# BODY LISTENING AS A METHOD OF UNDERSTANDING A MUSIC PROGRAM USED IN THE BONNY METHOD OF GUIDED IMAGERY AND MUSIC

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*ABSTRACT: This first-person study investigates the imagery potential of a music program (*Mostly Bach*) used in the Bonny Method of Guided Imagery and Music by using body listening to explore my own affective-intuitive responses of the music. Data were collected from three separate experiential encounters I had with the music including (a) experiencing the music with a dance/movement therapist, (b) experiencing the music alone while, and (c) traveling to Mostly Bach in a traditional Bonny Method session. Data were analyzed focusing on the following research questions, "What can body listening tell me about the imagery potential of the Mostly Bach program?" and "How does my affective-intuitive relationship to Mostly Bach change as a result of experiencing body listening?" Interrogation, interpretation, and triangulation methods of qualitative analysis were used in order for the findings of my research questions to emerge. This study concludes that body listening as a method of analysis can enhance affective-intuitive understanding of music programs for Bonny Method trainees and practitioners, as well as offer new insight for the imagery potential of the music used in the Bonny Method. Findings also consider that* Mostly Bach *contains expansive vertical and horizontal dimensions within the music, which provides a multi-dimensional space for the body to explore and experience numerous possible intense emotions and healing space within oneself.*

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The Bonny Method of Guided Imagery and Music (GIM) has been summarized as "a form of psychotherapy developed by Helen Bonny, in which the client images to specially-designed classical music programs in an altered (relaxed) state of consciousness, while dialoguing with the therapist" (Bruscia, et al., 2005, p. 1). It is widely believed that the music programs are "at the core of GIM practice" (Grocke, 2002b, p. 99). The music programs that are used in the Bonny Method generally consist of 3-8 pieces of Western classical music and are anywhere from 25-45 minutes in length. Each program has a descriptive title that may suggest potential themes relating to the client's therapeutic needs (e.g., *Affect Release, Nurturing, Emotional Expression I*), or to the readiness of the client for various kinds of music experiences (e.g., *Explorations, Imagery, Peak Experience*). Some music programs have titles that describe the music itself (e.g., *Mostly Bach, Quiet Music*; Bruscia, et al., 2005).

One of the most important tasks of a practitioner of the Bonny Method is that of choosing which music program to use with a client in order to meet his/her therapeutic needs (Bruscia, et al., 2005). This requires therapists to acquire both an intellectual and intuitive relationship with the music programs. To do so, techniques are developed in training to analyze music programs in order for the therapist to gain a deeper understanding of the therapeutic and imagery potential of the music.

## Approaches to Understanding Music Programs in the Bonny Method

Within the GIM literature, two approaches have been taken toward understanding music programs and their potential: analytical and experiential. "Analytical" methods provide a cognitive understanding of the music and its elements through techniques such as analysis of the musical scores, learning the history of the composer, and/or gaining familiarity with the musical contour of each program (Abrams, 2002). "Experiential" methods help to develop a personal sensitivity to the music and its imagery potential (Bonny, 1993). These methods include, but are not limited to, experiencing the music program as part of training and as personal therapy, experiencing the music programs while moving to the music in a relaxed state, having dyadic and group experiences imaging with the music, working with other art modalities while listening to the music programs (such as mandala drawing or working with clay), and listening alone in a relaxed state (Lewis, 2004).

Abrams (2002) categorized the various approaches to analyzing music programs used in the Bonny Method into musical approaches, phenomenological approaches, and heuristic approaches. Many of the approaches that Abrams reviews combine both analytical and experiential modes of learning the music programs. The musical approaches not only seek to evaluate the musical properties through formal analysis, but also consider the metaphorical implications of the musical elements within and

across the pieces in a Bonny Method music program (Abrams, 2002). Bonny (2002), Skaggs (1994), and Summer (1995) have each developed musical approaches to music program analysis.

Bruscia, et al. (2005) defined the second category, phenomenological, as an approach in which "the analysis focuses on how imagers experience the music program from moment to moment" (p. 1). Musical form and structure are also considered in order to enhance the analyzer's understanding of the potential experiences of the client. The phenomenological approach is concerned more with experiential methods, while musical approaches of analysis are concerned more with analytical methods; nevertheless, both approaches contain experiential and analytical methods (Abrams, 2002). Abrams listed Kasayka, Lem, Grocke, and Marr as GIM practitioners who have developed phenomenological approaches to program analysis.

Finally, in heuristic approaches, "the analyzer studies his or her own images to the programs in addition to analyzing the music" (Bruscia, et al., 2005, p. 2). In Bruscia's (1999) heuristic method of program analysis, the analyzer balances experiential and analytical approaches to experience the music program in four ways: (a) experiencing the music in an altered state while focusing on the musical elements, (b) experiencing the music in an altered state dialoguing with a guide, (c) listening to the music in an awake state focusing on the music elements and form, and (d) listening to the music in an alert state focusing on its imagery potential. Booth's (1999) approach is similar to Bruscia's heuristic approach, with the added elements of drawing to the music and unguided altered-state listening. Bonny's (1993) affective-intuitive heuristic analysis, *body listening*, is the only exclusively experiential approach to music program analysis reported in the literature. In her method, the analyzer moves freely to the music program while in an altered state of consciousness and then reflects on his or her experience. It does not include any formal analysis of the musical score, though Bonny does suggest that a "second step may involve more left brain/right brain balance" (p. 8), which could include an open listening as described by Kasayka (1991).

Within the GIM literature there are several published and unpublished music program analyses that utilize various methods of analysis. Each analysis sets out to discover the therapeutic and imagery potential for the program. Bruscia's (1999) method was used in Abrams's (2000) analysis of the *Elegy* program, Swanson's (1999) analysis of the *Consoling* program, Sakadjian's (2000) analysis of the *Transitions* program, Soderhielm's (2001) analysis of the *Solace* program, Knechtel's (2002) analysis of the *Mournful* program, and Brookens's (2002) analysis of the *Creativity III* program. Bruscia, et al. (2005) used a collaborative approach to heuristic analysis of the *Imagery-M* program. Kasayka (1991) analyzed *Peak Experience*, studying the transpersonal potential of the music program through a phenomenological method developed by Ferrara (1984). Dutcher (1992) analyzed the music program *Creativity I*, using Kasayka's

phenomenological method. Skaggs (1994) used a combination of "subjective and objective approaches" (p. 70) to develop and analyze the program *Conversations*. After developing her first music programs, Bonny (2002) analyzed and diagramed the shape of the music contour in relation to the traveler's potential experience in the music, that is onset, build to peak, plateau, peak, and stabilization and return. Her contour analyses were used for *Positive Affect, Death/Rebirth* and *Peak Experience*. Lastly, Bonny (1993) analyzed the *Imagery* program using her body listening method of program analysis.

Within the GIM literature, body listening as a specific experiential method of program analysis is discussed only twice: within Bonny's (1993) initial proposal of body listening and in Abrams's (2002) summarization of it as a heuristic approach. The need for an exclusively experiential form of program analysis developed from Bonny's recognition that formal or analytic methods may not benefit GIM practitioners who are not trained musicians. Thus, Bonny (1993) developed body listening to enhance the affective-intuitive mode of listening to the music programs, while de-emphasizing the need of left-brain analysis to understand what is happening in the music. Abrams (2002) noted that body listening "was designed to facilitate analysis from an experiential perspective and to open the analyzer's awareness more directly to sensory and emotional aspects of the music" (p. 328).

Though there is no other specific mentions of body listening or affective-intuitive modes of listening within the GIM literature, there are methods that emphasize the importance of listening with open ears. Beck (1996) described an approach to increasing affective responses to music by learning to open "blocked ears." Knechtel (2002) reported a similar phenomenon in her experience while analyzing the *Mournful* program, which encouraged her to "receive music" by listening with "a different ear" so that she could relate and have a fuller and more meaningful experience" (p. 4). Both authors focused on the music being received by way of the ear, whereas body listening does not exclude the rest of the body as a possible receiver of music.

## Focus of the Study

This study is concerned with body listening to explore the potential of the music program *Mostly Bach.* Originally proposed by Helen Bonny, body listening is an experiential method of music analysis where the listener moves freely to the music while in an altered state of consciousness, and then reflects on his or her own experience. There is a need for this type of analysis for the *Mostly Bach* program because Bonny, its creator, regarded the music as a "total body experience, where the strings affect the nerves and the muscles" (Cohen, 2003, p.3). Given its intended physicality, it seems appropriate to ask what body listening might reveal about this program.

The lack of exploration of the body listening method, or affective-intuitive modes of listening, within the GIM literature is unfortunate when considering that body listening may help to arouse the guide's sensory and emotional closeness with the music, which may in turn increase one's effectiveness as a guide (Bonny, 1993). Bonny stated, "the goal for effective GIM work is intimate acquaintance with the music" (p. 9). It is this closeness to the music that Bonny suggested may provide an optimal experience for the GIM client. If both the therapist's effectiveness as a guide and the client's experience in therapy are potentially enhanced by the therapist's engaging in body listening, then further exploration of body listening within the GIM literature is needed. Therefore, this study investigated the potential of body listening as an approach to music program analysis.

I chose *Mostly Bach* (Bonny, 2002) for analysis for two reasons. The first is that, notwithstanding its intensity and power, I personally felt a lack of emotional or intuitive sensitivity to the music contained within the program. It may have been that I was resisting the music and thereby avoiding the "deeper and wider experiences" (Grocke, 2002a, p. 90) that others have reported. Thus, as an advanced trainee in the Bonny Method, I hoped to develop an affective-intuitive relationship with the program and thereby enhance my understanding of how to effectively utilize this program to support the needs of my clients. The importance of developing such a relationship with the music programs was supported by Bonny (1993) when she declared, "Our strongest need . . . lies in sensitizing our right brain involvement in the medium. And this task is paramount for all facilitators, musicians or not." (p. 5). A second reason for this study is that there are no analyses in the GIM literature of the *Mostly Bach* program, and there are also no other analyses that utilize the body listening method.

This study asks the question "How does body listening affect my own affective-intuitive understanding of *Mostly Bach*?" For the purposes of the study, affective-intuitive is defined using Bonny's (1993) definition; "Affective relates to the emotional concomitants of the music material used within the session; intuitive relates to the inner spaces and responses discovered within oneself that allow archetypal and spiritual insights to arise" (p. 5). Subquestions for the study are "What can body listening tell me about the imagery potential of the *Mostly Bach* program?" and "How does my affective-intuitive relationship to *Mostly Bach* change as a result of experiencing body listening?"

## Method

### Design

This study employed a first-person research design utilizing the approaches of embodied phenomenology and reflexive phenomenology. Bruscia (2005) defined first-person research as "any method in which

researchers or participants gather data from themselves, using processes such as introspection, retrospection, self-perceptions, self-observation, self-reflection, self-inquiry, and so forth" (p. 379). A first-person research design was appropriate to this study because I was interested in understanding my affective-intuitive relationship to the *Mostly Bach* program and used my encounters with the music as the primary source of data.

Embodied phenomenology is an approach that infers all human experience is first understood through the body before taking shape in our consciousness, which then makes meaning of the experience. Bruscia (2005) used Bonny's (1993) method of affective-intuitive listening, body listening, as an example of embodied phenomenology. This approach was used as a way to experience my bodily responses to the music in the hope that I would gain emotional awareness of my inner relationship to the *Mostly Bach* program.

In this study, embodied phenomenology was combined with reflexive phenomenology as a way of bringing the unconscious messages of my body into my conscious awareness. Bruscia (2005) defined reflexive phenomenology as "a term used by Paul Colaizzi for a form of phenomenology where, instead of gathering data from subjects (empirical phenomenology), the researcher uses his or her own experience as data" (pg. 385). The design of the study is congruent with my belief that any encounter of "the object world" (Bruscia, 2005, p. 380) is first understood internally before one becomes consciously aware of what the experience means to them. This will be explored further in the "Epistemology" section of the present study.

**Epistemology**

Studying my own emotional and intuitive relationship to the *Mostly Bach* program is not possible through a positivistic framework; Thus this study utilized first-person research and a non-positivistic stance. I felt that I was the best source of data for this study since the study concerned my own emotions and encounters with music. This study located itself in the theoretical premise of "s*elf-knowledge of object world (How I know within myself about the world of objects*)." This stance has two perspectives: (1) that "reality of the outer world is already known to us internally" and (2) "(reality) is constructed by us" (Bruscia, 2005, p. 380). The study assumed that both can co-exist, in that my knowledge of the *Mostly Bach* program may already be embodied; however, I would need to open my body to the music in order to construct my relationship with it.

Bruscia (2005) summarized that first-person knowledge originates from how one relates to the object being studied, which in this case is how I emotionally responded to the music contained in the *Mostly Bach* program through the experience of body listening. Results in first person research suggest the possibilities of one being-in-the-world. This is consistent with a

nonpositivistic approach to research, which is not interested in generalizing the results of the study, but rather in reflecting upon one's own unique experience of the data.

**Participants**

True to a first-person research design, I was the primary researcher and participant. Put another way, I, the researcher, am studying my-*self*. I am a 33 year-old Caucasian male who is an advanced trainee in the Bonny Method, as well as board-certified music therapist with several years of clinical experience. During my training in the Bonny Method, I have experienced many of the music programs, including *Mostly Bach*, as both a clinician and as a client. Though I have analyzed several music programs using musical, phenomenological, and heuristic methods of music program analysis (including body listening*)* as part of my training, I have never done so with the *Mostly Bach* program.

A dance /movement therapist and a professional therapist trained in the Bonny Method helped facilitate certain experiences needed to study my encounters with the music; however, neither therapist will have a role in the data analysis. Both the dance/movement therapist and the Bonny Method therapist were advanced level clinicians with several years of experience. Their roles in the current study will be furthered explained in the "Procedures" section below.

**Materials**

My musical encounters focused on the GIM music program, *Mostly Bach*. The intent of this program is "to encourage deeper and wider experiences, to loosen forces of resistance and to provide supportive transference" (Grocke, 2002a, p. 90). It is aptly titled since five out of the six pieces contained within the music program are recordings and transcriptions of music originally composed by Johann Sebastian Bach. The first four selections, *Passacaglia & Fugue in c minor*, *Come Sweet Death*, *Partitia in b minor*, and *Fugue in g minor,* are fully orchestrated transcriptions of Bach's music by Leopold Stokowski. Bonny (2003-2004) suggested that Stokowski's orchestrations invite clients to go deeper into an altered state of consciousness. The fifth selection is Brahms's *Violin Concerto* (Adagio). It provides a respite from the "strength and loudness of what has gone before," but nevertheless builds "emotion and intensity in a dramatic and declarative way" (Grocke, 2002b, p. 117). The last piece, Bach's *Concerto for Two Violins* (Largo ma non troppo), is intended to stabilize and help bring the client's imagery experience to a close (Grocke, 2002b).

The music was played on an mp3 player, Apple iPod Classic, which was connected to a stereo system. A Macintosh computer was used to videotape my experiences with the *Mostly Bach* program, and iMovie,

video editing software for Macintosh computers, was used to record my reactions when reflecting on the videotape.

**Procedure**

The primary source of data came from three new experiential encounters with the *Mostly Bach* program: (a) experiencing the music with a dance/movement therapist, (b) experiencing the music alone while body listening, and (c) traveling to *Mostly Bach* in a traditional Bonny Method session. All of these encounters took place in separate sessions spaced at least one week apart.

My awareness was focused on my bodily and emotional reactions before, during, and after each music listening experience. These included body sensations, physical/muscular responses, somatic and kinesthetic images, and emotions that arose from the body. Every body listening session was videotaped in order to observe the relationship between my movements as they unfolded in each section of music and to help recall when affect was present.

My body was a source of data, and therefore, I first checked in with my body before, during, and after each encounter with the music. The primary purpose of this check-in was to be aware of how my body was feeling without analyzing, interpreting, or judging any reactions that arose. I attempted to be receptive to both the blocks and resistances in my body as well as any openings and connections. According to Wilber (2001), renowned pioneer in the field of consciousness, a block in the body can be associated with "areas of numbness, lack of feeling, or deadness on the one hand, or tightness, tension, rigidity, or pain on the other" (p. 100). Conversely, an opening in my body may be associated with feelings of relaxation, release of tension, or an image of an opening or connection in the body.

**Session One: Working with dance/movement therapist.** The purpose of working with a dance/movement therapist was to help me move in ways that reflected the qualities of the music, meaning that the music was kept in the foreground for our movements and not used merely as a background for freely improvised movement. The procedures for working with the dance/movement therapist were as follows:

Step 1: I stretched while standing with the dance/movement therapist, having him demonstrate stretches intended to help provide optimal relaxation for the body.

Step 2: The dance/movement therapist observed me move freely to the music.

Step 3: The dance/movement therapist demonstrated potential movements that were reflected in the music and provided guidance toward the most effective ways to enhance the movement experience.

Step 4: I reflected on the experience with the dance/movement therapist after the music ended.
Step 5: I reflected on the experience by taking notes after the music ended.
Step 6: I reviewed the videotape of this experience several times so that I could begin to sensitize myself to the movement qualities that were within the music as demonstrated by the dance/movement therapist.

**Session Two: Body listening alone.** Based on her experience with the *Imagery* music program, Bonny (1993) came up with instructions for how one can replicate body listening. This study follows her directions, which were as follows:

Step 1: I found a quiet place to conduct the listening experience and began to "clear my mind of its busy pre-occupations" (p. 6).
Step 2: I brought my mind to be aware only of how my body felt in the moment.
Step 3: I stretched while standing, and then I moved to a lying position.
Step 4: Using a remote control, I played the *Mostly Bach* program.
Step 5: With eyes closed I began to image my body lying flat in whatever space came to me.
Step 6: I allowed my body to receive the vibrations of the music.
Step 7: I allowed my body to move freely with the music and express whatever arose from the listening experience. Bonny (1993) clarified this step as ". . . movement which I initiate only in response to the vibrations of the music. I move only when the music suggests movement. My mind is solely on the music and its effect in and through my body (p. 6).
Step 8: I reflected on the experience by taking notes after the music ended.
Step 9: I reviewed the videotape to help recall if affect was attached to the movements.

**Session Three: Image in a relaxed state with nondirective guiding.** The last procedure was to experience the *Mostly Bach* program in a Bonny Method session. The therapist's (also know as a "guide" in the Bonny Method) role is a resonator for the client when emotions surface in the music listening experience. Therefore, the guide empathetically responds to the client's deeply felt emotional states (Bonny, 2002). The guide's allowing nature helps these emotions move into the client's conscious awareness, since these emotions are often time s suppressed and unconscious to the client. The hope for this study was for my emotional responses to the movement experiences to be brought into further awareness, possibly identifying negative transferences and blocked emotions to the music. A conventional Bonny Method session consists of (a) a preliminary conversation; (b) the induction (relaxing into an altered state of consciousness) and introduction of a focus image by the guide; (c) t the music listening experience, where I dialogue with the therapist about my

imagery experiences with the music; and (d) a post-session discussion and review with the therapist.

**Data Analysis**

To answer the first subquestion, "What can body listening tell me about the imagery potential of the *Mostly Bach* program?," I first reviewed the videotape of my body listening session, reflecting on the experience and recording a voiceover of my moment-to-moment reactions. I did not place any restrictions on what I commented on during my first voiceover. Commentary included thoughts and feelings towards the music, reflections on emotions that arose during the body listening experience, observations on my body improvisations, and spontaneous remarks on the experience as a whole. This initial review of the videotape allowed me to increase my familiarity with the footage in the video.

Then, going piece-by-piece, I reflected a second time on the videotape of my body listening experience, focusing on the question, "What am I learning about the music from the body listening experience?" A transcript of this reflection was made. Continuing piece-by-piece, I segmented the transcript into affective-intuitive responses that were and were not occurring for me during my body listening experience. This document became my raw data. A summary of the raw data was then completed, focusing on how the music led me during my body listening experience (see Appendix A).

Three steps were taken when answering the second subquestion, "How does my affective-intuitive relationship to *Mostly Bach* change as a result of experiencing body listening?"

1. Using the videotape of my experience with the dance/movement therapist and working piece-by-piece, I asked myself the question "What did I learn from the dance/movement therapist about qualities of the piece that I was and was not responding to and about movement efforts and shapes that I used and ones that I tended to avoid. Each piece was concisely summarized in order to integrate the qualities of the music with my body efforts and shapes (see Appendix B).
2. Working piece-by-piece, I summarized my experience traveling to the *Mostly Bach* program using the transcript of the GIM session that occurred after my body listening session. Each piece was concisely summarized to integrate imagery, body responses, and emotional responses that occurred during the GIM session (see Appendix C).
3. I compared, piece-by-piece, the first two summaries with the summary of my body listening experience to determine what was new for me after the GIM session as compared to previous experiences with the *Mostly Bach* program.

## Results

The results are presented in two sections that consider each subquestion separately. In section one the results describe the imagery potential of the *Mostly Bach* program based upon my summaries of the raw data. Section two describes how my affective-intuitive relationship to the music changed as a result of the body listening experience. This data summary was described above in Step 3 of the data analysis for the second subquestion.

### Section One: The Imagery Potential of the Mostly Bach Program

**Bach: *Passacaglia and Fugue.*** With the "expansive"[1] qualities of the "slow and sustained" rhythms, the music may bring tension and anxiety at the start of the imagery. The upper registers of the orchestration may ease some apprehension and allow for exploration and movement. The music "builds and layers" leading to the potential for the music to become the object of transference, as if one is "facing the music" or "the music is calling for a fight." Strong emotions may arise and a fight or flight response may occur. In my fight or flight moment, I felt "scared"; however, my awareness of the "light, free, and indirect" movement within the qualities of the upper registers of the orchestration allowed me to "explore the vastness" of the music. Though I felt paralyzed within "overwhelming" affective states that arose during the climax of the *Passacaglia*, I felt "grounded" and did not cower in the presence of the music.

The *Fugue's* entrance may provide energy to continue and move deeper into "untangling the web of emotions" that arise, as well as to gather strength in order to "prepare for battle." When the strings leave, the music lightens, offers a playful respite from the heaviness, and helps to prepare for the climatic ending. When the brass and strings reenter, tension and apprehension may (re)appear. Having an object (i.e., large ball) in my body listening experience provided me an external force to release pent up frustration and anger that arose in me. There is a potential for powerful feelings to be released onto an object in the imagery. I allowed the music to help release these strong emotions, having been active and not passive in my affective states during my body listening experience.

**Bach: *Come, Sweet Death.*** The "slow" and "sustained" quality of the music may evoke emotions associated with the "deep sadness of loss." These feelings are suggested in the strings, especially the violins, which may feel like they are "piercing the heart." One may feel confused on how to process these feelings. Images associated with regressed childhood experiences may appear. The harp arrives and may bring an image to help

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[1] The quotations presented in section one represent words and phrases that come from the transcription of the voiceover and the summary of the raw data. These words and phrases reflect my affective-intuitive experience in the music.

"reawaken" one from being stuck in feelings of "despair" and "helplessness," allowing safe exploration of these feelings. This awareness may bring a vertical feeling of being pulled up from being stuck in those affective states.

**Bach: *Partita in b minor.*** The harp may provide enough safety to continue to be active in exploring powerful feelings that emerge in the music. For me, this piece brought feelings of "desperate isolation." The flute and harp become submerged and crushed by the power that arises from the strings, which may heighten the feeling of desperation. Childhood or childlike images may be associated with these feelings. A moment of respite occurs in the music when the strings leave, which may provide a space to rest. Once the bass and strings reappear, one may feel pulled between the upper and lower registers of the music. If one's awareness is associated with only the upper or lower registers, then one may feel "unbalanced."

**Bach: *The Little Fugue in g minor.*** The combination of the quick 16th note rhythms and the sustained quarter note rhythms may bring about frustrated and confused feelings that come with being overwhelmed. One may feel as if a decision has to be made, which the person may not be ready to make. It is as if one has to choose between splits contained within the orchestration of the music, such as sustained versus quick, light versus heavy, and upper versus lower. The trills help provide energy to move through powerful feelings of anger that may arise. The music provides a brief respite of playfulness, which may help to restore balance and suggest "care and ease." This may feel like one is receiving permission to release pent up anger that has built up. An object or an image to release these powerful feelings onto may possibly emerge. The music fills in its orchestration allowing for total immersion into discharging difficult emotions.

**Brahms: *Violin Concerto.*** The shift to a "softer and slower mood" may seem abrupt to someone still "tense with feelings lingering from this last piece." The phrasing of the music allows for one to catch their breath, allowing feelings of "comfort and care" to surface. The violin may appear motherly and nurturing, which may feel undeserved if one is still wrapped up in the emotions released in the last piece. The strings rise and may "plead" for attention to their calls for rest and caring. The woodwinds and the strings integrate and a healing image may begin to develop.

**Bach: *Concerto for 2 Violins (Largo).*** The orchestration feels more balanced, which may allow for one to integrate the healing image that has emerged. The harpsichord provides a new sound that helps "rise, open, expand, stretch, and move" in the image. The slow 12/8 waltz feel leaves room to experience and take in the lightness that the music suggests. This may allow for one to slow down and provide a space to feel and integrate a sense of wholeness and healing.

**Section Two: How My Affective-Intuitive Relationship to *Mostly Bach***

**Changed as a Result of Experiencing Body Listening**

**Bach: *Passacaglia and Fugue.*** Before my body listening experience, I remained within the "wallowing" and "heavy" qualities of the *Passacaglia and Fugue* and neither noticed nor responded to the "light," "free," and "indirect" qualities that are present in the music. My body listening experience made me more aware of the vertical polarities within the orchestration of the music. Attempting to move to both the heavy and light qualities in the music activated a mixture of emotional responses such as feeling in control; being scared and preparing for a fight; and feeling overwhelmed, frustrated, and angry. For the first time, pent up difficult emotions were explored actively rather than passively. In my GIM session, my awareness shifted between fantasy images that were associated within the vertical elements of the earth and the sky. I was more connected to these images, associating myself with them in the first person and not third person. When I had an image of being a little boy at the end of the piece, I was the little boy and did not just feel like the little boy. This intimate association with the imagery continued for much of the GIM session. Active movement through affect states and first person identification with the imagery was new for me after my body listening experience.

**Bach: *Come, Sweet Death.*** Though I have always noticed the sustained sadness within the music, in the past I have been detached from the emotional qualities of the music. During my body listening experience, I became aware of the harp for the first time. The harp created a safe and reassuring place for me to feel my sadness, lifting my whole body up from helplessness of being stuck emotionally. That harp manifested as the image of an angel in my GIM session, guiding me through my feelings of sadness. With the harp and the image of the angel, I felt safe enough to identify myself in first person as the baby elephant crying out for his mother and voicing my sadness out loud in the session.

**Bach: *Partita in b minor: Sarabande.*** In earlier GIM experiences, I felt no control over my emotional states and resisted any connection or help from the music. During my body listening experience and my GIM session, the harp continued to encourage me to stay active by moving through more challenging feelings that emerged, such as my feelings of isolation and abandonment as a little boy. In my imagery, I grew new wings with which to fly, and they provided me new ways to move through my feelings safely. For the first time in my GIM session, I felt the violins were not only the voice of isolation and helplessness within me, but that they also offered a sense of forgiveness. An image of a fish in water appeared from this feeling.

**Bach: *Little Fugue in G minor.*** Before my body listening experience, I felt passive and frozen in the music's presence. The body listening experience allowed me to become more aware of the lighter regions of the orchestration, as well as the more playful moments in the music. This new awareness allowed me to connect to an image of being a playful boy who is becoming unhappy with the fact that life is not always

fair. The need for playfulness collided with the overwhelming churning of the music, resulting in a tantrum. The orchestration fills in, and I became so immersed with the music's climax and the release of my anger that I did not notice how my body felt.

**Brahms: *Violin Concerto.*** In the past, I have shut out the nurturing and healing qualities in the music, staying stuck in the passivity I felt within the heavy qualities of the previous pieces. I was able to practice new, lighter movements in my body listening experience and a new feeling of self nurturing emerged. In my GIM session, the feeling of being punished for my earlier tantrum subsided and gave way to creating a forgiving and healing place for myself.

**Bach: *Concerto for 2 Violins.*** Before my body listening experience, this piece, combined with the Brahms Violin Concerto, always felt uncomfortably long, and feelings of being inept and not comfortable would arise. In both my body listening experience and in my GIM session, this piece allowed me the time and space to continue to nurture healing images and feelings. I noticed that the orchestration appeared more integrated and the phrasing of the rhythm created room to be with my new developing feelings. My body felt more connected and in my imagery all the characters throughout the session reappeared. A transforming change of perspective occurs when my volcano, once scary and foreboding, becomes a mountain resort where I can go to rest and heal.

## Discussion and Conclusions

*Helen Bonny selected and sequenced the music for the Mostly Bach program in a masterful way.* The selection and sequencing of the music flows naturally and effortlessly between moments of struggle, rest, and focused work. This occurs both within and between the pieces contained in the program. For instance, the *Passacaglia and Fugue*, with its expansive orchestration, quickly propels the listener to delve into its heavy emotional content while providing periodic musical respites where the listener can recover from the overwhelming churning of the music. The following piece, *Come, Sweet Death*, is narrower in the orchestration's affective quality, allowing the listener to be with a salient emotion in a more focused manner. It appears that the program's sequence helps the listener to loosen and explore the emotional soil buried deep in the body, so that complex emotions can begin to surface and be work with in therapy.

*Stokowski's transcriptions play an integral part in the effectiveness of the program.* The layers of orchestration in Stokowski's transcriptions were indispensable in accessing my sensory and affective responses to the music. Stokowski created a massive musical space that provides multiple opportunities for exploring the complex emotional content contained within the different textures of the music. Throughout the program the textures shadow possible psychological transformations that occur during the listening experience. For instance, for me, the mellow tone of the slow and

sustained violin in *Come, Sweet Death* carried a feeling of the deep sadness of loss and abandonment, while the slow and sustained violin in Brahms's *Violin Concerto* provided me a sweet vibrato that suggested a feeling of motherly nurturing.

*The expansive vertical and horizontal dimensions of the pieces in the* Mostly Bach *program provided a multi-dimensional space for the body to explore.* In my body I experienced dramatic separations between the upper and lower registers of the orchestration, more specifically between the light and free qualities of the woodwinds and the sustained and wringing qualities of the strings. For me the slow, sustained, and wringing qualities of the lower register appeared to reign supreme for the first half of the program, while the upper regions pleaded for me to notice them. This split between the upper and lower registers of the orchestration was intensified in *The Little Fugue*, where the dramatic integration of the orchestration provided an emotional release. For me this piece was the peak of the program. In the last two pieces there appeared to be balance in the orchestration, which, for me, brought a sense of caring and healing. This arrangement of "split" registers in the beginning of the program followed by the more integrated textures of the final three pieces led me to nickname the program "Healing the Split."

*Body listening is an extremely effective way of accessing the emotional qualities of the music to which I was and was not responding, while also being useful in identifying the imagery potential of the program.* Though I found my body listening experience to be exhausting due to the quality of the music contained in the program and the physical demands of moving to such powerful music, it was also extremely rewarding. I was able to access and activate powerful feelings that I previously avoided. Once feelings were triggered, body listening offered a way to practice being within these new powerful emotions, while also allowing me to discover ways to move through them.

*Body listening is enhanced by utilizing simple materials such as various sized exercise balls, floor mats, and scarves*. These objects improved my experience by intensifying my feelings. For instance, if I found myself feeling like I wanted to release tension onto an object, I could exaggerate this by pressing on a floor mat or exercise ball. Also, if an image arose during the session, I could make use of the objects as an imaginary substitute for my image. It is recommended that when engaged in body listening, common materials such as various sized pillows and blankets of different textures be available to the person engaged in moving to the music.

*The "Effort Elements Continuum" and "Basic Effort Actions," developed by Rudolph Laban (cited in Barteniff & Lewis, 1988), provided me with the language and metaphors to understand and describe my body shapes and movements as they related to my affective-intuitive responses to the music* (see Appendix B). These descriptive words not only helped me verbally express the elements that directed my inner impulses towards

movement, but also provided me a compass for where my awareness may have been in the orchestration during the body listening experience. For instance, at the start of the *Passacaglia and Fugue*, my movements reflected "direct" and "sustained" efforts, with action drives that were "wringing" and "pressing." From this I surmised that I was more conscious of the lower register of the strings and the slow and sustained rhythms, both of which lend themselves to pressing and wringing. These descriptors also provided me metaphors for how I may have been responding to the music in my imagery during my GIM session. For example, I associated my angel image with the "light" and "free" qualities of the upper registers, while I associated my image of molten lava with the slow, sustained qualities of the lower registers.

*My GIM session provided me an opportunity to deepen the feelings that arose in the body listening experience, which in turn resulted in a sense of ownership of my emotions.* Images and feelings moved from being third person observations during my body movement ("the feeling of sadness is with me") to integrated first person understandings in my GIM session ("I am sadness"). This was a powerful and healing transformation for me.

*As an advanced trainee in the Bonny Method, I found body listening not only enhanced my relationship with the Mostly Bach program, but also increased my understanding of its potential uses in GIM work.* As a result of my experiences with accessing, identifying, and working through deep and expansive emotions, both in the body listening exercises and the GIM sessions, I feel better prepared to use this program as a guide. I feel that my sensitivity and familiarity of the program has also increased. Due to my initial unfamiliarity with the program, I discovered that while working with the dance/movement therapist at the start of this study, I mistakenly used a modified version of the *Mostly Bach* program, which replaces the *Partita in b minor* with Bach's *Cello Concerto in c minor*. By the end of the study, I would never have been able to do this. In fact, by that time, I could intuitively anticipate key moments in the music, as well as hear the music clearly in my head before the music started. Such deep first-hand knowledge of the music programs is important when choosing a GIM program to match the music with a client's induction and focus image, as well as enhancing interventions while guiding a client through the program.

*The findings of this study provide new insights into the body's role in the shaping affective-intuitive responses one may have in a music listening experience.* Though one might assume that music is a separate force that activates imagery on its own, bypassing the body and its role in the imagery process, I discovered that the body understands how to be in the music before the brain processes the musical information and makes a mental representation through an image, symbol, or metaphor. Body shapes and effort movements that are made while listening to music are pre-cognitive somatic responses that may foreshadow psychological and affective states of being in the music. These shapes and efforts may reveal themselves as cognitive representations within the imagery that arise in a GIM session.

Therefore, it may be assumed that the body holds certain unique information about how a person responds to his or her own world, which music is able to access directly. Our bodies are like an orchestra that resonates with the music, and our cognitive representations of these affective-intuitive responses, through images and metaphorical play, intertwine and interconnect to reveal how we are in the world.

*The findings of the study suggest that in any moment in a music listening experience one's consciousness may be open to particular aspects of the music, while perhaps blocking or resisting other portions of the music.* Knowing where an imager's awareness may be in the music during the imagery may provide extremely important information for the guide so that he or she may provide the imager opportunities to access resources within the music of which the imager is unaware. This type of intervention is useful with this particular program because the overwhelming and expansive emotional qualities of the music may cause an imager to manifest a negative transference to the music. Suggesting the possibilities within the orchestration may help an imager find alternative ways of being in the music, building a new positive relationship to the music, and opening the imager to the possible healing and transpersonal aspects of the program.

*It is recommended that a guide carefully consider the quality of the sound system on which the music programs for GIM therapy session are played.* A high quality speaker system, focused on dynamic clarity and not amplification, is an essential tool in enhancing the imager's somatic and aural experience of the music, as well as accessing the range of possibilities within the sound of the orchestration.

*My experience with body listening as a method of analyzing GIM music programs has led me to understand its essential role in enhancing a right-brained sensitivity to classical music, thus having important implications for GIM training.* Music therapists and other health professionals entering into training have their own unique cultural biases and experiences with classical music. For some music therapists entering into GIM training, classical music may not be considered their preferred or most familiar type of music, but rather as the music they had to study in college so that they may move towards a music therapy degree or training in the Bonny Method. It was my desire to study receptive music therapy techniques and altered states of consciousness that propelled my interest to train in the Bonny Method, and unfortunately, I only had an academic fondness for classical music. My body listening experience with *Mostly Bach* was intense, personal, and intimate. I would consider the music and the program to be part of my preferred music listening repertoire, music that I will continue to listen to for my own personal reflection and aesthetic enjoyment. A profound shift in my relationship to classical music has occurred as a result of my body listening experience.

*A heuristic approach to understanding GIM programs provides a rich and unique perspective on the myriad of possibilities of how one may respond to the music.* Body listening is an intense way to get to know and

build a relationship with the music. This method of analyzing the music attunes the listener to the both the openings and blocks one may be having in response to the music. Used on its own, this heuristic method of analysis provides a unique way of being inside the music on a personal and intense level, increasing the affective-intuitive sensitivity one may have to the music. Understanding the effort movements one is experiencing while moving to the music provides insights into the shape and structural flow of the music, the emotional qualities of the music, and the imagery potential of the music.

*My affective-intuitive relationship with Mostly Bach continues to grow, as I am able to access and listen to the messages contained within my body with greater ease and clarity after my experience with body listening.* While contemplating what to write for a concluding paragraph, I decided to play *Mostly Bach* to see if the music had anything to offer. The music instantly moved through my speakers and announced its powerful presence in my abdomen. I had to stop, stand up, and stretch as I could feel my stomach begin to feel tense and heavy. I took some deep breaths and focused my awareness on the sensations in my body. I allowed myself to sway, moving my hands and rolling my neck along with the upper registers of the orchestration. Afterwards, I was able to come back to my computer, refocus, and begin to write again. I feel that I have garnered a greater bond with both the music and my body as a result of *body listening*, trusting them both to guide me towards not only the tensions within my body, but also to help me discover and explore new openings within myself to move and grow.

## APPENDIX A

### Summary of the Raw Data of Body Listening Experience

**Bach: *Passacaglia and Fugue***

As the *Passacaglia* begins, there is tension in my stomach. I let the music into my body and attempt to move freely. The bass feels expansive and vast. I explore the slow and sustained rhythms with my movements. As the flutes enter I begin to relax. As the music layers and builds, I feel that the music is calling me to fight and that I am "facing the music." The music begins to pick up speed and leads me to move more quickly by spinning, jumping, and leaping. The woodwinds enter alone, and I feel safer with them there. They provide energy and strength to face the vastness and heaviness I feel when the strings reenter. The quicker the music becomes, the more emotions rise within me. The trombones and tubas come in with strength and power; I feel scared. The quickness of the flutes allows me to move and explore the vastness of the space around me with my arms, while my lower half of my body feel grounded in the sustained bass movements. The timpani enter and anger is building from my feet upwards to my chest. The sustained lower brass calls me back to fight. The *Passacaglia* climaxes, and I freeze in its presence. I reach my arms out to the *Passacaglia*, trying to reach around it but the music is too vast, expansive, and overwhelming.

The *Fugue* enters quickly, helping me gather a second wind of energy. The strings layer quickly, and I develop an image of layering and gathering a ball of yarn, untangling the web of emotions within me. The brass section stands out and its sustained rhythms remind me that I need to prepare for a battle. The strings leave, and the mood lightens to a more playful section with the flutes taking the lead. I allow myself to play and rest with the flutes and the other woodwinds. The brass reenters and reminds me of the battle that I am in. The bass and lower registers rise again. They are sustained and I feel tension and anxiety appear, mainly in my upper torso. I think, "Do I have the strength or energy to finish this?" I find an object in the room, a large red exercise ball, and begin to imagine that it is the vastness of the music. The lower sections are strong and sustained, feeling like they are moving closer to me. The music is powerful and strong, as all the parts seem to be entering in at once. It is almost too much for me, and I feel the need to release the frustration I feel. I raise the ball and slam it to the floor with the downbeat of the music. The music rises to one final climax; I take the power and strength into the ball and hold it up. The brass sustains as the music ends and the feelings linger within me.

**Bach: *Come, Sweet Death***

There is a dramatic shift from the non-stop speed of the last piece to a slow sustained feeling. The violins instantly feel like they are piercing my heart with their slow and sustained rhythms. The strings suggest a deep sadness of loss, but I do not know what that is, so I look for an object to

explore. Using the strings to guide me, I rub a purple cloth over my face, which feels soothing. Yet the music does not suggest the nurturing feeling I want. Instead the music feels like mourning at a funeral, and I lay the cloth down as if something has passed away. The harp, woodwinds, and brass arrive. They reawaken me to move again. Yet the strings pull me back into despair, and soon I cannot move. The harp, woodwinds, and brass are no longer with me. The hopelessness I feel in the strings causes a great pain in my shoulders. I rest with the music, trying to comfort the pain in my shoulders.

**Bach:** ***Partita in b minor (Sarabande)***

Ah, the harp! With the entrance of the flutes and harp, I feel the urge in my body to be active again and not rest. The harp helps to lift me up and rise on a sloped mat that is near me. The bass enters with its notes descending as they welcome the violins, which feel like they are crushing me and piercing my heart. The sustained melody leaves me feeling isolated and desperate. I feel like the flute and harp are lost, taken over by the power of the strings, and I want to cry and yell out. An image of childhood loneliness appears, and I feel confused as what to do with my body.

The strings leave and the mood shifts, which allows me to move slowly and begin to stretch. When the bass enters and the sustained melody of the strings enter again, I connect to an image of being on top of a cave. The violin melody leaves me feeling desperate, lonely, and unbalanced. The push and pull between the woodwinds and the strings leave me feeling overwhelmed, and I fall back onto the mat.

**Bach:** ***The Little Fugue in g minor***

The oboe is alone, and I feel it trill up my spine. I try to keep up with the entrance of the instruments with my body movements. My arms move with the 16th note rhythms and my lower half follows the sustained quarter note rhythms. The trills lift me off my feet. The layering of the instruments comes quickly, and my body feels confused as to where it should be in the music. My legs and feet follow the sustained notes, while my arms move wildly following the $16^{th}$ notes. The mood seems to shift briefly, and for once I feel balanced with the strings and woodwinds. The viola and bass suggest care and ease.

The first violin enters, and it feels harsh It instantly pulls a feeling from me that I want to tantrum, so I look for an object and find a hollow yellow ball. The music shifts back to a more playful mood for only a brief moment, then back to rising tension. The brass enters and everyone in the orchestra is playing at fortississimo. With the downbeat of the timpani, I slap the ball around on the floor. However, the bass momentarily leaves, and I do not notice it. All the instruments have appeared to gather, and I feel like the music has been building up to this moment.

**Brahms:** ***Violin Concerto (Adagio)***

The music shifts to a softer and slower mood with only the woodwinds softly breathing. My body is tense with feelings lingering from the last piece. I allow myself to breathe a little with the phrasing of the music. The music suggests motherly comfort and care. Feeling the urge in the music to care for something, I grab the yellow ball and begin to caress it, draping the purple cloth over it. The violin enters with its solo voice. I expect it to be harsh, but this time the violin sounds like it is singing to me. My body is still tense, and the violin attempts to comfort me, but I do not trust it yet. The strings rise dramatically, and the solo violin enters pleading with me to listen to it. I try to hide from it, but yet the violin stays with me, lovingly trying to tell me it is ok. The woodwinds pick up the melody, and suddenly I feel how tired my body is and how much it has been through. I finally listen to the suggestion of the violin and lie still, resting for the remainder of the piece.

**Bach:** ***Concerto for 2 Violins (Largo)***

The cellos, bass, violins, and viola are all there, and for once I feel their tenderness and care At first my body does not know what to do with this. I begin to explore exaggerated movements with my arms in an attempt to invite these feelings and the music into me. The harpsichord helps to push me along as I rise, open, expand, stretch, and move in synch with the phrasing of the music. The 12/8 rhythm feels like a slow waltz, giving me time to take in the lightness the music suggests. The music becomes my partner in a dance. I bow to the music respectfully. My body soon slows down with the music, and I am beginning to feel how tired my body is. The pacing and phrasing of the music allows me to slow down and hug myself for the remainder of the piece.

## Appendix B
## Summary of Experience with Dance/Movement Therapist

The "Effort Elements Continuum" (Barteniff & Lewis, 1980, p. 51; see Figure 1), based on the insights of choreographer and philosopher Rudolph Laban, expressed the elements that direct each person's inner impulses towards movement. Efforts range from indulging to fighting on the continuum. One who is engaged in indulging movements does not offer resistance to the rudiments of space, weight, time, and flow, whereas fighting efforts constitute struggling within these elements. Though one effort may be more prevalent than another in the body's organization of a shape or movement, even in a relaxed or resting state multiple efforts are typically present at once. It is important to note that one may also be passive or neutral on the continuum (Barteniff & Lewis, 1980). These effort descriptors provided the language for the dance/movement therapist and me to discuss my experience with body listening with the *Mostly Bach* music program.

| Effort | Indulging | Fighting |
|---|---|---|
| Space | Indirect | Direct |
| Weight | Light | Strong |
| Time | Sustained | Sudden |
| Flow | Free | Bound |

*Figure 1.* Effort Elements Continuum (Bartenieff & Lewis, 1980, p. 51)

Laban's (cited in Bartenieff & Lewis, 1980) "Basic Effort Actions" reflect the combination of efforts present in a sequence of movements (p. 58). The dance/movement therapist and I discussed my most prevalent action drives in response to the qualities in the music. These effort combinations helped me understand how a certain movement action may have responded to a combination of inner inclinations that I was having to the music. The "Basic Effort Actions" and the combination of efforts that make up these drives are as follows:

1. Float – all indulgent elements
2. Punch – all fighting elements
3. Glide: Direct, light, sustained
4. Slash: Indirect, strong, sudden
5. Wring: Indirect, strong, sustained
6. Dab: Direct, light, sudden
7. Flick: Indirect, light, sudden
8. Press: Direct, strong, sustained

**Bach:** ***Passacaglia and Fugue***

My body reacts with sustained and strong movements to the heavy and overwhelming churning of the music. There is a continuous "struggle" present, even in the lighter moments of the music, which could be displayed through light, free, and indirect movements. However, my body does not respond to those efforts. I remain within the wallowing and heavy qualities of the music; my feet are bound while my arms and upper body wring and press.

**Bach:** ***Come, Sweet Death***

The music carries a quality of sustained sadness throughout it. My body and arms continue to wring and press and I am bound in my flow. I do not feel connected to the emotional qualities of the music. I attempt to bring the music into my chest. I develop a pain in my shoulders and back, which stops me from moving.

**Bach:** ***Cello Concerto in c minor***

The music has an isolated, helpless, and lonely quality. There is a physical presence of heaviness, to which I become passive. I writhe and wring my body in all directions on the floor, expressing the longing and pain in the violins. The quality of the violin changes to a more nurturing vibrato. I do not respond to this quality in my movements and stay on the floor.

**Bach:** ***The Little Fugue in g minor***

The range of expressive movement appears polarized in the struggle between "lightness" and "heaviness" in both the upper and lower registers of the music. My body feels this pull, my feet, legs, and hips feeling strong and grounded, my core/abdominal area are passive and my arms and head are moving in a free, indirect, and light manner. By the end of the piece, the orchestration fills, and with a big crescendo I begin to make slashing motions with my arms and hands, which brings a strong emotion of anger within me.

**Brahms:** ***Violin Concerto (Adagio)***

I feel that the music wants to hold and nurture me. I resist its offering. Softness within the violin emerges, and I attempt new movements such as gliding and floating, yet this feels awkward to my body. Many times I stop moving all together and look for assistance for how I should move.

**Bach:** ***Concerto for 2 Violins (Largo)***

The holding, nurturing qualities of the last piece are still present. The rhythmic phrasing appears more constant, light, and sustained. I feel like I have time in the music to continue to practice gliding and being light in the music. I feel inept and uncomfortable moving in this way, but by the end of

the piece I feel these new movements are becoming more natural for me.

## Appendix C
## Summary of Imagery Experience GIM Session

**Bach:** ***Passacaglia and Fugue in C***

My body seems confused as it switches from feeling support to no support in my upper torso, legs, and feet. I have two primary images: a children's toy rooted in the earth and an eagle soaring in the sky. They are both preparing for a battle. My awareness moves between these two images. Both images bring feelings of anger. The images interact during the *Fugue*, and together begin releasing the anger by digging into the side of a volcano. My whole body feels like it is shaking and rumbling. Lava surrounds me and my identity shifts to my 5-year-old self.

**Bach:** ***Come, Sweet Death***

My body feels the slow molten flow of the lava. I have an image of being a baby elephant drowning in the lava. I am calling out for my mother. I let out a sad cry with my voice. When the harp arrives in the music, a light shines through the clouds. An angel appears. I feel safer knowing something has been watching me the whole time.

**Bach:** ***Partita in b flat minor: Sarabande***

The angel provides me wings so that I can pull myself from the lava. I feel the pain of their growing out of my shoulders. With my new wings I practice spinning and floating. I feel that I am a fish as well as a flying elephant, a part of both the sky and the water.

**Bach:** ***Little Fugue in g minor***

My identity shifts back to being a 5-year-old child. I feel angry that the fish, the elephant, and my toys are not behaving like I want them to. I begin to smash and destroy everything around me. I am too busy having a tantrum to notice how my body feels.

**Brahms:** ***Violin Concerto: Adagio***

I feel scared and notice that I have been holding my breath. I have a memory of being a child and being punished for behaving badly. I am in my old bedroom where I find a stuffed animal that has died. I begin to revive the stuffed animal and feel joyous when I succeed. My bedroom transforms into a lake and forest. This feels like a place of healing.

**Bach:** ***Concerto for Two Violins: Largo***

All the characters of my imagery thus far have gathered in this one area. This is a familiar spot for me, but it has been transformed from something scary and foreboding to a restful and healing place in nature. I

feel grateful to be alive, and my body feels connected to the sky, the lake, the volcano, and the earth.

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