The heart image above: "Recueil de ballades", motets et chansons, Musée de Chantilly by Baude Cordier (1380-1440). In this heart is the song "Belle, bonne, sage". The meaning is beauty, goodness, and wisdom. The word *receuil* means gathering and worship. It can also mean "to receive, and "to harvest".
Dear Members of the GIM Community and Guests,

We are delighted to welcome you all to this special event in honor of the courageous and pioneering work of Helen Lindquist Bonny! And we are elated over the large interest and turnout. We have a conference with participants from around the world. Now in August, one month after we sent out the first book of abstracts, the conference attendance has continued to grow. This is indeed joyous that we will gather from so many places in this small town with a history of searching for the sublime. It also speaks of the strong commitment to the field.

The theme of the conference is *Spiritual Dimensions of GIM – Mind – Soul and Music.* We hope that you will experience the setting of the medieval city of Vadstena as a place that will hold and care for this subject matter with grace and integrity. Helen’s father was born here, and Vadstena is an ancient site of spiritual practice and still very much alive today. This is where the mystic Saint Birgitta, also called Saint Bridget, lived (1303 -1373) and founded the Bridgettine order for nuns and monks. (For more information: http://birgitta.vadstena.se/).

In this document you will find an up-dated short out-line of each presentation listed in the order they appear in the program*. The abstracts have been reviewed and accepted by the Scientific Committee. The keynote presenters have submitted abstracts. In addition we have
six poster presentations. Before breakfast every morning there is an optional facilitated 30 min. morning meditation. The program starts each morning with a Keynote address (the first day we are lucky to have two). After each Keynote presentation there will be reflections on the content from two invited discussants (see the text below). Then follows the conference program with two parallel papers and/or workshops. For practical reasons we need to ask you to make a choice between the two. Instead of doing so on arrival we ask you to send this to us beforehand. Thank you! This makes it so much easier to organize. A separate mail will be sent out. We remind you that this book of abstract will not be printed and given to each of you. If you need you can do so on your own. The schedule will be printed and provided in the folders that you will receive at the conference counter. This gives you an overview of the program.

We trust that we will have a rich, memorable, and meaningful experience together in Vadstena! Let’s go where the flow, the spirit and the POWER of the music takes us…

Warm welcome to this 10th European GiM Conference!

Margareta
Margareta Wärja,
On behalf of The Organizing Committee

Scientific Committee
Lars-Ole Bonde (chair), Patxi del Campo, Isabelle Frohne-Hageman, Katarina Mårtensson-Blom, Gro Trondalen, Björn Wrangsjö.

Organizing Committee
Gunder Forss, Gudrun Hofsten, Ingrid Hogan, Katarina Mårtensson-Blom, Gabriella Rudstam, Björn Wrangsjö, Margareta Wärja (chair).
Gerda Bergqvist (secretary)

* Reservations for possible changes in the program
ABSTRACT: How people experience and react to music is a fundamental question in music psychology. In an attempt to approach this question in a more comprehensive way than before, we have gathered free descriptions of strong experiences related to music from almost 1000 persons – women and men, young and old, musicians and non-musicians – who were asked to relate their strongest experiences with music in as much detail as possible using their own words. Content analysis of the total 1350 accounts revealed some 150 different reactions that were ordered in a descriptive system with seven basic categories – General characteristics, Physical Reactions/Behaviours, Perception, Cognition, Feelings/Emotion, Existential and Transcendental aspects, Personal and Social aspects – each of them comprising a varying number of sub-categories with successively increasing precision of meaning. The music in the accounts belonged to many different genres in classical music (roughly 50%) and “popular” music (some 37 %). The musical elements eliciting the reactions varied widely, from characteristics of single notes to large sections of the piece in question. Generally the reactions result from an intricate interplay between factors in the music, in the individual, and in the physical and social situation. They show many similarities with strong reactions in other fields (e.g., nature, love, religion) and demonstrate important consequences for well-being, health, and quality of life.

Alf Gabrielsson is professor emeritus in psychology at Uppsala University, Sweden. He earned his PhD with a thesis on musical rhythm in 1973 and has published numerous papers on musical rhythm, music performance, music experience, and technical audiology. A recent publication is ‘Strong Experiences with Music - Music is much more than just music’ (2011). He is a member of the Royal Swedish Academy of Music, served as President of the European Society for the Cognitive Sciences of Music (ESCOM) 1997-2000 and has been awarded the Honorary Life Membership of ESCOM.
Keynote 2 Thursday Aug 20:

The process of Surrender – Aesthetics of Change and Transcendence with Music in Psychotherapy

Katarina Mårtensson-Blom

Reflections by Marilyn Clark and Björn Wrangsjö

ABSTRACT:
In the key note, a personal view on the essence of Psychotherapy, Music in GIM and Spirituality, will be presented. The main theme will be "BETWEEN US". In exploring this field, reflections will move through five domains; Subjectivity, Being known, Non-recognition, Aesthetics of Change, Surrender and Transcendence. Finally, some words will try to capture the essence of Spirituality. The auditorium will be invited to listen, and perhaps travel, in their inner dialogues with both words and music (Swedish composers).

Katarina Mårtensson-Blom is a lic psychologist, lic. psychotherapist, supervisor and trainer in psychotherapy, GIM fellow, PhD student at Aalborg University. In her private practice, Stockholm, Sweden, she works with psychotherapy in different formats. GIM, dynamic relational psychotherapy with individuals, systemic therapy with couples and families. She also work as consultant and supervisor in different settings, and as a teacher at the St Lukas Institute of Psychotherapy and Ersta Sköndal University.
Keynote 3 Friday Aug 21:

**Music - A Stairway to Heaven?**

*On Spirituality and Guided Imagery and Music*

Gro Trondalen

Reflections by Ginger Clarkson and Leslie Bunt

ABSTRACT: This presentation addresses music, spirituality and BMGIM. A GIM journey offers relating experiences through music, where the music is both an agent in itself and a frame of dialoguing. In both capacities it encourages an immediate mutuality, since the sharing of experiences (intersubjective behavior) is at the core of the music listening process. A relating experience through music affords a joint, however, not identical experience to the client and the music therapist.

An experience in such a musical relationship may be of spiritual character, hence, a universal phenomenon connected to a human being’s deepest experiences and existential longings in life. As human beings we have a fundamental need to create a sense of coherence in life via a superior existential matrix — and accordingly, for example, a lack or loss of wellbeing can be experienced as a threat to our existential being, in a broad sense.

From a therapeutic point of view, verbal processing may be required to contextualize, develop and interpret a spiritual music listening experience. Such a reworking is, however, not crucial to recognizing the music journey’s immediate power.

Examples are given from GIM practices.

*Gro Trondalen*, Ph.D., Music Therapist, Fellow of AMI is Professor in Music Therapy and Head of the Centre for Music and Health at the Norwegian Academy of Music in Oslo, Norway. She is an experienced music therapy clinician – and supervisor - in the field of child welfare and adult mental health (25 years) and maintains a private practice in GIM. Her research focus has been on clinical work linked to philosophical and theoretical perspectives. Trondalen presents- and publishes her work frequently both at a national and an international level.
Keynote 4 Saturday Aug 22:

**Group Music and Imagery with Psychiatric Outpatients. Accompanying the Return to Society?**

Lars Ole Bonde

Reflections by Frances Smith Goldberg and Isabelle Frohne-Hageman

**ABSTRACT:**

Music can be a supportive as well as a challenging experience, and both types of experiences are therapeutically relevant. However, most of the literature on Group Music and Imagery (GrpMI) therapy reports only the use of supportive music. This exploratory study investigated if and how classical music with a “mixed supportive-challenging intensity profile” (selected from the GIM repertoire) could be used in GrpMI therapy with relatively well functioning psychiatric outpatients (defined as a score above 41 on the Global Assessment of Function (GAF) Scale).

From 2009-10 eleven patients at Aalborg Psychiatric Hospital participated in seven groups called “Music and Imagery”. Patients were referred by psychologists from a psychotherapeutic unit at the hospital, where most of the patients had regular verbal therapy sessions. After referral an individual assessment session was held to test the inclusion criteria: imagery ability to classical music, ability to tolerate music with a “mixed supportive-challenging intensity profile”, readiness to share the music experience and problem areas.

The participating patients had different diagnoses, but all suffered from social anxiety as an important problem area. The small groups had 2-4 participants (most patients participated in two groups), 2 therapists (male and female), and each group had 9-15 weekly 90 minutes sessions. The session format was given: An initial verbal dialogue focusing on participant’s needs and concerns here and now led to the therapist’s choice of a piece of classical music (duration 4’-12’) with a mixed supportive-challenging intensity profile. After a relaxation induction and unguided music listening participants made an individual (mandala) drawing. The session was concluded with a short discussion of the meaning and relevance of the music listening experience and the drawings.

The project had a mixed methods design, documenting both process and effect. The keynote will briefly sketch the assessment procedure (as reported in Bonde 2010) and then focus on selected results, including participants’ outcome and qualitative analyses of the relationship between therapeutic focus – music selection – reported imagery (in drawings and verbal reports) and interpretations.

The keynote outlines the theoretical basis for metaphoric music listening with imagery understood as a metaphorical verbal report on experiences in other sensory modalities (Bonde 2000, 2005, 2007). The concept of a ‘mixed supportive/challenging intensity profile’ of music selections is explained and exemplified.

As indicated in the abstract this keynote does not focus on transpersonal and spiritual issues. I will argue the other way round, reflecting on the famous quote “You have to be somebody, before you can be nobody” (Engler 1981).

Lars Ole Bonde is Professor of Music Therapy, Dept. of Communication and Psychology, Aalborg University. Professor of Music and Health, Center for Music and Health, The Norwegian Academy of Music, Oslo Music Therapist (MTL, FAMI), GIM Associate Trainer, Certified Clinical Supervisor. Author of numerous books, articles and book chapters and articles on music history, music theatre, music psychology, music therapy and music and health.
Thursday September 20

Paper 1

What is Healing? Cedar Woman Finds Her Medicine

Therese Marie West, FAMI

After 25 years serving others in their healing processes using Music Therapy and the Bonny Method of Guided Imagery and Music, the diagnosis of breast cancer brought Dr. West (with now both personal need and professional interest) to ask the simple question: “What is healing?” This became a daily questioning process, used like a Zen koan, to stimulate ever deeper levels of reflection and exploration. Methods used to explore the question included: meditation, journaling, personal GIM and music imagery sessions, reading works by spiritual teachers on the subject of healing, practice of spiritual approaches learned in training with Helen Bonny, use of energy healing with Reiki and Therapeutic Touch, review of concepts from Dr. West’s doctoral studies in Health Psychology and psychoneuroimmunology, case material from GIM research sessions conducted with Breast Cancer patients, fresh observations in new group music imagery sessions conducted with cancer support groups, and personal use of spiritual practices learned from indigenous healers in Native American and Kahuna (Hawaiian) traditions.

As with any teaching koan, seeking the answer is not as useful as simply attending to the process of asking. Dr. West will share what she has found thus far, focusing on simplicity and openness to change, which seem key to any healing process of body-mind-psyche-spirit integration. She will share music selections, personal and client imagery, and mandalas illustrating simplicity and focus in the BMGIM adaptation known as “music imagery”, a highly effective, flexible method to support the individual’s experience of healing while facing serious medical challenges.

Keywords: spiritual exploration, cancer, healing, indigenous influences.

References:


Therese West Ph. D., MT-BC, F.A.M.I. Board Certified Music Therapist, extensive clinical experience in mental health, oncology, hospice, medical rehabilitation. Past President and Fellow of the AMI, nominated to AMTA’s Academic Program Approval Committee; member of BMGIM training staff of Therapeutic Arts Institute and of Anna Maria College Institute for Music and Consciousness. GIM private practice/ MT consulting, Portland, Oregon.

Email: theresewest@att.net
Paper 2

Encounters with Divinity in GIM: Three Experiences from the GIM Study of the “Music, Motion, and Emotion” Project

Hallgjerd Aksnes, Svein Fuglestad, FAM! & Ragnhild Torvanger Solberg

The proposed research paper will focus upon three individual encounters with Divinity in GIM sessions drawn from a comparative study of 58 GIM transcriptions. In the GIM study 10 subjects participated in six individual GIM sessions each, listening to five different GIM programs that were presented in the same order (the last session being a repeated listening of the third program).

The point of departure for this particular substudy was to find a piece of music from one of the GIM programs that tended to afford religious/transpersonal experience, a goal we sought by combining comparative readings of the transcriptions with searches in the linguistic corpus that we have developed to facilitate comparison of the transcriptions. Although we found a number of accounts of religious/transpersonal experience in the 58 transcriptions, we were unable to find any one musical piece from the five GIM programs where more than one of the 10 participants had such experiences; thus, we conclude that in our study, the GIM context itself affords religious/transpersonal experience more strongly than any one piece of music from the GIM programs that we have used. However, when we examined three particularly striking accounts of religious experience, all of which can be described as encounters with Divinity, we found a number of interesting affordances in the music, as we will see in the paper’s discussion of the three individual travels to the following pieces:

Keywords: spiritual experience in GIM, comparative study of GIM transcriptions, musical affordances, linguistic corpus, cognitive metaphor theory.

References:
Arvo Pärt: Spiegel im Spiegel (from the Uplifting program)
Sergeij Rachmaninov: Piano Concerto no. 2, “Adagio” (from the Uplifting program)
Max Richter: On the Nature of Daylight (from the Awakenings program)

Hallgjerd Aksnes is professor of musicology at the University of Oslo and leader of the five-year Norwegian Research Council project “Music, Motion, and Emotion: Theoretical and Psychological Implications of Musical Embodiment”, of which the comparative study of GIM transcriptions is a part. She holds a dr.art. in musicology, studied medicine for three years in 1986-89, and has taken level I of the GIM training.

Svein Fuglestad is assistant professor at Oslo and Akershus University College of Applied Sciences, Faculty of Social Sciences, Child Welfare program. He is an AMI-Fellow/BMGIM-therapist and cand.philol. in musicology, and has been practicing GIM with people affected by HIV/AIDS, sexually abused men, and female victims of incest. Fuglestad is GIM-therapist in the Norwegian Research Council project «Music, Motion, and Emotion», a singer and a musician.

Ragnhild Torvanger Solberg, research assistant, Department of Musicology, University of Oslo, cand.philol. in musicology

hallgjerd.aksnes@imv.uio.no     svein.fuglestad@hioa.no
Workshop 1

The Skeptical Dimensions of Spirituality in GIM

Peter Szil, FAMI

Probably no participant in the 10th European GIM Conference doubts that the spiritual dimensions of GIM are evident in Helen Bonny's legacy in music, theory and practice. At the same time I doubt that the spiritual dimension means the same for all of us. Some of us embrace even a religious practice; some of us acknowledge only the fact, omnipresent in the experience of music, that there is something which is bigger than ourselves. Any of us can have suffered abuses perpetrated by people or institutions disguise of spiritual leaders, and all of us might have to assist at any moment persons who have been severely damaged by this kind of abuse.

My idea is not so much to deliver a lecture or present ready conclusions of an inquiry. I'll rather share experiences and reflections about these issues, use case vignettes to illustrate how they can be dealt within the musical space, and thus facilitate an experimental workshop where an open dialogue about the individually shifting definition of spirituality can be conducted, where the value of doubt as part of a quest is honoured, and where even the practical aspects of this problematic in the GIM context can be discussed (like the roll of culturally induced sentiments when choosing sacral or religious music for travelling).

Keywords: spirituality, scepticism, choice of music.

Péter Szil, born 1951, psychotherapist, fellow of AMI, supervisor with 30 years of clinical practice in different countries (Sweden, Spain and Hungary). www.szil.info

p@szil.info
Workshop 2

Present Moments. A workshop Introducing a New GIM Program

Ellen Thomasen, FAMI

Background:
The brand new GIM music program Present Moments was introduced in a poster at the 9th European GIM Conference in Laguardia 2010. The poster was presented by musicologist and PhD student Erik Christensen with whom I collaborated on the development of the program.

 Purpose of the workshop: The workshop aims at giving the participants first hand experiences with the music through different listening perspectives, and to inform about the clinical potential of the program, based on experiences from individual sessions and workshops in different countries.

 Structure of the workshop: After a short introduction to the program and its history the participants are invited to explore the whole music program through different experiential formats: 1) body listening (authentic movement in dyads), 2) session dyad (participants must be either guide or traveler), 3) creative drawing/writing, 4) individual, unguided listening. After the 'session' participants will discuss their experiences in dyads or small groups, and the workshop ends with a summary of clinical experiences from clinical sessions and training workshops. How does Present Moments reflect the theme of this conference? It is my hope that the workshop will inspire participants to use the program in their own GIM practice.

Keywords: experiential, listening perspectives, contemporary music.

Ellen Thomasen, GIM therapist (FAMI 1999), GIM Primary Trainer (2009), Mind & Music Training Program for MT candidates of Aalborg University (Level I & II), more than 30 years experience as Occupational Therapist (psychiatry) including teaching and supervision. 4 years studies in musicology, Copenhagen University.

eth@youmail.dk
Friday September 21

Paper 3

Dynamic Forms of Vitality in Music Choice

Dag Körlin, FAMI

As GIM guides we have intentions when we pick a certain program or piece of music in a particular situation. We try to choose music that gives support and a potential for exploration for a given client, but often go beyond that and intend work with certain emotions or other issues. We often find that some of our intentions are realized and some are not. There is some predictability and some unpredictability. The concept of “Forms of Vitality” (Daniel Stern) can help clarify this situation.

Vitality forms have to do with the movement, time, force, space, and directionality of a psychological event which also applies to musical events. There is a correspondence between the vitality form of the music and the vitality form of emotions and images. Examples of such forms are accelerating, slowing, forceful, tentative.

The content of the Vitality Form is the unpredictable dimension. One particular form can carry many different images, emotions, and bodily experiences. For example, “swelling” and “fading” can hold anger or sadness, or both at the same time. However, emotional reactions can to some degree be predicted with the help of the Mood Wheel (Kate Hevner).

In this presentation, it is proposed that formal musical parameters like transients, dynamics, force, rhythm and tempo determine vitality forms and, perhaps most importantly, the level of arousal of the traveler. Music choice can be seen as attunement to these parameters. Music examples will illustrate.


Dag Körlin, MD, PhD, certified psychotherapist, FAMI, Primary Trainer in The Bonny Method of Guided Imagery and Music. Member of the ENGIM steering committee.
Paper 4

«Wrapped Behind Spirals of Orange-red Veils” - Trust and Intuition in a Healing Process after Childhood Abuse. A GiM Case Study

Svein Fuglestad, assistant professor, FAMI

This paper is based upon a case study of more than 50 GiM sessions with a 36 years old man, first diagnosed with PNES (Non-Epileptic Seizures), most commonly emotional, stress induced, and result of traumatic childhood experiences. This presentation will focus on the first part of the GiM-process where healing the wounds of childhood abuse and building new acceptance and confidence was the focus.

An extensive use of repeated listening in combination with the therapist’s own vocal improvisations on top of the played music, was used during the GiM sessions. The foundation of trust in the triangulation «client-music-therapist» together with the role of intuition will be discussed. Through the sessions the client embraced his wounded, inner child, and gradually felt the ability to love and to set own boundaries in his life. The client’s fundamental trust and his own experience of surrender to a different, spiritual dimension, led to a deeper understanding and inner growth.

Keywords: sexual abuse, trust, intuition, repeated music listening, vocal improvisation

Svein Fuglestad is assistant professor at Oslo and Akershus University College of Applied Sciences, Faculty of Social Sciences, Child Welfare program. He is an AMI-Fellow/BMGIM-therapist and cand.philol. in musicology, and has been practicing GiM with people affected by HIV/AIDS, sexually abused men, and female victims of incest. Fuglestad is GiM-therapist in the Norwegian Research Council project «Music, Motion, and Emotion», a singer and a musician.

svein.fugelstad@hioa.no
Paper 5

*The Process of Surrender Through Recognition, Non-confirmation, Surrender and Transcendence - Paving the Way for Spirituality*

Katarina Mårtensson-Blom, FAMI

Case presentation, including excerpts from a collaborative interview with therapist and patient.

Finding myself in the midst of data analysis and writing up the thesis, "Transpersonal and spiritual GIM experiences and the process of surrender", I will present a case from my clinical practice. The case presentation is a two year GIM process with a woman of 48. She came because of her states of anxiety, stressfulness, inability to relax. She also knew she needed to work on her family history, with a violent father with alcohol addiction and a traumatic experience when her 8 years older brother in his teens died in a motorbike accident. Session material from the case was analysed through previously developed categories of analysis (Mårtensson Blom, 2010). Some new understanding emerging from my ongoing thesis work, will be illustrated by this case. Excerpts from a collaborative interview with therapist and patient, conducted post therapy, will also illuminate the GIM therapeutic process.

References:

*Katarina Mårtensson Blom,* lic psychologist, lic. psychotherapist, supervisor and trainer in psychotherapy, GIM fellow, PhD student at Aalborg University. kia.m-blom@telia.com
Paper 6

How Can GIM Sessions Facilitate Grieving of the Loss of a Parent?

Ginger Clarkson, FAMI

a) The presentation will explore the question: How can GIM sessions facilitate the process of grieving the loss of a parent? This qualitative study will review excerpts from thirty-four GIM sessions with a 55-year-old man (called “Angelo”), who was integrating grief and ambivalence about his father’s death and confronting his own mortality.

a) Key images, significant themes, physical symptoms, music selections, mandalas, and peak transpersonal experiences from the GIM series will be discussed. The presenter will examine how Angelo applied insights about the paternal relationship to his inner development and to his daily life as a father and a university professor.

a) The paper documents ways in which GIM sessions following his dad’s death inspired Angelo to tap internal resources, resolve past conflicts with his father, accept the loss of his parent, clarify his spiritual path, and commit himself to living more fully and joyously. This case study can serve as a model for applying GIM in the process of grieving.

References:


Keywords: Grieving, parent, mortality, spirituality

Ginger Clarkson is a Board Certified Music Therapist and a Primary Trainer of the Association for Music and Imagery. She trains students internationally in the Bonny Method of GIM and has taught at Yale University and the Universidad de las Américas in Puebla, Mexico. Her publications include I Dreamed I Was Normal, A Silent Cure, and various journal articles about GIM.

mbr_vdc@yahoo.com  www.gingerclarkson.com
Workshop 3

The Marriage of Inanna and Hermes … A Mythic Gateway of Spiritual Explorations

Margareta Wärja, FAMI and Leslie Bunt, FAMI

Transition and going into the unknown are key features of the GIM process. This workshop will be framed with stories and images from myths that deal with the surrender to the inner call, moving through different levels of consciousness, death-rebirth and transcendence. Myths take us to the gateway of sacred spaces. Mythical imaginations are ways to enter and open up to the spiritual domain. One such story being explored for its potential use in the workshop is the Sumerian myth of Inanna. This myth predates those of the Olympian pantheon but shares elements of the later narratives of Persephone, Orpheus and Eurydice, the Christian story and other hero and heroine journeys within different cultural traditions. The workshop will begin by selected parts of a myth such as Inanna being presented in story, poetry and images. Listening to short pieces of music will then enable workshop participants to explore their own personal resonances with different parts of a myth. There will be opportunities for quiet reflection and, if people are comfortable, sharing in pairs and possible also in the larger group. This will enable some more collective themes to emerge from the individual journeys evoked by connecting with the music. Paint and crayons will also be available to support and facilitate further the non-verbal processes.

Hermes, the trickster, will help us in moving through the various levels. Some elements of his story will also be related. This will help us to keep a light touch throughout the workshop, being aware that, if sections of any story or image become too heavy and earth-bound, playful Hermes will never be too far away.

Keywords: myth, transcendence, sacred, spiritual, surrender, hero, heroine, play.


Margareta Wärja trained in BMGIM with Helen Bonny, Fran Goldberg, Lisa Summer and Linda Keiser Mardis. Became a Fellow in 1995 and a Primary Trainer (FAMI) in 1998. She is director of training at Expressive Arts Stockholm AB. Margareta is currently involved with a PhD research study through Aalborg University in oncology implementing an adaptation of GIM. Member of the ENGIM steering committee.
margareta.warja@expressivearts.se

Leslie Bunt trained in BMGIM with Dr Kenneth Bruscia, currently practises in cancer care and bereavement work and as a Primary Trainer runs groups in the UK, Ireland and Italy. Leslie is a member of the ENGIM steering committee. He is Professor in Music Therapy at the University of the West of England, Bristol, UK. leslie_bunt@hotmail.com
Workshop 4

The Exploration of the Second Chinese GIM Music Program “Springs”

Wai Man NG; FAMI

This is the second Chinese GIM music program which demonstrates the characteristics of Chinese music and how the program benefits the clients. This program is based on the concept of Yin-Yang and the usual four-step principle in Chinese composition “start-continuation-change-synthesis”.

After the creation of the first Chinese GIM music program “Harvest” which was finished in 2008, the second Chinese GIM music program “Springs” was completed in 2010. This program includes four music extracts lasting for 31 minutes and 50 seconds.

The creation of this program is based on 2 main Chinese concepts. (A) From the viewpoint of musical structure, four music extracts represent the usual four-step principle in Chinese composition “start-continuation-change-synthesis”. The program starts with the Chinese music ensemble with “Erhu” solo “The Moon Reflected on Erquan Spring” (06:01). Then the “Erhu Concerto No. 1: The Second Movement” (07:18) continues the flow of the first piece (remark: Erhu is the Chinese fiddle). Afterward, “The Mountain Spring” (13:36) leads a change to another musical style. Finally, the presence of “The Legend of the White Snake: The Third Movement” (04:55) takes the role as a conclusion and brings the audience towards the end of program.

(B) From the viewpoint of contents, this program is divided into two parts which are based on the traditional Chinese principle “Yin” and “Yang”. The first half (“The Moon Reflected on Erquan Spring” and “Erhu Concerto No. 1”) represents “Yin” in which the water in the spring is like a mirror reflecting our shadow and inner self. The second half (“The Mountain Spring” and “The Legend of the White Snake”) represents “Yang” in which the water in the spring is flowing that encourages the listeners to face their live positively.

Eight participants listened to the program and provided very worthy feedback including music, quality, culture, arrangement, and personal issues. Hopefully, although it is a Chinese GIM music program, it can also contribute to the Western culture.

**Keywords:** Chinese Music, Chinese Philosophy, Yin-Yang, GIM Program.

Wai Man NG is a UK Registered Music Therapist and GIM Fellow in the Chinese (Hong Kong) regions. He graduated from the Hong Kong Academy for Performing Arts, majoring in Chinese Music and completed the GIM training at the University of Melbourne. He currently is the Adjunct Assistant Professor at various universities in Hong Kong. Recently, he is conducting a research regarding to The Application of Chinese Music and Chinese Philosophy in GIM at the University of Melbourne as a PhD candidate.

hkmusictherapist@yahoo.com.hk
Paper 7

Trauma and Spirituality in GIM Work

Gabriella Rudstam, FAMI

The presentation will be theoretical and clinical.

This paper will discuss a possible connection between the resolution of a deep traumatic experiences and spirituality. In my work at “Kris and Trauma Centrum” I meet severely traumatized refugees and Swedish patients. I use a phase-oriented methodology for dissociative patients according to the International society of the Study of Trauma and Dissociation (ISSDT) guidelines. Music is used in different ways while working in phase 1 or phase 2 of trauma therapy, and sometimes other methods, such as EMDR and expressive arts, have been used as a complement to GIM. I have found that after profound trauma work where the patient has succeeded in resolving the traumatic event and “fulfilled the act of triumph” (an imaginal renegotiation of the traumatic event, where the patient moves from being a victim to a survivor), the experience often seems to be followed by spiritual or transpersonal images and experiences in music. The possible connection between renegotiation of trauma and spirituality will be discussed from a neuropsychological and psychotraumatological perspective with emphasis on the theory of structural dissociation and the polyvagal theory. GIM theory perspective and music psychology will also be discussed. A case study will be presented, where images are shared with music used during the session. Artwork done by the patient after GIM session will also be shown to illustrate the subject.

Keywords: Trauma. Spirituality. Renegotiation. Polyvagal theory. Structural Dissociation.

References:


Gabriella Rudstam, MA, licenced psychotherapist, music teacher, music therapist, hypnotherapist, EMDR, BMGIM fellow, expressive art therapist and supervisor.

gabriella.rudstam@telia.com
Envisioning Life after Death: GIM and the Exploration of Ultimate Questions

Martin Lawes, FAMI

A case study will be presented from my practice in palliative care illustrating how one particular client envisioned life after death, something that almost all those in a similar position do in my experience.

It will be proposed that whatever an individual may believe happens or does not happen after death, the unconscious simply cannot anticipate ceasing to be and that well-being on the approach to death is tied in to the individual’s anticipating at some level that the bonds of mutual love and nurture that have sustained him/her in life (including at a spiritual level) will somehow continue to be there after death. It is only then that s/he can hope to be able to ‘rest in peace’.

The material to be presented will illustrate how envisioning life after death in an altered state can significantly enhance well-being in the present through the way it gives opportunities for anticipated threats to the continuation of loving bonds in the afterlife to be worked through. In the case of this client, these included firstly his being able to ‘survive’ the dying process itself and then the conflict he felt around his wife’s potentially finding another partner after he died.

Though my clients seem to realize that their GIM experiences don’t present them with certainty about what will happen in the ‘beyond’, there are interesting links with the increasingly recognized and researched phenomenon of ‘end of life experiences’ (ELEs) - intimations of the beyond that are relatively commonly experienced as death nears. This link will be briefly discussed in considering how GIM experiences, which like ELEs are inevitably personally and culturally determined whilst also having universal features, make it possible to open to an experiential intimation of that which is transcendent of anything we can fully understand or imagine, transcendent ultimately even of death itself.

Keywords: Palliative care, ultimate questions, envisioning ‘life-after-death’, ‘end-of-life-experiences’, time and eternity.

Martin Lawes qualified in GIM in 2006. His current work with it is in palliative care and in teaching and supervising students where he is associate trainer with Leslie Bunt. Martin has previously presented at both the European and AMI conferences. He has also worked for many years as a music therapist in special needs education and has presented to UK music therapists about the way his GIM training and experience has benefited this work.

martin.mt@virgin.net
Saturday September 22

Paper 9

“The Betrayal of My Body” – A Story of a Woman Treated for Gynecological Cancer Reclaiming the Wisdom of Her Body

Margareta Wärja, FAMI

The case study to be presented is the story of a woman who at the beginning of therapy stated that her body had betrayed her and that she did not have any connection with it. She could no longer trust her body and it was no longer hers. The hospital owned it. In a series of 15 sessions she slowly step by step discover the images and stories of her wounded body. She begins to heal, reclaims her bodily power, her creativity and begins to embrace her sexuality. As she surrenders to the stories of the body she finds both painful experiences and wisdom of older generations. These discoveries bring her into the body as a space for sacred awareness. This case presentation is one of five women in the pilot phase of a mixed methods Ph D study titled “Music Therapy and Art-making for Women Treated for Gynecological Cancer”. Client’s drawing will be presented along with music samples from the repertoire.

An intervention called Korta Musikresor (KMR – Short Music Journeys) will be implemented. KMR is the combination of a GIM adaptation (Bonny, 2002) and expressive arts methods (Levine, Levine, 2005). GIM is well documented in the research literature (Burns, 1999 & 2001; McKinney, 2003; Bonde, 2005, Körlin, 2005, Grocke, 2010).

The focus of the paper will be on telling one story, however a brief summary of results from the initial qualitative phase will be presented. This involves: formulating appropriate research questions and hypothesis, developing the design and creating a study-specific questionnaire and fine-tuning the research protocol.

The main study will be implemented during 2012 - 2013 and is designed as a RCT (N= 60) followed by another qualitative interview phase. The aim is to investigate the impact and the effects and describe the experiences of a short-term intervention. The study is interdisciplinary, implementing expressive arts-based existential psychotherapy approaches in the field of psychosocial care and rehabilitation in oncology. The project is a collaboration of the three parts stated above. A search of electronic databases for music therapy with gynecological cancer did not verify any previous studies in the specific field.

Keywords: research, oncology, crisis, GIM adaptation, expressive arts, bodily approach.

Margareta Wärja: trained in BMGIM with Helen Bonny, Fran Goldberg, Lisa Summer and Linda Keiser Mardis. She became a Fellow in 1995 and a Primary Trainer (FAMI) in 1998. She is director of training at Expressive Arts Stockholm AB. Margareta is currently involved with a PhD research study through Aalborg University in oncology implementing an adaptation of GIM and Expressive Arts. This project is a collaboration between Aalborg University, Karolinska University Hospital, Karolinska Institute, and Expressive Arts Stockholm AB.

margareta.warja@expressivearts.se
Paper 10

“A Girl Who Was Afraid to Sleep” - a Clinical Case-study of a 13-Year Old Girl’s GIM Therapy

Jari Piippo, FAMI

The main question in this case is that how children and adolescents can benefit from GIM therapy. Can we use GIM as we use it with adults or do we have to modify it? What is the difference in the choice of music? Are the children and adolescents capable to produce imagery material and to work with their images and symbols? When an adolescent is ready to GIM therapy? What is the relation between GIM therapy and discussion?

I would try to answer the question by presenting a therapy-case of a 13-years old girl therapy, her images and mandalas. I could compare that also to the other therapies of little older and little younger patients too. My aim is to present the clients work towards the music, how she responds to the music and also try to focus on how she is working through her problems.

This client has worked hard in GIM therapy and my findings are that children and adolescents can benefit from GiM therapy. Their imagery can be rich and is influenced by the music. There are certain differences in working with children and adolescents. Adolescents therapy can be demanding and it can take a long time before a patient is ready for a therapy.

Keywords: Adolescent, Imagery and Trauma

Jari Piippo - I have been working with children and adolescents for 26 years in Kokkola Hospital. I have studied beside of the work. I am a music therapist, certified psychotherapist and got my Gim-study finished in 2010. I am working using Gim almost with all my clients. I am working in psychotherapy-clinic for children and adolescents. This therapy-case is supervised and/or consulted by finnish psychologist/psychotherapist, finnish psychoanalyst and Torben Moe.

piippojari@gmail.com
Paper 11

**Embodiment in GIM - Results From a Mixed Methods PhD Study on Stress and Coping**

*Bolette Daniels Beck, FAMI*

When embarking on my PhD study I wondered about the part of the imagery that presented as body sensations and body experiences, especially in connection to the treatment of stress and trauma. Part of the question guiding the qualitative part of my study of GIM with chronic work-related stress patients was: How are experiences of the “bodyself” in relation to music during GIM sessions related to processes of change with respect to the experiences of coping with stress and work?

The methods were a hermeneutic phenomenological theme analysis inspired by van Manen (1997) and a multiple case study of four GIM therapies. The analysis of body imagery was informed by theories by Levine (2010), Johnson (2007), and physiological sensation categories. The analysis revealed that the music provided a safe space for self-regulative bodily processes connected to the autonomous nervous system and the processing of pain and other physical symptoms. Movement imagery was connected to proprioception, emotional imagery was connected to interoception and imagery related to personal boundaries was connected to exteroception. A result of the study generated from the converged statistical and qualitative analyses stated that GIM, compared to standard care, decreased bodily stress symptoms, increased energy and well-being, enhanced coping with inner conflicts, helped to overcome traumatic work experiences, provided new relational competencies, improved mood and gave access to hope for future work life.

The use of body-focused GIM will be discussed as a tool for (re)connection to the wisdom of the body.

**Keywords:** stress, body imagery, embodiment, hermeneutic, coping.

**References:**


bdb@lydcirklen.dk.
Paper 12

**Strengthening the Feeling of Identity and Self-esteem Through Group Music and Imagery**

_Inge Nygaard Pedersen, FAMI_

This lecture is related to Lars Ole Bonde’s Keynote presentation, as we performed together several groups in the moderated GIM format of “Group Music and Imagery (GrpMI)” for psychiatric outpatients (adults) with a GAF score higher than 31 and with McGlashan’s Relational Level of Process higher than 4 in the years 2008 – 2010. I will present two case studies concerning two of the participants taking part in these group experiences. Focus will be on developments in the self-reported problem area of `strengthening the feeling of identity and self-esteem`, which both clients chose among different possibilities.

The two clients were assessed and showed very different ways of responding to the same piece of music before start of treatment. One experienced imageries as a film, the other mostly experienced the music through the body. I will relate their processes to a local theory model of being present called: The three imaginary ‘being present’- and communication `spaces` - the private space, the social space and the soloist space.’ This model offers an overall way of understanding one’s way of being present in the world (existentialistic understanding) and relating dynamically to others (psychodynamic understanding). I will present selected excerpts of the client’s processes such as the music they listen to, mandalas, narratives and their closing self reported outcome of the treatment. I will relate this to the theory model and show how strengthening of the feeling of identity and self-esteem through Group Music and Imagery can be understood through this theory model – also for psychiatric patients.

References:


Professor with special tasks. PhD. Aalborg University. Head of music Therapy Clinic. Aalborg Psychiatric Hospital.  

innp@rn.dk.
Workshop 5

Theoretical Framework for Transpersonal Experience in GIM: A Panel Discussion

Tim Honig

Transpersonal experience encompasses elements also described as spiritual, self-transcendent, and mystical. In the literature, the discussion of transpersonal experience is framed within distinct socio-cultural or religious contexts (Walsh, 1995). These socially situated contexts create conceptual and terminological barriers that inhibit global discussion and have prevented the development of a widely accepted theoretical framework for transpersonal experience (Akyalcin, Greenway, & Milne, 2008). GIM may provide a fecund context for establishing a global dialogue around transpersonal experience, as transpersonal elements are often integral to the process of GIM (Bonny, 1975/2002). Abrams (2002) has suggested that the development of a coherent concept of transpersonal experience within GIM may contribute to an interdisciplinary theory of transpersonal experience. This is a timely issue, as the field of transpersonal psychology lacks coherent, valid, and reliable measures for transpersonal experience (Garcia-Romeu, 2010). I propose to conduct a facilitated panel discussion about transpersonal experience in GIM among 4-5 leaders in the field representing a broad range of cultural backgrounds at the 2012 ENGIM Conference. Open-ended questions will serve to focus and stimulate the discussion. This conference will provide a prime context for this discussion, as the theme is Spiritual Dimensions of GIM. Discussion questions relate to two primary areas of interest: 1) descriptions and conceptualizations of transpersonal experiences from the perspectives of GIM practitioners and clients, and 2) practitioners’ assessment of the wider discourse on transpersonal experience in GIM. Audience members may pose additional questions to panelists at the end of the main discussion.

Keywords: Transpersonal psychology, spirituality, theoretical framework, interdisciplinary.

References:


Tim Honig is a graduate student in music therapy and GIM trainee at Appalachian State University. He received a BM in Trumpet Performance at Lawrence University.

tj.honig@gmail.com.
Workshop 6

Mapping the Transpersonal Territories in GIM Exploration

Marilyn Clark, FAMI

1.) Short description of the problem

How to formulate an adequate map to guide the theoretical inquiry of GIM’s transpersonal territory. Where do theories of expanded consciousness, conscious evolution, and spiritual development fit with current theoretical GIM maps? How might we adapt our theories depicted in two dimensional diagrams to the transpersonal territories we venture in with GIM? How do these inquiries inform us as facilitators, researchers, students, and travellers?

2.) Method used to answer question

Study of various maps used to illustrate theoretical constructs for GIM: Bonny, Bush, Goldberg, Abrams.

Study of maps and systems of consciousness development to learn what light these shed on GIM theory: Grof, Wilber, Lazlo, Sri Aurobindo, and others-

3.) Results or findings or conclusions of the inquiry

Update maps to support the depth of GIM exploration and to situate GIM in the practices of spiritual development and conscious evolution.

Keywords: map, transpersonal, consciousness, evolution, traveller.

References:

Bruscia and Grocke. *GIM and Beyond*.
Bush. *Healing Images and Music*.
Wilber, Ken. *Integral Spirituality*. 2006

*Marilyn F. Clark* has been working with GIM since 1975. She studied with Dr. Bonny and became a Fellow in 1978. Marilyn was an active trainer for twenty years and currently assists colleagues in advanced trainings. She is a published author and a frequent presenter on GIM. She has a masters degree in pastoral counseling and lives in Baltimore, USA.

marilync Clark@mac.com
**Paper 13**

*GIM in transformation of Priests and Religious Women in Relation to Sexuality, Spirituality and Human Development*

*Marea Richardson, FAMI*

This presentation will describe GIM in the context of initial and ongoing formation of Priests and Religious women. Group GIM has been offered to seminarians in second to fourth year of formation, and to groups of priests five to ten years post ordination. Individual sessions have been given to Seminarians and women Religious. Case studies of both individuals and groups will be presented. These demonstrate the growth and healing experienced, particularly in the area of sexuality, spirituality and relationships.

The four “pillars” of formation for Religious life are Theological, Spiritual, Pastoral and Human. Until recently, in many parts of the world, human formation was not adequately addressed. In some instances, this has severely compromised and damaged both individuals and the Church. This human development work requires more than an objective approach – it must be experienced and worked through personally. Once trust was established, GIM enabled an uncovering of feelings and emotions and allowed many childhood issues of trauma and grief to be brought to consciousness and healing. This healing can allow individuals to be more fully human and prevent inappropriate behaviour in those ministering to others in the Church.

GIM within the Human Formation programme is therefore transformative and is considered to be groundbreaking.

*Marea Richardson* is a Registered GIM Therapist, Accredited Loss and Grief Counsellor and Spiritual Director. For the past seven years she has worked at Campion Spirituality Centre, a Jesuit Retreat Centre in Melbourne, Australia. Marea’s work involves individual and group GIM, facilitating weekend retreats and working with groups and individuals who are in initial or ongoing formation for the ministry of Priesthood and Religious Life within the Catholic Church.

*Marea.Richardson@campion.asn.au*
**Paper 14**

*“I know that My Redeemer Liveth”*

*Body Listening in Modified GIM in Adult Psychiatry*

**Charlotte Dammeyer**

The clinical use of body listening as a therapeutic method in modified GIM with a patient diagnosed with personality disorder and PTSD caused by sexual abuse in childhood.

This presentation will focus on how the method of Body Listening (Bonny 1993/2002), introduced in GIM training, can be transformed into a clinical method applicable in music psychotherapy with very ill patients in adult psychiatry. Body listening (spontaneous, free and intuitive body movements to specific music) is used in GIM training as a supplementary method of perceiving the music, facilitating an extension of the therapist's awareness of the music when guiding. The method has in the present case evolved out of a specific music therapy process with a woman aged 43 receiving both active and receptive music therapy during 4 years. The patient is from childhood trained by her father in appreciation of classical musical, however, she experiences re-traumatization connected with listening to certain pieces, which leads to very painful dissociative states of mind, followed by serious self injuring behaviour.

In the process of detoxicating a specific aria from Handel's Messiah (I know that my redeemer liveth) aiming at letting the music bring pleasure instead of painful memories, the method of clinical Body Listening was invented and introduced as one of several methods. The paper will document that use of Body Listening provides an open and exploratory embodied space, enabling the patient to stay grounded and to internalize the music more concretely.

It must be underlined that introduction of this method requires thorough knowledge of the patient's inner world and a strong therapeutic alliance, especially with patients who suffer from dissociative disorder.

**Keywords:** Modified GIM. Body Listening. Applicable method. Re-traumatization. Internalization.

**References:**


c.dammeyer@rn.dk
At last, we close this Book of Abstracts with a poem by Rumi, the ancient Persian poet and Sufi mystic who lived in the 11\textsuperscript{th} century.

\textit{Watch the dust grains moving in the light near the window.}

\textit{Their dance is our dance.}

\textit{We rarely hear the inward music, but we're all dancing to it nevertheless,}

\textit{directed by the one who teaches us, the pure joy of the sun, our music master.}

\textit{We are the mirror as well as the face in it. We are tasting the taste this minute of eternity.}

\textit{We are pain and that what cures pain, both. We are the sweet cold water and the jar that pours.}

\textit{I want to hold you close like a lute, so we can cry out with loving.}

\textit{You would rather throw stones at a mirror? I am your mirror, and here are the stones.}