or that I’d ever experienced so strongly before, and I remember drawing a mandala of one of the times this image came up and brown was never a colour I’d worked with, and it was the only colour that I worked with in this particular mandala.

10) comparing the pivotal session with non-pivotal sessions

David

“I think the earlier one there was a frustration at not being able to connect, so feeling the yearning and wanting to connect, but a barrier, and the shift here is being able to yearn, wanting to be rid of experiencing the block. The yearning would be very strong, really feeling his own vitality and sadness and loss. But that is the shift - it’s there now without the block, without the barrier.

“I would say that it was deeper. I had a sense of light, I had a feeling of “this is it”, this is the whole, that kind of feeling. And then “this is it, but can this be it?” kind of thing. A sense of wonder I think, that here is the answer so to speak.

“They’ve all been (pivotal) in a sense. But I would say that one (meeting the pre-traumatised boy). Most of the others have enabled me to enter into what I’ve already known, or been experiencing, but in a greater depth than I would have otherwise. But in a sense they’ve helped me develop, but they haven’t moved me beyond, in a sense. The others have helped me depth what’s there. This one, I think introduced something somewhat unexpectedly.

Pamela

“Sometimes the experience can be very flat because I’ve been down there (for a session) when I’ve been extremely tired, I felt as if my mind was just numb and I was just exhausted and I really had no energy and I was just completely drained. “I think you have to have some sort of creative energy to be able to enter into GIM.

Suzanne:

“...most of my sessions do have quite a strong component to them, but there have been other sessions that haven’t had so much impact. They haven’t left that same impact. They may have had strong imagery too, but they haven’t had the same impact, the lasting impact”.

Bernadette

“The strength of the music maybe (makes the difference between sessions that are not pivotal). I have had experiences in sessions where I have been physically exhausted and have not had the energy to do anything, and Denise as my guide has picked that up and I remember one important session where I came in and I was just exhausted and after the first few minutes, I was just too tired to even say anything and all my body needed at that point was just a nice gentle massage, which she did with the music.

“It is being aware too of your body’s energy - your energy level (needs to be) good and the music matches your energy level.

Timothy
“It’s different in that it recurs, and there have been some pivotal moments which have been related to a particular context which has resolved in some way or become clearer in some way, or there’s something about it which can sit in itself, whereas this image more than any others I can think of, keeps on returning, because this isn’t something that sits by itself and is resolved. It seems to be something deep inside me which I don’t even have a sense of it resolving. It’s also different in that the colours are significantly different.

“I sure that there have been many pivotal moments for me that I can’t remember just right at this particular moment. If I was reminded of them in some way I would be able to connect with them. Perhaps they are less pivotal.

11) The pivotal session may be a culmination of other sessions

David

“They’ve all been (pivotal) in a sense. But I would say that one (meeting the pre-traumatised boy). Most of the others have enabled me to enter into what I’ve already known, or been experiencing, but in a greater depth than I would have otherwise. But in a sense they’ve helped me develop, but they haven’t moved me beyond, in a sense. The others have helped me depth what’s there. This one, I think introduced something somewhat unexpectedly.

Pamela

“It (the pivotal session) was the culmination of other sessions that we'd had around my childhood and various things that I hadn’t really explored very much.

Bernadette

“I think a lot of my sessions have led onto one another. There’s been a sequence there of things happening in one that has led onto another so even though they might not have been pivotal, maybe they have been a part of the pivotal experience.

Timothy

“I think that this image in particular was one which carried through sessions, so it was pivotal in the sense that the sessions were related around it rather than it being pivotal in a pivotal session.

12) Defining the pivotal moment

Sarah

“So as we talk about it maybe that whole session was prophetic ... two or three years later these two key images are really developed, very important in my life... it was quite prophetic ... it sat there until it was time to develop further.

David

“The shift to let go of the post-traumatised boy and to meet the pre-traumatised boy. That was radical. That would be the best word to describe it - it was radical. That shifted the whole focus of my journey - gained a whole new perspective. That’s been the most pivotal. And kind of brought everything previous to itself, and then opened up a whole new vista.

Suzanne

“It was such a dynamic moment, because what led up to it was the chipping and the negative memories I’d had about religion and the static God, keeping me static too, and then all of a sudden everything started to flow away. It has really had a transforming effect on a negative image.

Timothy

“A pivotal moment has one of these functions: either it encapsulates something, it defines, provides the essence, and that could be visually or how you feel about it, or it could be like a “a-huh” moment, so you can experience a pivotal moment in different ways: emotionally, physically, intellectually as well.
“And the second thing is that a pivotal moment is somehow a moment that draws together all the images of that session leading up to that point, and somehow is related to what happens as you close out of the session. It’s a key moment in a session, and my experience of that is that there may be one or many of those in a session, whether there seems to be a single theme that runs through, or a number of themes that run through which may, or may not be related. “(the pivotal image) is the only one that stands the test of time. It has it’s own life. You can’t change it”.

13) the recurring image as pivotal experience

Timothy
“Up until the last time, it had been almost exactly the same, and then there was a slight change in the last session. There’s something about the recent image, that my son who is alive was also in that image as well, on the boat, with the dead baby. The change was that there was some colour and the image contains some jewels imbedded in the boat, and even the surrounding. Something is happening about that, jewels, there is some colour... jewels, there is something special about that, so it’s starting to shift in some way. There’s definitely a shift in the emotional tone, always connect with that feeling of loss and sadness but it was different the last time - there was a lighter feeling, like an acknowledgment, like here we are again sort of thing.

14) The impact of the relaxation induction

David
“I’ve found breathing very important for me. She (the therapist) started the breathing and I found the breathing very, very helpful, just breathing more deeply and then breathing into those parts of my body which might be fairly tense and somehow the breathing has been important to me - to relaxing, to letting go of the mental focus as well. I think it helps my self presence. I gets me out of my head. (In the session) the breathing changed, I became conscious of the breathing during the imagery and just . . . and Anna got me to stay with that breathing and finally that got very, very helpful during the image.

15) the pivotal experience may occur outside the GIM session.

Pamela
“As a result of my talking with Anna and really exploring my real grief and sadness and fear and all of those things which happened during the GIM session, I was able to. I’ve got a fairly good relationship with my mother now, and I decided I would talk to her about the fire. It was really fascinating because, I'm fairly articulate and not lost for a word, but I couldn’t speak to her about it. It was really hard, I was shaking. We had talked about the fire a hundred times but this was different, and so eventual I plucked up enough courage and I said to her, "Now Mum, will you just go through with me the fire again." And it was a terrible time, and there were one or two things that came out that I had got wrong and, there were things that I remembered that didn’t in fact happen, well they did happen but not to me, but they happened to another person, and I was so terrified that some of the stuff that was happening I was just projecting.

16) the GIM experience

Ken
“I would say that the main thing that happened and it was rather a mysterious process was that it geared me up to recognise my own emotions, and music was an ideal medium for that because music is something that I’ve always been very passionate about so, in some ways. It was an opportunity for me to put all of my attention on selfish things, on my own response to the music primarily

“I suppose it's left me with a feeling that things have been resolved for me without it being terribly concrete. It was part of learning to let go which was significant for me, in that I let go in the GIM sessions... the experience of that was what seemed important.
“GIM was a very positive experience for me, on a number of different levels - both with the music, and the therapeutic, and the personally too.”

APPENDIX 5a

Anna’s Perceptions of David’s Pivotal Experience

DEG: I have interviewed three of your clients, quite a while ago now, so the sessions they identified are I guess sessions that occurred a couple of years ago.

ANNA: Yes. They were all in 1994.

DEG: Yes. So, they won’t necessarily be fresh in your memory. David and Ken and Pamela talked about very different things in relation to either a pivotal session or pivotal moments, so perhaps if we go through each of them. I’ll tell you a little bit about what they’ve said and then I’m really interested to know what your perception of that session was, or what you remember about it, from your point of view, bearing in my mind that they happened a while ago.

With David he chose a session which he identified as being a pivotal session, which was a session in which he met an imagine of himself at the age of three and he’d been talking to me about the fact that at the age of 4 he had suffered a trauma and that this was a very special session as he met himself before he was traumatised. So, do you remember that session?

ANNA: I do. I remember, particularly when I read through (the transcript) this morning. I remember that he concentrated on the photo of the little boy, the pre-abused child, and telling me about this photo, and then his meeting with this little boy. I think what came back to me as I read it again, particularly the love that he felt both for, and from, this boy. I think he told me before the music that after the abuse he was always thin and weedy looking. And what he saw in this boy was an healthy, attractive, engaging little boy. This is the little boy that in the imagery he became one with. So, my memory of it as far as I can remember, was that this was a very important step, because he was realising who he was before that abuse incident and realising that he hadn’t always been damaged, he hadn’t always had these struggles. There was a little child within him that knew what it was like to be happy.

DEG: So when you think about the sessions that you had given David up to that point, does it surprise you that he chose this particular session as being the pivotal one?

ANNA: It does a little bit because I did two series with David, I did the retreat, the 6 sessions a year or so before that, and one of those I would see as quite pivotal as I think back on that series. What I remember of them, the rest of that series, there was another one in which he actually was playing with the little boy and I forget, there was a whole lot of interaction with the little boy too, which is another one that comes to my mind as one he might have chosen. But I guess I’m not surprised because this was his first meeting with the pre-abused child, and I think that may have been why this was so significant.

DEG: He did recall another session in which he had been on the beach and playing with the sand and digging with his fingers into the sand and seeing how they filled up with water....and

ANNA: That was his very first session

DEG: Oh, right

ANNA: His very first GIM session.

DEG: And the mystery of that - that was another significant image for him.
ANNA: Hmm

DEG: And also a session where he was dancing and he invited a woman into the dance. He talked about that. But they seem to be significant images I suppose, whereas this particular session seemed to be pivotal because he then went on to talk about the changes in his life as a result of this session, which included that he had put on weight. That some of the anger had gone and he felt his disposition had changed. So, does that surprise you that as a result of that session those sorts of things....

ANNA: It delights me! I probably hadn’t realised that it was such a significant session for him. I suppose in working with him over the time you pick up that some things are changing but then to actually identify that this is the point at which they changed, even to the point of putting on weight - yes - that really delights me. I think this session was probably very important in terms of self esteem, that I think there was a lot of shame there and a lot of anger as I remember all of my work with him, and anger that this had happened to him and a deep shame, for something he was not responsible for, because he was four. And to meet up with a part of himself that wasn’t ashamed that wasn’t angry - that part of himself that was a normal child growing up normally with all the difficulties of absent father and all those things. He talked a lot about the shame throughout the whole series and that maybe one of the big things that shifted in this session that he related so warmly to this little boy and this little boy had so much to offer him and the desire to connect with this little boy and to know ‘who are you, where have you gone to, are you now in my life’. I think that may have allowed him to really let go of the shame, which is very debilitating.

DEG: Yes, he said something like he realised that as a result of that session he had lived 30 years of his life from the experience of the four year old and that now he had a future. That he could live the rest of his life from the 3 year old’s perspective, prior to having been traumatised. That he had a choice about that.

ANNA: Isn’t it amazing how profoundly that traumatic incident had effected him, effected his whole life, his while adult life - his growing up.

DEG: The pervasiveness that we’ve talked about before.

And he talked about an incident when he was standing up to preach and he was quite nervous and that he brought to his mind the imagine of this little boy, and literally held his hand as he walked across to the lecture, and that he had given him a lot of strength and confidence.

ANNA: And that’s probably connected with the shame. Isn’t it? That it had pervaded his life.

DEG: So when you think back to the session that your reminded of when you look at the transcript, do you remember anything of these moments during the session, the moment when he actually met the child, or the moments when, for instance there was a whole section where he felt quite hollow in his stomach, and whether you have a memory of what that was like for you.

ANNA: When I re-read it this morning, I was back in touch with the earlier part of it, when he could see this little boy and I had a sense in me that I was really very joyful about what was happening, in the Brahms, right there in the beginning. I then when I got to this last bit about the hollowness and the little boy, I couldn’t remember how it was for me, at that place. Right at the end I could sort of remember this sense of contentment. I think I was very touched by it, and very grateful that something so significant had happened for him. That he was meeting this part of himself. I think I had some sense right at the beginning and also the end probably, of the very positive aspects of the session, that this was really important, this was really healing and also very touching. See here, he talks about profound delight with this child.

DEG: Do you remember anything at all about how you came to choose the music for that session.
ANNA: No, I don’t (laughs). Let me look back on my notes. This if the fourth session in his second series, so he had done 6 or 8 sessions before. When I looked at it this morning and saw Inner Odyssey, I realised it was his fourth in the second series. So he was very experienced. And what he wanted to focus on was this hatred of his body, and his anger about his body and all I can guess was that I wanted to give him a good, really solid strong music, because he always connected very well with the music and something that would move him into this so he could work with it. Now my mind goes to the Nielsen, I don’t know what ......... Right from the beginning he could work well with the music and I could move into the stronger programmes from very early on, and here he was wanting to focus on the anger about his body so, I think he would have needed some very strong music for that. And it was in the Nielsen that he moved into the hollowness, the emptiness, the loss, and back then in the Beethoven and Corelli, back into the positive experience.

DEG: Do you recall anything at all about your interventions, anything to do with pacing or timing of the interventions, with the hollow stomach whether you felt you had to intervene more....

ANNA: David always worked very slowly. And his face was always expressionless - nothing ever changed on his face. And his body was totally still. So there were no external indications of what was happening in any of my work with him. So, with my interventions, there was often 1 minute, 2 minutes, before there was a response. That was his usual pattern. I can’t recall anything specific about this situation, but I would gather that he would have followed his usual pattern and he would take a long time just to be with the question and the intervention and then he would respond in a very measured volume, but never, it wouldn’t matter what he was talking about, his body never shifted. From beginning to end, and his face never changed. But all this was happening inside.

DEG: It’s interesting he says at some point in the interview, not necessarily about this session, but that he felt sometimes you might have been frustrated because he wasn’t really in contact with his feelings.

ANNA: He’s probably right! (laughter). Because he would come out with big words to describe things, and sometimes I wouldn’t know what the words meant. And sometimes later I would tease him and say “look I’ll have to go and get the dictionary”. And he knew that he was a very intelligent man, with a great vocabulary, and he used to take my teasing, and that I’d have to go and get the dictionary and look up these words. Not only how to spell them, but what they meant. I think in the beginning I was used to people being more in touch with their feelings and responding more quickly, and then I think I learnt how to work with David, and I learnt that a lot of things were going on in that quietness, and I just needed to wait, and keep prodding. So at this stage I probably wasn’t frustrated about this not being in touch with his feelings. In his earlier work I probably was. I think in that early six sessions I learnt that he would go away and cry. He would go away and do all sorts of things, and he’d come back next day and tell me. And I learnt to expect that, that he didn’t show any emotions here, but that he went away, and he had his own way of being with the emotions, and that was OK. By the time I came to here, I learnt how to work with him.

DEG: Right. So, part of learning to work with him, was to accept that he would take his feelings and deal with them elsewhere, sort of thing.

ANNA: Yes.

DEG: That it was his style.

ANNA: Yes. I think at this stage he was doing monthly sessions and he would take all this away and he would really be with it, and pray with it and do mandalas, and be very much present to it until he came back for the next session. Then he would come back and really straight in, reporting what was happening. There was no small talk, there was no wasting time. He was very present to what was happening and very clear about it. Yes, I think in those early days I might have been frustrated.
DEG: He mentioned in the interview - in fact he had the mandalas there during the interview. So, that’s interesting. He obviously felt free enough to draw.

ANNA: Yes. And was very creative in his expression. Found the mandalas very helpful. And was able to interpret them very clearly - what they were for him. And every now and then he would bring one of the back ones, and say “I’ve been thinking about this, connecting it up”. So he was probably one of the few people I’ve worked with who had a connectedness right through his series. He stayed with that, and I gather that’s connected to his contemplative lifestyle. While his life was busy, there were less of the worldly material things. He would take from it, while he was milking the cows, he’d be still pondering this. He didn’t have to go into a business world, he was busy but in touch with nature. But he’d use every moment.

DEG: He talked about GIM being a method, being attractive to him in terms of what he called an internal accountability. I guess that’s something of what you’re saying about the contemplative way of being that it was his time to really…. I asked him whether it was an personal accountability and he said yes, very much so, deeply internal, interior sort of accountability. Interesting description of GIM.

ANNA: He’s talking about being accountable to himself and to his God.

DEG: Yes, and accountable to his true feelings that weren’t shown in your session, but certainly he worked on them outside.

ANNA: He would come back and always report what those had been.

DEG: Yes.

ANNA: It was clear that he was in touch with them, but that he wasn’t ready or whatever, to actually express them in a session.

DEG: Yes, he mentions…. I had misunderstood... he was talking about the tremendous out-pouring of tears, and I asked him “what was that like, being tearful in the session”, and he’d said ‘no I could never show my tears in front of Anna, and he said ‘that’s yet to come, but I can’t show my tears in front of anyone”.

ANNA: And it was during the first series, the retreat, that he talked about a lot of anger, enormous anger, and it was only about our third session, and I asked him of he could express it in his hands or his feet, but he remained motionless, and then I learnt to direct him to an image of it, and then he took an imagine of a great canvas that had a seam down the middle, untearable, and so in his image he worked furiously, while his body remained expressionless, tearing the untearable. So quite early in the piece I learnt not to direct him to express his anger physically, as many people do, or by raising his voice, but to find an image that he could work at the anger or the emotion. It was good learning for me.

DEG: The thing that stands out in my mind about his interview, was that it was the longest of the interviews - it went for about an hour and a half. And he seemed, he wanted to tell me about all the sessions that led up to this particular one, and I can see that it’s important - that the pivotal session is a cumulative experience if you like of the ones that have gone before, but is there anything that comes to you, from your experience of working with him I guess, that fits in with that, that he really had to go through his paces to get to talk about this particular session?

He spoke in a very methodical way “I must tell you about the earlier sessions first. Yes, I think methodical is the best word.

ANNA: Yes, I think he is methodical. I think methodical is the word - and that’s the way he would connect from one session to the next - he would be quite methodical in connecting the experience, the imagery, the feelings right through the week, the month, whatever it was, and coming and reporting. He was quite methodical, quite organised.
DEG: Quite prepared?

ANNA: Prepared, not wasting his time or my time, just straight into it. So, maybe in his own mind he needed to go through the progression that led to this.

DEG: Yes, well he was quite clear about this being a pivotal session, he had no difficulty at all in saying yes it was the session that happened (at that point it was just 3 weeks before), 3 weeks ago.

ANNA: Just after it?

DEG: Yes, it was just 3 weeks after it. So, yes it is interesting because for other people they struggle to find a session, they can think of a pivotal moment, or a pivotal experience, but for David he was quite clear that this was a pivotal session. And as I say, he talks about it as being pivotal in that it really did change a lot of things for him - his disposition, the letting go of the anger, and as you’re explaining, letting go of some of the shame.

ANNA: Yes, I think the shame for him was one of the most debilitating aspects of his abuse.

DEG: Yes, incredible isn’t it?

ANNA: I think if I remember the very first session he talked about the shame and told me in the very first session about the abuse and that he had done a lot of work on it, but maybe it would come up again. So it was matter-of-fact, but talked about the shame, which is quite different from guilt isn’t it? Very pervasive. Very debilitating.

DEG: Is there anything else that comes to you about this session?

ANNA: I don’t think so. I’m just noticing here in my notes, that before we went into the music he had been talking about this pattern of withdrawing and trying to connect, ever since he was aware of that trying to connect a whole lifetime of withdrawing and isolation that he often talked about. And that also trying to connect - he often talked about it in relationships, the trying to connect, and the difficulty of course there, and though he went into the session with a focus on the anger, the hatred of his body and the anger about it all, what he really did in this whole session was that he connected.

DEG: yes.

ANNA: So he had the germ of it here in his own statement before the music, but the goal of trying to connect - talked about being split-off

DEG: I asked him about the exact moment of meeting this child, and he said that their fingers touched, and I am reminded of that painting of the hand of God, which of course is the index fingers, but I think he said that it was the middle fingers that he felt actually touched this three year old child.

Meaning units

[The interview occurred 3 years after the GIM session identified by David as pivotal]

The therapist recalls the session

I remember, particularly when I read through (the transcript) this morning.

The Therapist recognises it as an important session
“My memory of it as far as I can remember, was that this was a very important step.

The therapist may think of other sessions were pivotal

“....and one of those I would see as quite pivotal as I think back on that (other) series

The therapist feels delighted to know the actual point of change

“It delights me! I probably hadn’t realised that it was such a significant session for him. I suppose in working with him over the time you pick up that some things are changing but then to actually identify that this is the point at which they changed, - yes - that really delights me.

The therapist recalls her feelings of sensing the sessions was important, healing and touching

“When I re-read it (the transcript) this morning, I was back in touch with the earlier part of it, when he could see this little boy and I had a sense in me that I was really very joyful about what was happening, right there in the beginning.

I then when I got to this last bit about the hollowness and the little boy, I couldn’t remember how it was for me, at that place. Right at the end I could remember this sense of contentment. I think I was very touched by it, and very grateful that something so significant had happened for him.

I think I had some sense right at the beginning and also the end probably, of the very positive aspects of the session, that this was really important, this was really healing and also very touching

The therapist chooses strong music to match the strong emotion

("I don’t remember how I came to choose the music) and all I can guess was that I wanted to give him a good, really solid strong music, because he always connected very well with the music. Here he was wanting to focus on the anger about his body so, I think he would have needed some very strong music for that.

The client responds slowly to the therapist’s interventions

David always worked very slowly. So, with my interventions, there was often 1 minute, 2 minutes, before there was a response. That was his usual pattern. I can’t recall anything specific about this situation, but I would gather that he would have followed his usual pattern and he would take a long time just to be with the question and the intervention and then he would respond in a very measured volume.

The client showed no external indications of what was happening for him

And his face was always expressionless - nothing ever changed on his face. And his body was totally still. So there were no external indications of what was happening in any of my work with him. It wouldn’t matter what he was talking about, his body never shifted. From beginning to end, and his face never changed. But all this was happening inside.

The therapist may be frustrated when the client is not engaged with feelings

He’s probably right that (I might have been frustrated because he wasn’t really in contact with his feelings).

The client may express his feelings away from the session.

I learnt that he would go away and cry. He would go away and do all sorts of things, and he’d come back next day and tell me. And I learnt to expect that, that he didn’t show any emotions
here, but that he went away, and he had his own way of being with the emotions, and that was O.K.

**The client expresses himself in mandala drawings**

And was very creative in his expression. Found the mandalas very helpful. And was able to interpret them very clearly - what they were for him.

**The therapist learns how to work with the client in his own way**

I learnt how to work with David, and I learnt that a lot of things were going on in that quietness, and I just needed to wait, and keep prodding.

I learnt that he would go away and cry. He would go away and do all sorts of things, and he’d come back next day and tell me. And I learnt to expect that. By the time I came to here (the pivotal session), I learnt how to work with him.

So quite early in the piece I learnt not to direct him to express his anger physically, as many people do, or by raising his voice, but to find an image that he could work at the anger or the emotion. It was good learning for me.

**The client has a methodical approach to GIM**

I think he is methodical. I think methodical is the word - and that’s the way he would connect from one session to the next - he would be quite methodical in connecting the experience, the imagery, the feelings right through the week, the month, whatever it was, and coming and reporting. (He would be) prepared, not wasting his time or my time, just straight into it.

**The client may pre-empt the pivotal moments of the session**

Before we went into the music he had been talking about this pattern of withdrawing and trying to connect. Although he went into the session with a focus on the anger, the hatred of his body and the anger about it all, what he really did in this whole session was that he connected. He had the germ of it here in his own statement before the music, the goal of trying to connect.
APPENDIX 5b

Anna’s Perceptions of Ken’s Pivotal Experiences

DEG: Moving on to discuss your work with Ken, when I asked if he could think back to a session that was pivotal he thought about it for a moment and he said ‘no’ - there were none that were pivotal. We then continued to talk a bit and he spoke about things that were significant and then he talked about something that he called a pivot and that was interestingly a moment where he had shared something with you, something that he felt badly about, and that you had listened to that and that you had been non-judgemental. And he said he was very touched by that.

ANNA: I recall that.

DEG: I asked him whether it was something that happened in the discussion - he thought it was - and when I asked him if he took that into the music, he didn’t remember that it was a music session, he thought that it was just something that you discussed together. It was quite an interesting illustration of the fact that a GIM session comprises so many different things for him, it seemed pivotal that you were non-judgmental. And he was very touched that you could feel for him in that image. So, without breaking confidentiality, is there anything you can say about - do you remember that incident?

ANNA: I remember that clearly. It was probably only about our third session and he was somebody who had great difficulty being in touch with his feelings and expressing his feelings and he had expressed them in a rather violent way to somebody who was very significant to him. He was very upset, upset with himself for losing control in that way, and I remember clearly him having the courage to talk about this, having the courage to share this, and I remember just clearly being amazed at that courage, to share this exactly as it had happened and I just reflected it back to him “This must have been very difficult for you, to just know that this happened” and I think that’s what helped him not to feel so bad about it, that I could hear it and just ask him to talk some more about how he was feeling.

DEG: He seemed to feel that it was, it’s almost like the therapeutic relationship that was the most important thing you know, at that moment.

ANNA: Yes.

DEG: And then he talks about how important the music was and I asked him if he could remember a session. What he said was that “I can remember the music, but I can’t remember a session”. It was really quite interesting, he couldn’t identify one - for everyone else, they say “Oh, well it was the session when such and such happened”. But for Ken he said “I can’t remember the session, but I remember the music. And so he then went into this wonderful description of the Brahms Requiem, and how moved he was and he had chills up the spine and that he was drawn by the co-operation between the singers - between the male and the female, and he thought this was part of, one of the things he was working on which was about.

ANNA: Very frustrated (laughs). I’m just wondering if this is the session (gestures to transcript), or whether it was perhaps another session. I wonder if perhaps I used EE1 with him on another occasion, because I suspect there was another occasion when he talked- you see here he says nothing right through - there are only 3 or 4 lines right through the Brahms Requiem, which was his pattern anyhow. But I have feeling there was another session where he talked more about the balance, about the co-operation.

DEG: Well we might hunt that one (the transcript) out.
ANNA: Yes, because when I looked at this morning I thought there’s nothing much down here and I knew it was the Brahms Requiem that he talked about. But Ken had his own way of working with GIM and I got very frustrated because he would become so totally absorbed in the music my interventions were like they were intrusions and at the end of this session I discussed with him the best way of guiding him. He becomes so involved with the music it seems best to invite him to be one with the music, and then check in with his experiences. I say to myself “use strong music - it is a form of self-expression for him “. Though I wasn’t getting much feedback.

DEG: So, what was that like for you as a therapist when he was engrossed in the music - it was frustrating, but what else was that like...

ANNA: I felt shut out

DEG: Right

ANNA: Which is probably the way that his wife (most of his work revolved around his relationship with his wife), but probably this is the way she feels. But I felt shut out, and he sort of tolerated my interventions. It was early days in my GIM practice and probably now I would be more comfortable in just letting his be, but back in those days I thought you had to get some sort of response, and there wasn’t much response from this guy. And yet he would say “these sessions are changing my life”. Because after about 3 or 4 sessions I said “look, you can lie down at home and listen to music just like you’re doing here and you don’t have to pay me”. I said that quite clearly “why pay me to listen to music when you can do it at home”. And he said “no, these sessions are changing my life”. And then I knew that something more profound was happening. I wasn’t quite picking up on it. But on this occasion and on other times I discussed with him “what’s my best way of guiding you, you don’t work the way other people do with the music” and I engaged him in that to try and work out, well if these sessions are changing his life, how can I best be in there with him. But it wasn’t easy work, I wasn’t sure what was changing his life.

DEG: At some point in the interview he says that, well what you’re also saying, that it was the beauty of the music that was so pivotal for him and it was like the music itself was really doing the healing work. And it is so different from anyone else’s experience. As you say, it is without your interventions, but clearly you needed to be there because it goes back to this sense of you understanding this thing that he felt so badly about, that there is something about the therapeutic relationship that makes it healing, or makes it meaningful.

ANNA: I picked up that he could listen to the music at home and not pay me, but I think coming in and having someone... I think the pre-music discussion was very important for him and he was able to get a lot of things off his chest and then there was some vague focus that went into the music (laughs) and then after that I was never sure what actually happened. He said “this is changing my life” so I was left a bit in awe of it and saying “OK I’ve got to trust this fellow to work with it in his own way. And I’m not too sure what’s happening (laughs). But it was interesting.

DEG: I asked him also, if he had had any pivotal images. And he really talked about again the music and about you, and that he was really struggling to think of any images, but finally comes up with the images of the gorillas but then said he had no idea what their purpose was, and again I made a mistake because I said “what did it feel like to be the gorilla” and he said “ I never was one”

ANNA: I don’t think he’d be able to be the gorilla.

DEG: He said he just had a sense of the gorillas around me. And then he talked about Richard Attenborough’s film “Gorillas in the Mist”, and maybe it was just a memory from that film. It was very interesting because he really tried to find an image, but it just wasn’t there, it was in the music.
ANNA: You see the gorillas had always been there. The gorillas have been important for years, as I recall it. When we finished our work, he sent me a card of gorillas, a lovely warm card saying thankyou. And sometime later he got something off the Internet and sent it to me, so it was like the experience remained with him and he didn’t mind connecting again, and putting it in the post saying ‘this might interest you’. And see they had gone for counselling as a couple, and his wife was a health professional also. She, just in this session I am reading, she no longer wanted to do any counselling because she thought therapy was dis-empowering. I was very interested when I read it again this morning - how much of this influenced him. So I wonder if that really influenced him because he stayed very much in charge in control, and worked with the music as maybe he works with the music at home, but it was this therapeutic relationship that seemed to be the key thing. It was hard work. It was different.

DEG: Is there anything else you want to say about working with Ken.

ANNA: I think I learnt a lot about the music from working with Ken, because I was sitting there, waiting, (laughs), nothing was happening, so I also became quite engaged in the music and then when something did come, it was usually something quite profound about the music, so it helped me really tap into the music and the power of the music, once I got over the frustration, this guy works differently, and just accepted that. Then I also had more time to tap into the music.

DEG: I’m caught by... we said this about David... that you had to learn that he did GIM in his own way, that he would take his feelings away from the room, and now you have to learn with this guy that the way he does GIM is that he goes right into the music and shuts you out. It’s like people do GIM in their own particular way somehow.

ANNA: And these are both men. Which is interesting isn’t it. David was easy to work with once I just learnt his way of working, Ken remained very challenging to work with. I think I always felt I wasn’t doing my bit, I wasn’t engaging him, he was just lost in the music and what am I meant to be doing.

DEG: Cheated?

ANNA: A bit cheated. But then he says - when I said.. I think I may have said half way through this series “I’m not sure this is helping you - I’m not sure we should continue”, and I think it was then that he said “this has changed my life” and then I knew I needed to back off and find the best way to work with him - but it was a different way.

Anna gets the transcripts of the other sessions with Ken to make sure that one she had was the right session.

DEG: So, it was the right session and that there’s not much in the transcript because he wasn’t telling you anything? And yet in the interview with me, he was able to elaborate on it and say it was about the co-operation of the singers.

ANNA: There’s something in my head about it, it’s not here (in the transcript), so I think he must have told me about it after the session, or even next session.

DEG: Right

ANNA: We may have talked about it next session, when he came in. Here’s number 7... no, talks about the male gorilla, the strength and the gentleness. So that’s interesting, I began to think it was another session

DEG: Right. We’ll leave it at that for Ken.
Meaning Units

The therapist recalls the moment Ken identifies as a pivot

I recall that. I remember that clearly. I remember just clearly being amazed at that courage, to share this exactly as it had happened. I think that’s what helped him not to feel so bad about it, that I could hear it and just ask him to talk some more about how he was feeling.

There is a sense that the therapeutic relationship is important

Yes, (it’s almost like the therapeutic relationship was the most important thing at that moment). I think the pre-music discussion was very important for him and he was able to get a lot of things off his chest. It was this therapeutic relationship that seemed to be the key thing.

The therapist may be frustrated when the client becomes totally absorbed in the music

I got very frustrated because he would become so totally absorbed in the music my interventions were like they were intrusions and at the end of this session I discussed with him the best way of guiding him. He becomes so involved with the music it seems best to invite him to be one with the music, and then check in with his experiences. I say to myself “use strong music - it is a form of self-expression for him “. Though I wasn’t getting much feedback.

The therapist may feel shut out when the client is totally absorbed in the music

I felt shut out, and he sort of tolerated my interventions. It was early days in my GIM practice and probably now I would be more comfortable in just letting his be, but back in those days I thought you had to get some sort of response, and there wasn’t much response from this guy.

The sessions are life changing for the client

And yet he would say “these sessions are changing my life”.

The sessions are difficult for the therapist

I knew that something more profound was happening. It wasn’t easy work, I wasn’t sure what was changing his life. I was left a bit in awe of it and saying “OK I’ve got to trust this fellow to work with it in his own way. And I’m not too sure what’s happening.

He stayed very much in charge in control, and worked with the music as maybe he works with the music at home. It was hard work. It was different.

The client continues to communicate after the end of therapy

When we finished our work, he sent me a card of gorillas, a lovely warm card saying thankyou. And sometime later he got something off the Internet and sent it to me, so it was like the experience remained with him and he didn’t mind connecting again, and putting it in the post saying ‘this might interest you’.

The therapist learns about the music

I learnt a lot about the music from working with Ken, because I was sitting there, waiting, (laughs), nothing was happening, so I also became quite engaged in the music and then when something did come, it was usually something quite profound about the music, so it helped me really tap into the music and the power of the music, once I got over the frustration, this guy works differently, and just accepted that. Then I also had more time to tap into the music.

Learning to accept the clients way of working with GIM.
David was easy to work with once I just learnt his way of working. Ken remained very challenging to work with. I think I always felt I wasn’t doing my bit, I wasn’t engaging him, he was just lost in the music and what am I meant to be doing.

(When) he said “this has changed my life” and then I knew I needed to back off and find the best way to work with him - but it was a different way.
APPENDIX 5c)
Anna’s Perceptions of Pamela’s Pivotal Experiences

DEG: When I interviewed Pamela about her pivotal moments in GIM which I described as being significant sessions, or sessions that were memorable in some way that stood out for her, she didn’t really answer the question. She talked about how important GIM generally had been to her, and then she started to talk a lot about her work situation. I brought her back to the question: is there a session that stands out for you, and she then talks about the fact that one of her issues has been around issues from childhood, and a particularly traumatic time when the family home was razed to the ground. I again had to keep her focussed on that: “What happened in the session?”. So when I looked back myself on the interview transcript, it’s not clear in what way this is a pivotal session. Except that it seems that, as a result of this pivotal GIM session, she took her mother away, and with the express purpose of going through the memory of the fires once more, so that she could check that her perceptions of what took place were in fact real, and what she found she found was that her memories of what happened actually happened to other people, not to her. And that seems to be the session that stands out for her. So can we focus on that one. Do you recall that session?

ANNA: I do. It was January, when the bush fires were raging and that’s what was really disturbing for her. When I look back at the transcript of the session, she comes to the session saying she’s had a terrible 10 days. And then she wanted to talk about it. She talked about work, but not for long and then she talked about being very disturbed by the bush fires, I remember it very well. I got her to talk more about it, and I think it was probably the first time she got in touch with the devastation of the bush fires and the fear and the loss, and the lack of concern that was there for her, as a four and a half year old. Because everyone was so devastated by them, that it was only the grandfather who had any thought for this little girl and apart from physically saving her, no-one else had a thought for the emotional impact on this little girl. I remember that I asked her to describe it, and there was vivid image of her going up the path and letting out the animals, and them going up the road, and this 6-months old baby and she clapping her doll Anna and I think it might have been after that session that she brought the doll Anna in and it was interesting because Anna the doll sits in her office. Wherever she has worked Anna has sat for years, and I said what is Anna about? And she said “a symbol of survival.” Here she was, the fires had triggered her memories and I think that was it about the mother, I read here that she had been with the mother while these fires were raging here, and the mother was in a state. When there had been other fires the mother has not been in touch with her pain, but this time she is very much in touch with the pain of the memory. I recall my own images as she was talking: of this little girl, mother and two babies, going up to the fallow paddock, and the fire raging. The mother sat her on the sow’s back., and they waited there. And I suppose the little girl was tired, and she remembers sitting on the sow’s back with the fire raging all around her. And the mother had blankets. She’d gathered all the blankets she could and they lost everything except the doll.

DEG: I thought it was interesting, she said too to me, that Anna the doll, was a symbol of survival, and I had it in my mind to ask her later whether Anna her GIM therapist was also a symbol of survival but I found it very hard to keep her to the question, so I didn’t get around to it.

ANNA: This was only her sixth session, so it was early days of her working in GIM. She took a long time to get to know how to work with GIM. Her work place paid for the first 10 sessions, and she felt stressed and wanted to have supervision, and I wonder if this was the first one where she actually moved into emotional material. I see here that after talking for 45 minutes, I stopped and said: where are we going to go with this session, and offered that she could either keep talking, or have Reiki, or have the music, and what she did was say she would have some Reiki, but she kept talking for the rest of the two hours.

DEG: She mentions that she often has just a talking session, and that she’s a big talker. What I found was when she telling me about this session that her voice would trail off, and she would
lose track of what she was saying and it was actually quite difficult for me doing the interview because the therapist in me could recognise that even her telling me about it, was like reliving the trauma again. And I could see her splitting off from it, so I found it very hard as a research person to try and bring her back to the topic, because the therapist in me was pulling in a different direction.

ANNA: To empathise with her in the experience.

DEG: Yes. And so in the interview I asked her if she remembered anything of the music and what she said was that she often remembers the session, but not the music. And then of course we find that there was no music in the session.

ANNA: That’s why neither of us remembers the music (laughs).

DEG: She says that in other GIM sessions, she will often know the music. She mentions the Songs of the Auvergne in particular. Other times when she recognises the music, she’ll often say: “hey I just want to listen to this” and she just listens to the music. Is there anything in your experience about working with her and the music. Does she connect with the music.

ANNA: It is now our 4th year of work. And I think it would have taken Pamela a couple of years to get the feel for GIM, and really begin to use the music. I think the therapeutic relationship has been strong from early on in the piece, and the music was there like a background. I think it took a long, long time for her to use the music, and now she uses it extremely well. But there was so much stuff there that just needed to be talked out and that’s why she did lots of talking. In the sessions it would be 40-45 minutes of talking and I’d be wondering what happens here: did she want music? The music hasn’t meant a lot to her in the early days but she needed someone to be there for her and to listen. And it probably took her a long time to build that trusting relationship to the point of being able to work with deep material. Because she had been quite neglected as a child. She was the eldest of four children, and the mother was very, very strict. At the age of two she shut this frightened little girl in a darkened bedroom and her father used to come and rescue her. So, she didn’t have a normal loving childhood. Her sisters did, and so did her brother, but something happened and a lot was expected of this little child. And she was terrified locked away in this darkened room as a 2-year old. She never had play mates. She was never allowed to have playmates. So I guess in light of all of that then maybe it took her a long time to trust the music. The trust in me seemed to be there, but the music was there as a background. It didn’t seem to effect her imagery very much. But now she’s got hold of what music can do, now she’s great. Recently she came for a session, there was just 10 minutes of talking then straight to the mat and really worked. But this is 4-5 years down the track. We’d started to work in 1993, and the session she describes is January 1994, so now we are a long way down the track.

DEG: I would have interviewed her at the end of November 1994, so this would have been a session 9 months previously. What she say in the interview is what you are saying: she had bad memories of the Clinical Pastoral Education (CPE) course she had done where they did verbatims (I don’t know what they are), but they could be challenged and she felt that it was not a sensitive way of dealing with people’s issues, particularly when she was there with her peers.

ANNA: I’d forgotten about that - the experience with the CPE course.

DEG: And so what she described about GIM is that it took a while to get used to it because she says: “you’re very vulnerable... you’re lying there on the mat... you couldn’t be in a more vulnerable position” And yet she had never had any concerns about (she doesn’t actually say intrusiveness... I can’t remember her exact words). Then there is a lovely section where she describes how special the GIM space is. That you are there only for her, that you don’t represent anyone else, and you’re not interested in anyone else - you are there totally for her. It’s a beautiful description of how important her relationship with you is.

ANNA: That’s what I’ve been saying. That’s the primary thing - that someone has been there for her. The fact that this somebody works with music, she gradually, very gradually got to learn
how to do this. And I think she began to learn the whole world of symbols which I don’t think were strong for her and I remember one day when she agreed it would be a talking session, because she’d already been talking quite a bit, it must have been an hour down the track and I went to make a cup of tea and as I went out I threw a question to her, and when I came back with a cup of tea, she had moved into an imagery space and I guided her right there in the chair. It had triggered something for her and she was right back into it and had a very powerful session there without the music, just sitting in the chair. I was thinking that probably what she learnt first was the trusting relationship. That was what was important first, that I was there for her. I reckon the next thing she learnt was to tap into her own world of images and symbols. And the final thing she learnt was to let the music in, and let the music work with her. So it’s like this gradual cognition. She has been high up in the nursing world making big decisions, and for along time would have been in a position of authority, before her present job. And I think with nurses it’s hard to let go, they’re used to being in that control position. So that vulnerability is interesting isn’t it, and then to let go into the music.

DEG: I’m being drawn in my thinking to these three people now. Just thinking how well they illustrate the different ways of working with the method where David who would work quite slowly and as soon as he got to his feelings he’d have to take them outside the room in a sense to work with those, and then would come back and report to you. Then we have Ken who went straight into the music and in a sense cut you out of the whole experience and what was central to him, was that you listened to him once and you were very non-judgmental. So the therapeutic alliance was pivotal. And here we have a woman who comes to you and really trusts you, and who can do the Guided Imagery almost without the music.

ANNA: Once she learned to trust her own imagery. That was the learning for her to tap into her world. I don’t think she had used much, I think she may have used it in prayer and may have used it a little in that CPE training, and then finally can tap into the music. Now she has the lot-she’s got the therapist, she’s got the imagery and she’s got the music.

DEG: What has it been like working with Pamela? Here again we have someone who is using the method in a way that is not particularly usual. How was that for you?

ANNA: It was very difficult in those early sessions because I felt she wasn’t hearing the music part of it consciously. And because she is a great talker and she would come in and she would like to off-load about the month. So the frustration was: do I just do verbal therapy with this lady, or do I offer music? That was hard because of this verbal stuff that needed to be said. Some situations she’d be in where I’d get a detailed report of what was happening. What she was working with in the imagery was about disapproval which came from early childhood, and which were triggered in the current situation with a staff member. I used to find it frustrating because I wanted to get to the music. Then I think what I learnt to say: look, time’s moving on, what do you want to do with it? And let her make the decision. If you want music, then it’s time we moved. But if you want to spend the time talking that’s OK. So then I learnt to throw the decision back to her, and I’m more comfortable working with her since. But again it was early in my work (GIM practice).

DEG: Do you think her talking has abated in any way, now that she’s able to use the music more. Has she been able to shift modalities do you think?

ANNA: On the whole, yes. This recent session she didn’t have to talk much about it, she just told me briefly what had happened -10 minutes - and then she was ready for the music. I think it depends on what is happening. If she’s really wound up about stuff at work particularly, or with her mother or sisters, then when she’s really wound up, she needs to off-load that stuff. If that’s going a bit more peacefully and she can just report on it generally, then she’s ready to work with the music. So I think it just depends on the whether she has a whole lot of pressure there. At other times is less talkative, less need to talk, and often when she listens to the music, is very quiet, and will take herself off to quite transpersonal sorts of experiences and really give herself time out with the music. So, it’s changed a lot. Then the other frustration is that often at the end of the music, she’ll begin analysing it all, and begin another whole session, and I have to be very vigilant to keep all that in check and not encourage her. Other people I might ask.
questions while they’re processing, but not with Pamela, because it will trigger her off on to something else. So there remains a need to talk a lot but it’s not as intense as it was. Because she now knows she has a space where she can let things go.

DEG: I wonder too if she knows she can trust that space for herself, the space where she doesn’t talk. It sounds like the talking is a bit obsessional

ANNA: Probably.

DEG: And now she can trust that space with the symbols and music where she doesn’t have to talk as much.

She is a convert to GIM. Her interview was full of these wonderful testimonials. Again it is interesting that this is the method that she wanted to use, and yet you had doubts about whether she was going to use it in a way that people normally do.

ANNA: I would say it would have taken her a couple of years for her to learn to use it.

DEG: Is it GIM that she’s hooked on, or is it the therapeutic relationship?

ANNA: I think now it IS GIM, because now she connects very much to the music, and will talk about the music afterwards. So it is GIM.

DEG: And in fact, even in the early stages she could say to you: “I love this music, and I’m just going to listen to it”. That’s what she said in the interview. Particularly the Songs of the Auvergne. So the music was there, it just wasn’t on an equal par with the talking.

ANNA: So in the beginning there was a lot of verbal therapy I guess. I would think this was the first full verbal session. I think the others before this number six were all music sessions.

DEG: It was so funny that all this time in my mind it was that she couldn’t remember the music, and then we find that it was a verbal session.

ANNA: She doesn’t remember that there wasn’t any music (laughs).

(READING FROM TRANSCRIPTS OF EARLIER SESSIONS)
Nurturing: In the Canteloube she’s thinking about her mother, lullabies and safety. Second session we did Comforting Anaclitic. Third session, it looks like we had music again: grieving, a nice processions. Fourth session we go back to Nurturing. In the Canteloube. She’s into loneliness because she’s with her mother. Her mother is walking ahead and she is behind and her mother’s not taking any notice of her. Her mother is walking away. Fifth session, beginning of 1994, was Mostly Bach. So they were all full music sessions. Then she comes into her first full verbal session, when the fires were happening.

DEG: So this is the sixth session.

ANNA: She started 6/11/93. The sixth session in January 1994. It’s just over two months. This was the first time she tapped into something big, and the fires had triggered it.

DEG: Is there anything else that you wanted to say. I suppose coming back to the question, which is about pivotal moments, in GIM with Pamela. Anything else come to your mind?

ANNA: As I think through my work with her, that if she were able to identify other pivotal moments they would all be ones where she got deeply in touch with her emotions as she was then. And in between there was a whole lot of maintenance stuff. There are times when she can really get down and work with it, and other times when she needs to talk. It’s given her a safe place, and now since she’s learnt how to use the music. It’s given her another tool to be with the emotion. She had Anna the doll, that’s all she had, then she had Anna the therapist, who was
there for her. Then she had the imagery and finally she’s got the music. And that’s it. And she’s still got Anna the doll.

We’ve been working monthly for a few years now 1993-1997, but it’s still only 45 sessions, so I think that timing has been good for her. It has taken that time - that’s why she’s taken that time to get the elements together. Another person may do 45 sessions in a year. So she had to learn to get all these elements together.

DEG: So what seems to come out of talking about these three people, it has to do with the therapist acknowledging and allowing the client to do GIM in their own way.

ANNA: Yes, all these three have done it differently.

DEG: And yet we still have a sense of what is a normal way of doing GIM to put these people against. It’s interesting. I wonder if a lot of our clients do GIM in their own particular way?

ANNA: I think there was a lot of resistiveness in Ken’s work, but his trust was totally in the music, and his trust was in me, but once he got in the music it was very hard for him to let me in. He was there with the music.

DEG: So, if you had continued with Ken, maybe that would have been his progression, that he would have allowed you into the music. And with David, maybe he would have allowed himself to show his emotions in front of you.

ANNA: They would have been the next steps.

All three of them were in my early days, and all three of them weren’t that easy to work with. All three of them stretched me. As Pamela would keep talking I’d think “what am I going to do, are we going to have music at all?” I think those early sessions were very difficult and very long. There was this pressure on talk. And David with his totally unemotional exterior - very tightly controlled exterior. And here’s Ken’s obsession with the music, saying “don’t ask me any questions”. Maybe now with my experience maybe I would pick up a whole lot more quickly as I worked with these people, what is the best way to guide them. Also feeling more comfortable, saying “this is OK, this is the way this person works with GIM”. Back then I was still thinking I need to use the music, and with Ken I was thinking he could listen to music without paying me.

DEG: And there he was saying that it was changing his life.

ANNA: I had scruples about taking this man’s money if I wasn’t working appropriately - adequately.

DEG: When we train in GIM we have a sense of how it should go, and we have expectations really I suppose that people will use GIM in that way. And yet here are three people saying GIM has changed their lives but they’ve worked outside what we in our training would think of as being usual.

ANNA: These three bring out the three elements; the therapeutic relationship, the imagery and symbolism, and the music. And it each person’s pace at being OK with each of these elements. David because of his regular prayer was right in with the symbolism, Ken because of his love of music (I don’t think he knew what a symbol was I don’t think), and Pamela just bursting for the therapeutic relationship - the key thing for her and it came in the form of her taking it as supervision. And I remember being relieved when she said she wanted to go on. Then it became therapy.

DEG: So there’s the therapeutic relationship, the symbolism and the music. Do you think there’s also something about connecting to feelings. In fact the three of them had trouble connecting to feelings really. David would take them outside.
ANNA: He connected alright but couldn’t express them.

DEG: Ken got lost in them.

ANNA: But couldn’t communicate

DEG: And Pamela’s feelings were covered up by her talking do you think?

ANNA: I think so. So, connecting to the emotions is the fourth element.

DEG: I can think of two of mine, and what stands out is that they would have a lot of experiences in the body. And the third one, who again was the male, who did the usual GIM session, but his sense of the pivotal one was a recurring image and how it changed over several sessions. So that again is a different picture. But the transformation of the image comes out that second element: symbolism, and the embodied experience comes out of the fourth element which has to do with feelings.

DEG: I wonder if you do GIM if you’re not connected to your feelings.

ANNA: I think if Ken had given himself more time, he would have connected with feelings. I think that change and healing comes from connecting with your feelings.

DEG: Shall we leave it at that.

ANNA: I think so.

DEG: Thank you very very much for that

ANNA: It’s nice to reflect back on it, and see things that you don’t see when you’re working day by day.

Meaning units

The therapist recalls the session and remembers it clearly.
I remember it very well. I remember that I asked her to describe it.

The session identified as pivotal is a verbal session
After talking for 45 minutes, I stopped and said: where are we going to go with this session, and offered that she could either keep talking, or have Reiki, or have the music, and what she did was say she would have some Reiki, but she kept talking for the rest of the two hours.

She comes into her first full verbal session when the fires were happening. This was the first time she tapped into something big.

The therapeutic relationship is strong
I think the therapeutic relationship has been strong from early on in the piece. She needed someone to be there for her and to listen. And it probably took her a long time to build that trusting relationship to the point of being able to work with deep material. The trust in me seemed to be there.

The therapist perceives that the client develops in stages
Probably what she learnt first was the trusting relationship. That was what was important first, that I was there for her. I reckon the next thing she learnt was to tap into her own world of images and symbols. And the final thing she learnt was to let the music work with her.

The therapist may be frustrated choosing the modality for the session

So the frustration was: do I just do verbal therapy with this lady, or do I offer music? That was hard because of this verbal stuff that needed to be said. I used to find it frustrating because I wanted to get to the music.

The therapist learns to give the choice to the client

So then I learnt to throw the decision back to her, and I’m more comfortable working with her since.
APPENDIX 5d)

My perceptions of Sarah's Pivotal Experience

RA: Today we’re talking about your therapy session with Sarah, and you say you’ve only seen this one session. Can you tell me about your recollection of the session?

DEG: Uh, it was what we would call a one-off session. Sarah was working with another GIM therapist at the time and this GIM therapist was in another country, so it was a time when Sarah wanted a session to help her make a decision, I agreed to give her this one-off session. My recollection of it was, that it was a session that had quite a bit of activity in it but I had no idea whether it was a significant session for her or not, because I had not done sessions with her before that and didn’t do sessions with her immediately after that, so I had no feedback as such about this particular session. But then when I met her in another context she explained that it had been a very important session for her. Subsequently when I started to do this research I asked her whether she’d like to be interviewed about that session because she had mentioned that it was a very significant one, and that a number of changes happened for her as a result of it.

RA: When you think of the session, and not her comments about it, what do you recall of the session itself?

DEG: I recall that it was active. I remember there was a lot of movement in the session. She literally went from one thing to another - there weren’t long pauses. I don’t think I had to intervene very much. It was like a story unfolding, it had its own impetus, and I didn’t need to be very involved in it. I remember the significance of the lion for her from that session, so much so, that at a later time when she was facing something that was difficult for her, I reminded her of the lion, and reminded her that the lion had brought her a lot of strength. So, when I interviewed her about the session she had talked about the old man as significant and the lion as significant. In my memory I remember the lion certainly was very important. It was a sequence of images really. But I hadn’t picked up on the old man as particularly important.

RA. How was this session different from the other sessions with clients who were in a therapeutic relationship with you?

DEG: Well I think that’s what made it very different because with my clients, the session they described as pivotal was within a context. I’d been present at all of the sessions which led up to the one they identified as being pivotal, and I was there for the sessions which followed after the one they identified as pivotal, so in a sense, when we from time to time review a series of GIM sessions you get a sense of which ones stand out as being pivotal with clients that you’re in a therapeutic relationship with, whereas with Sarah it was just a one-off. It was only because she happened to mention to me in another social context that it had been a very important session for her, that was the only way I knew that it was important for her because I wasn’t doing any follow up work for her.

RA. Do I understand you as saying that in order to understand a session that is pivotal you need to know what happened before and after the session?

DEG: Well I think within the context of the research method that’s the only way that..... I don’t know.

RA. Perhaps we’ll leave that one.

RA. When you think about interviewing Sarah, what was that like?

DEG: [silence]

RA: When you were asking her about her experiences?
DEG: Yeah, well it was interesting because in the interview she actually read through the transcript and so it really brought it back very clearly to me, all the detail that was involved and she also had there the mandala from the session, and she also had a toy lion as well, so it was like when she came to the interview she obviously had thought about it a lot, and then brought all of these cues if you like to help her get back into that experience. Um, it was the first interview I did for this research project so she was very easy to interview because she knew which session she was going to talk about so in that sense it was very straightforward, and I had my copy of the transcript anyway, so I knew about it as well. And yet, as we did the interview, she developed a lot of insights about the old man and the lion being masculine images, and that the old man was in a cave, and the lion was in a den and that in the interview she spontaneously said it’s like they are both feminine images, and so as she started to talk in the interview she developed what we would call therapeutic insights in that she felt that the session really allowed he to look at the masculine in her feminine nature, within her feminine self. And in the interview she said that it was important to get that insight. So it was an interesting process - not knowing what lead up before the session and not knowing what happened outside of the session, it was very interesting that there were insights occurring spontaneously within the actual research interview.

RA: What was it like for you as an interviewer who had also been the therapist for the session to find insights of a therapeutic nature occurring there?

DEG: Well it was easier, because although I was her therapist for the one session, you can’t say we were in a therapeutic relationship just for that session, whereas with my other clients, when you are in a therapeutic relationship and some insight comes up, you place it in the context of all the work they’ve done before and in the context of what you have known are that person’s issues. For Sarah, I didn’t know what her overall life issues were, I knew what she wanted to focus on for that particular session - so in a sense interviewing her, I didn’t find it difficult at all, because I didn’t think I was in a therapeutic relationship with her, and it was just like interviewing a person after a one-off session, you know.

That’s an interesting point - what constitutes a therapeutic relationship. If you can have a therapeutic relationship within one session or whether... well, it feels to me as if in a one-off session it’s not truly a therapeutic relationship because you haven’t gone through the whole sequence of establishing rapport working together in difficult places and coming out of those places and experiencing the ‘highs’ which is what you tend to do in a therapeutic relationship over time, but I didn’t have that experience with her.

RA: You seem to be saying that in this case, you have a one-off interview which gives you the benefit of insight having been at the occasion when the pivotal moment occurred

DEG: Uh-huh

RA: but also the benefits of not being that person’s therapist in any regular sense.

DEG: Yes.

RA: So would you say that the experience of this interview and this pivotal moment was different form any other clients you’ve talked about?

DEG: Yes, it’s different in that way, that um, I gave her the session and if she had not then in a social context said to me “that was a very important session for me” and all sorts of things have changed, I would have been oblivious to the fact that it was pivotal for her. She actually told me in another context, which led me to ask her if she would be part of this study. To me, I remember it being a very active session, and that there was a good flow to the imagery and that sort of thing, but maybe it only becomes a pivotal moment in retrospect you know, because with the clients, where I was in a therapeutic relationship, when you interviewed me about their pivotal sessions or pivotal moments, sometimes I would have said “well, another session stood out for me” for that particular client, but nevertheless I could remember the ones they identified, I had no trouble in remembering the sessions, they stood out in that way for me, whereas with Sarah,
because I only gave her a one-off session, there was no retrospective opportunity to look back on a session and identify one that was pivotal because there was only the one.

RA: Is there anything else you want to say about the experience of interviewing Sarah?

DEG: NO, other than it was a very easy interview to do. And I think that had to do with Sarah being very well prepared for it herself. So we’d both had preparation time because there was only the one... there couldn’t have been another session, because we didn’t do any more, so it had to be that session. So we were prepared for that interview. We both knew what we were talking about.

RA: Is there anything we’ve left out
DEG: No I don’t think so.

Meaning units

The session is remembered.

“My recollection of it was, that it was a session that had quite a bit of activity in it. I recall that it was active. I remember there was a lot of movement in the session. She literally went from one thing to another - there weren’t long pauses. I don’t think I had to intervene very much. It was like a story unfolding, it had its own impetus, and I didn’t need to be very involved in it. I remember the significance of the lion for her from that session”. 

The significant image is remembered

“In my memory I remember the lion certainly was very important. It was a sequence of images really.

Another significant image to the client is not identified as significant by the therapist

“I hadn’t picked up on the old man as particularly important.

There is a difference between a one-off session which is pivotal, and others in a series

“what made it very different because with my clients, the session they described as pivotal was within a context. I’d been present at all of the sessions which led up to the one they identified as being pivotal, and I was there for the sessions which followed after the one they identified as pivotal. With Sarah it was just a one-off. It was only because she happened to mention to me in another social context that it had been a very important session for her, that was the only way I knew that it was important for her because I wasn’t doing any follow up work for her”.

Insight is gained from the interview.

“as we did the interview, she developed a lot of insights about the old man and the lion being masculine images, and that the old man was in a cave, and the lion was in a den and that in the interview she spontaneously said it’s like they are both feminine images, and so as she started to talk in the interview she developed what we would call therapeutic insights in that she felt that the session really allowed he to look at the masculine in her feminine nature, within her feminine self. And in the interview she said that it was important to get that insight.

“it was very interesting that there were insights occurring spontaneously within the actual research interview.

The experience of interviewing a client with whom I was therapist for one session.
“she was very easy to interview because she knew which session she was going to talk about so in that sense it was very straightforward, and I had my copy of the transcript anyway, so I knew about it as well.

“it was a very easy interview to do. And I think that had to do with Sarah being very well prepared for it herself. So we’d both had preparation time because there was only the one... there couldn’t have been another session, because we didn’t do any more, so it had to be that session. So we were prepared for that interview. We both knew what we were talking about.

“it was an interesting process - not knowing what lead up before the session and not knowing what happened outside of the session. It was easier, because although I was her therapist for the one session, you can’t say we were in a therapeutic relationship just for that session whereas with my other clients, when you are in a therapeutic relationship and some insight comes up, you place it in the context of all the work they’ve done before and in the context of what you have known are that person’s issues. For Sarah, I didn’t know what her overall life issues were, I knew what she wanted to focus on for that particular session - so in a sense interviewing her, I didn’t find it difficult at all, because I didn’t think I was in a therapeutic relationship with her, and it was just like interviewing a person after a one-off session, you know.

**Difference between recalling a pivotal session from clients and from a one-off session.**

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“with the clients, where I was in a therapeutic relationship, when you interviewed me about their pivotal sessions or pivotal moments, sometimes I would have said “well, another session stood out for me” for that particular client, but nevertheless I could remember the ones they identified, I had no trouble in remembering the sessions, they stood out in that way for me, whereas with Sarah, because I only gave her a one-off session, there was no retrospective opportunity to look back on a session and identify one that was pivotal because there was only the one.
APPENDIX 5e)

My perceptions of Bernadette’s Pivotal Experience

RA: I just interviewed Bernadette this morning and I’m having trouble remembering what her imagery was. What do you think Bernadette’s pivotal image might be?

DEG: Well. Bernadette is another one who frequently has pivotal imagery, but I would say she probably close a session from fairly recently, she’s had some major imagery around her body. It was probably the image of ...it will have something to do with the cells in her body changing or something.

RA: The image that she chose this morning was to do with her voice

DEG: Oh, really....

RA: That surprises you?

DEG: Yeah, well again, yes I guess that’s true. That’s a pivotal one. See, when I think of them, I think of the really strong images I recall. She just a session recently where she really stamped her feet against the wall, like a two-year old temper tantrum, but she didn’t chose that one, she chose the one where she found her voice?

RA: When I say it was to do with her voice, do you immediately remember the context?

DEG: Well, there would be two sessions that come to my mind. One would have occurred a while ago, in which she literally was finding her voice and she was singing with the music and trying to sing along with the music. The more recent one of her finding her voice was more to do with making the sounds, making the angry sounds in her voice.

RA: The image that she described today started in a session where she, much to he own surprise, saw herself in an orange dress.

DEG: Oh

RA: She says that she detests the colour orange, and that she was sitting at a piano and in the course of the session she became aware of the strength in her body and then of a constriction in her throat. And the intervention was “can you throat or voice make any sound?” and then she remembered actually discovering her voice, and that was the pivotal moment, discovering her voice and she had an image of herself taking the lead role as a singer with an orchestra. And that image stayed with her for quite a while, and she said what was important was that there was no intervention and she could stay there with this feeling of being the lead singer.

DEG: Brilliant.

RA: Yeah. And she described quite a lot about how this image of finding her voice has made a big impact on her life. That in all sorts of contexts she has found her voice. It was definitely a pivotal moment in a pivotal session which was pivotal for her life. It was very clear that way, and it seemed to stand out very strongly, a s a changing point in her life. So does that relate to your experience of her therapy?

DEG: Yes, and that would have been the one that was a while ago. I can remember being moved to tears by that. She was actually singing...it was from the Mozart Requiem the female soloist...can’t remember which part it is. It is Lucia Popp singing, and she sings most beautifully and Bernadette started making a few sounds in her throat, guttural sounds, and then she started to sing the music and I can remember I certainly didn’t make any interventions. I remember because I was crying. It was a really very, very beautiful moment and because of that significance that she really was trying to find her voice, but to do that musically it was really beautiful. I remember it very vividly actually. And for me, it’s like time is suspended and those
sorts of moments. So I certainly didn’t intervene for probably a while, probably 5 minutes, may be more

RA: Hmmm

DEG: Yes, I remember it very well.

RA: So, thinking of her sessions, that would have been one that stands out for you as well?

DEG: Yeah.

RA: And you’ve been aware of the impact of that on her

DEG: Sure. And again, that’s a recurring thing. Even the session I described that took place just last week, stamping the wall, that was also about finding her voice and she was ranting and raving last week. And that’s been her whole thing because she’s been a person who has been very patient, very gentle woman, who is now coming into a total change about who she is. She’s speaking up for herself, and saying when she’s annoyed with things. Her voice is almost a summation of what her therapy work has been

RA: There’s not much ambiguity there. You’re clear about it and so is she.

DEG: Yes. She also suffers from an illness, so some of the most recent sessions have been incredibly pivotal as she tries to turn that disease process around. I would have thought she would have focussed on one of those.

RA: When I asked her to describe the difference between that pivotal and non-pivotal sessions her general feeling about what is pivotal are things to do with feelings in her body, but she did say that the experience of finding her voice was to do with her body again, that she’d felt strength in her body and taken notice of it and other sessions that are pivotal are also like that. She feels something in her body. And she mentioned about the disease process. So that seems to be consistent with what you’re saying. She said there are times when she doesn’t want to have a peak experience because she doesn’t have the bodily energy to deal with it, and so what she described as a non-pivotal session she was physically exhausted and needed a musical massage, which is what she had. And she seemed to think that those were important as well. But there are times when you don’t want to involved in something requiring more energy than you’ve got. So she thought of the pivotal as requiring physical energy and the energy to work with the image is what she said

DEG: I would agree with that for her, and I suppose for others, yes, to hold a pivotal image actually requires physical energy but it’s almost... it’s more like it’s a psychic energy or a psychological energy as well. You’ve got to be able to hold then intensity of the moment which includes feelings and the whole physical thing of that. Certainly if you caught in an image and you get tired, it’s a strange sensation, but you do lose your energy for being able to engage the image. You fall out of the image because you can’t sustain it.

RA: There was one point where she did comment on the music for the session that was pivotal in this way, that held her in the image for quite a while. That it was important to stay in the image of her singing the solo for a period of time, and then she remembered that she actually chosen to sing the solo having agreed to do it and in all sorts of situations no, she won’t do things, but that changed from that moment on.

DEG: That would be interesting to look up. My memory of it is that she was asked to sing the solo within the imagery. It wasn’t a question that I put to her : do you want to sing?

RA: Yes, that’s right.

DEG: The invitation came within the imagery.
RA: Yes, that’s what she said.

DEG: Yeah.

RA: But it was important for her that she said yes within the imagery - she actually took up the invitation. And then she talked about taking up invitations to use her voice in other contexts - give lectures and things like that.

DEG: Yes. She did too.

RA: So you seem to have a very good level of agreement. In your general understand, or intuition about pivotal moments, do you find that what you find is corroborated by these three experiences? Or do they surprise you in any way?

DEG: Well, they don’t surprise me at all. I suppose partly it has to do with experiencing my own pivotal moments in GIM, so I know for instance that when you are in the midst of a pivotal experience, it can be very annoying for you if the therapist asks you a question, particularly an intervention that isn’t precisely about what you’re experiencing. So, I mean that fits for me that they were saying that at the time either the interventions aren’t important, or they don’t remember them or I wasn’t making them at the time in a sense. And when you interviewed me about my pivotal experience I couldn’t identify... well I could in way case identify the music... but in the other cases I can’t remember what music was playing. So, I’m not surprised then that they say that the image is all encompassing, that they’re not aware of too many other things, because they are totally engrossed in the image. And because my pivotal moments in GIM are very vividly implanted in my brain. I am not surprised that they are images that last a long time. They are indelible, really they are. They don’t even weaken in their vividness. When you just said that Bernadette was in her orange dress, I remember that. I am sure the actual colour orange is a very vivid colour in her mind just as the pivotal image of me being in the circle of fire the colours of that fire, you couldn’t draw, or you couldn’t say yes this is the colour and point to something. It’s just an indelible imprint on your mind just what that.....

Meaning units

The therapist remembers the session identified by the client as pivotal, although two sessions come to mind.

There would be two sessions which come to mind. One would have occurred a while ago in which she was literally finding her voice and she was singing the music and trying to sing along with the music. The more recent one was more to do with making the angry sounds in her voice.

I remember it (the session where she sang) very well

The therapist may be moved to tears

I can remember being moved to tears by the pivotal moments. She was actually singing. Bernadette started making a few sounds in her throat, guttural sounds, then she started to sing the music and I can remember I certainly didn’t make any interventions. I remember because I was crying. It was a very, very beautiful moment because of the significance that she was really trying to find her voice, but to do that musically it was really beautiful. I remember it very vividly.

Time may be suspended for the therapist

For me it is like time is suspended during those moments. I certainly didn’t intervene for probably a while, probably 5 minutes, may be more.
There is a level of agreement between the therapist and client on the selection of the session which is pivotal.

Thinking of her sessions, this one would stand out for me as well.

I am aware of the impact of that sessions on her.
APPENDIX 5f)

My perceptions of Suzanne’s Pivotal Experience

RA: Thinking of your work with Suzanne, I’ll describe the image of what we worked with because you don’t know what people have been developing and perhaps you can think. Suzanne was dealing with an image of a column and of a kind of rock in which there was some gold in the middle and she was trying to get to it. The pivotal moments came when the rock seems to dissolve into a liquid thing, and she felt a great freedom in that moment of the thing dissolving. I think she described it as melting away. Do you remember the session when she had that image?

DEG: I remember the session. I remember the images around the one you’ve just described I remember the gold that she found.

RA: When you think of that sessions where those images occurred what are your feelings about the session?

DEG: Well, I have to say that with Suzanne most of her sessions are like that. Most of her sessions have a moment of amazing, almost like brilliance of one form or another, so I really look for it. She often has imagery that relates to religious experience or something to do with mother earth, or something to do with elements like the sun and the moon and so I kind of expect them in Suzanne’s sessions because they are very very rich and the way she describes them for me are almost awesome, in the true sense of what awesome means. I just sit there and listen to what she has to say. They are always quite amazing images and I think at those times I don’t need to do anything as a therapist. The imagery with her, works in a way where I don’t need to say very much, she just unfolds the imagery herself. Often there are very precious stones, something really special comes out of her images. I almost anticipate that happening in just about every one really.

RA: So pivotal moments are something that are very familiar in her experience of GIM.

DEG: Yeah, compared to other people. With Suzanne it almost happens every session.

RA: Were you aware that that image, that session particularly stood out for her as particularly important.

DEG: Well, I knew it was a session that had a pivotal moment, but I would actually have thought it this piece of gold that she found that was the pivotal moment. But it was the rock disintegrating was it?

RA: Yes, that allowed her to get to the gold.

DEG: Huh. Because I think when she got to the gold it was a gift and that she felt that the gold had been given to her, so that’s what I think of in that session as being... what I would have thought was the pivotal moment.

RA: Do you think her reflection about it, and subsequent experience clarified for her what was pivotal in a way that was different from your experience in the session.

DEG: Could be, or it could be the something different stood out for her. I think in GIM sessions generally there are so many images. But it could have been it could have occurred on that day and didn’t get discussed, or it could have happened on reflection after.

RA: When she described the mandala form the session she focussed on the rock-like qualities that she’d drawn and on them melting away, so it seemed to be confirmed in her mind that there was something that had gone, something that had been restricting for her. When she subsequently described for me after the interview itself what had been going on in her life, it
seemed confirmed, that it was getting rid of something in order to get to the gold that was important.

DEG: So the process was important for her than the reward in a sense

RA: Well, it was like she’d shed some restriction and you could tell from the way that she was speaking that there was a high level of emotional energy and excitement and feeling of release about the loss of that restriction. And what was interesting, watching her response at the level of anger and aggressive emotional energy she had against the that she got rid of was very strong, so she was still relating to that image in an immediate fashion. It was interesting. Would that be something that you would expect? You wouldn’t have discussed the image with her subsequent to the session? Is that right?

DEG: No, well what we tend to do in the following session is to say ‘thinking back to the last session, is there anything further that came from that”. But I think that image came from her memory of the time in the convent didn’t it? She’s continued to work on that every session since and I suppose the other thing is that she comes down from the country, so she has three sessions, and then nothing for a period of about 12 weeks, and then has another intense three sessions. So I’m not actually clear when this session took place. I’m not sure if this was a recent one, or one from last year even.

RA: I think it was last year.

DEG: Maybe that says something about the mandala as well, that it is a tangible representation of what happened in the session. When she looks back on the mandala all those feelings have resurfaced. So I’m not surprised that the mandala brought back the feelings again, that doesn’t surprise me at all.

RA: She had already been experiencing them with some degree of intensity, it just seem to be refocussed at the end when she took the mandala out. Certainly she didn’t have any difficulty putting herself back into the image and describing it. It was quite a comfortable process for her it seemed. And she said she didn’t remember one thing about the music, the interventions or anything while the image was going on. It totally absorbed her. So how is it for you at those moments?

DEG: In a sense that’s exactly what I would expect because, partly from the work I’ve done so far, it seems people don’t remember the music, so that in a way doesn’t surprise me to hear that, although I still am surprised that people aren’t aware that the music is part of it. I know from my own experience of GIM that when you are involved in a pivotal moment the image is all encompassing. Particularly with Suzanne when she is having one of those pivotal moments, peak experience, whatever we want to call it, I do just leave it up to her because I know that she will draw out of it what she wants so in fact I am. I would intentionally be quiet with her because she does all the work herself. And probably all I would have done is got her closer to it - “so what does that feel like” - those sorts of interventions. But I don’t need to work very hard when she’s involved in a very significant, pivotal image like that.

RA: So you certainly know when she’s having a pivotal image like that?

DEG. I can tell usually from her voice quality, or either because the client is crying at the time, or you can tell from a real intensity on their face, or something like that. You know they’re going through ..... or if it’s a peak experience, like a transformative experience, then sometimes their face is really translucent. You can tell they’re having a really beautiful experience. So at times like that I tend not to intervene.

RA Is there anything else about that session that you want to talk about?

DEG: I don’t think so.
Meaning Units

The therapist remembers the pivotal session and the images

I remember the session. I remember the images around the one described. I remember the gold she found. Yes.

The therapist may expect and anticipate pivotal moments in the client’s experience

Most of Suzanne’s sessions have a moment of amazing brilliance in some form or another. I really look for it. I expect them and they are very, very rich in the way she describes them. They can be awesome and I sit there and listen to what she has to say. I don’t need to do anything as a therapist, I don’t need to say very much. She unfolds the imagery herself. I almost anticipate it happening in her sessions.

The therapist may select a different image to the client as being the pivotal one

I would have thought that it was the piece of gold that she found that would have been the pivotal moment. But it wasn’t, it was something else. It was the rock disintegrating. I would have thought it was the gold nugget.

The pivotal experience is the process of getting to a special image.

It was the getting rid of something in order to get to the gold that was important. The process was more important than the reward in a sense.

The therapist may not recall the chronological time of the session.

I am not clear when this session took place, whether it was a recent one, or a session from last year.

The mandala may activate the feelings of the session.

It does not surprise me that the mandala brought back the feelings for Suzanne (in the research interview).

The therapist may not intervene during a pivotal moment.

When Suzanne is having one of those pivotal moments or a peak experience, I do just leave it up to her because I know that she will draw out of it what she wants. I am intentionally quiet because she does all the work herself. I may get her closer to the image but I don’t need to work very hard when she is involved in a really significant pivotal image.

The therapist may observe body changes as indicative of the client’s pivotal experience

I can usually tell from her voice quality, or because the client is crying at the time, or the intensity on their face. You know what they are going through. If it is a peak experience or a really transformative experience their face may become almost translucent. You can tell they are having a beautiful experience. At times like that I tend not to intervene.
Appendix 5g)

My perceptions of Timothy’s Pivotal Experience

RA: Timothy chose as his image, the image of the barge on which there is a dead baby, and it’s in a kind of underworld. He had difficulty in finding one particular session. He said that the image was pivotal in his life and identified it’s recurrence over time as being one of the reasons why it was pivotal. The fact that it has recently changed. That he is now standing on the barge and there was some colour being introduced into what had been a very drab picture. From your experience of working with Timothy is this an image that you would have selected as pivotal for him?

DEG: Well, certainly it would have been one of a number of pivotal images that I would have thought were pivotal for Timothy. In a sense I would have thought of it more as a transformative image rather than a pivotal one, but I don’t want to get caught up in definitions I suppose.

RA: What do you make of Timothy’ difficulty is identifying a pivotal session? Is that something that you would have expected of him or not?

DEG: It’s hard to say because I think, maybe think of pivotal moments in a session instead of identifying the whole session as pivotal they have in their mind a particular image, and I suppose that Timothy’s case, that image of the barge and the dead baby has come up many times, whereas talking about Suzanne, that was the only time that the gold nugget appeared. That was the only time for her, whereas as for Timothy this is a recurring image. So, in fact, I can understand, I can see why he would say it is pivotal, but it’s more to do with the fact that it’s transformed. Because he would get very upset about this barge with the dead baby. He didn’t know whether to bury it, or whether to try and bring it to life. In the sessions prior to the one he’s talked about the most recent one is where his living son is in the barge as well. So, it’s interesting that it’s more to do with the transformation of the image. I’m talking as a therapist now, and what I’m interpreting.

RA: If you didn’t know that he had chosen that image, if you were asked to identify a pivotal session in your therapy with Timothy, would you have been able to identify one?

DEG: Well, interesting.. I wouldn’t be able to identify a particular session, but I would probably have thought that the images around the Temple and Ancient Times would have been more pivotal images for him but I say that because those images to me were where he drew a lot of strength but it probably depends how you define ‘pivotal image’, and maybe that’s something to learn from all of this in that ‘pivotal’ is about change, which is about a different view of something, or turning to some other aspect of it, and in that sense the image of the dead baby in the barge would be a true pivotal series of images, in that they changed. Whereas the other images of being in the Temple, being in Ancient Times, these were images where, as I say, he gained masculine strength from those images, and he seemed to really enjoy those, so they were high moments, but not necessarily pivotal.

RA: So he’s made a decision to choose an image that perhaps is more difficult , that requires a deeper kind of a change, and that’s my interpretation..

DEG: yeah, and the thing is that it is possibly still on-going The last time it came up was with the barge and the dead baby with his son and himself. And it’s almost as if ..... we talked in the interpretation of that... that maybe there’s a transfer of what the dead baby meant to the fact that now there is this live child, but in a sense the image is not resolved yet, and maybe there’s another final closure to that... you know.

RA: As a therapist have you had much talk with him about the relationship of the image to things going on in his life?
DEG: Oh yes a lot. It’s been one of his main issues. What the dead baby represents. It could be that the dead baby represents several things - it could be about his own inner child, his own child....

RA: So, his perception of it being pivotal to his life, makes sense to you?

DEG: Yes. And makes more sense now, from when we started to talk about it. My initial thought was, I’m surprised it was that one, but it makes sense now.

RA: One of the things I noticed was that images were selected as pivotal were ones which would recur between sessions. Each of my interviewees would come back to this image at different times during their general life. That seemed to be the case here again, that Timothy would think of this image, that he didn’t like it, but it would keep coming back to him, so my interpretation of the pivotal image is that it is persistent and involuntary image

DEG: Involuntary is a good word for it, because it often happens that people are caught in a very .... to use a Jungian term... numinous, which means it comes from no-where - it is vivid and it is very hard to understand what it’s meaning is. That often happens in GIM.

RA: Do we need to explore Timothy’s experience any further

DEG: No, it’s been very interesting for me actually.

**Meaning Units**

The therapist may perceive different images as pivotal to the client.

I would have thought that images around the Temple and Ancient Times would have been more pivotal images for him. I say that because those images were experiences that he drew a lot of strength from.

The therapist and client may have different views on what is “pivotal”

I would have thought of it more as a transformative image, rather than a pivotal one.

The therapist gains more understanding of the term ‘pivotal’

It depends how you define ‘pivotal’. ‘Pivotal is about change, which is about a different view of something, or turning to some other aspect of it, and in that sense the recurring image (of the dead baby in the barge) would be a true pivotal series of images in that they changed.

It makes more sense now. My initial thought was, I’m surprised it was that one, but it makes sense now.
APPENDIX 6a)

The Inner and Outer Morphology of the GIM Music

Lecture notes dated: June 9th, 1993.

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Characteristics of the Music chosen for GIM

(Interview with Helen Bonny, 16/1/96).

Music as a **catalytic agent**. Music creates tension and release. Human beings like the excitement, we also like integration. You see this in drama, art, dance. The senses like to be aroused, then they like to go back to a state of homeostasis. Inhibition and resolution are important, eg. Wagner Tristan and Isolde - minutes of tension before coming to resolution.

**Expectations** - suspense and fulfilment are the elements which bring out the responses to the imagery, and help us in our search for unresolved expectations of suspense which are not satisfied.

Quote: “The greater the uncertainty and the continued uncertainty, the greater the emotional release upon resolution” (Meyer).

This is the basis for a lot of the emotional work we do in music therapy, and particularly in GIM. Music is the generating force for this. Music is the **container**, the structure creates a container that makes it easier for us psychologically, than not to have the container. Otherwise, the individual therapist needs to be the container.

As the generating force, music must provide **movement**. There may be some lack of movement or stasis when there has been a great deal of movement - it is important to have moments of rest (the plateau selections). Movement is related to tempo, although it can be related to the various ornamentations within the orchestration, like staccato notes, emphasis, trills, other things that create movement within music itself.

**Variability** - we don’t use minimalist music, or music that is new age, because there isn’t enough variability. The function of new age music is to keep you in the one space. In GIM the music needs to move, e.g. through variability in timbre. In Beethoven 9th sym, there are many themes repeated again and again in variations, but Beethoven artistically moves from various timbres of different instruments and in the harmony. Harmony creates variability as well as dynamics. Too much variability may be disorganised. You need the structure underneath that which is comfortable for the individual.
In GIM we use the size of the container (Lisa has developed this) for those who are more fragile, and cannot take as much variability. We make that container smaller, by shorter length of piece, more structure, more repetition. That creates a sense of stability and ease.

**Emotional substance**, or mood, within the container. These are more subtle. This is where the culture has something to do with what the expectations are from the musical line (see Zuckerkandl on leading tone). The leading tone and the expectations of the harmonic movement have much to do with emotion, in fact, all of the quality of tone the harp, the strings (usually associated with the higher aspects of the person, the woodwinds with the medium, the “every-day”, the bass notes are for aspects of sustaining, also for rhythmic security. The ascending and descending scales, what they mean to us in our culture - I think in the 2nd Monograph I speak about that. All of these things have to do with emotional substance. The tempo and variations within the music such as the allargando, slowing down, and increase in tempo.

I spoke before of music as the generating force, and then the stimulus which is also the container. Within the container, there are also variations in rhythm or form and pitch. We’ve spoken about how these have psychological inferences, gained through film and video and the background music. We’re used to those dynamics and a lot of the music we use has been used for those dynamics and because it was used for a visual form, sometimes it passes over to the GIM work. These create movement within a container.

**Psychodynamic effects of music.**

Quote “Music creates disequilibrium for the purpose of resolution”. (Meyer). “Music creates imbalance for the purpose of balance, and GIM is a radar to ferret and search out imbalances of experience and to resolve them with the full support of the conscious mind”. (A Helen Bonny quote!). “GIM is a self-regulatory process, aided by carefully chosen auditory stimulus written by the great Masters of the musical art” (HB).

“Music is a gift for our integration” (HB). “Music superimposes its structure on the unfolding experience” (HB).

**Classical music is used** because:-

1) multi-levels at both the melodic level and the harmonic level. Many levels of music, many lines of music going on simultaneously.

2) predictable structure, with variability. The predictable is very important in GIM. That’s one reason that I don’t chose some music.

3) simplicity and diversity. Certain selections have a solo line with accompaniment, which goes from simplicity to diversity. Creates suspense and variability. Multi-timbre is also important because it is indicative of different voices and personalities. There are times in a piece when you can have dialogue with any number of imagery persona, what ever those are - could be persons, animal, object of some sort. Variety in timbre is particularly important. That is found in classical music, but not in other styles of music.

4) dynamic changes. Crescendos-decrescendos; loud/soft; All of those comprise to create variability and raise the emotional content.

5) Iso - it is descriptive of human emotions. Susan Langer said “Music is not emotion per se, but descriptive of emotion”. There is a relationship because of the same-ness. Classical music is used because it is by great composers, our human geniuses. Why not use the very best we’ve got. Their music lasts over centuries. It lives over time - like any great art.

6) Classical music creates movement and continuity. Jazz is interesting but stays in the same place, doesn’t create that kind of melody. Music that is primitive - e.g. drumming, doesn’t create the same sense of melody and motion. Classical music creates closure. That goes along
with predicability, which goes with closure. The client ‘knows’ the music is coming to an end, and psychologically prepares for it.

7) ambiguous - non specific. Some of the music is very specific (Death-Rebirth, the drums that start speak to the funeral dirge). But other music is ambiguous (Ein Heldenleben). Creates an expectation.

**Music and the Cut-log diagram.**

I show the cut-log, then I say “music can achieve depth with ease - this is one of the reasons we use classical music in GIM. It can cycle in and out of the cut-log diagram. When there is a rest period, the psyche can go to another area. The variability in music allows us to reach diverse states in sweeping motion, and return. In choosing selections I look for the overall effect and also the moment-to-moment effects.

**Choosing Music for the GIM programs**

This is what I’m looking for when I choose music for GIM :-

1) dynamic changes
2) tension and release aspect through frequent resolution
3) strong melodic line
4) variation in harmonic movement, but a feel for the tonic is important
5) careful use of timbre and
6) the associative value.

Music has the power to:-

1) energise, stimulate, relax the body.
2) to uncover areas of conflict in the psyche
3) to allow catharsis of emotion
4) to bring insight and awareness from our deeper and higher selves
5) to encapsulate time and space, past, present and future

These can all be experienced concurrently in the ASC. It’s possible to get into a space where everything is ONE - past, present and future. I’m looking for music which has the power to do that, and I think the Beethoven 9th can do that (3rd movt). A lot of it has to do with the individual and their psyche responses, because music is non-verbal, can match our emotions, can match our body rhythms, provides movement in image and symbol - it creates synesthesia, that’s the cross-over sensory experience, brings dissonance, consonance, tension and release. Provides an envelope or structure for experience. Provides audio analgesia, that is healing, is an “attention-focussing agent” and stress reducer.

The multi-dimension of music is in the complexity of layering vs the linear. Harmonically this is evident in the chords, melodically this is represented in the cannonic fugue.

**What do be aware of in compiling a program**

Performance is very important.

- are the recordings available?
- are the keys consonant between selections? If not, there has to be more space between them
- the quality of the recording.
- where on the tape should the selection go?
- what is the outcome of the tape/program?
- what do you want the program to do?
- What elements are within?
- how does this sound in an ASC?
- trial the program with other people.

Bonny cites Susan Wyner: “The complexity of the material we process while still being aware of the linear progression is astounding. We are experiencing an interplay of concrete abstract thought, characteristic of great creative minds”

“The mix of concrete and abstract thought, the rational and the intuitive primary and secondary considerations are possible within the musical experience. These suggest an amazing complex of materials which may be processed while we are still following the linear progression of music’s time.”

“When we are active listeners to music we are “directly entering another person’s creative imagination”

“We also distort what we are receiving in order to make it more familiar”. HB thinks this is why when we listen to those tapes, they are different every time.

“We stop and meditate, allowing ourselves to be distracted by reflections. We even skip over something we don’t like. We re-structure the work before us”.

“Music demands a constant fluidity of response. It evokes a world of recall” What the music does is evoke the recall or revoke or reprise, or illuminate what went before”.

“Memory is played upon. We follow and anticipate the moves of the composer. We like the fact that the composer can satisfy our expectations, that the composer can thwart our expectations, and can surprise us. He can evoke a rich association of meanings.”

**Choosing music for a tape.**

The premise we work under in GIM is a relationship - it shows us how we get along with people and how we get along with music. Getting into a musical state of consciousness uses both hemispheres of the brain.
Appendix 6b
Musical Elements to listen for in GIM Music Programs (Bonny)

1. TEXTURE
   Harmonic/Melodic

2. TENSION/RELEASE
   Dynamics - crescendo/decrescendo
   Amplitude - lour/soft

3. MOVEMENT
   Tempo - fast/slow
   Time - rhythmic patterns; syncopation
   Directionality

4. MOOD/MODE
   Happy/sad/exalted
   Consonance/dissonance

5. STRUCTURE
   Style/form
   Simple/complex

6. TONAL
   Resonance/Timbre
   Instrumental/vocal colour
   Volume

7. PITCH
   High/low
   Intervals

8. SYMBOLIC/ASSOCIATIONAL
   Images
   Memory

9. EMBELLISHMENTS
   Rests/No sound
   Pizzicato/Legato
   Repetition/Diversity

10. COMPOSER'S INTENT
    Names of titles
    Movements
    Performance cues
CONSIDERATIONS FOR CHOICE OF MUSIC
(Bonny)

1. Mood states and mood changes

2. Timbre - vocal, instrumental

3. Structure/form
   a. sonata form, other
   b. internal organisation
      1) intervals
      2) Harmony, Melody
      3) Repetition
      4) Dynamics
      5) Density vs simplicity

4. Associational value:
   a. Societal
   b. Personal

5. Imagery value/considerations
   a. Sensory stimulus: visual, kinaesthetic, auditory, olfactory
   b. Pitch, colour, form, loudness, tempo
   c. Timbre

6. Performance
   a. Excellence of technique
   b. Interpretation
   c. Coherence: cohesion, articulation, Lucidity, connectedness.
   d. Conductorís resonance.
APPENDIX 6c)

Bonny description of “Transitions”

H.B. We had purchased this property, and we were looking for a gimmick to help people contribute and I was interested. I had done the Death-Rebirth tape, and I was looking at music by composers describing music that they used for Transitions, and I happened to be reading Sullivan's book on Beethoven. In that book he talks about Beethoven becoming deaf and that Beethoven himself felt that his two last string quartets and his last symphony the 9th had to do with transition, the process of going over, and particularly that 3rd movement of the last symphony. So I listened to the quartets and they are fairly complicated music and it wasn't too appropriate for the GIM work, but I found that 3rd movement (of the symphony) to be very descriptive very wonderful for that purpose.

DE When you say the quartets were too complex, what was it about the music that made them unsuitable?

H.B. Well, they're very diverse, and Beethoven has a lot of traditional approaches symphonically where he'll have a theme and be developing the theme, and all of a sudden there'll be a complete change, and very often a dramatic exposition or a loud chord or something like that, without sufficient preparation. I think in GIM people have to be prepared for the music material. Now sometimes there are surprises like the Mahler towards the end (on the Serenity tape) where you have a surprise and I did cut out the surprise in the Transition in the last part of the Hero's Life. So I think that sometimes loud surprises can take people out of the imagery and their experience. I was looking for materials where there was more gradual suggested changes and the quartets are wonderful but there is (I'd have to go back and play them again to say why I didn't choose the music). I chose that piece (the Beethoven slow movt of 9th symphony) first because I felt that it was descriptive of a Transition. I was not only looking at the Transition from life through death and the next process we go through but also the Transition of birth, or within life - from being married to being divorced, or losing a job and searching for a new job or any of the other situations in our lives, where a lot of people are now saying "I want to do something different with my life". Many people at age 50 are saying "I don't want to keep doing what I'm doing". So there is a difficult time of Transition because you don't know what the future's going to bring. So I thought this might be very useful to have a tape that would suggest these changes and give people an idea of what is beyond. So after I picked that selection I thought "what should I build around that?" and

D.E. So you chose the Beethoven first, you knew that was part of it?

H.B. I knew that was the mainstay, and I knew that I wanted it. Then I thought, well, Strauss is talking about a life-time, let me listen to the Hero's Life, and see what he does, and I read that at the very end summarises the Hero's life and I found that Transition at the very end and the real rough minute in the middle was descriptive of some of the rough times in life. Originally I didn't want to keep that in but some therapists tape it both ways - sometimes it's appropriate, and sometimes it isn't. The way I taped it was a little more gradual with the violin solo at the end which is a very pleasant ending for a life - a description and I thought well maybe people could do a life review with that 7 minutes, and sure enough I think Mady says she uses just that one selection sometimes. I put that in first I thought that would be a good way to start, a way to begin, and then I wasn't particularly looking ... then the Brahms symphony, the 3rd symphony... I thought that was a good piece to connect the Strauss and the Beethoven. I wanted another piece in between there partly because of the movement of that 3rd movement - the Allegretto which has a nice movement in it with a lot of repetition. I chose it for that purpose but I like it very much, in that place. There's enough movement within the piece, so that people can explore. It's more than just a connecting piece. Then I was looking for a piece to close it and I happened to hear the Brahms Piano Concerto and that Andante was just fantastic. The cello and the piano such a beautiful ending. So I felt really happy about that and I still feel happy about that tape. I think it's a more advanced tape although sometimes people are ready for it.

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D.E. I find it an interesting tape in that the Beethoven is very long really, and it's a set of variations, so sometimes I've found that in the middle of the Beethoven, clients can get rather tired. The Beethoven doesn't give them new material to work with, it keeps them focussed.

H.B. No, it keeps them in a holding place with various variations - it's a wonderful place to be held but if a person is not there it can seem long - it's 20 minutes. Maybe that's why I call it a more advanced tape because beginners might find it boring and they can't go anywhere, and it's true, sometimes you have to put something else on (ie change the music).

D.E. By the time you get to the Beethoven it's quite a way into it, and a little late to be changing the music, but it's a wonderful tape when someone wants to look at an issue in depth and to be held for that length of time, then the Beethoven is very effective.

H.B. I think the clarinet part in that... I have to look for a recording where the clarinettist knows how to deal with that 3rd movement.

D.E. The other interesting thing about the tape, is in the Ein Heldenleben, there's a interesting dialogue between the horn and violin and particularly at the end of the piece the horn ascends as the violin descends and at the very end of the tape there's an interesting dialogue between the cello and the piano where the cello is moving down, and the piano is moving higher and higher up and I think it's like a balance of the masculine and the feminine - if the horn is the masculine and the violin the feminine in the first piece, and in the final piece the cello is the feminine and the piano is more masculine.

H.B. That's good....

D.E. there's a masculine-feminine balance in the tape.

H.B. That's great to recognise that and I do remember how that happens in that program - it's beautiful.

D.E. It's a glorious end.

H.B. It's a wonderful piece to play be itself if a person is ready for it. On it's own.

Ein Heldenleben.
[Note: During the interview with Bonny, she did not want to look at the score. I have included reference points to the score to assist the reader connecting the descriptions to the passage of music]. Score: Ernst Eulenberg 3671.

(horn call) This is a bridge actually from the main body of the work- it's a waiting period a preparation and for our purposes (in GIM) it's kind of ambiguous "wait and we'll see what happens" Violins come in, accompaniment on the English horn underneath, and the drum beat - that also adds to the anticipation. At 201 - Repetition, then change of key. almost says "wait and see what'll happen next". The English horn doing the same phrasing. Change to minor, now major key. Horns in chorus with violins, muted horns, violins are answering. It's feeling better "I don't believe this is going to be too bad, and then twice as slow in the horns... with the beat in the lower horn. Mid 101 - Violin melody: very positive key, starting softly, notice the long lines of tone, holding as support, not allowing you to slip through, very positive melody. At 102, this is what I call a wrapping up melody, supported by the horns, violins held right here, a holding melody, then the violins jump out. Same form, but more intensity, then they hold over the notes, for greater anticipation and effect.

At 103, Here the horns take the violin part and here's where we go into the rough passage. Tremolo - horns come in. [Cut 103-106] Get over that (rough passage). Lovely violin solo. This is almost - if you're looking at the piece as a whole - this comes in a little too soon. This is a kind of a coming together of effects, so it might have more effect after a minute of the horns and drums. Emphasised by the horns. Assurance of the violins, jumping higher then coming down (coming into 108). Key note - a resting note - horns - a passing back and forth - there's something about the horns, the reassurance of the sound. It's more generalised rather specific in
the violins. Other instruments coming up. Violin - key note. At 109, Emotional effect, horns a combination of horns and violin. Horns higher than strings this time - strings more basic, rounded - rising up. Violins floating up - period of positive reinforcement - horns come down, violin goes up. The voice of authority has the last word: Alleluia. It's a nice idea the melding of the male and female

**Brahms: Symphony #3, Poco Allegretto (3rd movement)**


**Beethoven. 9th symphony 3rd movement  Adagio molto e cantabile.**

Score: Ernst Eulenbert 3611.

bars 1-2. That movement is so interesting because it gives the lower, middle and the top and brings it all together. Ist theme bar 3. Cello then repeat in clarinets. Very pensive. At Andante moderato, the music prepares you for what you’re going to hear. Melody mirrored in ww. Repeated. Temp 1, key change to Bb. “I think of this as a holding space, a space that has a lot of room. There are a lot of changes from one instrument to another. There is a lot of movement in the staccato. The long phrases, there is no ending before another instrument comes in. I think that’s part of knowing that a piece of music is great. Violins take obligato over horns. You’re moving within a space, but it’s a wide container. It doesn’t suggest you change, it suggests you stay. At Andante, another change to G major. A circular motion. It repeats very often, there are changes frequently. Long note in bass holds it. Interrupted cadence. Change at Adagio to Eb. Going into something new. Pizzicato in bass. Another bridge to modulation to Bb major - Lo stesso tempo (restatement of first theme). Interesting colour of the instruments. A colour tapestry would be complex here. The middle line going up and down, and the lines above and the pizzicato in the bass. Chromaticism in the violins. Creates a rumination of what has gone on, what has brought you to the place where you are. Next step is to look ahead. It creates a place in which to look at that. There are many variation, bring out memory lines. Coda At 120 - place for strong emotion to come out. Heralding of something to come out. Pizz bass keeps moving. Syncopation in bass accented. Repeat at 130 of Coda motif. Modulation Db - motif repeated te-te-ta. At 140 oboe has 2-note slurs. At 150, very positive. Coda 3, wrapping it up. Violins like panting. Pizz. strong at the end.

The piece has many points of transition, both harmonically and melodically:

- Adagio molto e cantabile (Bb) - 24 bars
- Andante moderato (D major) - 18 bars
- Tempo 1 (Bb) - 22 bars
- Andante (G major) - 18 bars
- Adagio (Eb) - 16 bars
- Lo stesso tempo (Bb) - long development of first theme - 22 bars
- Coda (dotted rhythm) - 10 bars, then Coda motif repeated and developed - 8 bars
- 2nd coda - pastoral 12 bars
- 3rd coda - 8 bars.

**Brahms: Piano concerto #2, 3rd movement (Andante).**

Score: Boosey and Hawks 8799.
Cello starts, warm full theme. Melody repeated with violins keeping top note steady. Violins repeat main melody. At A oboe and cello mirror. Cello very feminine in this. Piano enters non-obtrusive. The piano has a more definite sound - a clear message, without ambiguity. Piano can be gentle and supportive. In lower range a deeper, stronger sound. At B, increase in movement, trill helps get deeper into note. Syncopation of chords. Almost like two pianos playing. Competition, conflict coming out now. A freedom in it, not enclosed. An openness, partly the arpeggios, and the wide expanse of the tonality being used. At C, violins herald another change. A thought that comes up. Combination of piano. At 480 a definite change, ww supporting now. Everything suspended. Clarinet slightly flat, without vibrato. You can see where you are going to go. Descending scale - have to wait for the next note. At D the recapitulation. Cello returns, a relief. At E, a layering between oboe, reflected by cello, with piano lightly over both.

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DEG: So you had a sense of the Beethoven as representing transitions, and Ein Heldenleben as being the Hero’s life, and so the two Brahms you felt fitted in.

HB: Yes, I thought the Brahms 3rd would be a beautiful addition, and this would be a beautiful ending, because the Beethoven doesn’t end with that movement - it needs something more. To me this last piece is a definite Transition, having achieved it, like what’s it’s like on the other side. That’s the way I think about it, when I put it together.
APPENDIX 6d)
Bonny description of Emotional Expression 1 (EE1)
15/1/96

Bonny’s personal reactions to the piano.
It was my first instrument and I loved it when I first started because I had a very talented teacher, and probably would have continued with the instrument. But then my second teacher was not a good teacher, so I lost interest. There’s something about playing the piano that is percussive. It’s a percussive instrument which didn’t appeal so much to me as the legato of the violin. So, my feelings about the instruments are based on those early experiences that I had.

As you notice I do use a lot of string and violin selections that are meaningful to me. However I’ve read that strings, particularly harp, and higher strings indicate the higher aspects - some people don’t like the screechiness of strings. But ordinarily music written for strings is of that quality - to raise the consciousness to the higher levels of experience. Very often associated with birds that fly and the warm tones of the strings you have the whole extent of your sonic body. Yet there’s a warmth and a legato quality to those strings which works in very well with GIM.

But the wws feel like as earthiness, partly because they are blown instruments, always for me a ‘wood’ feeling about the oboe and the flute. A forest, outdoor sound. It brings out the pragmatic, day-to-day things. When we have a musical dialogue, the composer will frequently use the wws. to dialogue with one another.

With the horns there is more of a majestic, full of resonance. Very often the French horns will come at the end of a piece as a ‘may it be so, amen’. We also know from Wagner’s use of the horns - I get the Nordic feeling that he had. He used the myth in his operas. The horn is important in Mahler as well. For a change of colour and for an overwhelming word or speech. Sometimes you have the diddle-diddle of the strings and the wws, and there’ll be the burst of the horns, or trumpets or trombone, French horn. The cor anglais brings a totally different colour. It also has a piercing quality and be a higher aspect of oneself, speaking to oneself “well, how about this”. So, those are my feelings - partly what I’ve read, partly what I hear.

Of the percussions, piano is the most expressive because it can be legato as well as very staccato and aggressive and warm. There are many things that a piano can do, down to the drums, where there is more limitation. They’re very important as far as rhythm is concerned.

So, the piano. I chose this particular selection (Brahms 2nd piano concerto, 1st movement) because I wanted an interim program between some of the selections I had on Imagery, that were somewhat demanding, and the Affect Release which is very demanding and requires that people express their emotions. I wanted a piece of music that would be demanding enough but would have little plateaus of rest within it, and would be long enough. The length is very important. The length of positive affect, the first selection of that is alright because you can repeat it. The energy of an individual person is limited, particularly when they are lying down and so that it works well, if there is a burst of emotion or feeling, to use Holst Planets: Mars. So, I was listening for this. I’d chosen the piano as an interim aggressive demanding instrument, and I was also looking for a piece where there was instrumental background and where there was a balance with the orchestra. I think that’s what this selection does very nicely. 17 minutes. The program was designed to help people with emotional expression of all sorts. I put the two vocal numbers in the middle because ( a lot of people don’t respond well to the voice and resist it), I think it’s very important to bring up the relationships aspects. Brings up some of the areas they haven’t explored, and put aside. The church being one. A high percentage of people who come to us (for GIM) are interested in growth, and have had a bad experience with the church or no experience, and seem to be turned away. Choral music means for many of them (particularly from Catholic background), the church experience. Whether it was written for that or not. I wanted to look at the whole complex of emotion, from the instrumental evocation to the verbal evocation. The symphony #4 Adagio is for me, a very nice period of integration however, I’ve learnt that it’s a very nice piece of music to use by itself.
Looking at it from a profile point of view, you want to gradually raise the tension and release aspect throughout that first selection, and maybe bursts of energy and expression, and sometimes then the Requiem would be more of a levelling, although there are dynamics which brings out the sadder, gentler emotional aspects.

**Brahms: Piano Concerto #2, Allegro.**

[Note: During the interview with Bonny, she did not want to look at the score. I have included reference points to the score to assist the reader connecting the descriptions to the passage of music]. Score: Boosey and Hawkes 8799.

Non-specific beginning with the French horn. Staccato of the piano is suggestive of more to come. Nice crescendo (6-9). Piano solo enters. Bit difficult for people when this comes on. Strong statement - we’re going to get down to business. The guide can speak. Drawing the energy together. Little rests, within strong statements. Drawn to the bass, building up. At A, the orchestra is supportive. Keeps the energy going and building. The piano plays long enough, but not too long. One of the problems - there may be a wonderful build up but it doesn’t release the person, there has to be the release. The piano states, then the orchestra states, allowing the violins to come down. Allowing the individual to speak more. Second theme - a sad quality to it, yearning quality, building up. At B, staccato and descending runs, a movement that tends to deepen wherever we’re going it. Tumbles down. Not as great as if you drop an octave. Strong directive. Piano re-enters bombastic coming down in octaves, going into pleasant melody (release). A pleading “This is important for you” - an insistence. Marcato, very strong. Piano and strings go back and forth. Always a lot of tension in the piano part. Lessening of tension in strings, but holds it (At C). Sad and difficult (melody in flute). At D, passes motifs back and forth with repetition, piano repeats with more emphasis. Piano accompaniment, builds to peak, repetition. At E broad use of the range. People struggle with it, changes happen very fast. Forceful entry. Pounding - loosening up the soil (page 26). Persistent to F. Horns pick up the melody. Violins go up one note at a time. Horn re-assuring. Dialogue between horn and piano. At G, repeat again, waves of the ocean, slapping against boats sides. Lyrical section. Descending passages. Lot of repetition. Use of octaves going right down to bottom range of the piano. When it does that he suggesting we’re really down at the bottom now. Repeated. Strong modulation (page 43-44 - C#major to F major). Softness, caring, but moving ahead. At I - bridge into Recapitulation.. Dialogues between strings and piano, piano asserting “I’m the centre of this” This music requires huge container. Ponderous music. Has a way of folding all the melodies together. Thick texture. Almost jocular. (At M) Triumphant (66-67). At 69, Reassuring melody “everything’s alright. At 370, getting them al together.

**Requiem Part 1.** Score: Ernst Eulenberg 6054.

This is a reward for all the hard work!

I love this starting with a very low note. Gentle low, so it picks up on the notes of the first selection (this is in F major, the Piano Concerto in Bb). It ties in, if the notes were too high there wouldn’t be that tie to the experience that occurred in the PC. Such a warm melody - goes right down, deep. Close harmony of the voices means integration. More identified in the upper voices... and lower... differentiated now. Alternating orchestra and voices. Tying the experience together, so it’s appropriate as a second piece, otherwise it may not have anything to tie together. Echoes some of the difficulties of the first piece (in the oboe). At 45 repetition, at 47 a change. At 55 voices separate - man and woman differentiated. Minor to major. Ambiguity with low notes at 65. Male voices suggest a message. Message repeated by the women. Dissonance at 78. (flute has a held f against Gb in sopranos), a little unsettling. Repetition, passing back and forth between voices 86. Thick texture. Emphasis at resolution at 95. Surprised how the bass in predominant. So soft at 103. At 110 recap. At 115 gathering into the theme. Good use of wws. at 120. Clever use of oboe in minor key at 125. Reassuring held note at 130. More reassurance at 140. At 152 harp is heard. Repetition. Chordal ending. Harp gentle arpeggio.

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Part 5. I chose this because it’s a beautiful one. It brings the more personal and interpersonal. This was written for his mother who died. In memory of his mother. I like the richness of the mezzosoprano. At 20 “as one whom his own mother comforteth”. Gentle accompaniment. Can be comforting (or otherwise), depending on the person. A little restrained - like restricting for an individual person. The soloist is Schwartzkopf. The chorus murmuring ascent. Nice the way the cello comes up there with the oboe. Orchestra provides a variety of colour. Like a rocking. Chorus in tune with her. Can see her rocking the baby. Must be difficult to sing so quietly.

Symphony #4 - 2nd movement. Score: Wiener Philharmonischer Verlag 133.

Starts in unison E major. Pizz. in bass and violas. Much more structure than the PC. This is walking music, marching even. Good for rest or for integration. At B, violins bring in new theme. High strings will often open vistas. Rhythmic section. May wake the client up. At C, melody in cellos. This has a simpler form, so it would be easier for a person who is depressed. At 60, feels and sounds like water. It would interesting to see what client is experiencing here. At D - recapitulation. At 88, restatement of second melody - you can ride on this melody (in violins 1 - cello plays it in the first section of this part). Syncopation at 97. Chord at 106 very rich - diminished dominant chord. Eerie sound - like wind in the tress. Over with quickly. At 113, horn enters with string rhythm - brief rise in tension, then dies away.

I think that maybe those eerie places are one reason that you can get close to difficult material, then back away. The music allows you to do that. You can approach it more if you wish, but the music doesn’t demand that you do.

General Comments. The program makes you move. When I use it with clients who are depressed, I’m lucky if they can get through the last piece. Very often I’ll need to put on the Haydn Cello - that’s about all they can take. There is some pressure for action toward the end of that - when the tension builds toward a peak, gives you a little relief when you get to the top. It’s very tonic, which gives a sense of security. It gives them a quiet ending.
APPENDIX 6e)

Bonny description of two selections:
Strauss, R: Death and Transfiguration (excerpt from the Transfiguration)
Bach-Stokowski: Passacaglia and Fugue in c minor


[Note: During the interview with Bonny, she did not want to look at the score. I have included reference points to the score to assist the reader connecting the descriptions to the passage of music] Score: Ernst Eulenberg 3501.

Low note to start trombone, contrabassoon, horns build up. There is movement as note moves from one instrument to another. Enter the harp, interesting combination. Low wws. celli. Oboe high pitches, flutes. Ascending harp gives sense of climbing up. Strings enter with motif of octave leap and stepwise progression descending - scales coming down in strings creates sense of confusion. Creates veiling effect. Sustaining high sound on strings - a very thin texture. A fine string drawn out. Layering between thick texture and thin sound. Ambiguity - not knowing what is going on creates expectation.

Tranquillo. Pedestrian melody. Like the Superman theme. Horns take the melody. An anguished sound in the motif (the stepwise progression down). Build to climax by repeating the motif a note further up the scale. Use of brass from low sounds assist the build. Coda: strings are sustained high, alternating with the horns and brass, and harp arpeggios.

Analysis of the Mostly Bach tape.

From the ICM catalogue: “This is for the more experienced GIM traveller in reaching and sustaining deeper altered states of experience. We therefore recommend it for the practitioner and experienced person. The structure, power and deeply moving qualities which are characteristic of JS Bach are combined with an equally beautiful Brahms selection”. (ICM Newsletter, vol 6 no 3, Fall 1979).

Score: Broude Brothers 90

HB: “I needed some music that would explore in depth for people who had ease at what I call surface exploration of images, and there were underlying issues that they had, which needed further exploration. I felt from my work with LSD, that as you get more into the deeply Altered State you need a little more structure. So I turned to Bach, thinking that the lines that he had in his music, particularly the Passacaglia and Fugue in c minor would give sufficient expression of depth it’s long enough too -14-15 minutes. Passacaglia is a rather slow beginning with exposition of theme. The Fugue does a lot more slowing down, deepening aspect. It’s a beautiful selection because the counterpoint within the piece of music, the way the strings are used (I like the orchestral rather than the organ), the step-wise fashion in going down, giving variety and relief. Then coming up again scale-wise and arpeggio-wise Exciting things that happen in the fugue - there is a lot of repetition. When we are going from one level to another in an altered state, repetition tends to give a pushing quality. So that piece was one that I chose. I also chose it for personal reasons: I have always loved that piece, and when I was married I asked the organist to play that piece. So it’s particularly close to me.

Passacaglia and Fugue.
Beginning very soft - good for GIM because it comes in softly. Minor. Flutes have hollow quality - like an echo chamber, might suggest going down into a deeper space. A lightness comes with the strings thick tapestry of music. At 4, gradual crescendo. At 5, ww only, other aspects with addition of the ww. At 6 repetition of strings one after another, climbing up to more
of a climax. Entrance of lower strings. At 7 going down in lower strings supported by upper strings speaking as well. Faster, fuller texture. At 8. Going down bass brass, deeper or out (if thinking of ASC). Thick tapestry different things happening in different places - lack of clarity, which helps in getting into an altered state. At 9 focus with ww melody, allows little blurring. At 10, crescendo going down. Brass coming up, creates tension. All in positive framework of the major key. At 11 - some relief in ww, but also tension/purpose in clarinets. Movement in bass instruments going down. At 12, melody in violins, down further, or out further, emphasis, crescendo. Long bows. Relief. Don’t want to push too hard. Plateau of relief in ww. Hollow sounds which suggest staying deep, not light. Oboes and clarinets answering back and forth, which could be a dialogue. At 15, a sense of flight or fight, because of the extension of the sounds in lower brass, and the strings with the arpeggio, using the chords as emphasis. A mother earth grounded sound. At 17, melody in bass instrument - horns bassoons and tuba. Horns give that warm sound. At 18 - Lower strings come in for emphasis - on the anacrusis. At 19, high strings - we’ve reached the place. The violins repeating - the whole ensemble... straight into Fugue

Now there’s something coming. Violins saying “just keep going, we’re here to support you” - slowly up the scale. The violins saying “you must do this, you must do this” (at 22). Bass comes in to say “we’re here to support, you’ve got this structure”. At 23, the violins separate bows for emphasis. Brass with melody - horns and trombones. Inspired orchestration. At 26, flutes, ww in middle ranges. Emphasis is different. At mid 27, very structured “you don’t have to worry”. At 28 melody in horns, reassuring again. At 29, cellos reassuring, emphasis of echoing. Bass in bass, bassoon clarinet figure. At 31 held note, with semi-quaver figure. At 32, here’s another one, full brass. At 33, driving - let’s dredge it all up. Come up a half step with the repetitions. At 34, trumpets. Lightness of flutes. At 36, tuba - good support in bass, foundational. So many things going on, you can let go. At 37 mid-way - trills add emphasis in violins and horn. At 38 Trumpets with melody. At 39 strings very high register. Full orchestra moving down, repeating theme, strings and horns. At 40 slowing, towards held chord (p 68 - first bar). Repetition, high strings strident sounds. Bass full grounded support. Increase of volume on last chord.
Brahms: Symphony no. 3 1st movt.

MMU 1
Allegro con brio

Frissch (1996)

MMU 2

Tovey (1935/1981)

MMU 3

Frissch (1996)

MMU 4

Tovey (1935/1981)
Appendix 7a)

“Inner Odyssey” Description with David’s Session Transcript

(Note: The Inner Odyssey program was not included in the interviews with Bonny, therefore there are no additional comments in italics).

Code: wws = woodwinds

**Brahms: Symphony # 3, 1st movement.**

**MMU 1 - Strong, but ambiguous**
Two chords played by the brass herald the start of the symphony. The first theme is strong rhythmically and comprises arpeggiated chords of F major alternating with F minor. It is an expansive sound, but harmonically ambiguous.

**MMU 2 - warmth and dialogue**
Another element is introduced at bar 15 - with bright, warm tone colour. This is a quieter section. The bridge passage played by wws, rising and falling, in dialogue with the strings.

**MMU 3 - a pastorale/ waltz movement**
The second theme is in A major (bar 36) - introduced on the clarinet. There is a pastoral quality to the melody - the time is 9/4, suggesting a waltz. A gentle pulse in pizzicato lower strings gives security and also a sense of movement.

**MMU 4 - an element of playfulness**
At bar 45, a second element of the second theme is introduced. There is some playfulness suggested by the staccato passages and light texture. Descending passages from bars 50-60 add to a sense of playfulness.

**MMU 5 - interweaving parts**
At bar 60 the tempo increases, with an interweaving between strings and woodwinds. The chromatic scale passages in ascending pattern increase tension.

**MMU 6 - deeper tones**
The rhythm from first statement heralds the development section. At bar 77 the second theme forms the basis of the development (heard in

**Transcript of Imagery**

**Breath induction.**
Focus image: A photo from childhood

**IMU 1 - Changing image - the 3 year old child**
It’s hard to focus on one image. I had an image, but as the music started another one came. This 2nd image is me, sitting on a bench under the clothesline. I am four or five years old or younger, maybe three years old.

**IMU 2 - happy and content mood**

**IMU 3 - wanting to be closer**
(you feel about him?). I’m attracted to him. He is easy to be with. I feel delighted. Warmed. Sense of wanting to say “I love you” - more than say it, not just hugging - a great sense of wanting to be one with him.

**IMU 4 - wanting to enter his world of play**
A feeling of profound delight. Same feelings as I have with other children. To be with him, to enter his world and play.

**IMU 5 - in dialogue, wanting to connect**
Also like to say “Where have you gone?” Another question “How do I connect with you?” That sums up the feelings, wanting to connect. Same with other children now, I meet. I’m
MMU 7 Bridge passage
Un poco sostenuto

Tempo 1

Nielsen: Symphony no. 5 1st movt. (excerpt)

MMU 1
Adagio

MMU 2
Horns (in C)

Score Borops Musikforlag (1926) MN 26-68

MMU 3

Score Borops Musikforlag (1926) MN 26-68
cellos and violas), then in violins, over an ostinato in the bass on C#.

**MMU 7 - haunting melody**
At bar 100, a darker section emerges. Horns predominate with long drawn out tones, harmonically close with a haunting mood quality. The rhythm of the first theme forms the basis of the bridge passage.

**MMU 8 - the return - recapitulation**
The Recapitulation commences at bar 120. The first theme is more fully orchestrated, giving a thicker texture.

**MMU 9 - the pastoral theme returns**
The pastoral passage heard again.

**MMU 10 - a quiet ending**
At bar 183 the first Coda is based on the opening theme. A new, quiet Coda at bar 210, leads to a string re-statement of the opening rhythmic motif at bar 220. The movement ends quietly with sustained chord played p.

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**Nielsen: Symphony no 5, excerpt from 1st movement. Adagio:**

**MMU 1 - quiet, but dissonant**
The music is initially a quiet contrast to the Brahms. The time signature is 3/4, the 1st theme is heard on the bassoon and violas. The key is G major. The theme is plaintive and rather restful despite the dissonance. The 1st theme is repeated in violins. A further repeat a 7th higher takes violins into high register and an increase in tension and anticipation.

**MMU 2 - increasing dissonance with dominant brass.**
At section 12 the horns dominate with three-note ascending ‘fanfare’, against descending violins. Brass dominate throughout this section.

**MMU 3 - Tension and dissonance increase**
At section 13, the texture of the music changes markedly. Violins repeat the theme, but now introduce a threatening demi-semi quaver motif, which punctuates the theme. The dissonance not sure he’ll understand.

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**IMU 6. - three year old in a world of his own**
He puts out his hand, walk along beside him, he’s in his own world. He’s got a world of his own.

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**IMU 1 - feeling of loss**
Feeling now for me of loss, wanting to recover what was lost. A feeling of “if only……..” Just looking at him. Sense of lost opportunity. Innocence lost.

**IMU 2. Feelings embodied in the abdomen**
Feelings in the abdomen and chest - feelings of sadness and frustration. (can you take a look inside the abdomen?)
increases - a sense of G minor, but 3rds and 7ths mask a definite sense of key. Tension continues to build through dissonance and the ww demi-semi quaver motif repeated in ascending passages.

**MMU 4. Disconnection**
Four bars before 14, the timpani enters with a fortissimo roll and tubas play a descending passage. At 14, the strings take the demi-semi quaver motif, playing in octaves, alternating with the ww. The brass takes the melody, and the timpani continues it’s roll. The tension accelerates and grows. There is a layering of the instruments throughout this section: the strings taking the demi-semi-quaver motif, the ww. answering the strings, brass striking out the melody. The three sections of the orchestra seem disconnected.

**MMU 5 - Disintegration and fragmentation**
Six bars after 14, a snare drum introduces a solo part against the orchestra (a fourth component). The instructions to the snare drum player are “to improvise as if to disrupt the progress of the music at all costs”. The overall impression of this section is one of disintegration and fragmentation, each section of the orchestra focussed on its own part oblivious to the other sections of the orchestra. This disintegration continues at length.

**MMU 6 - Resolution and climax**
It resolves at last at 16, where the orchestration becomes spacious, the theme heard on ww, strings and brass, supported by rapid passages in the lower strings. A strong descending scale passage leads to a climax at section 17. There is an immediate decrescendo with strings playing tremolo.

**MMU 7 - Quiet and rhapsodic**
The work moves to a tranquillo section. The snare drum sounds its presence with an intermittent role. The movement closes with a rhapsodic solo part for clarinet against a quiet chord held by strings and brass. The snare drum is directed to play diminuendo.

**IMU 3 - A distant wave**
There is a wave. A distant wave. (Substance?) Not much. It’s night time. On a beach. A wave.

**IMU 4. Chilled and windy**
It’s cold. Windy.

**IMU 5. Feeling hollow and empty**
I feel hollow compared to little boy. Wishing to be the little boy. To have fullness, wholeness, complexion of little boy. Hollow. Empty.

**IMU 6. Wanting to be somewhere else**
(what do you need?)
Light.
Needs another scene, another place.
Beethoven: Violin Concerto, Slow movement.

MMU 1

Larghetto

\[\text{Score - Boosey and Hawkes 8688}\]

MMU 2

Cl \[\text{p}\] dolce

Hn \[\text{p}\] dolce

SOLO \[\text{ten.}\]

Vln princ. \[\text{dolce}\] ad lib.

Vln 1 \[\text{p}\] dolce

Vln 2 \[\text{p}\] dolce

\[\text{Score - Boosey and Hawkes 8688}\]

MMU 4

Cl \[\text{pp}\]

Bsn \[\text{pp}\]

Vln princ. \[\text{cantabile}\]

\[\text{Score - Boosey and Hawkes 8688}\]
and to cease playing so that the clarinet alone holds the final note.

Beethoven: Violin Concerto 2nd movement.

MMU 1 - Consonant and tranquil
Set in G major, this movement carries the G tonality from the Nielsen piece. The opening phrases are characterised by a simple rhythmic motif featuring a dotted rhythm and two note slur, followed by one beat rest. The overall effect is tranquil. The harmonic structure is very simple and the consonance contrasts with the previous dissonance of the Nielsen. The horn heralds the violin solo.

MMU 2 - an ethereal sound
The solo line embellishes the melody and there is dialogue with the clarinet first, then the bassoon. The violin line extends to the upper register creating an ethereal sound. The lower strings provide tentative support with occasional quaver length notes followed by rests. The warmth of the bassoon timbre fills the middle range.

MMU 3 - full orchestral sound
At section A, the orchestra is heard Tutti and the bass line is strengthened giving stronger support. Again the violin solo takes an embellished line, leading to the second theme in mid-register.

MMU 4 - a yearning, spacious feeling
The second theme is simple, and very spacious, as if time stands still. There is a feeling of yearning. The strings provide support with long held notes. The solo violin develops the melody with an embellished variation, the strings providing a pizzicato accompaniment. The pizzicato contrasts with the legato of the solo line.

MMU 5 - Quiet and drifting
At section B, the second melody is repeated in the solo violin, with spacious chordal support from clarinet and bassoon, then the strings join with a quiet chordal accompaniment. The solo violin drifts into higher register and the sound floats away.

IMU 1 - hollow, empty, formless
(can you stay with hollow and empty feelings?)
A nothingness.
Formless.
A vacuum.
Like a shell.
(are you in the nothingness?) Yes.
Feel hollow, shell-like.

IMU 2 - greeting the boy
Little boy so full.
(What does the little boy have to offer?) A smile. A greeting. Acknowledgment.

IMU 3 - feeling connected to the boy
(How does he feel?) A welcome, as to a stranger. A sense of feeling connected.

IMU 4 - the physical touch - the pivotal moment
I can feel his hand. Feel it physically - chubby, warm, sweaty, soft, grasps my finger. Like a warm wind blowing in and expanding.
Corelli: Concerto Gross No. 8 in G minor

(Christmas Concerto) Adagio - Allegro - Adagio.

MMU 1

MMU 2

MMU 4

Score - Dover M1140.C66 op. 6 (1988) 87-754627
Corelli: Concerto Grosso no 8
(Christmas Concerto) - Adagio-Allegro-Adagio.

**MMU 1 - predictable and steady**

Scored for 2 violins, cello and string orchestra. In typical Baroque style, the melodic line is supported by a steady repetitive line in the bass. The melodic line shifts between 1st violin, the 2nd violin, then cello, yet the overall sense is an unbroken line. The harmonic structure follows a figured bass. It is predictable and steady.

**MMU 2 - even and consistent**

The Allegro section, although faster in tempo, is very consistent with divided crotchet beat. This section ends with a brief cadenza on solo violin.

**MMU 3 - return of first section**

The Adagio is repeated without change. But there is an extension (a Coda) of 4 bars, with a downward moving scale passage towards the final chord.

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Corelli: Concerto Grosso no 8
(Christmas Concerto) - Adagio-Allegro-Adagio.

**IMU 1 - body fills out**

Body not as empty.

Feels bigger with the music.

**IMU 2 - a sense of belonging**

I’m crouched down, on level of little boy.

Wanting to be there.

Sense he belongs to me.

Like father and son bond
(Th: allow self to feel it in body)

After music ends:

(does he have a gift for you?) Just his staying there. He’s happy to be there.
Not agitated, moving off.
Strauss: Ein Heldenleben - part 6 (excerpt)

MMU 1
English Horn

MMU 2

MMU 4

MMU 5
Violin
Horn

Ernst Eulenburg 3671
Appendix 7b)

“Transitions” Description with Sarah’s Session Transcript
(Comments in italics are the verifications drawn from Bonny’s interviews
wws = woodwinds)

**Strauss: Ein Heldenleben - part 6 (excerpt).**

**MMU 1 - a pastoral hunting call**
The excerpt commences at section 99 (in c min). The cor anglais theme is a pastoral hunting call, over an even beat on the kettle drum. This is the Hero’s theme. *It’s a waiting period “wait and see what happens”*. At section 100 the violins enter with the 2nd phrase of the Hero’s melody, while the cor anglais continues with the pastoral hunting call. *The drum beat also adds to the anticipation*. At section 101, the horns take on the hunting call, filling out the middle register of sound.

**MMU 2 - romantic theme**
At the Langsam section there is a change in time signature to 6/8, and key signature to Eb. A romantic theme (the Hero’s contentment) is heard on violins. The theme has a long sweeping line over 12 bars. *This is a wrapping-up melody, a holding melody*. There is a sense of expansiveness, as the cellos add an ascending counter-melody.

**MMU 3 - a darkening, threatening feeling**
At section 103 there is a sudden darkening of mood - the horns and brass enter ff, and the strings play in tremolo. [Bonny engineered a cut from section 103 to 106].

**MMU 4 - the solo violin**
At section 106 the solo violin introduces a theme which depicts the Hero’s companion. It is chromatic, descending, and suggests a sadness or yearning. *A lovely melody*. The horns support with an even six quaver beats creating a feeling of security.

**MMU 5 - dialogue of the horn and violin (the masculine and feminine)**
At section 108 there is a dialogue between the 1st horn and the solo violin. These are the Hero’s love themes. The horn’s phrase ascends, while the solo violin answers with a downward turn. The horn repeats the ascending phrase, the solo violin again answers with a downward turning phrase. *There is a passing back*

**Transcript of imagery**

The focus image, given by the therapist was an object for journey. Sarah chose a piece of bark as the object.

**IMU 1 - A strong tree, and a sense of marching**
The bark is 4” long, from a gum tree. (feel like?) - rough and strong, nice to have there. Like marching in an army.

**IMU 2 - a forest scene**
[“Theme” - indicated on the transcript] (music suggesting?) - a forest. (what do you notice?) - a very shady forest like in the South West of Western Australia - a Kauri forest - tall trees. Squirrels playing around my feet, hopping around and cracking nuts.

**IMU 3 - a brief storm**
Like a storm coming, thunder in the distance.

**IMU 4 - support of the tree**
Sheltering under a tall tree. (what does it feel like?) - supportive, leaning against the tree. I love trees. (what is the tree like?) - rough bark, very tall - I’m wondering if I can climb it - looking around the bottom of the tree.

**IMU 5 - playing with the squirrels**
(what do you notice?) - squirrels are still playing, three or four of them - looking at me wanting me to follow. I’m down on the ground with the squirrels, hopping away with them - they’ve stopped to play, throwing nuts.

438
MMU 6
Horn (transposed)

Brahms: Symphony no. 3 3rd movt.

MMU 1
Poco Allegretto

Frisch (1996)

MMU 3

Frisch (1996)
and forth. At section 111 the solo violin has a longer phrase which ascends. The 1st horn joins in a downward moving phrase.

MMU 6 - dialogue of the horn and violin - their lines in contrary motion. The 1st horn and solo violin continue in contrary motion, the violin ascending higher and higher, the horn lower and lower. The orchestra enters with four strong chords, each dynamically louder, then dies down to p.

**Brahms: Sym #3 - 3rd movt.**

Minuet and trio. C minor.

**MMU 1 - A rocking movement** The theme commences in the celli, with an interweaving of the strings in the accompaniment. More energy. The time signature is 3/8 providing a sense of rocking. The theme has a rounded shape, building to a high note then dropping away. It is repeated in the violins. Alternates between major and minor (much like life).

**MMU 2 - Repetition** At section A the cellos introduce a second section of the theme. The lower strings provide a pizzicato bass emphasising the 1st and 3rd beats of the bar, creating a consistent sense of rocking. There is a bridge section, leading to a re-statement of the theme on horns, flute and oboe.

**MMU 3 - Syncopated rhythms** The Trio starts at section C. The melody is characterised by two-note slurs across the bar-line creating syncopation. The slurs create a sense of gentle movement, like being gently patted on the back - a sense of re-assurance. The accents are leaning, pushing and pushing. At section D, the theme is repeated.

**MMU 4 - Warm and expressive theme** At bar 69, a new theme (second theme of the Trio) is played by the strings. This theme is expressive, warm in tone (strings are in middle register), and holds a crescendo, reducing to p. It is a respite from the pushing - relaxation.

**IMU 6.** A hollow in the tree Walking off. I see a tree with a hollow in the trunk. Looking at the hollow.

**IMU 1 - The cave** (what is the hollow like?) - it’s about 4’ high - rounded on the edges, like a cave (close to the hollow ?)

**IMU 2 - A tunnel** to the left there is a tunnel. (what do you notice about the tunnel?) - not scary even though it’s dark. I’m walking along slowly, opening up into the cave.

**IMU 3 - A peaceful, soft place** [“Trio” written on transcript] There’s a soft light in the cave, sunlight is getting through. I’m sitting down in the cave, looking around. (what do you notice around you?) - a sand floor a peaceful place, not musty.

**IMU 4 - A presence** There is some sort of presence, I’m surprised that it’s not scary. (feel about presence?) - it’s an external presence - a vague image - like a ghost figure- becoming clearer -
Beethoven: Symphony no. 9 3rd movt.
Adagio molto e cantabile

MMU 1
Vln 1

Schenker, H. (1992)

MMU 2

Tovey (1935/1981)
MMU 5 - Repetition
At E there is a return to the 1st theme of the Trio, a bridge section leads to the repeat of the Minuet.

MMU 6 - The voice of authority.
At section F the 1st theme of the minuet is played this time on the horn, the voice of authority, with string accompaniment. The melody is repeated on oboe. At section G, the oboe takes the melody over a pizzicato strong accompaniment. This creates a sense of movement.

MMU 7 - Building towards the end.
At section H, the 1st theme is heard again on strings in octaves. This strengthens the sound of the orchestra. There is a counter-melody in the horns. At section I a coda builds in a gradual crescendo, then falls away.

Beethoven. Sym #9, 3rd movt.
Adagio molto e cantabile.

Key of Bb. Theme and variations form. 4/4

MMU 1 - A pensive, spacious theme
The first two bars are a series of suspensions leading to the dominant chord, resolving on the tonic at the commencement of the 1st theme in bar 3. That movement (of the three chords) is so interesting because it gives the lower, middle and the top and brings it all together. The 1st theme is played by the strings mezza voce. It is a spacious theme, with simple and predictable harmonic sequence. Fragments of the theme are echoed by the wws. Very pensive. At bar 20, the violins and violas play arpeggiated chords, giving a sense of pushing ahead. The section ends with an interrupted cadence, suggesting more is to come.

IMU 5 - The wise old man appears
a wise old man in a white robe, sitting on the other side of the cave. It seems he’s been sitting there.

IMU 1 - Holding the wise old man’s hand
He’s now aware of my presence. He’s come over to me and taken my hand - my left hand - the bark is still in my right hand.

(feel?) - good.

IMU 2 - A question to ask
I feel I’d like to ask questions.
(is there a question you’d like to ask?)

IMU 3 - Voicing the question
I think the question is “what should I be doing?” He knows what my question is, I don’t have to voice it. We’re just sitting down side by side.
(is there anything you want to say?)
He’s not giving me an answer - still holding left hand.
(how does your left hand feel?)
Warm and secure.
1st variation on the 1st theme. The violins have a rhapsodic line embellishing the melody, over pizzicato accompaniment of the cellos and 2nd violins. This is a holding space, a space that has a lot of room. There is a sense of gentle forward movement. There are a lot of changes from one instrument to another. There is a lot of movement in the staccato. The long phrases, there is no ending before another instrument comes in. At 60, the strings repeat the arpeggiated chords. Violins take obbligato over horns. You’re moving within a space, but it’s a wide container. It doesn’t suggest you change, it suggests you stay. There is a bridge passage and chromatic modulation into the key of G major.

MMU 4 - A pastoral scene.
The Andante section is a variation on the inward turning theme (3/4). A circular motion. At 73, the theme is heard in 3rds in the wws against an obbligato part for the violins, and plucked lower strings. The overall effect is reminiscent of the Pastoral symphony - a gentle movement and relaxed mood.

MMU 5 - Interweaving
Adagio (Eb, 4/4). This is a variation on the 1st theme. There is an interweaving line between the clarinet, bassoon and horns, supported by light pizzicato in the strings. The flute repeats the modified 1st theme, and the pizzicato of the strings becomes more pronounced.

MMU 6 - A tapestry of colour
The Lo stesso tempo section is a long second variation on the 1st theme in 12/8 time. The strings carry a consistent semi-quaver movement over 15 bars, increasing in intensity at 112 by breaking into triplet semi-quaver movement. Throughout this section the lower strings play pizzicato, providing a very regular pulse. The wws alternate taking the 1st theme. There is a strong sense of rhythmic movement. Interesting colour of the instruments. A colour tapestry would be complex here. The middle line going up and down, and the lines above and the pizz in the bass. Chromaticism in the violins. Creates a rumination of what has gone on, what has brought you to the place where you are. Next step is to look ahead. It creates a place in which to look at that. There are many variations, which bring out memory

IMU 4 - The answer
In silence he’s saying “what you are doing is good - do it with confidence”. (how does that feel for you?) Good to have approval, affirmation.

IMU 5 - Animals appear
Coming in and out of cave there are lots of animals - they love the old man. (what animals?)Squirrels, deer, a dog. Nuzzled the old man’s hand and my hand - dog gone to the side.

IMU 6 - The lion.
Lion ambling in and I’m not scared - puts his chin in my hand, the old man has put lion’s chin into his hand and my hand - I’m looking into the lion’s face and eyes. (Notice about the eyes?) They’re laughing. (colour?) dark brown

IMU 7 - On the lion’s back.
The old man is putting me on the lion’s back.
Brahms: Piano Concerto no. 2  3rd movt.
Andante

Boosey and Hawkes 8799
IMU 8 - A procession to the door
[“Coda” written on transcript] Walking with us both to the door - me on the lion’s back, holding on to his mane. When we get to the forest the old man tells lion to take me

IMU 9 - Riding on the lion’s back
Lion lopes off. I’m waving to the old man - beautiful kindly expression on his face. Lion is taking big strides. I’m enjoying it all, holding on to his mane - it feels safe.

IMU 10 - Atop a little hill
Little hill, lion bounding up, so much energy. Standing on top of the hill, looking at the forest, looking around with him, going down the other side of the hill.

Brahms. Piano concerto #2, 3rd movement (Andante)

IMU 1 - Descending into the ground
We are at the bottom of the other side of the bushes - he’s going in under the bushes. He has his own den.

IMU 2 - The den
Let’s me off his back. Scratching around smoothing the dirt floor making it comfortable for me there. He’s lying down - he’s puffing - inviting me to lie between his front paws and rest there. My head resting on his neck.

IMU 3 - Playing the piano with confidence
There is a piano in the lion’s den and I’m up there playing with real confidence. The lion is smiling.

[period of silence]
MMU 3 - The piano - expansive
At B the full orchestra restates the first part of the 1st theme, which is embellished by the piano’s trill motif followed by rapidly descending arpeggios. This creates a feeling of pushing along, high and low, like a wave motion.
Almost like two pianos playing.
Competition, conflict coming out now, A freedom in it, not enclosed. An openness, partly the arpeggios, and the wide expanse of the tonality being used.

MMU 4 - The piano - Intensity
The next section for piano is characterised by a sequence of syncopated chords. There is an increase in intensity. There is repetition of the trills and chords.

MMU 5 - Time is suspended
The Piu adagio section (480) is played pianissimo and dolcissimo. The ww are supporting. Everything is suspended. The piano part is characterised by wide sweeping intervals of 10ths and 13ths, creating a filigree of sound, supported by the lower strings holding long legato chords. There is a dream-like quality to this section.

MMU 6 - The return
At D there is a recapitulation of the 1st theme on cello, modified with a luscious modulation back to the tonic key.

MMU 7 - Dialogue with oboe and cello
At E, a dialogue between oboe and cello, and interweaving of piano with cello leads into a fuller section.

MMU 8 - Dialogue with cello and piano
At the Piu Adagio, the cello descends while the piano ascends. At 97 there is only the cello at piano, finishing with a gentle held chord with the strings and wws.

(what’s happening for you?)
I’m playing the piano for quite a while, happy to go back and rest with the lion between his front paws.

IMU 4 - Playing with the lion
He’s snoring. I’m pulling his ear and teasing him, stroking his face.
I’ve found a comb on the floor, combing his mane. He’s purring.

IMU 5 - The old man returns
[“solo cello” written on transcript] The old man has appeared briefly, smiled and nodded.

IMU 6 - preening the lion.
I’m combing the lion’s tail, getting all the knots out of the tail. He looks lovely, standing back to look at my handiwork. The combing did him a lot of good.

IMU 7 - The lion takes care of the bark.
(are you aware of the bark?)
It’s between the paws of the lion - he’s minding it.
Appendix 7c)

Emotional Expression 1 description with Bernadette’s session transcript
(Comments in italics are the verifications drawn from Bonny’s interviews)
wws = woodwinds)

**Brahms: Piano Concerto #2, 1st movement, Allegro no troppo**

**MMU 1 - Horn and piano dialogue**
The concerto opens with the melody played by solo horn, *mp*. The piano responds softly. The solo horn plays another phrase of the melody, the piano responds. At bar 7, the wws introduce the third phrase, joined by the strings, *p*.

**MMU 2 - a building of intensity**
The piano begins in earnest with a surging motif - an arpeggiated chord followed by two descending notes in octave, played staccato. The effect is one of moving then abruptly stopping. *Little rests, within strong statements. Drawn to the bass, building up.* This motif continues in solo piano. At bar 23 there is a more lyrical part for the piano, which then builds in intensity.

**MMU 3 - a triumphal march**
At section A, the full orchestra enters with a re-statement of the first theme. This is a triumphant sound - the melody played forte, has a martial quality to it. The lower strings accompany playing marcato, so that there is a sense of a triumphant march. *The orchestra is supportive. Keeps the energy going and building.*

**MMU 4 - a quieter section**
At 41, the strings carry a more lyrical section, a bridge section, quietening the dynamics.

**MMU 5 - moving ahead**
The second theme is introduced by the violins, with the lower strings providing a pizzicato bass. *Second theme - a sad quality to it, yearning quality, building up.* The effect is of moving ahead, well supported by the bass line. At B there is a sudden contrast of sound, the strings and wws carry a dotted rhythm, followed by fast descending scale passages. *Staccato and descending runs, a movement that tends to deepen wherever we’re going. Tumbles down. Not as great as if you drop an octave. Strong directive.*

**Transcript of Imagery**

Induction: Energy of the body outlined in colour.

**Brahms: PC #2, 1st movt.**

**IMU 1 - a strong disliked colour**
I’ve always hated orange. (dress like?) - not flimsy, strong.

**IMU 2 - playing the piano with orchestra**
Always wanted to play the piano, so I’m sitting in an orange dress, belting out on the piano - I have the orchestra around me.

**IMU 3 - in control**
(orch enters) I’m in control, the orchestra will play with me - I’m listening to them, waiting for my time (what is it like to wait?) - good.

**IMU 4 - Being energised**
Taking in their energy -

**IMU 5 - Love of the strings**
How much I love the strings - my head’s spinning with the sounds of the strings
MMU 6 - tension in the piano
At 68, the piano re-emerges, with the first theme, embellished by syncopated octaves. Piano re-enters - bombastic - coming down in octaves, going into pleasant melody (release). A pleading “This is important for you” - an insistence. Marcato, very strong. Piano and strings go back and forth. Always a lot of tension in the piano part.

MMU 7 - respite
At C there is a development of the second part of the 1st theme, played p. This is a gentle respite from what has been a turbulent passage. Sad and difficult (melody in flute). The wws re-state the second phrase of the 1st theme with the piano answering in quiet florid passages. At 110 the strings introduce a bridge passage.

MMU 8 - question and answer
At D a new section begins. This is characterised by question and answer across several instruments: horn, answered by violins; flute, oboe and clarinet, answered by strings, answered by piano. There follows an extended passage for piano played softly and lightly, but covering the entire range of the instrument, based on a ground note of C. Passes motifs back and forth with repetition, piano repeats with more emphasis. Piano accompaniment, builds to peak, repetition.

MMU 9 - high energy, being pushed along
At 146, there is a modulation to F minor, the piano playing forte, develops the second theme. There is increasing movement in this section - the piano has rapidly descending scale passages, then a section of staccato chords, accompanied by the strings pizzicato. There is a high level of energy, and a sense of being pushed along. Changes happen very fast. Forceful entry. Pounding - loosening up the soil.

MMU 10 - Recapitulation
At 168 the piano part features trills in high register, giving a shimmering effect. At...

IMU 6 - a wonderful partnership
(piano enters) A wonderful feeling of them and me, a real partnership.

IMU 7 - the experience is embodied
Music is coming into my body, every part of it, loosening up - strings working in my heart area, piano loosening my limbs - stiffness in my body is starting to go - face and hands tingling, body tingling.

IMU 8 - body is strengthened
letter F, the orchestra re-states the first theme in the key of F minor, the piano rests. *Horns pick up the melody. Violins go up one note at a time. Horn reassuring. Dialogue between horn and piano.*

**MMU 11 - insistence**
The strings play marcato, so there is a strong, insistent sound. A bridge passage leads to a re-statement of the 1st theme, although still in the key of F minor. There follows a repetition of the surging-stopping motif in piano and orchestra.

*Waves of the ocean, slapping against boats sides.*

**MMU 12 - lyrical**
The lyrical section returns in the key of B minor.

**MMU 13 - being pulled down**
At 230 there is a dramatic section featuring repeated descending passages for both piano and orchestra. There is a strong sense of being pulled down. The key shifts chromatically from B minor to F# major to C# major, an enharmonic change to Bb, and a strong modulation to F major.

*Descending passages. Lot of repetition. Use of octaves going right down to bottom range of the piano. When it does that, he suggesting we’re really down at the bottom now. Repeated. Strong modulation.*

**MMU 14 - ethereal quality**
The piano part enters a passage of soft arpeggiated chords in high register. There is an ethereal quality to this sound.

*Softness, caring, but moving ahead. At 260 the horn re-states the 1st theme in Bb, and there is a return to the tonic key - home ground. The quality of the horns adds to the relief.*

**MMU 15 - insistency returns**
The dotted rhythm theme returns, with a strong staccato support from the lower strings, leading to the turbulent section on piano with strings pizzicato. There is an insistency to the movement. *Dialogue between strings and piano, piano asserting “I’m the centre of this” This music requires huge container. Ponderous music. Has a way of folding all the melodies together. Thick texture. Almost jocular.*

[“Horn enters” written on transcript]

*Body feels different - so much stronger - my mouth is dry.*

**IMU 9 - wanting to run**
Feel like running (a sense of the place running to?) - right out in the open - open fields - to paddocks and dams filled with water.

**IMU 10 - the moment of Truth**
I’ve stopped and looked into the water - looking like a mirror, the water is so clear (what do you see?) - a mirror I’ve seen in the Inner Child cards - like Pinocchio looking into the mirror - the moment of Truth - (what is that like?) - the child Pinocchio has become a mature person - the Angel card of Honesty - the mirror - Truth and Honesty and this Child.

**IMU 11 - the adult takes control**
It was easier to be a child, not to have to face times of decision, times when I needed to be in control as an adult. As a child someone else would take control. Now I want to be in control, want to make decisions, see clearly, think clearly, know what I want to do - do what I want to do -

**IMU 12 - true to self**
(how does that feel?) - great - I can do it - don’t have to be a child any more and rely on other people - I can be in control - true to myself.
Brahms: Requiem part 1

MMU 2

1

Selig sind, die da Leid tragen

2

denn sie sol len getröstet werden

3

Selig sind, Selig sind

4

die da Leid Leid tragen

Ernst Eulenburg 6054

MMU 3

5

denn Sie sollen getröstet stet,

6

getröstet werden.

Ernst Eulenburg 6054
MMU 16 - thickly textured
At letter M, the descending scale passages are heard again followed by the piano with thickly textured chords played *ben marcato. Triumphant*.
The trill passages, (ethereal the first time we heard them), are very strong here, more like jabs of sound.

MMU 17 - anticipation, building up
The Coda commences at N. The piano now trills on Bb in the lower register of the piano, so there is a sense of anticipation, of building up. At 351, there is a further restatement of the 1st theme, repeated in ascending passages, climaxing at 360. *Reassuring melody “everything’s all right.”*

MMU 18 - a loud ending
The second theme is developed in a rather lyrical section, interrupted by the piano fortissimo, and the final bars of insistent triplet rhythms played fortissimo.

**Brahms: German Requiem, part 1.**
Scored for SATB.

**MMU 1 - a quiet layering of sound**
Commences on a low F in cello, basses and horns. *I love this starting with a very low note. Gentle low, so it picks up on the notes of the first selection*. There is a building layer by layer through the string section of the first phrase, repeated.

**MMU 2 - dialogue of voices with strings**
The choir comes in very softly (pp) almost unaccompanied, with three long slow chords. Strings answer. Choir continue unaccompanied in four-part harmony. It is close harmony, a small crescendo, but returning to *p*. Strings and wws answer. Choir makes a stronger statements, supported by strings and wws. *Such a warm melody - goes right down, deep. Close harmony of the voices means integration. More identified in the upper voices.. and lower... differentiated now. Alternating orchestra and voices. Tying the experience together.*

**MMU 3 - a yearning melody**
At 37 the oboe introduces a fifth phrase of the melody, a mournful quality, which is repeated by soprano line.

**IMU 1 - a choking sensation**
(Hand on throat)
I’m almost choking - it’s beginning to clear

**IMU 2 - finding her voice (this is the pivotal moment)**
(can your the throat make a sound?)
[finding voice, making high pitches very soft sounds]

(how does it feel?)
I’m taking the music in.

**IMU 3 - tears**

**IMU 4 - singing with the choir**
I’m standing with the choir of beautiful people and I hear the sound of my own
**MMU 4 - the voice parts separate**
At 47, the second theme is introduced by tenors and basses, altos join, then sopranos. The choral parts separate here, following their own line. There is more interweaving of the choral lines. At 55, the sopranos introduce a more rhythmic phrase, with emphasis on the high note of the phrase. This is repeated by basses, altos, then tenors. There is a rounding off of the phrase and a decrescendo to pianissimo. At 65, the low F note indicates a return to the 1st melody. At 55 voices separate - man and woman differentiated. Minor to major. Ambiguity with low notes at 65. Male voices suggest a message. Message repeated by the women.

**MMU 5 - brief dissonance**
The text at this point is “who goeth forth and weepeth” Brahms uses a minor 6th chord to emphasise the meaning inherent in the words. There is a moment of clashed dissonance at 75, with sopranos singing F natural, against the flute momentarily on Gb. There is a poignancy in this clash and it stands out from the consonance of the rest of the movement. Dissonance a little unsettling. Time stands still at bar 79, the tenors and basses barely audible.

**MMU 6 - moving along**
At 80 there is an increase in movement (as if “who goes forth” is on the move). The movement is suggested by a motif comprising a rest and a three-note phrase, with emphasis on the second note. This motif is repeated, so there is a sense of gathering speed. A repeat of the rhythmic phrase adds to the impetus. Passing back and forth between voices 86. Thick texture. Emphasis at resolution at 95. Surprised how the bass is predominant.

**MMU 7 - return to the beginning**
At 96, there is a bridge in the tonality of Db. The choir move through a beautiful modulation down by semi-tone to C, and then to the home key of F. The harmonic shift is exquisite. So soft. At 11 the Recapitulation proper begins, with a repeat of the six phrases of the 1st melody. Gathering into the theme. Oboe in minor key. Reassuring. An interrupted cadence at 135, introduces a Coda section. The movement finishes gently and quietly with IMU 5 - silence (long period of silence).
Brahms: Requiem  part 5

MMU 1  con sord

Vln 1  p dolce

MMU 2

Solo Sop.

Vc/Db

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MMU 4

Sop.

Alto

Ten.

Bass

wie einen seine Mutter tröstet.
wie einen seine Mutter tröstet.
wie einen seine Mutter tröstet.
wie einen seine Mutter tröstet.

"as one who his own mother comforteth"

MMU 5

Solo Sop.

an: ich habe eine kleine Zeit Mühe und Arbeit gethan

"Ye know that for a little time labour and sorrow were mine."

MMU 7

Solo

Ol.

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reassuring arpeggiated chords on harp.

**Brahms: German Requiem, part 5.**

G major, a brighter key than part 1. *I chose this because it’s a beautiful one. It brings the more personal and interpersonal.*

**MMU 1 - a gentle undulating melody**
The strings play the introduction. It is a lyrical theme, gently undulating, with a rocking between two tones, creating a feeling of nurturing.

**MMU 2 - smooth, unbroken line**
The solo soprano enters, with evenly spaced notes ascending, then descending in a beautifully rounded phrase. Legato, full voice quality. The strings accompany pizzicato. A counter melody in clarinet and flute. The mood is gentle, even and reassuring. Strings join soprano at 16.

**MMU 3 - the choir support**
At 18, the choir gently supports the solo line.

**MMU 4 - intoned phrase**
The phrase “as one whom his own mother comforteth” is in-toned by four-part choral harmony. *Can be comforting (or otherwise), depending on the person. A little restrained - like restraining for an individual person. The chorus murmur assent.*

**MMU 5 - brighter colour**
At 28, a new melody is introduced, with a brighter harmonic colour. The choir repeats with reassurance.

**MMU 6 - telling a story.**
The solo soprano continues, as if telling a story (this happened, that happened). The choir supports quietly under the solo voice.

**MMU 7 - return to the beginning**
The oboe solo at 49 re-states the opening theme, echoed by cello. A flute plays an obbligato. *Nice the way the cello comes up there with the oboe. Orchestra provides a variety of colour.* Like a rocking. The soprano line ascends into high register with the rounded 1st phrase. The choir adds a counter-melody underneath her. The choir adds intensity, the solo bringing the movement to a quiet close. *Chorus in*
Brahms: Symphony no. 4  2nd movt.

MMU 1
Horn in C
\[ f \]

\[ \text{dim.} \]

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MMU 2
Vln 1
\[ p \]

\[ \text{pizz} \]

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MMU 4
Vln 1
\[ \text{B} \]

\[ \text{arco} \]

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MMU 5
Woodwind
\[ f \]

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MMU 6
Vc.
\[ p \]

\[ \text{dolce sempre} \]

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tune with her. Can see her rocking the baby. Must be difficult to sing so quietly.

Brahms: Symphony #4, 2nd movement, Andante moderato.

MMU 1 - Horn call
Horns make a strong first statement, joined by wws in unison.

MMU 2 - steady movement
Clarinet and bassoon play the main theme in thirds, accompanied by strings pizzicato. The overall effect is one of moving on at a walking pace. *This walking music, marching even. Good for rest or for integration.* Melody is repeated in horns.

MMU 3 - interweaving
A bridge passage at A modulates, followed by interweaving between clarinet and bassoon. 1st theme repeated by horns, with pizzicato strings now adding some rhythmic motifs. Clarinet develops the theme with bassoon and horns.

MMU 4 - insistent and intense
Strings now come in legato with a new theme. There is an insistence in this theme and intensity as it ascends with each repetition. *Violins bring in new theme. High strings will often open vistas.*

MMU 5 - sudden change
A staccato melody in wws and horns, answered by the strings marcato. *May wake the client up.*

MMU 6 - yearning, warm but sad.
At C, a yearning theme is played on cellos. It is warm and expressive, perhaps sad. Violins provide a gentle obbligato.

MMU 7 - the return
At D the first theme is re-stated with strings pizzicato. The inner parts however are more developed this time with cellos providing a counter-melody. The theme then heard on horns. There is a long development of the 1st theme’s rhythmic motif.

MMU 8 - dialogue between wws, horns and strings.
Dialogue between wws and horns, and the strings. At 84, there is a strong re-statement of the marcatato theme, like a

Brahms: Symphony #4, 2nd movement, Andante moderato.

IMU 1 - changes in body
I notice how moist my throat is (is it different?) - yes, very different, very clear, my whole body feels very light.

IMU 2 - a victory ball
I’m at a victory ball

IMU 3 - the ball gown
(wearing?) - a very long gown, very full, very big sleeves.

(colour?) - all colours - when different lights come down it takes on another colour

IMU 4 - the victory dance
I dance, it sways backwards and forwards, propels me along - looking to see who my partner is - it’s my husband - he can’t dance (smiles)
(can you help him?) - can try - he’s got the feel - seems to be enjoying the music more, just got the feet right - he’s saying: “give me time, I’ll learn” - he’s got the feeling right and that’s what matters - telling me to go now, for me to go on stage - my time for celebration, my victory.

IMU 5 - the victory celebration
I’m going up on stage (feel like?)

IMU 6 - the old man gives a message
A beautiful old man at the top of the stairs saying “your performance was brilliant” now he’s saying “go out, do more of what you’ve done”.

450
heralding.

**MMU 9 - Rich string sound**  
The second yearning theme is played in full strings. A very warm low tone, deeply satisfying. *You can ride on this melody.* Richly orchestra with each of the string parts divided. At F The timpani help to strength the rhythm in a very expressive passage.

**MMU 10 - quietness**  
Suddenly the dynamics drop to *ppp*. *Eerie sound - like wind in the tress. Over with quickly.* The clarinets sound the opening phrase. The Coda starts quietly with clarinet, oboe and flute re-stating the 1st theme against soft strings.

**MMU 11 - surging to a quiet finish**  
At the A Tempo, there is a surging of the strings, the horns sound the opening phrase. The movement finishes on a quiet chord with full orchestra. *Brief rise in tension, then dies away.*

[after music ends]  
(anything else he says?) -no, I feel his eyes looking in mine, feel his love and support - they’re my husband’s eyes.  
(anything you want to say to him ?)  
“thankyou”.


Strauss: Tod und Verklärung  (excerpt)

Ernst Eulenberg 3501
Appendix 7d)

Music Description with Suzanne’s Session Transcript
(Comments in italics are the verifications drawn from Bonny’s interviews)
wws = woodwinds)

Strauss, R: Death and Transfiguration (Tod und Verklärung)
The work is in sonata form. The excerpt begins at the Recapitulation section (moderato).

MMU 1 - a dark opening
The tam-tam and tympani sound a threatening drum roll, (the motif depicting the sick room), supported by long held notes in contra bassoon, tuba and horn, and pizzicato notes played in basses and cellos. There is an ascending line in the horn, an elongated version of the Transfiguration theme. There is a darkness to this opening.

MMU 2 - yearning theme
The harp breaks the tension, and the motif from the “desire to live” theme is heard first in cellos, then violas and violins. It is a yearning theme - and comprises an octave leap and stepwise progression down. The strings are accompanied by arpeggiated chords on two harps. The ascending harps give a sense of climbing up. The brass repeat the first fragment of the Transfiguration theme, against the strings ‘desire to live’ theme. Scales coming down in strings creates sense of confusion. Creates veiling effect. This interweaving becomes more intense and there is a gradual crescendo, and a building towards a climax point. The strings hold a high G almost as a prolonged pause, building anticipation. A very thin texture. A fine string drawn out. Layering between thick texture and thin sound. Ambiguity - not knowing what is going on creates expectation.

MMU 3 - slow and regal
At 430, the “Transfiguration” theme is heard in strings and woodwinds. At first it is played softly, tranquillo, but as the harmonies become more rich the sound swells and enlarges. The theme is slow and regal. Pedestrian melody. The repetitions are played by horns, and lower strings. Horns take the melody. An

Strauss, R: Death and Transfiguration (Excerpt)

(imagery from previous pieces of music is summarised in the text)

IMU 1 - sense of God’s presence
(sense of God?)
I have a sense of his presence. I’ve never seen his face.
(what is the presence like?)
Grey - he doesn’t want to reveal himself - doesn’t want to come out into the open - afraid we might all go - he needs us - our life blood to suck.

IMU 2 - mis-trust
Come out and show yourself God. It’s yellow-grey and false, I don’t trust him - strip things off him

IMU 3 - fuzzy shape
(what do you strip off?) Make him into a shape - he’s fuzzy
(what shape do you him in?)
**MMU 4**

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**MMU 6**

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**Bach/Stokowski: Passacaglia and Fugue in C minor**

**MMU 1**

Broude Brothers 90
anguished sound in the motif (the stepwise progression down).

**MMU 4 - Passionate and intense**
The Transfiguration theme is heard in lower strings and bass clarinets, with the higher strings taking the ‘desire to live’ theme. There is a melancholy sound, but passionate in this section. Tension builds with successive repetitions of the ‘desire to live’ theme, ascending by tone.

**MMU 5 - the point of climax**
The violins and violas increase the tension in tremolo. The Transfiguration theme, played ff, is heard on horns, trumpets and trombones. Use of brass from low sounds assists the build. The climax is a sustained fff.

**MMU 6 - a quiet close**
There is an immediate decrescendo - the first four notes of the Transfiguration theme passed between brass, answered by the strings playing the full theme. An overlapping of the four-note motif throughout brass, woodwinds, harps and strings brings the work to a quiet close. Strings are sustained high, alternating with the horns and brass, and harp arpeggios.

**Bach-Stokowski: Passacaglia and Fugue in C minor.**

Moderato and 3/4 time.

The passacaglia theme is of 8 bars, concluding with a perfect cadence. It is repeated 19 times, with each repetition forming a different variation.

**MMU 1 - The theme**
The theme is introduced by lower strings, ppp. There are two phrases - the first phrase (of 4 bars) ascends, the second phrase (bars 5-8) descends by repeated suspensions. The theme is slow and laboured.

**MMU 2 - quiet and restful**
The first variation is heard on strings only. It is quiet and restful. The second variation continues in the same vein although flutes and clarinets take the upper parts. Flutes have hollow quality - like an echo chamber, might suggest going down into a deeper space. Bassoons add a depth

**IMU 4 - God’s shape revealed**
I want him to reveal his shape [build to climax in music] going to be a pillar, but more like a rock. It feels an ordinary rock, a brown average rock - I chisel away to find something beyond.

**IMU 1 - a rough rock**
A rough rock - it’s been a road - spikes and sharp bits protruding - all smoothness washed out of it. The pebbles have fused together - there is air between them. A loose coating around the rock.

**Bach-Stokowski: Passacaglia and Fugue, c minor**

Passacaglia
to the sound.

**MMU 3 - gathering movement**

The third variation introduces quaver movement, so there is a sense of moving ahead. There is dialogue between wws and strings. A lightness comes with the strings thick tapestry of music.

**MMU 4 - more urgent rhythm**

The fourth variation is based on a rhythmic motif (of three notes) which propels the music forward - played on strings.

**MMU 5 - lightness**

The fifth variation is heard on flutes, oboes, cor anglais, clarinets, bass clarinet and bassoon - the full compliment of woodwinds. The quality of the sound is reedy but light in texture. Variation 6 is heard on strings, but carries the same lightness as variation 5. Repetition of strings one after another, climbing up to more of a climax. Entrance of lower strings.

**MMU 6 - fuller texture**

The full wws and strings interweave, creating a fuller texture, and more stability. The final phrase of the variation is a descending scale in c minor, which creates a strong sensation of being pulled down. Going down in lower strings supported by upper strings speaking as well. Faster, fuller texture.

**MMU 7 - close-knit movement**

There is a thicker texture and closer harmonies in variation eight. Some parts ascend, others descend, so that there is crossing of parts. Thick tapestry different things happening in different places - lack of clarity, which helps in getting into as altered state

**MMU 8 - woodwinds chatter**

The ninth variation features woodwinds in a motif based on the interval of a 3rd. The effect is a chattering between the winds. A descending scale heralds the next variation

**MMU 9 - strength and depth**

The lower strings take a descending scale pattern, played ff, while the brass sound the passacaglia theme in punctuated notes. There is strength and depth in this variation. Brass coming up, creates tension. All in a positive framework of the

**IMU 2 - wanting to chisel away**

I want to chisel it away, frightened of what might be underneath

**IMU 3 - a sense of something fragile**

(sense of what might be underneath?) - might be fragile or might be too strong, too impenetrable.

**IMU 4 - digging into the rock**

I start chipping - I have to find something that won’t damage what’s underneath. I’m crumbling the rock away with my hands.

( feel like for you?)

**IMU 5 - engaging the rock with the body**

slow and cautious - want to use my body more to get underneath - find some way. I put my arms around it - feel I’ve got a rock on me too, that erodes the outside of the rock, rubbing it against me - don’t want it too close. Spiky shoes on - I can get it off with my feet.
major key.

MMU 10 - contrapuntal
Variation 11 is contrapuntal in structure. The strings carry a semi-quaver linear part against the wws holding the passacaglia theme. This contrapuntal line is carried into variation 12, with the theme in first violins.

MMU 11 - light and playful
Variation 13 is a ww sextet of light quality, which continues into variation 14, with a playful motif. Relief. Don’t want to push too hard. Plateau of relief in ww. Hollow sounds which suggest staying deep, but light. The dynamics increase leading into the next variation.

MMU 12 - emphasis
In the fifteenth variation the strings are heard marcato with arpeggiated chords. The theme is played across the strings and horns - the strings playing the first note of the bar, the horns the second and third. There is a sense of being well defined and strong emphasis

MMU 13 - push and pull
The rhythmic features of variation 16 contrast - there is movement in the semi-quavers, and an abrupt stopping of broken chords in the strings. The effect is push and pull - go and stop. There is a jabbing sensation on the stopped chords of the strings. Extension of the sounds in lower brass, and the strings with the arpeggio, using the chords as emphasis. A mother earth grounded sound.

MMU 14 - running
Variation 17 features semi-quaver triplets in woodwinds against the theme in horns and tuba. Horns give that warm sound. The higher wws create a sense of running, while the brass create the grounded theme.

MMU 15 - the climax
Variation 18 is marked appassionato, but there is a punctuated effect in the strings, marcato, and the lower strings, increasing the tension. Lower strings come in for emphasis - on the anacrusis. This flows into variation 19 with repeated motif in the high strings ascending higher and higher. There is a sawing, scraping sound to the violins, very insistent that they be heard.

455
MMU 15

Broude Brothers 90

Fugue

MMU 1

Broude Brothers 90
Against this the horns play the theme. The tension increases into variation 20. The strings piercing in their intensity, against the tubas blasting out the theme. The violins finally start to descend, without losing the intensity, and there is a broad allargando to the close. Although there is a perfect cadence, and a sense that the passacaglia is going to end, the first violins and woodwinds ascend to the final note, as if to suggest more is coming. The second violins hold over the note c in to the Fugue subject.

**Fugue**

The fugue subject is built on the passacaglia theme - the first phrase is identical to the passacaglia theme, the second phrase is an embellishment of the second phrase of the passacaglia theme. The time is still 3/4, but with the contrapuntal line the pacing is more spacious. The Fugue comprises a further 20 repetitions of the passacaglia theme.

**MMU 1 - the fugue theme**

The violas play a counter pattern (second phrase - F2) against the theme. The second phrase is characterised by two-note slurs. The third pattern (at 22 - F3) is a passage of unrelenting semi-quaver movement. The violins saying “you must do this, you must do this”. At 23, the theme is in the lower strings, the second phrase in the violins and the third phrase in second violins. Bass strings come in to say “we’re here to support, you’ve got this structure. The violins separate bows for emphasis.

**MMU 2 - thickening texture**

At 24, the Tenor tuba and horns sound the first phrase of the passacaglia theme, against the lower strings (F2) and violins (F3). Brass with melody - horns and trombones. Inspired orchestration. At 25, the theme is heard in the trumpets. Violas take F2 part and the lower strings F3.

**MMU 3 - steady movement**

At 26, the woodwinds (flutes, oboes, clarinets and cor anglais) play an extension of F3, with the theme in the bass clarinet and bassoons. There is a sense of steady movement, very regular, very precise. At 27, there is a lightening of the texture with the woodwinds playing detached notes. Very structured “you

**Fugue**

A gold nugget is underneath. I might destroy it in my trampling and my anger.

(can you get the nugget?)

Keep a look out for something gold in the rock - a lot of dusty bits on the ground, searching through the dust and the rubble.

**IMU 1 - a gold nugget**

I want the rubble to fall down the mountain - throwing the rubble away - all God’s rubble - might all go.
don't have to worry’

**MMU 4 - regal heralding**
At 28 all eight horns sound the theme (the first 4-bar phrase), against the quieter woodwinds. There is a sense of heralding something important. Melody in horns is reassuring.

**MMU 5. - descending line**
The lower strings have a strong descending line, which pulls the feeling down to the depths again. Cellos reassuring, emphasis of echoing. The theme is heard on the lower strings. The F3 pattern is unrelenting. The trombones and tubas at 32, keep the focus deep and loud

**MMU 6 - question and answer**
At 33 there is a dialogue between strings and woodwinds - the strings stating a phrase, answered by the woodwinds. Driving - let’s dredge it all up. Come up a half step with the repetitions.

**MMU 7 - respite.**
Woodwinds and horns have complicated lines, against the theme heard on solo trumpet. It is foundational. There is a sense of brief calm. A bridge passage for solo violin leads to the next variation

**MMU 8 - building and expanding**
The theme is heard fortissimo on horns, tubas and lower strings. The upper strings interweaving with the F2 and F3 patterns. So many things going on, you can let go. Three bars before 38, introduces the trill - an insistence on the strings and woodwinds, suggesting anticipation, tension and a surging ahead.
Trills add emphasis in violins and horn.

**MMU 9 - climax**
At 39 the strings have built to high register, with elongated notes, high above the activity of lower strings and clarinets busy with the F3 motif. There is a gradual pulling down (descending line). Full orchestra moving down, repeating theme, strings and horns. At 40 the passage is repeated fortissimo, involving the entire orchestra. Slowing, towards held chord. The trumpets and trombones take the F3 motif (sounding like broken chords here). There is a shrill chord and pause, and the final bars develop the F3, broken chord

**IMU 3 - needing God**
(how would that be for you?)
I need you God - there’s no point to my sacrifice if you disappear (can you see the gold nugget?)
It’s there underneath the rubble - there somewhere.

**IMU 4 - getting rid of God**
I want to get rid of you God - don’t want you in my life - the altar is destroyed - it was a fake altar anyway. My sacrifice - all destroyed.

**IMU 5 - the flowing lava**
It’s flowing down the mountain in lava (This is the pivotal moment).
A chemical change - it changes the rock into a lava flow - the heat destroys it - flowing into one explosive lava flow down the mountain

**IMU 6 - the sacrifice flows with the lava**
[“climax” written in transcript] all my sacrifice flows with it - take it all and you go with it God.
motif. There is a pronounced allargando, but the dynamics stay very loud right through to the final chord. Repetition, high strings strident sounds. Bass full grounded support. Increase of volume on last chord.

[after the music ends]
It’s all melted away - all the rock’s gone (a sense of the nugget?)
It’s in my body somewhere - in my chest - it’s tiny, but precious - a big weight off me - the expectations of what I’m supposed to give, and give up and sacrifice.
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