

**SPECIAL ISSUE**

Guided Imagery and Music: Contemporary European perspectives and developments

Article

Aging into childhood through loss, emptiness, and recognition: A GIM case study

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ABSTRACT

The article comprises a clinical case study focusing on a psychotherapeutic process using psychodynamic relational methodology integrated with Guided Imagery and Music (GIM), and analysis of the outcome of the process using the Experiential Categories of Analysis developed by Mårtenson Blom (2010, 2014). The clinical work focused on trauma-related loss and grief, and later led on to reclaiming genuine parts of the self and possible self-transcendence and spiritual development.

KEYWORDS

relational perspective, recognition process, therapeutic self-disclosure, therapeutic alliance, GIM experiential categories of analysis, process of surrender, transcendence

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INTRODUCTION

This case study describes a psychotherapy process with a 50-year-old woman who attended 21 GIM sessions and five verbal sessions. The work focused on trauma-related loss and grief, and later began to address issues regarding reclaiming genuine parts of the self and possible self-transcendence and spiritual development. Guided Imagery and Music (GIM) is a receptive music therapy method providing the client with a music-

listening experience in an altered state of consciousness to explore themes, issues and problems. The music is preferably classical, and selected by the therapist, who also assists with relaxation, focusing, guiding and processing, before, during and after the listening experience (Bruscia & Grocke 2002).

The case was originally included in a PhD thesis (Mårtenson Blom 2014) illuminating the contribution from a relational perspective on the therapeutic

GIM process. Transcripts were analysed through elaborated categories of analysis developed in the study. The developed definitions of the Experiential Categories of Analysis (ECs) (Mårtenson Blom 2010, 2014), as well as the relational perspective on therapeutic process, are a couple of recently developed theoretical fields within the Psychodynamic tradition (Beebe & Lachmann 2002; Mitchell 2000; The Boston Change Process Study Group (BCPSG) 2010). Based on theories of

intersubjectivity and attachment, the understanding of what works and generates change in psychotherapy is explained through qualities of the therapeutic relationship and how therapist and patient interact. The ECs are elaborated descriptions of *how* the patient experiences interacting with music and therapist during the GIM music experience, and are summarised below (Mårtenson Blom 2010, 2014).

Experiential category (EC) of analysis		Definition	Example
1	Focus of attention – sharing attention	Descriptions and expressions of where in the experiential field the focus of attention of the traveller is, establishing a starting point for movement and direction.	<i>I see myself, I can sense water.</i>
2	Movement and direction – sharing intention	Descriptions and expressions of intention, directions, movements, experienced more or less intentionally.	<i>Warm air is coming towards me. Perhaps I will fall.</i>
3	Affectivity – shared and conveyed in words and expression – attuning	Descriptions and expressions of the affective qualities surrounding and colouring the relational sequence (vitality affects and/or category affects).	<i>Sad and melancholic. Pleasant and powerful.</i>
4	Share and regulate coherence/correspondence in attention, intention and/or affectivity.	Expressions of experiencing qualities of recognition and/or confirmation and belonging. Often also strong activating affects.	<i>The air is balancing my body, me. I can feel the mountain under my feet.</i>
5	Share and regulate difference/non-confirmation in attention, intention and/or affectivity.	Expressions of experiencing tensions, differences, ruptures and/or non-confirmation. Often also anxiety, shame or other inhibiting affects.	<i>I need to work in order not to fall. I feel fear and dizziness.</i>
6	Surrender in relation to something “greater” and /or “beyond”, to something “third, between”.	Expressions of containing or encompassing fields of tensions, letting go and transcending.	<i>I am connected to and at one with nature. I am light; it is inside and around me.</i>

Table 1: Experiential categories (EC) of analysis of GIM transcripts

The relational perspective as well as its methodological stance, comprises the therapist’s subjective self-regulation and interactive regulation in the here and now with the patient. According to Stern and the Boston Change Process Study Group (BCPSG) it is no longer enough, or even adequate, to use the more traditional concepts of transference and countertransference (BCPSG

2010; Stern 2004).

With the purpose of developing an understanding of the change process in GIM, this article will illustrate the relational perspective on the overall process and specifically interactive modes during the music experience through EC analysis. This case study also needed a format that displayed the intersubjective qualities of the

therapeutic process. Hence, the case description is written in the style of *clinical writing*, with a specific structure developed within the tradition of relational psychoanalysis (Naiburg 2014). It is based on the idea of making the therapeutic relationship transparent through the experience of the therapist, alongside the description of the client and the therapeutic process. Therefore the text comprises parts of *reflexive self-disclosure* (Safran & Muran 2000; Naiburg 2014) on behalf of the therapist, interwoven with theoretical considerations, *paradigmatics* (Naiburg 2014), and clinical observations summarising the transcript analysis. Readers who want in-depth analysis and developed descriptions of the Experiential Categories of Analysis are recommended to read Mårtensson Blom (2010, 2014).

THE FIRST EXPLORATIVE MEETINGS

In the following account I describe the shared information and shared implicit qualities during the meetings which eventually led to an agreement and formulation for the focus of the work.

Her unreserved eyes met mine almost too quickly. I got a scent of my own shyness that sometimes guides me into the landscape of many shadows, misty meadows and unforeseen holes in the ground. But her eyes stayed connected and seemed to be able to rest in faith; faith in seeing and finding what they searched for. I decided to also have faith; to trust that we could work together. Leni's body was slender and girlish in spite of her 50 years and being a mother of two grown-up children.

In some way, she entered my room as if she had entered any kind of room, and I felt in my body how this conveyed her unreserved intentionality. I felt eager to treat and cultivate that. One of my closest colleagues had recommended that Leni make contact with me. The bridging between seemed to be important. This had happened before, but this time, in this first meeting, I got the feeling of having received a puppy to take good care of. A puppy that was too used to attach to too many, and through that in a way seemed strong and patient. Yes, a true patient, but who also was soft, searching and vulnerable, like puppies are. Did the unreserved mirror this? Expectations of a hug and a pat, nothing else – 'as long as I can curl up in your chair or on the mat for a while, then it's OK...?'

Her background was in the warm and industrious soil of the working class. The warmth came from her mother, but she also was painfully

aware of her mother being inexorably subordinated. Due to her father's alcohol abuse, the emotional climate and interactive fields in the family were very unpredictable. In storms, Leni's task was to be alert, warn and protect her mother, and try her best to take care of herself. This was quite far from my home terrain of class travels and areas of tension between an upper middle-class mother and a working-class father who made his way. However, I could discern something to recognise – me too, carried a resistant and stubborn confidence in the feeling that I exclusively, knew what I needed. This could have turned into a dance of the hedgehogs...

Leni also sought me out with a kind of naive non-judgmental stance that I also envied. She carried an open face and, as I discovered, was genuinely curious and unconditional in the meeting. I often struggle to keep myself in the restful domain of not knowing, non-valuing, and have a constant need for practice.

Eventually I noticed that she also had made a class journey. She became a nurse, continued into social work, where she had become an entrepreneur and run a company who provided care and treatment to families, parents and young people with significant social and behavioural problems. Over the years Leni had worked much too hard, and one of the reasons for attending therapy was that she found herself facing burn-out and depression.

Leni was explicit about worry, anxiety, restlessness, fear of being alone, fear of feelings like sadness, sorrow, and a longing for John, the beloved eight-year older brother who died in a motorbike accident when she was eight years old. What Leni conveyed and I sensed implicitly were those feelings of fear, dread, restlessness. Her blank face did not seem to really know if those feelings could be felt. Fear and dread, shame and guilt for many reasons that we eventually explored on safe enough paths in the musical landscape.

We worked together for two and a half years, and Leni attended 21 GIM sessions and ten verbal sessions, each of one and a half hours in length. In addition to this depiction of Leni which emerged during our first explorative meetings, Leni also shared the following background information: she was 52 and mother of a daughter of 28 and a son of 23, diagnosed with attention deficit hyperactivity disorder (ADHD). This had been a major burden for Leni, starting with a dramatic labour and delivery, constant worry about his school and relationships to friends. She divorced the children's father when the son was seven.

At the time of the therapy, Leni was in a new

marriage for three years. Her husband was very supportive and always picked her up after sessions. She acknowledged the importance of this in the follow-up interview and said, “I would recommend others to have someone who picks you up and let you be with all that’s come up after sessions”. This also conveyed how deeply Leni let herself be open in the therapeutic work. Leni’s profession was as a nurse, but she worked as social worker in a company she started with two other colleagues, owned by them for some years, but recently overtaken by others. The business/firm provided care, schooling and family support to parents and teenagers with major social problems.

Leni had an older sister and her mother was still alive. Her father had died five years previously and had abused alcohol throughout Leni’s childhood. Leni’s brother John, who was eight years older than her, had died in a motorbike accident when he was 16 and Leni was eight. The circumstances were still unclear, but it had probably been related to alcohol. The relationship between the sisters was still affected by shame and guilt, partly due to unanswered questions. Had the sister been aware about the brother’s drinking, and had she been unable, or even reluctant, to stop John’s fatal journey?

Based in part on Leni’s story, but more so on the information that poured into the implicit relational field, I felt that we needed to work with the following more diagnostically formulated issues:

- dissociated parts of a relational trauma,
- affects complexly layered on top of each other,
- problems of somatisation and need for differentiated affect regulation,
- existential cut-off, dead brother perhaps an opening path into spirituality?

PROCESS – THE FIRST SEMESTER

During the first nine sessions, Leni gradually developed her ways of experiencing in the music. In the first three sessions, she mainly explored her inner world and identified the themes she then worked with. We used shorter GIM music programmes – parts of Peak Experience, Grieving, Mostly Bach and Caring (Bruscia & Grocke 2002, appendix). Several spiralling rounds took her to those themes during the whole therapy. However, in the second session, Leni met her dead brother, John. After the session, she stated, “John is now alive to me”. From this session, Marcello’s oboe

concerto became a theme for Leni’s relationship with her dead brother. Below is an excerpt from the analysed transcript of the second session.

EC	Transcript excerpt	Music
4	Feel...he is in the bedroom... See him sitting on the bed...brown sweater...happy... Mum is in the kitchen...don’t worry...he knows.	Marcello. Oboe Concerto #2
4	He becomes light... Is in the light... I have always been inside you (<i>conveyed from John</i>)	#
5	Light into a form...like a chalice...but now light is more a storm...sand storm (<i>L feels afraid</i>)... Lights from an ambulance? (<i>I guide Leni into finding herself a safe place to end</i>).	Grieg. Air from Holberg Suite.

Table 2: Excerpt from transcript, session 2



Figure 1: Art work, session 2

ANALYSIS

The *sharing of lived experience* constitutes and creates the intersubjective field. We had shared focus of attention, intentionality, and affects in interaction and music. Through sharing her emotionality in the music and altered state of consciousness, Leni began to connect and recreate her relationship to John. When she became open to this, her feelings also evoked fear and defensive affects. The experiences were analysed as movements between experiential categories (EC) 4 and 5, of recognition and strong non-confirmation;

the latter due to her *fear* of sadness and strong emotions (Table 2).

This was a first step in the process of mentalisation (Fonagy et al. 2006) and in processing the dissociated parts of the relational trauma. During the experiential phase, I also noticed the close proximity between the new symbolising experience and the dissociated parts of her inner state. The latter, containing “alarm-qualities”, equivalent to a dissociating *emotional part* (Van der Hart, Nijenhuis & Steele 2006) of her personality, emerged when the benevolent form of light in a chalice changed into the light of an ambulance. The *window of tolerance* (Siegel 2001) for Leni was still narrow.

PROCESS – FOCUS ON THE FIFTH SESSION

The fifth session was the last before the first Christmas holiday leave and contained mutual processing and reflecting on all the work done during autumn. We talked a lot, and I felt more like a guide in the landscape of words and descriptions than in the field of music in trying out which words could suit Leni’s inner experiences. The dialoguing was also conducted in the implicit domain – we tuned in rhythmically, through turn-taking, through tone of voice, in gestures, eye contact, etc. It helped Leni to more explicitly identify and describe her relationship to her brother and father, and her need to stay with her feelings of sorrow, sadness and pain.

In session five, the shifts continued to develop: into a more wholehearted exploration of the sharing atmosphere of a recognising and confirming experience (EC 4) and into a non-confirming and unpleasant experience (EC 5). This deepening involved experiences of reconnection to a deeper form of vitality, beyond affects and emotions, into the sense of self-compassion, of being known. The session contained a fully developed process of surrender (EC 6). During the music, which was only one piece – Strauss’ *Ein Heldenleben* – Leni experienced the following: excerpts illustrating ECs 4-5-4 (see Table 3).

In the art work, a painted image, Leni shaped the most fundamental in her experience, darkness and light. While watching her painting, I sensed a shivering sensation of joy in Leni. The little face inside the light gave a deep sense of hope – she considered herself to be on the side of hope.

EC	Transcript excerpts	Music
4	I am in the old apartment... Can see Mum...and John (<i>brother</i>)... He disappeared... Feel a swirling feeling... He is with me... happy and strong... Feel as if we are in a light... Think about longing... (<i>anything needs to be conveyed?</i>)	Strauss. Ein Heldenleben. #
5	Feel that he is dead and I long... Can’t stand this once again... (<i>cries</i>)... That’s what my fear is about.	#
4	Light is as strong as darkness... Darkness is like a cover... Everything outside is surface... Find a bottom... (<i>feel it?</i>)... Warmer in body... Angry...	#

Table 3: Excerpts from transcript, session 5



Figure 2: Art work, session 5

ANALYSIS

Stern’s concept of *dynamic forms of vitality* is relevant here (Stern 2010). Shifts and changes are strongly connected to affectivity, but in a safe place and during sharing and regulating conditions. Self-compassion is a deep emotion but more connected to vitality since it contains love and care for yourself. It also contains gratitude and joy – a deep sense of being in life, loving to be alive. In the image, Leni depicted the balance between darkness and light, and the sharing of strong emotions in the music. The process of sharing inner

experiences with therapist and music and simultaneously symbolising inner relationships like the one with John, is *mentalising* work (Allen & Fonagy 2006). We moved away from both 'pretend mode', where inner and outer world are completely separated and disconnected, and from 'psychic equivalence', where there is no difference at all between inner and outer worlds. By now, we have started our work in developing the intersubjective field through *affect regulation, mentalisation, and new patterns in implicit relational knowing* (Fonagy 2006; Schore 1994; Stern 2004).

PROCESS – FOCUS ON THE EIGHTH SESSION

The eighth session was deeply connected to the previous one when Leni remained in her sorrow and longing for John. She got hold of herself even more through several shifts between EC 4 and 5. I saw the shifts as signs of change, could also acknowledge the shifts inside me; I felt more secure in knowing what went on in Leni and sensed that we needed to share even more what it is to feel. In our dialogue we moved between discussing "what is a feeling?", "how can we know what's right to feel?", "what do we notice in our bodies?", etc. Both the dialogue and the shifts in experiential qualities during music-listening appeared as a developed intersubjective capacity in Leni.

In session eight, Leni expressed the need for a safe and calm place as a starting focus. We remembered together the glade full of cowslips where she ended up in the previous session. She cried floods of tears there, though, so it was not a totally safe place when it came to feelings. That session also brought forth my tears in response to Leni's brave and moving work, and as a deep compassionate disclosure. The selected music was Beethoven, Vivaldi and Fauré (Table 4). Affectivity can be beautifully explored through these pieces. Leni needed to be moved by feelings, exploring what it is to feel, mostly sadness and fear, and again connecting to feelings of self-compassion.

ANALYSIS

Leni had now established relationships with the central themes of our work. We had shared attention, intentionality, and affectivity with the music and her inner self. The intersubjective field had deepened. So far we had not run into any ruptures between us, which may seem strange. I

EC	Transcript excerpts	Music
4	I pick cowslips...am about 12 in age...great. Sense a stressful feeling...like being afraid, in my stomach (<i>piano</i>)...move towards the water.	Beethoven. Piano Concert 5#2
5	A sea, big waves...both scary and powerful...surging feeling... moved into... at first... Oh! Then OK... (<i>let the music be with you</i>). I can be there... see myself floating. The water is both dread and comfort.	Vivaldi. Gloria. Et in terra pax
4	See me as a child...but I think as an adult...(<i>cries</i>)...she needs SO MUCH! (<i>Anything you need to do?</i>)... Flood her with cowslips... touch... hold her hand.	Fauré. In paradisum
4		#

Table 4: Excerpt from transcript, session 8



Figure 3: Art work, session 8

sensed, though, that the kind of indifferent attentiveness or manner of evasive attachment-style had gradually shifted into a clearer view between us. I saw her more clearly after this first sequence of sessions. We could not have moved into ruptures, since the bonds between us still did not qualify for that. And I also think that the issues that contained possible ruptures and repairs of the therapeutic relationship were shared with the

music, in the music.

There is strong evidence for the importance of how ruptures and repairs strengthen and develop a therapeutic relationship (Safran & Muran 2000). I consider shifts in the traveller's experiences during music between experiences analysed as EC 4 and 5 equal to such a process of ruptures and repairs.

The work with Leni moved into a phase where a full Process of Surrender (Mårtenson Blom 2010) was developed and established. In 6 out of 21 sessions Leni experienced the Process of Surrender. Four of them moved into a spiritual experience and three were more transpersonal for her. The issues of the existential and/or spiritual were not explicitly conveyed as important themes for Leni from the start. They emerged as an effect of deepened ways of being in a relational mode of surrender.

The connection between the Process of Surrender and the domain of spiritual experiences was one focus of interest informing my PhD project. Shifts into the field of spiritual experiences can come very suddenly, even during a first session. When that happens, a GIM psychotherapist's task is to follow and help in the processing, through moving back and forth between spiritual and psychodynamic work (Bonny & Summer 2002). The quality of such experiences directly put the self-compassion and the trust of being known in focus, and reinforces the healing power of that connection. My experience, however, is that in order for this movement to be steady and reliable, the person needs to move back and forth, or rather in spirals, between the basic relational modes, into the more complex modes of sharing in a deep sense of recognition (EC 4) and deep sense of non-recognition (EC 5). These modes develop the person's sense of subjectivity and intersubjectivity into a readiness to share the space between us, the intersubjective consciousness (Stern 2004), or share that which is greater than me/us. As a human being, one may transcend into the transforming power of letting go, of surrender, and a spiritual experience may be received. I consider this process as somewhat equal to what is described in the GIM tradition as a movement between psychodynamic and spiritual work (Bonny & Summer 2002). However, my way of registering and conceptualising the process, makes it possible to understand and explain change and transformation in terms of interaction and relationship (Mårtenson Blom 2010, 2014).

PROCESS – ONE YEAR LATER

We were in the end of the third term and one year had passed since session five. During this time, we had explored the relationships between Leni and her father, her mother and her sister. She had reconnected to her relationship with her dead brother in her inner world. We had met 12 times and had nine GIM sessions.

The meetings with Leni felt very intimate and familiar. The rhythms in turn-taking and sharing moved smoothly most of the time. I had a sense of what music Leni needed, and the repertoire had broadened but still had a basic centre that seemed to provide a room for her inner self, stretched out in time-space. We had worked on the theme of worry connected to the birth of Leni's son and the labour. We had shared some of the pain through her re-experiencing of him as an infant in relationship to HER inner child. This issue of parenting a child with special needs was also close to my own experience and made our collaboration more intimate.

During the autumn, Leni had also left her job and entered into completely new territory. When the company was sold she earned a large amount of money, making it possible to leave without having any new options. Leni decided to quit, to start listening to some deep inner voice that seemed to beg for space and time, and really sense what that could be about. She had no idea, but just before session 14, reactions from her colleagues on her decision to quit her job had washed over her like a tsunami, or rather, HER reactions to their quite understandable and normal responses. She moved into feelings of guilt, anguish, and fear. And like hooks on a fishing rod, her feelings now tore up all old scripts of fear and abandonment. This time, in a GIM session, she again met her father. To Leni this was even more unpredictable and her task to protect her mother enlightened and flavoured the whole fear-quilt-shame affective vicious circle. She travelled more intensely in sharing non-confirmation, horror and shame in several sessions. In the next example, with illustrating excerpts from session 14, she explored the theme of transformation: "Who am I now?" "Who will I encounter?" As therapist, I felt rather confident that she was ready to let go, and I tried to be supportive without causing undue expectations. Perhaps I also needed some excitement as guide, since I found myself searching for some new music, or new combinations of music. After the focusing induction, just before the music, Leni was both occupied by some kind of fatherly scary presence and her own

longing for movement, so what music could match this? We started with music from Ken Bruscia's music compilation, Music for the Imagination – (MFI) Transportive. First we began with Borodin's 1st Symphony, *andante*, then moved into Brahms' 3rd symphony, *poco allegretto*, followed by Beethoven's 9th Symphony, *adagio molto*, Fauré's *Requiem, In Paradisum* and, finally, Wagner's *Prelude to Lohengrin*.

EC	Transcript excerpt	Music
5	Wooden threshold... huge... I am very small... crawl up... on the other side is water... gushing... nothing to stand on...	Borodin. 1 st symphony #Andante
5	This is sick... A boat came... my father is in the boat... if I jump in, he can't steer... does not see... I knew it...	Brahms. 3 rd symphony #Poco allegretto
5-6	All by myself... in the forest now... something here I want... (<i>let music help</i>)... (<i>deep, deep crying</i>)... Very strong light (<i>L silent</i>)	Beethoven. 5 th Piano Concert #2
6	See... I am a baby in that light... Now like fire moving around me calmly... Warm and soft... like a blanket... like a friend...	Fauré. In Paradisum Wagner. Lohengrin. Prelude

Table 5: Excerpt from transcript, session 14

In the painting work and dialoguing after the music experience we did not say much about the light. I just had a clear sensation of being able to confirm Leni in her awe and wonder.

I tried words from the relational domain, formulations that anchored the experience in interactive and relational qualities with the possibility to understand it from a relational perspective. Examples: "What did you sense in relation to...noticed any feeling...this huge light...any intentions?"; "Did the light...baby...notice you...?"; "How was the guiding?"; "How did we collaborate during the music?"; "Was there anything that prevented you from...?"



Figure 4: Art work, session 14

ANALYSIS

How can we understand the transforming power in this session, and in other similar GIM sessions? In addition to the concepts I have used so far, I will connect to the concept Relational Mode of Surrender (Mårtenson Blom 2010) mentioned previously in this article. During a therapeutic process including GIM, the relationship between therapist, client and music creates more complex levels in the intersubjective field and more complex levels in the intersubjective consciousness. Even though the music in GIM is not a living interactional partner, its characteristics serve as interactive components for the traveller. The music is also chosen by the therapist and accompanied by the therapist's interactive skills and implicit relational knowing.

As an outcome of the research presented in my thesis (Mårtenson Blom 2014), the Relational Mode of Surrender is proposed as such a complex level in the intersubjective field. The complexity indicates that the implicit relational knowing (Stern 2004) for the client as well as for the therapist has deepened and developed. The "we" between therapist and client allows to deepen, and the client discovers (rediscovers?) her capacity to interact – relate – in this mode – the Relational Mode of Surrender. Emotions that emerge are for instance gratitude, awe and love (Fosha 2000). The Process of Surrender is the interactive movement/process leading to this Relational Mode of Surrender, which also may encompass transcendence (Mårtenson Blom 2014).

In her process of surrender Leni transcended her deep sense of self and met something greater; in her case, the light.

PROCESS – THE LAST SEMESTER

During spring Leni had five GIM sessions (15-19) blended with three verbal sessions. According to the Experiential Category Analysis, she moved into the process of surrender, and eventually the light experience, three times. We did a lot of processing through dialoguing and reviewing some images. We also started to talk about ending and separation, which moved Leni into the following theme in session 19, also with a surrendering experience. I had a growing sensation of more or less being on the receiving end during the meetings with Leni. The transforming process moved by itself; it was greater than both of us. When Leni talked about closure and accepting the past, I noticed heaviness and relief in myself simultaneously; heaviness of a melancholic kind coupled with a certain sense of relief. I would miss her and get some space. For Leni, the closure also encompassed saying goodbye to her old working relationships. All these emotional qualities were braided into the focus of session 19. We had a short but very concentrated session with the music: Mozart's *Clarinet quintet* and Duruflé's *In paradisum*.

EC	Transcript excerpts	Music
4-5	Courage...to accept... On my way? (<i>Let the music provide a path.</i>) Huge drops of water...strange...eyes beside the drops...	Mozart. Clarinet quinte F
5-6	Like owl's eyes...spreading their wings...fly... I move... (<i>receive that...</i>) let go...(Leni emotionally moved)... I really separate, do I?!	Duruflé. In Paradisum

Table 6: Excerpts from transcript, session 19

During the autumn we continued with two GIM sessions mixed with three verbal sessions and began a final closing/saying-goodbye process from December to March the following year. Before the very last session we worked with a reflective meta-travel, giving an overview of paintings from all sessions. They were spread on the floor, Leni moved around to music (Pachelbel's *Canon in D*) and put notes with written words on each picture. After that, we dialogued and I shared with her my thoughts and feelings about her work. As Leni

expressed it we did jointly put a jigsaw puzzle together.



Figure 5: Art work, session 19

CLOSING ANALYSIS

A jigsaw served as a good metaphor for an aesthetic process of change with emerging patterns that connect (Keeney 1983), patterns in interactive modes and in levels of consciousness, in the interactive field between Leni, therapist and music (Mårtensson Blom 2014). In terms of relational modes and implicit relational knowing, Leni's experiences of the Process of Surrender developed her implicit relational knowing into a relational mode which could include and encompass the relationship to her dead brother. This made the self-compassion and deeper core self accessible to her. The Relational Mode of Surrender expanded her daily awareness and she could find this stance more easily in daily life. She encountered experiences of transcendence and spirituality convincing her of the existence of something greater - in Leni's own words, *a richer life* and a sense of *now I know*.

The therapeutic relationship contained the transforming power of sharing and regulating affects and dynamics of vitality, in relation to music as well as to the therapist. In order to bring about change, the regulating process needs a true recognising character, conveying a deep sense of being known. The capacity for unconditional love and the sharing of vulnerabilities is always at stake, and the challenge is in changing perspectives, not from me to you, not from you to me, but to You and Me in togetherness, and beyond You and Me.

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