

A Collaborative Heuristic Analysis of *Imagery-M*:  
A Classical Music Program Used in  
The Bonny Method of Guided Imagery and Music (BMGIM)

Kenneth Bruscia  
Elaine Abbott  
Nadine Cadesky  
Dena Condron  
Andrea McGraw Hunt  
Dawn Miller  
Laura Thomae

BMGIM is a form of psychotherapy, developed by Helen Bonny (1978a), in which the client images to specially designed classical music programs in an altered (relaxed) state of consciousness, while dialoguing with the therapist. In the method, music is given a central role: it shapes the client's inner experiences from moment to moment during the session, and it serves as a primary motivator and agent of the client's transformation and healing. For this reason, the content, design, and shape of the music programs are of fundamental significance in BMGIM practice, research, and theory.

Each music program consists of 3-8 pieces from the western classical tradition, which have been carefully selected and sequenced for their potential use in addressing various client issues and therapeutic needs. An entire program may last from 25 to 45 minutes. Nearly all of the programs have descriptive titles that suggest their emotional theme, therapeutic purpose, or potential use (e.g., *Nurturing*, *Positive Affect*, *Grieving*, *Peak Experience*).

Helen Bonny, the founder of BMGIM, created 18 different programs, and her proponents have created several more. For a detailed description of Bonny's programs (1978b), see Grocke (2002); for information on programs by her proponents, see the Appendices of Bruscia and Grocke (2002).

Since music plays such a significant role in BMGIM, a crucial responsibility for the therapist is selecting the appropriate program, that is, one that can meet and address the client's issues and needs at each stage of the therapeutic process. Obviously, this requires every BMGIM therapist to have an aural knowledge of each piece of music, and an in-depth understanding of each program and its full range of potentials. For this reason, the analysis of music programs used in BMGIM has been of central interest in its application.

Abrams (2002) surveyed the various ways that music programs in BMGIM have been analyzed, and identified three basic approaches. In the *musical* approach, the primary focus is on analyzing the musical elements and properties of each piece in the program, both separately and in relation to one another, along with the implications these have for the intended function of the program, or their potential effects on the imager's experience. Notice that the analyzer gains insights directly from the music, without necessarily gathering data from imagers on their actual experiences of the program. Thus, in the musical approach, the analyzer's perspective is primary. Examples of this approach include: Bonny (1978b), Skaggs (1994), and Summer (1995). In the *phenomenological* approach, the analysis focuses on how imagers experience the music program from moment to moment. In this approach, then, the imager's lived experiences of the program are integrated with an analysis of the music. Examples include Kasayka (1991), Lem (1998), Grocke (1999), and Marr (1998-1999). In the *heuristic* approach, the analyzer studies his or her

own images to the program in addition to analyzing the music. Thus, the analyzer's personal experiences of the music serve as the primary or foundational source of data. Examples of this approach include Bonny (1993) and Bruscia (1999). In Bruscia's method, the researcher gathers data from him/herself, as well as from other participants.

The purpose of the present study is to analyze the BMGIM program entitled, *Imagery-M*, using a new approach to analysis. The new approach combines Bruscia's heuristic method (1999) with collaborative techniques. That is, instead of one person serving as researcher, gathering data from both self and other participants, the combined collaborative approach involves individuals, serving as both participants and co-researchers, gathering data from one another, and analyzing and interpreting their own data. The purpose of the analysis using a collaborative-heuristic approach is to understand how the music and the imagery generated by it are related to one another, from the perspectives of both self and other. Hopefully, such analysis will shed light on what properties of music are most significant when experienced in an altered state of consciousness, and what imagery potentials these properties might have. This information is crucial for BMGIM therapists to have when using the program with clients.

*Imagery-M* (Bonny & Bruscia, 1996) is a modified version of Bonny's original program (1978b), entitled "Imagery." The "M" stands for modified. The original program contains the following pieces: Ravel's *Introduction and Allegro*, Copland's *Appalachian Springs* (excerpt), Tchaikovsky's *Fourth Symphony: Scherzo*, Respighi's *The Dove*, and Turina's *La Oración del Torero*. The modified program contains the same three opening pieces, but instead of the Respighi and Turina, ends with Mendelssohn's *Fifth Symphony: Andante*, and Suk's *Serenade in E-flat Major: Adagio*. The modified version has not been analyzed previously. See Appendix A for further details on these programs, including performances.

Writing about the original version, Bonny (1978b) says that the "*Imagery* program, as its name suggests, encourages visual and other sensory responses in the creative imagination. It is useful in initial group sessions and with persons who need to stimulate visual ability. In therapy, it is non-threatening, open-ended, and useful for a general exploration of the inner personality. The compositions are taken from the impressionistic school; each selection tends to paint a picture or to represent a specific theme. This cassette program contains exclusively instrumental selections, to satisfy those who object to vocal music in the GIM experience" (p. 54).

The modified version was intended to serve very similar purposes to those originally espoused by Bonny. Specifically, it was designed as a program for GIM beginners: to stimulate imagery, to move through different moods and emotions at a non-threatening pace, and to survey various aspects of the imager's personality (Bonny & Bruscia, 1996).

## METHOD

### Design

The design of the study combines principles of heuristic and collaborative methods of qualitative research. It is heuristic in that, similar to the method developed by Moustakas (1990), the roles of researcher and participant were combined, and data gathered from the self provided the main sources of data, which were then corroborated and enhanced by data from others. It also employed Bruscia's (1999) "heuristic" method of analyzing BMGIM music programs, which will be described below.

The study is collaborative in that, instead of having one researcher study him or herself as the primary participant, along with other participants (who were not researchers), in the present study, all the participants were co-researchers studying one another. Collaborative research goes beyond heuristic research in three ways:

First, the researcher and participants have equal roles and status as co-researchers, rather than being separated into hierarchical roles. Second, rather than involving only one researcher, collaborative self-study involves an entire group of researchers studying themselves, through both individual and group means. Third, the entire research process is created by the co-researchers through continuous dialogue—about the topic and purpose of the study, the method, the sampling, the organization and analysis of the data, interpretation, and presentation. (Bruscia, 2005. p. 388)

See “Process” for specific details on the collaboration involved in the present study.

## Participant-Researchers

The seven authors of the study served as both participants and researchers. Six of the participant-researchers (all females) were in training in BMGIM at an advanced level, and the seventh was their trainer (male). Henceforward the feminine (she or her) will be used to refer to the trainee co-researchers; the masculine (he or him) will be used to refer to the trainer co-researcher; and both feminine and masculine will be used to refer to people in general. All of the participant-researchers were professional music therapists with several years of clinical experience. They ranged in age from 29 to 60 years.

## Heuristic Method of Analysis

Bruscia’s (1999) heuristic method is predicated on four principles. The first principle is that to understand any BMGIM program, one has to experience the music as the client experiences it (primarily in an altered state of consciousness), and as the therapist experiences it (primarily in an alert state of consciousness)—focusing on the music as well as focusing on the imagery generated by it. Thus, there are four conditions under which the analyzer must experience the music. Note that three of the conditions put the analyzer in the role of intense listener. The four conditions are:

1) *In an alert state, focused on the music itself.* This involves being in an analytic mode, sitting upright, listening carefully and openly to all details in the music several times. These listenings may be focused on the musical elements (e.g., rhythm, melody, timbre), the structure of the music, and any or all aspects of the music that are salient. While being focused, the listener must also be open to whatever the music presents from moment to moment. During one of the several listenings, the analyzer also studies the score in detail. This condition is done one piece of music at a time, and all pieces in the program in sequence. The analyzer either records or writes down what is being heard on each listening. As a result of listenings under this condition, the analyzer divides each piece into sections, based on the musical form of the piece. Each section is then linked to timings on the CD. Thus for example, a section may be from measures 1-24, and occurs on the CD from 0:00 to 1:34 minutes. These sections are used to collate and compare all the data gathered under the four listening conditions. Shorter, monothematic pieces may not need to be segmented for analysis purposes.

2) *In an altered state of consciousness, focused on the music.* This involves the analyzer listening to the music in an altered state of consciousness while being guided; however, instead of allowing nonmusical images to develop, the analyzer/listener stays intently focused only on the music, being open to whatever the music itself presents. To do this kind of open listening, the listener allows the music to lead the experience fully, so that his or her attention naturally shifts from one musical event to another, from one musical element to another, or from one textural layer to another, depending on whatever attracts or engages the listener at the moment. While being open, the listener also remains very focused, paying close and continuous attention to only what is happening in the music. When nonmusical thoughts or images arise, the listener allows them to pass, and immediately refocuses on the music. As in a regular BMGIM session, the listener reports continuously to a guide, and the guide dialogues with the listener, using standard guiding techniques. Instead of focusing on nonmusical images, however, the guide reflects, amplifies, and deepens the musical experiences, and refocuses the listener on the music whenever nonmusical images arise. This condition is done, not piecemeal, but for the entire music program without interruption. The entire music-focused session is recorded, and transcripts are made.

3) *In an altered state of consciousness, imaging freely and spontaneously while dialoguing with a guide.* This condition is a standard BMGIM session. Thus, the analyzer “travels” or images to the entire BMGIM program as the client would, and the guide uses standard guiding techniques. The entire session is recorded, and transcripts are made.

4) *In an alert state of consciousness, analyzing and categorizing the imagery evoked.* This involves analyzing and categorizing the images evoked by each piece of music and segment thereof. The images may be classified according to pre-existing categories of images (e.g., Summer, 1988 or Bush, 1995), or inductively, that is, based on the images that arise directly from the data. In this study, the categories were created inductively based on the images created by the co-researchers in their own sessions. Examples of imagery categories are: visual, kinesthetic, memories, and so forth.

The second principle of the heuristic method is that data from the analyzer (i.e., researcher) must be compared and collated with data gathered from others (i.e., participants) who have been guided to the program by the analyzer. Thus, the method combines first-person (self-inquiry of analyzer or researcher) and third-person research (study of other participants).

The third principle is that data from the analysis under the four conditions must be analyzed and synthesized in the temporal sequence of the music program, that is, phenomenologically—as the music unfolds from moment to moment, and as the imager’s experiences unfold from moment to moment. Thus, segmentation of each piece of music serves as the primary organizing component for analyzing the music and the imagery of all the participants in the analysis.

The fourth principle is that data from the analysis under the four conditions must be considered holistically, and in relation to one another rather than separately. Thus, working segment by segment, data from the alert music analysis must be considered in light of data from the altered music listening, which must be considered in light of the imagery generated by it in an altered state. Moreover, each segment of each piece must be considered within the context of the entire piece, which must be considered within the context of the entire program, which must be considered as a whole. In addition, data on the music and images gathered in the study must be considered within the context of each composer’s intent, and the intent of the creator of the BMGIM program.

## Collaborative Process of Data Collection

The study originated during an advanced training intensive in BMGIM. The focus of this training was the music programs, and a requirement of its completion was that each trainee had to analyze one complete music program. To better understand how to use the heuristic method of analysis developed by the trainer, the six trainees worked in pairs guiding one another to the same program (Imagery-M) under the four conditions (alert music-focused, alert imagery-focused, altered music-focused, altered imagery-focused). As the group discussed the process, the idea emerged that, instead of everyone working separately to produce six separate analyses of this program, the entire group should work collaboratively to create one collective analysis. To do this, however, required considerable organization, even though the heuristic method of analysis had been already been mapped out by the trainer. Essentially, the group had to determine how it would implement the heuristic method of analysis collaboratively. Several discussions were held, with one member taking notes. Similar discussions were held whenever questions arose, and after every listening experience. This allowed adjustments in the methods to emerge as necessary.

Because all members of the group did not reside in the same city, all experiences that required a guide took place during the training. The rest of the collaborative work was done via email, telephone, or personal meetings. In addition, recordings were made of all guided experiences, and transcripts were made of the recordings. The listener/imager (rather than the guide) took responsibility for typing the transcript of her own experience. This ensured accuracy of the data.

The trainees remained in the same dyads for the entire process of data collection and analysis, guiding one another under all four conditions, and collating and synthesizing their own data. Thus, for example, A guided B under each condition, and B guided A under each condition; then A and B collaborated in collating and synthesizing the data. And the same process was used by C and D, and E and F.

Several jobs were divided among the group, with each co-researcher taking a particular task, and the rest sharing or using that information. For example, the job of segmenting the scores of each piece into meaningful units was divided among the co-researchers. The same segmentation was used by all six co-researchers for each piece. Thus, for example, A's segmentation of the Ravel was used by all, B's segmentation of the Copland was used by all, and so forth. These segments are shown in the Results section. The job of gathering information about each composer and piece was also divided among the co-researchers.

The trainer served as consultant in all phases of collation and synthesis; and did not travel to the music under the four conditions. Thus, the sole sources of data were the three dyads of trainees, not including the trainer. Each dyad submitted their data on all four conditions to the trainer, who then collated, analyzed, and synthesized the data and wrote the final report. The final report was sent back to the co-researchers for correction, revision, and approval. One of the trainees then collated the corrections from the co-researchers, and the trainer revised the study accordingly. The study was then submitted for review, and the trainer made further revisions in the organization of the report based on feedback from the reviewers of this monograph. For a step-by-step description of the procedures used in this study, see Appendix D.

## Inductive Coding

Once the transcripts had been made, codes had to be developed for categorizing the imagery created by the co-researchers in their individual BMGIM sessions. Preliminary sets of codes were

developed by each co-researcher when analyzing her own imagery, and these sets were in turn compared, modified, and synthesized by the trainer. The trainer then tried the codes out on various portions of the data, and adjusted the codes and definitions as necessary. As a result, a set of inductive codes were defined for use in analyzing all imagery data across all co-researchers. As a result, the following categories were used to code all the images created by the co-researchers in their imaging spontaneously to the music in an altered state of consciousness: visual, physical, musical, identity change, self-reflective, self-other relations, other-other relations, emotional, significant other, fantasy, memory, and healing. Definitions of each code can be found in Appendix B.

## Data Analysis

Proceeding piece by piece, data gathered from each of the four listening conditions were collated, segment by segment. To do this, the trainer had to summarize the information gleaned from the six trainees during the alert and altered music listenings (conditions 1 and 2), condense the six imagery transcripts (condition 3), and then categorize each image according to the final codes (condition 4).

After the imagery of each segment of music was condensed and coded, a tally was made of the various kinds of images evoked across the six co-researchers. Given the sheer amount of data, and number of codes, tallies were seen as the most efficient way to detect any regularities or patterns in the group data. The frequencies were not considered in a statistical way.

## Epistemology

Heuristic and collaborative methods were used to gather data about the music and the imagery evoked by it. Both heuristic and collaborative methods emanate from a nonpositivistic perspective. Given the subjective characteristics of both music and imagery, it is difficult to avoid subjectivity in the analysis of either kinds of data. Numerical frequency was used as a technique to identify patterns and regularities within the data from this study, with no intent to make statistical generalizations, explain cause-effect relationships between the music and imagery, or make any truth claims. Thus, although the study included both qualitative and quantitative forms of data, the interpretation of both sets of data was undertaken from a nonpositivistic point of view. All findings of this study are regarded as idiographic, that is, unique to the participants of the study, and not necessarily generalizable to any other groups. Hopefully, however, these findings will have relevance and value in understanding the Imagery-M program and its possibilities.

## RESULTS AND DISCUSSION

This section is divided into two parts. The first part will present and discuss the findings of the six co-researchers under all four analytic conditions, for each segment of each piece. Thus, for each segment, data will be summarized from the alert music-focused listening, the altered music-focused listening, the altered imaging to music (also see Appendix C for condensations of co-researchers' imagery), and the alert analysis of images. This part of the Results and Discussion is lengthy and detailed, which is consistent with the holistic principle of the heuristic method of analysis—that all data be considered in relation to one another so that the reader can gain a

holistic impression of musical and imaginal data on every segment of the music program. Such thick description may only be of interest to those readers who are BMGIM therapists and trainees interested in learning more about this program for their own work. For them, it is recommended that the findings on each piece of music be read while actually listening to the program. Other readers of this report may want to skip or scan the first part, and proceed to the second part of the Results and Discussion.

The second part of the Results and Discussion provides data summaries of the following four dimensions: 1) the imagery potentials of each piece, 2) the imagery potentials of the entire program, 3) the content of the imagery generated by the program, and 4) the imaginal style of the co-researchers.

## Part One: Findings of the Heuristic Analysis

### *Ravel's Introduction and Allegro*

Written by Ravel in 1906, *The Introduction and Allegro* is scored for flute, clarinet, harp 2 violins, viola, and cello, and has been described as a miniature harp concerto. It was an early piece, and according to many Ravel scholars, was not included in the composer's own catalog of his complete works. Some say it was written as an exercise or test piece while Ravel was studying at the Paris Conservatory.

The form is a modified sonata-allegro, consisting of five main sections: Introduction, Exposition, Development, Cadenza, and Recapitulation. In the Impressionistic style, the piece is economical melodically, and relatively simple harmonically. Coherence is achieved by similarities between the melodic motifs, and the continuous exchanges of the melodies among the instruments. Tension is built up and released through changes in timbre, dynamics, and tempi, rather than through tonal or rhythmic complexity.

In programming this piece in the original program, Bonny notes that "the harp is often very effective in GIM. This music and that which follows strongly suggests more surface themes, such as environmental scenes which have been enjoyed in life: meadow, mountain-top, swimming in the ocean or a lake, group picnics, etc. These scenes serve as practice for the deeper spaces to come when 'heavier' music is used" (Bonny, 1978b, p. 55).

#### *Section One (Introduction): 0:00–1:44 on CD*

The introduction opens slowly with a mysterious atmosphere. It is constructed out of three closely related melodic motifs that are tossed from one instrument group to another, as well as used together contrapuntally. The form is: a (flute), b (strings/harp), a with b (strings/winds), c (cello/winds). Transitions from one motif to another usually involve extensions of the previous motif, repeated with a decrescendo and ritardando.

The most salient elements noticed in an altered state were the harp glissandi, the timbre of different instruments, the broad string melody, and the undulating, constantly changing textures. Co-researchers reported body sensations in various parts of their body. The sounds were described as rippling, swirling, shimmering, pulling, stretching, nudging, weaving, undulating, reaching, and dancing. Most of the reactions to the music were physical and visual; however, a common report was that the instruments were questioning or conversing with one another.

Imagery scenarios included: being in a stream, being a baby, riding a surfboard in space, memory of an empty house, walking in a tunnel of sunlight, and seeing bands of lights turn into flowers. As coded and tallied, types of images created were (out of 6 total): 6 visual, 4 fantasy, 3 physical, 3 musical, and 2 memories.

The fact that all of the travelers had visual images should not be misinterpreted. Based on the longer transcripts, the most vivid experiences for this section were the physical and musical ones. Specifically, three of the co-researchers had palpable body sensations in response to the music, and three very actively implicated various elements of the music in configuring their images. It is also interesting that three co-researchers had fantasy images, while the other three had reality-based experiences (two memories and one everyday scene).

*Section Two (Exposition): 1:45–4:37 on CD*

The exposition section of the Allegro begins with a harp solo introducing a fourth motif (d), which serves as the first main theme (A). Up until now the harp has played more of an accompaniment role, thus the harp solo highlights the significance that it will have throughout the rest of the piece. After the harp theme finishes, a fifth motif (e) is presented by the flute, then harp; it serves as the second main theme (B). Pizzicato is introduced as an accompaniment figure. The exposition is relatively placid, with occasional and gentle increases and decreases in intensity. While one cannot predict which motif will enter, each motif is introduced by a transition, usually involving the clarinet.

The most salient elements noticed in an altered state were the different instruments, each having something to say or do, and each with their own qualities (beckoning, conversing, floating, weaving, leading, worrying). Also salient were the endless melodies constantly being passed from one instrument to another. As a whole, the music was described as swaying, lyrical, swirling, marching, shimmering, smooth, and energetic.

Imagery scenarios created in an altered state were: watching birds, relating to the music, zooming through space, drawing a picture with the instruments, being at a typewriter in a tunnel, and being with own family as butterflies. As coded and tallied, these images were the following types: 6 each for musical and visual, 5 for fantasy, 4 self-reflective, 3 physical, 3 emotional, 1 self-other, 1 other-other, 1 significant other, and 1 identity change.

These tallies are similar to those in the first section with regard to visual, physical, and fantasy images; however, other kinds of imagery were evoked here. Specifically, in this section, there were self-reflective and interactional images (Self-reflective images can be considered similar to interactional images in that they are like dialogues or interactions with the self). Also, emotions entered here. These kinds of images are very consistent with what the co-researchers identified in their altered music-listening as the most salient elements of the music (instruments saying and doing things). Another reason might be that the co-researchers were deepening their consciousness and imagery, and this usually leads to an expansion in the kinds of images that are evoked, and the level of engagement that takes place within the imagery.

*Section Three: (Development): 4:38–6:29 on CD*

In contrast to the exposition, the development section brings considerable intensity, through the use of crescendi and accelerandi, mostly occurring in the last half of the section. It utilizes motifs from both the Introduction and Allegro (a, b, and e). As the development reaches a climax, the harp enters and halts the proceedings with silences that introduce the cadenza.



When heard in an altered state, co-researchers were most drawn to the interplay of the instruments, and the continuous building of tension through dynamics, tempo, and the layering of instruments. They also heard a struggle for leadership among the instruments, and particularly the strings and harp. The harp seemed to lead more by restraining the other instruments, while the strings seemed to agitate the other instruments. The most used descriptive term was swirling— instruments swirling, water swirling, swirling sensations in the body, and all the music swirling.

The imagery scenes were: in a valley with animals, in a magical forest with dwarfs, swimming into center of the earth, going from cave to tunnel to whirlpool, watching deer near brook, in a room with bookshelves, and being with her family as butterflies floating on a stream. When coded and tallied, these images were of the following types: 6 visual, 4 fantasy, 4 physical, 3 musical, 3 self-other, 1 identity change, 1 emotional, and 1 memory.

Here there seems to be fewer dialogues and emotions than in the previous section. Also, there appears to be less tension and struggle in the imagery compared to what was noticed in altered music listening. The question that arises here is whether the co-researchers re-interpreted the tension and struggles in the music to fit the context of their ongoing imagery, rather than responding directly to what was in the music. Put another way, instead of accommodating the images to changes in the music, and especially to increases in tension, the co-researchers may have opted to assimilate the music into the imagery, and in doing so, lessened the tension. While this cannot be stated as a conclusion, it is certainly a possible explanation. Another possibility is that since this is the very first piece, the co-researchers may not have felt ready to deal with what they may have perceived as an excessive amount of tension in the music so early in the experience.

#### *Section Four (Cadenza): 6:30–7:51 on CD*

The cadenza is slow and spacious, and acts as an extension of the development section. Once again, many thematic motifs are used together, interspersed with, and accompanied by typical harp filigree. The long rests and silences in the cadenza are used as transitions, leaving the listener to wonder where the harp will go next. The cadenza seems to calm down the musical tensions built in the development.

When heard in an altered state, the most salient feature of the music was the harp solo, and the various textures and sounds heard on the harp. Every co-researcher tried to explain what the harp was doing, attributing various qualities to it, such as aimless, on hold, leading, sorry, making space, and reaching. Interestingly, no co-researcher focused on the purely musical aspects of the harp cadenza, in fact, all attributed referential meanings to the harp.

Images created during this section were: being a minnow, being in the center of the earth, swimming with mermaids, being with deer, being with partner in nature, and being with own family as butterflies. Types of imagery created were: 5 visual, 5 emotional, 3 physical, 4 fantasy, 3 identity change, 3 self-reflective, 2 self-other, 2 significant other, 1 other-other. The cadenza seemed to elicit a wide range of experiences. Notice that self-reflective and interactional experiences together were the most frequent, followed by visual and emotional. This seems to be a very evocative section of the piece, as indicated by both the music listening and the imagery.

#### *Section Five (Recapitulation): 7:52–10:12 on CD*

The Recapitulation section brings back d and e motifs, or themes A and B. The motifs are varied in accompaniment throughout the section, in ways that make them seem more positive and

optimistic. The accompaniments also integrate the instruments into more blended textures, as compared to the exposition, where instruments are separated out for their unique sounds. The piece ends without a coda.

When heard in an altered state, the most salient elements were the interplay between the instruments, the pitch relationships among the instruments, and the general energy or affect. All the co-researchers detected a pervasive change in feeling of some kind, even though they recognized the return of the main themes. Four listeners described this change in terms of spatial changes. The most commonly cited emotion was that the instruments were happy or joyous to be back together again, moving toward the same goal. Several listeners felt that this section had more energy, and was working toward something unknown. Many also felt that the music was dancing, and the instruments were swirling together.

Images created during this section included: watching creatures in the stream, shedding own skin and parts of self, being with mermaids, dialoguing about loneliness, dancing and following the music, carrying a butterfly and kids being injured by a cat. As coded and tallied, these images were as follows: 5 fantasy, 4 visual, 4 self-reflective, 3 physical, 3 self-other, 3 identity change, 2 emotional, 2 musical, 2 other-other, and 2 significant other.

The most significant finding here is that the imagery is somewhat different from what was heard listening to music in an altered state. In the altered music listening, the co-researchers found resolutions and conclusions to what had taken place throughout the piece, whereas in the imagery, they seemed to be moving into unresolved places, and into a deeper state of consciousness. As in the development section, there seemed to be “disconnects” between what they heard in the music, and the images they created to it later. If the images cannot be clearly attributed to the music, then one could surmise that they are a function of the co-researchers’ own psyches, and/or where they were in the imagery sequence. Another possibility is that the co-researchers may have moved toward and away from the music at different sections of the piece. It is interesting to note that in this piece, this happened twice: in the development, the co-researchers heard tension in the altered music listening, but did not have very much tension in their imagery; then in the recapitulation, the co-researchers heard resolution in the listening, but did not find it in the imagery. Curiously, this seemed to happen across most if not all of the co-researchers, which then suggests that the music, rather than individual differences, may have been the chief factor. For now, it is only possible to say that sometimes the content and structure of music evoked images with similar content and structure, and that sometimes the content and structure of the music evoked different content and structure in the imagery because of individual differences between the imagers, and sometimes because of something in the music that required recontextualization by the imager.

### Copland’s *Appalachian Springs* (Excerpt)

This suite is an orchestral version of the ballet, originally commissioned by Martha Graham for her own dance company. Both depict an 1800 Shaker celebration of a newly built farmhouse in Pennsylvania, which features a bride and groom, a preacher, and the congregation as the main characters. The celebration unfolds in eight sections; however, this excerpt presents only the first three sections.

Bonny points out that each section of this programmatic piece is a sequence in the wedding story, and that each brings diverse and complex emotions (Bonny, 1978b). She also notes that the opening of the Copland “continues Ravel’s carefree tone while adding more distinct variations to be reacted upon” (1978b, p. 55).

*Section One: 0:00 – 2:13 on CD*

The first section is very slow and sustained, with short melodic motifs that have long notes. The rhythm is very calm. The main theme is an ascending melody built on an A-major triad. The melody consists of layered fragments, with each instrument adding a few notes at a time, and while they are being sustained, another instrument joins in. Thus, there is no long melody, yet constantly sustained, layered sounds, seemingly with no breath time. This section serves to introduce each character in the ballet.

When heard in an altered state, co-researchers found the instrumentation and their interaction as the most salient elements. Various qualities were attributed to these interactions, such as supportive, weaving, clearing, beckoning, giving space, and beautiful.

Images created during this section were: being in a prairie, exploring self and emotions, being with mermaids apart from mom, being with a deer in the forest where animals are celebrating her presence, visiting a dragon's castle, and resting with a butterfly family. As coded and tallied, these images were as follows: 5 self-reflective, 4 physical, 4 musical, 3 emotional, 3 fantasy, 3 visual, 2 significant other, 2 self-other, and 1 identity change.

This section elicited self-reflective and interactional images the most, then physical. This seems consistent with findings from the altered music listening which indicated that the most salient element was the way the instruments related to one another. It is also interesting to note that the images during this section were very sustained and slow moving; there was not a lot of activity. This is consistent with findings in the alert listening that tempo and sustained rhythms were prominent features of the theme.

*Section Two: 2:14–5:04 on CD*

The second section suddenly breaks into a rowdy dance to American "fiddle" music, with cross-rhythms sounding like fancy footwork and invading group formations (Smith, 1955). The melodic lines are arpeggiated chords with octave leaps. Once again, there are instruments exchanging and swapping melodies, like they are dialoguing. It is a sharp contrast to the first section. Here, there is a long syllabic melody played in unison by the strings, with clear breaks punctuated by percussion. Unlike the first theme, this theme has intervallic leaps throughout the melodies. Motifs are repeated, and made into counterpoint. A Shaker's tune can be heard in a brass chorale that provides counterpoint to the string dance tune. The drum regulates and times the piece so that the instruments play in synchrony. Sforzandos are used to emphasize the dance rhythms. In re-transitioning to the next theme (which resembles the first), the major triad is incorporated into the melody, and the oboe leads a long ritardando to return to the original slow tempo.

When heard in an altered state, the most salient element was how the instruments worked together, each knowing their own roles. The instruments were perceived as being precisely timed in relation to one another, working together like a clock. They moved together in synchrony, like they were dancing together. It sounded like "team-work." The second thing noticed most often was the energy created by the fast tempo; one co-researcher described it as the "life force." The music was described as bright, jumping, building, confident rather than pushy, strong, dancing, and joyful.

Images during this section were: being on a prairie farm, dialoguing with self and others with emotion, in the ocean between mom and mermaids, visiting deer's nest, flying on a dragon as part of a celebration, and resting with own family as butterflies while kids are healing. As

coded and tallied, these images were as follows: 4 self-other, 4 significant other, 3 visual, 3 self-reflective, 3 musical, 2 musical, 2 fantasy, 1 identity change, 1 other-other, and 1 emotional.

When listening to the music in an alert state, one is immediately struck by the incredibly stimulating dance rhythms, so it is amazing to find that not one co-researcher reported having images involving the body, or movement. This may indicate that what we hear in an alert, analytic mode is not necessarily what we hear when imaging in an altered state of consciousness. More like the findings in the altered listening, the co-researchers developed images that were primarily self-reflective and interactional in nature. Consistent with this theme, significant others were brought into the images by 4 of the 6 co-researchers.

### *Section Three: 5:05 – 8:02 on CD*

The third section is in a moderate tempo, using a variation of the melody of the first section. Here the bride and groom are brought forward in a tender dance scene accompanied by deep, rich harmonies (Smith, 1955). The oboe leads into a deceptive cadence and sforzando, which introduces tension. The strings play a mysterious high-pitched melody repeatedly; it is a yearning long melodic line. The excerpt ends with a grounding pedal point.

When heard in an altered state, the co-researchers found the slow tempo as most salient, providing much needed space for rest. But in that space, dissonance appeared, and the listeners were keenly aware of it. The dissonant parts were heard as intrusive, urgent, and dark, and the instruments creating the dissonance were perceived as having bad news to tell the others. The second most salient element was the instrumental solos in this section. They seemed to call out in an effort to communicate something, and each expressed a different emotion. Many heard questions that seemed to go unanswered. Emotional descriptors used included sad, contemplative, longing, alone.

Images created during this section were: dialoguing with a girl, dialoguing with self and others, being in shallow water with a turtle, having a party with animals in the forest, decorating a room in the dragon's castle, and own butterfly family being carried by a wise bird to a scene of a dead elephant. As coded and tallied, these images were as follows: 6 self-reflective, 6 emotional, 5 self-other, 3 musical, 2 physical, 2 fantasy, 2 healing, and 1 each for visual, identity change, significant other, and other-other.

Findings from both the alert and altered listenings are confirmed in the imagery created during this section. The "program" of this section is a tender dance scene of bride and groom, and in the altered listening, many different emotions were heard. Dissonance seemed to play a key role in complicating the emotions. Notice that all 6 co-researchers experienced emotions, and all 6 co-researchers had some kind of dialogue or interaction. Another factor may be that this slow, emotional section follows the joyful barn dance, and by contrast, sounds much less rejoicing, and much more emotion-laden. Also, given that this section is not very different musically from the first section except for the amount of dissonance, it is interesting to see that it evoked more emotions than the first section. All this leads one to surmise not only that dissonance tended to elicit deeper emotion, but also that the sequence of musical moods and ideas was very important to the co-researchers. More specifically, regardless of how emotional the first section was, this section was perceived as more emotional, not only because of the dissonance, but because of what preceded it.

### Tschaikovsky's *Fourth Symphony: Scherzo* (3<sup>rd</sup> Movement)

Tschaikovsky wrote this symphony in the fall/winter of 1877/1878, a very tumultuous time in his life. He had recently married a former student who threatened to kill herself if he did not consent to marry her, but shortly after the wedding, Tschaikovsky had a nervous breakdown, and was advised by his doctors to never see his wife again. He left Russia for Switzerland with his brother and found solace in writing this symphony along with the opera *Eugene Onegin*.

The fourth symphony was dedicated to his friend and patron Nadezhda von Meck, with whom he had a continuous and long-standing correspondence about his life and work. In regard to the third movement, he wrote to her: "I am captivated in advance by the scoring of the Scherzo. I do so love pizzicato, it passes through my nerves like an electric current; the alternating use of the sections of the orchestra will be very original, and, no doubt, very beautiful" (Garden & Gotteri, 1993, p. 39). In a later letter, Tschaikovsky described the Scherzo as:

evanescent images which flit past in your imagination when you've had a drop of wine to drink and you're experiencing the first phase in inebriation. You are neither in a cheerful nor a sad frame of mind. You aren't thinking about anything: you give free reign to your imagination, and for some reason it has set about painting strange pictures...Among them a little tableau has come to mind of carousing peasants and a street song...Then somewhere in the distance, a military procession has passed by. These are completely inconsequential images that run through your head as you are falling asleep. They have nothing in common with reality: they are strange, wild, and incoherent. (Garden & Gotteri, 1993, p. 187)

Bonny (1978b) included this piece in the original program "to provide novelty and change in tonal color" (p. 55). She further noted that "if a listener is in a deep space, the change does not seem noticeably to alter imagery content. For listeners in lighter states, the tonal color changes tend to effect the feeling state from one section of the piece of music to the next" (p. 55).

#### *Section One: 0:00 – 1:44 on CD*

The form of the scherzo is ABA with a coda based on B. The A section is an Allegro in 2/4 meter with two themes, both of which are played pizzicato on the strings. Characteristic of this section are changes and swells in dynamics, which vary according to pitch. Higher notes tend to be louder than lower ones, and some lower notes are nearly inaudible. Also, intervallic jumps are emphasized dynamically. The rhythm consists of steady pulses of eighth notes. Meter is very marked, and tempo is stable.

When heard in an altered state, the most salient element was the use of the pizzicato across the entire string section. The pizzicato was described as being energetic, poking, thumping, pushing, prodding, running, bubbling, popping, and tickling, having effects on many different body parts, including the chest, the hips, nose, face, feet, neck, and spine. The next most important element was the pitch of the pizzicato, with the higher ones affecting the upper part of the body, particularly the head, and the lower affecting the feet. The pizzicati did not seem to elicit specific emotions, however, they were perceived ambivalently, as both positive and negative.

Images during this section were: watching a cattle drive, directing fairies with a magic wand, interacting with a sea turtle, dancing with animals, getting a massage, and watching an animal stampede to an elephant's grave. The types of imagery were: 4 fantasy, 3 self-other, 3 self-reflective, 2 each for emotional, visual, and physical, and 1 each for musical, other-other, and identity change. Most of the images in this section were fantasies, self-reflective, or interactional in nature; and many of them involved movement of some kind. This seems to be consistent with Tchaikovsky's description of the piece. It is also interesting to note that there a wide variety of imagery types generated by this rather repetitive, monothematic section of music.

*Section Two: 1:45 – 3:10 on CD*

A sustained note on the oboe halts the breathless string pizzicati of the first section. The B section features woodwinds and brass in a playful, rhythmic motif played in square tempo with marked meter. The brasses introduce a repetitive march-like tune that modulates up and down. Two-voice counterpoint can be heard using pizzicato strings, and instruments go back and forth in call-response patterns. The repetitions, counterpoint, and sequences build into a climax with a piccolo enlivening the mood and leading the way. The excerpt gradually fades away, ending pianissimo.

When heard in an altered state, the sustained note on the oboe, heralding the opening of the B section, created feelings of relief—the frantic pizzicato had finally come to an end. Here the most salient element were the different timbres of the instruments, and how the melodies passed continually between the instruments. The listeners commented on every instrumental solo; the piccolo was shrill, the strings were smooth, the oboe pulled back, the tuba was marching in a band, the flute and clarinet were butterflies swirling around together, the brasses were poking. Here there was ambivalence over the continual shifts in drive and energy, created by the crescendi and accelerandi, and the layering of instruments.

Images were: an animal parade, burrowing into the ground and dialoguing, being alone in the water, hugging and thanking animals, riding a horse with a friend, and animal dialogues about the elephant's grave. Types of imagery were: 5 fantasy, 4 self-reflective, 4 self-other, 3 emotional, 3 musical, 2 visual, 2 physical, and 1 each for identity change and other-other. Self-dialogues and self-other interactions predominate in the imagery of this section, however, a wide variety of imagery types were evoked. This seems consistent with the importance given to the musical interchanges among the different instruments identified in the alert and altered listening, and the variety of timbres that are heard in this section as compared to the others.

*Section Three: 3:11 – 4:54 on CD*

The A theme returns, with very little variation. When heard in an altered state, the most salient elements were the pizzicati and the pitch. The responses to these two elements in combination were diverse, such as feeling plucked, tip-toeing, feeling pushed, not wanting to stop, being unsure, and feeling annoyed. Interestingly, then, the return of the pizzicato elicited more negative responses than when introduced in the exposition section.

Images were: an animal circle dance, self-reflection and dialogue with others, deciding whether to stay with the mermaids, a squirrel dance, riding a horse with a friend, and walking on the grave. Types of images were: 4 fantasy, 4 self-reflective, 3 visual, 3 physical, 3 significant other, 2 self-other, 2 musical, 2 other-other, and 1 each for identity change and emotional. Like the A section, this section also elicited a wide variety of imagery types, and the distribution of imagery types is not too different. Yet, comparing the data from altered music-focused listening

with the first section, this time the co-researchers felt more negative about the pizzicati. When first introduced, the pizzicati were not as annoying or pushy, whereas this time, they were clearly not as comfortable. This did not seem to be the case in the imagery, where the co-researchers did not seem to react negatively to the pizzicato.

*Section Four (Coda): 4:55 – 5:48 on CD*

The final section is a coda based on the B theme. It fades away with pizzicato. When heard in an altered state, the listeners found the interplay among the instruments to be most salient, suggesting a conversation, or playful marching while the marchers (instruments) talked to one another. One imager said that the music did not seem capable of stopping; another said that it didn't know where it was going, so it continued to go up and down.

Images were: animals in formation, self-reflection and dialogue with others, a music massage, an animal dance, riding a horse with a friend, and a butterfly family making a cocoon for the elephant. Types of images created were: 4 fantasy, 4 physical, 3 emotional, 2 visual, 2 musical, 2 self-reflective, 2 other-other, 2 self-other, and 1 identity change. Compared to the previous section, the types of imagery look quite different, however, the content of the imagery was quite similar. Thus, the coda seemed to elaborate and expand the images already formed in the previous section.

*Mendelssohn's Fifth Symphony (The Reformation): Andante*

Mendelssohn composed this symphony in the winter of 1829-1830, when he was only twenty years old. While he was composing it, he became ill and struggled to meet its deadline. Although numbered as his fifth symphony because it was published posthumously, it was actually the second symphony he wrote. It was composed for the 300<sup>th</sup> anniversary of the "Augsburg Confession," a statement outlining the basic tenets of the Protestant faith, thus its title the "Reformation Symphony."

Only the Andante movement is heard on the Imagery-M program. The form of the Andante is a-b-a, however, since both motifs are presented only in G minor, it may be considered monothematic, especially since the piece is so short (4:50 minutes). Only a few bars of chromatic harmony are heard in the re-transition from b back to a. Then at the end, the first motif ends in G major, where the movement comes to a close. The next movement is meant to begin immediately without break.

This piece does not appear on Bonny's original program, however, it was upon her recommendation that it was substituted for *The Dove* by Respighi (Bonny & Bruscia, 1996). Both pieces initiate a quieter mood from the fast pizzicati of the Tchaikovsky; both have long-breathed melodies; and both have a repetitive accompaniment figure that edges the imager into emotion.

*Section One: 0:00 – 1:46 on CD.*

The movement begins with the second violins and lower strings playing a sixteenth note pulse of chords that progresses downward in pitch for the first two measures. The first motif enters on the third measure with the first violins playing a long, yearning melody in G minor. Only the strings are heard in this section, staying with this pattern of violin melody soaring over the pulsing

chords. Then the woodwinds enter to transition from motif a to motif b. The transition takes only three measures, and does not involve modulation.

Listening in an altered state, the most salient element was the long-breathed melodic theme played in unison by the strings, accompanied by pulsing accompaniments underneath played by other instruments. The length of the melody, and the very long phrases, immediately brought awareness of the breath, and how much of it was needed to be with the melody. The melody was perceived as stretching, reaching, longing. The strings playing in unison made immediate connection to the heart. The accompaniment was perceived as a ground that provided safety. The relationship between the high and low strings was also noticed. Emotions of sadness and longing were evoked.

Images were: a baby elephant being stepped on, self-reflection and dialogues with others, unzipping a mermaid costume, swinging on a porch with a cat, leaning on horses, and watching the wife of an elephant grieve. Types of images were: 5 emotional, 4 physical, 4 self-other, 3 visual, 3 self-reflective, 2 musical, 2 fantasy, and 1 each for identity, other-other, memory, and healing. The co-researchers were largely consistent with one another in responding to the music with mostly emotional, physical, and self-reflective or interactional images. This is consistent with what was heard in the alert and altered listenings. Specifically, the long-breathed melodies in the upper strings seemed to be the protagonist telling an emotional story that could be felt in the body, while the accompaniment supported and responded to the protagonist and the story told.

*Section Two: 1:47 – 2:54 on CD*

The “b” motif is a brief excursion away from “a” melodically and rhythmically, while staying in the same key, and for the most part keeping the same pulsing, sixteenth note accompaniment in the lower strings. In this section the melodic rhythm is more fused with the accompaniment sixteenth note pulse, making the melody sound like it’s moving faster than the first motive. The appoggiatura is the main feature of the melody, adding great expressivity.

In an altered state, co-researchers had much the same reactions as they had in the first section, regarding the melody in the first violins, and the accompaniment. Here the melody was less stretched, probably because there were more notes in this motif than in the first. The accompaniment consisted of both the pulsed chords and short interjections and comments in relation to the melody. Emotions of sadness, strife, and longing were evoked here.

Images were: girls tending the elephant’s wound, self-reflection and dialogue with self and others, music holding the imager, feeling special after a party, helping a friend select a gown and cloak for the banquet, and the imager’s family receiving energy from sadness and death. Types of imagery were: 5 physical, 5 emotional, 4 self-other, 2 each for musical, other-other, and fantasy, and 1 each for visual, identity change, self-reflective, and healing. Here the responses seemed to be similar to those for the first section, that is, primarily emotional, physical, and self-reflective or interactional. Two co-researchers had elephants in their imagery, one was wounded, and the other was dead.

*Section Three: 2:55 – 4:50 on CD*

The “a” motif returns after the same introduction of pulsing chords. This time, the flute and bassoon imitate the melody canonically, and the brasses provide a countermelody in the bass. These additions to the strings add expressivity and complexity.



When heard in an altered state, the most salient element of the music was the addition of the wind instruments, especially the horns. The co-researchers felt a deepening of emotions evoked earlier, staying with the melody and its longing sadness (through stretching or breathing), and being held in an accompaniment or ground and its safety.

Image were: girls tending to baby elephant, self-reflection comforted by mother, an out-of-body experience, dancing on the porch, and a butterfly family sympathizing with the wife of the dead elephant. Types of imagery were: 6 physical, 5 musical, 3 self-reflective, 3 self-other, 3 fantasy, 2 other-other, 2 emotional, 2 visual, and 1 identity change. Responses to this section are interesting in that, though both alert and altered listening predicted a deepening of emotions, only 2 of the 6 co-researchers reported emotions. All co-researchers had physical responses, and 5 had music-based images. Self-reflective and interactional images were also present. Two co-researchers had butterflies in their images, and two had elephants.

### Suk's *Serenade for Strings*

Suk, a child prodigy, entered the Prague Conservatory at age 11, and studied with Dvorak. The *Serenade for Strings* was written in 1892, when Suk was 18 years old. Suk married Dvorak's daughter in 1898, but she died in 1905 only seven years after their marriage, and Dvorak had died a year earlier. Suk had a painful spiritual crisis after the loss of these two important people in his life, which greatly affected his productivity as a composer.

The serenade, originally an instrumental love song, was a popular form in the 19<sup>th</sup> century. Dvorak, Brahms, Tchaikovsky, Elgar, and Strauss had all written orchestral serenades. Suk's serenade is scored for strings only. It is quite romantic in style, and quite traditional, compared to Suk's later works, which were radical, complex harmonically, and bordering on atonality. The Adagio or third movement is heard in the Imagery-M program. It is in sonata-allegro form. The exposition has two themes, the first in G major, the second in E major. The development section uses ideas from the exposition, building intensity through modulation, accelerandi, and crescendi. The recapitulation is very short, bringing back only one playing of the first theme in G major. A short, very uplifting, high-pitched coda ends the movement.

This piece is a substitute for Turina's *La Oración del Torero* in Bonny's original program. Selected by Bruscia, and approved by Bonny (Bruscia & Bonny, 1996), the Suk has much less turmoil, and a great deal more serenity than the Turina. Bonny herself was not pleased with the Turina as an ending to this program (Cohen, 2003–2004). When asked by Cohen whether there were any programs that she did not like, Bonny replied: "I probably would change the Imagery [program]. That last Turina [*La Oración del Torero*] is too heavy" (p. 25).

#### *Section One (First Theme of Exposition): 0:00 – 4:42*

The main theme (marked "Tranquillo") is a four-bar melody with accompaniment. The same melody is played three times, with the melody being taken by a different instrument in each repetition, and the accompaniment moving from quarter, to eighth, to sixteenth note textures. The first time it is played by the cellos, then repeated at different octaves by the strings and violas. A modulation begins, and the theme is repeated by the strings, this time in D major. After a re-transition, the theme returns to G-major, with the accompaniment providing a chorale-like harmonic accompaniment.

In the altered state music listening, co-researchers found the most salient elements to be the voicing or relationships between the instruments, the changes in pitch, the high pitch range,

the tranquil rhythm and tempo, and the timbre. It was agreed that each set of instruments were communicating something, either to the other instruments or to the listener. In each playing of the theme, different relationships between the instruments were identified. Co-researchers had very consistent physical and emotional reactions, using terms such as sweet, caring, loving, holding, cradling, and sad.

Images were: the elephant's wounds closing up, feeling alone with her family wanting their care, sitting on a porch thinking and getting message from a deer about being special, being at a banquet of butterflies at different levels of development, and imager's family becoming big butterflies and flying. Types of images were: 5 each for musical, self-reflective, emotional, and fantasy, 4 self-other, 3 each for visual and healing, 2 other-other, 2 significant other, and 1 each for physical and identity change. Considering the high tallies, this section of the music seemed to evoke the same types of imagery, and many different types. The imagery experiences were similarly consistent with reactions under the altered state music listening condition, that is, diverse yet sharing many same qualities.

*Section Two (Second Theme of Exposition): 4:43 – 5:42*

The second theme, also a four-bar phrase, is introduced in E major without any modulation. This sudden third-relation change of key is quite dramatic. The melody is played by the strings, and the lower strings provide richly textured accompaniment patterns, including pedal points, duple and triple rhythms, ascending and descending broken chords, bowed and pizzicato. Altogether, the theme is heard five times.

When heard in an altered state, the co-researchers noticed the pizzicato accompaniment and the communication going on between the instruments and between the music and the listener. A common feeling was that the music was calling to or inviting the listener. The pizzicato changed the mood from restful to busy, by swooping down, and by plucking. The melody was in two-part harmony while the chords twinkled below and the low strings warbled. One co-researcher felt the music in various parts of her head and throat.

Images were: an elephant dancing, lamenting the end of the music and her father leaving, being still and directed, painting after being reassured by animals, standing on top of stairs in the stars with friends, and a butterfly being transformed in color by water. Types of images were: 5 fantasy, 3 each for visual and physical, 2 self-reflective, and 1 each for musical, self-other, emotional, significant other, and healing. Given the variety of images developed by the co-researchers, it is difficult to find linkages between the imagery, and the alert and altered music listenings. Compared to the first section, where each co-researcher seemed to develop many types of imagery, here they did not.

*Section Three (Development): 5:43 – 6:47*

The development is built on melodic motifs and accompaniments patterns taken from the second theme. Interestingly, the first theme is 30 measures long, while the second theme is 15 measures without the development, and 33 including the development. Thus, building the development on the second theme gives the second theme equal importance to the first theme. After building to a climax and fermata, the development section segues to the recapitulation with a ritardando and decrescendo.

In an altered state, co-researchers responded mostly to the violin melody, the relationships between the strings, the pizzicato, and pitch. The violin melody floated up and down

for one co-researcher, and pulled up and down for another. The instruments were talking to one another. The upper strings were insistent, the cellos brought tension (in the neck), and the pizzicato kept everyone moving.

Images were: elephants being healed, uncertainty about the music, moving mom and mermaids into own flow, adding more color and dimension to the painting that then comes alive, relaxing with books in the stars, and walking with her husband leaving the kids on their own. Types of images were: 5 fantasy, 3 each for self-reflective and visual, 2 for self-other, 2 significant other, and 1 each for physical, musical, emotional, and other-other. It is difficult to find linkages between the music as analyzed or as heard in an altered state, perhaps because of the degree of fantasizing being done by 5 of the 6 co-researchers.

*Section Four (Recapitulation): 6:48 – 9:37*

The recapitulation brings back only the first theme; the second theme (which is more complex and tumultuous) does not reappear. The first strings introduce the returned theme, but two octaves higher than the opening exposition of it. The second strings and violas play contrapuntally in a close range, while the lower strings play sustained notes much lower. The distance between the upper and lower strings is quite noticeable. Then the cellos and basses drop out, while the upper strings extend the theme into a ritardando. The first theme is heard again, this time within a much closer pitch range (one octave lower). The first strings have the melody, and all the other strings accompany in a harmonic chorale. The theme is extended into a crescendo to fortissimo, and decrescendo to pianissimo.

In altered-state listening, the most salient elements were the string melody, the relationships among the strings and pitch—all of which are linked to one another in the piece. The melodies go up and down, the different string sections go up and down, and weave toward and away from one another. A common theme was that the parts were working and coming together. The sustained tones were holding and supportive, while the melodies were insistent.

Images were: a grateful elephant leaves with sadness, emotional communication with her father, finding internal balance through connection to her mom and mermaids, holding painting while music makes case for it, seeing the universe and communicating with friends, and kissing her husband and feeling ok not worrying about her kids. Types of imagery created were: 5 fantasy, 5 self-other, 4 each for emotional, and physical, 3 each for significant other and other-other, 2 self-reflective, and 1 each for visual, musical, healing and identity. Co-researchers created a wide variety of images in response to this section. The most prominent seemed to be fantasy, and the various kinds of imagery that involve communication or relationships with self and other. Consistent with what was heard in the altered listening, the imagery in this section seemed to be reaching for closure. Previous tensions and plots started to clear, and the co-researchers began to see resolution in sight.

*Section Five (Coda): 9:38 — 10:22*

The coda is only 6 measures long, but is such a significant ending, that it was considered a section on its own. The violins play pizzicato, then trills and filigree in an extremely high pitch range, using motivic material from the second theme; while the violas, cellos, and basses play chords at a considerable distance below. All six measures are pianissimo. The coda is marked molto dolcissimo (as sweet as possible), pianissimo (as soft as possible), and perdendosi (fading away).

In altered-state listening, the co-researchers had very different reactions to these few measures. One said that the low and high strings were sweeping and integrating the energy, and putting it into a container, which was then inside her body. Another said the strings were showing off, saying “see all the places you can go.” Another said the strings were like ripples on the water. Another said that the high notes were like hooks that went into her head and gave her a headache. Another said that the music was sweet and tender, covering high and low ranges, and at the end, shimmered out.

Image were: animals watching the elephant leave, worrying about her father, gaining insight, painting being transformed, being fairy children dancing with her friends, and telling the kids they can fly even higher than before on their own. Types of imagery were: 5 for fantasy, 3 each for visual, self-reflective, and other-other, 2 each for self-other, significant other, and emotional, and 1 each for physical, musical, identity, fantasy, and healing. Aside from the fact that 5 of the 6 co-researchers were ensconced in fantasy images, this section evoked quite a spread of different kinds of imagery, very much like the disparate reactions that the co-researchers had when listening in an altered state focused only on the music. Reactions during the altered music listening seemed much more mundane than the imagery developed. In fact, the coda seemed to help the co-researchers find meaningful endings to their narratives. This was a natural outflow of what had already begun in the previous section.

## Part Two: Data Summaries

### Imagery Potentials of Each Piece

Tallies were made of the types of images that were evoked in the 6 co-researchers during each piece of music. For purposes of this summary, images of self-other, other-other, and significant other were combined into the category “interactional,” which included dialogues and interactions with people, animals, and things. Below are the results. The length of each piece is given in minutes.

Ravel (10:17):	Visual (27) Fantasy (22) Interactional (18) Physical (16) Musical (14) Emotional (11) Self-Reflective (11) Identity change (8) Memory (3)
Copland (8:13)	Interactional (20) Self-reflective (15) Emotional (10) Musical (10) Fantasy (7) Visual (7) Physical (6) Identity change (3)

	Healing (2)
Tschaikovsky (5:51)	Interactional (26) Fantasy (15) Self-reflective (18) Emotional (11) Musical (10) Physical (10) Visual (9) Identity change (4) Healing (2)
Mendelssohn (4:54)	Interactional (13) Physical (10) Emotional (9) Fantasy (6) Musical (6) Self-Reflective (4) Visual (4) Identity Change (2) Healing (1)
Suk (10:23)	Fantasy (35) Interactional (27) Self-reflective (16) Visual (14) Emotional (10) Musical (8) Physical (7) Healing (5) Identity Change (1)

Given the differences in length of each piece, and the number of segments per piece, comparisons of the pieces cannot be made, and these tallies can only be used as very rough indicators of what one might expect from an imager during each piece—or what one might call the “imagery potentials” of each piece of music. Thus, the above table does not indicate that one piece produced more of one type of imagery than another piece, it merely shows that these six co-researchers tended to produce these types of images during this piece, and that these types of images are potentials for each piece. With these caveats in mind, this study showed the following imagery potentials for each piece of music:

- The Ravel has the potential to evoke visual fantasies that incorporate physical, musical, self-reflective, and interactional images.
- The Copland has the potential to evoke interactional and self-reflective images that carry emotion.
- The Tschaikovsky has the potential to evoke interactional and self-reflective fantasies.

- The Mendelssohn has the potential to evoke interactional images that have somatic and emotional components.
- The Suk has the potential to evoke visual, interactional, and self-reflective fantasies.

## Imagery Potentials of the Program

### *Types of Images*

Tallies were made of the total number of each type of imagery generated by the entire program. Again, codes for self-other, other-other, and significant other were combined to form the imagery category called “interactional.” The total frequencies of each type of imagery for the entire program are:

Interactional	104
Fantasy	85
Self-reflective	64
Visual	61
Emotional	51
Physical	49
Musical	48
Identity Change	18
Healing	10
Memory	3

To summarize the imagery potentials of the entire program: Imagery-M has the potential to evoke interactional fantasies that involve self-reflection and visual experiences, accompanied by physical and emotional reactions. The music can play an important role in the configuration of the imagery. The Ravel can provide opportunities for developing a wide variety of imagery, particularly of a fantasy nature. The remaining pieces can all provide opportunities for the imager to have self-dialogues, and to engage in interactions and dialogues with others. The Copland and Mendelssohn may evoke deeper emotions, and the Suk may encourage the elaboration and expansion of existing imagery leading ultimately to a resolution of tensions and closure of the narrative. The Copland, Mendelssohn, and Suk may all provide opportunities for healing.

### *Content of Images*

Comparing the images across co-researchers, one finds some surprising commonalities in characters, settings, activities, and relationships. All of the co-researchers had animals in their images. The animals were of many different species. In 5 cases, the animal was a central or important character. Two co-researchers actually became animals (A and E), while C resisted the temptation. In all cases, the animals gave the imager an insight, or brought healing to a character in the imagery. One or more animals were friendly to the imager, and though some were potentially harmful, they were not threatening, except in one case (F). Three co-researchers (A, E, and F) had birds in their images, two (E and F) had butterflies, and two had elephants, one injured (A), and one dead (B).

Four co-researchers had significant persons in their lives enter their images. Of these, two had important interactions with mother, and one with father. One co-researcher had her husband and children in her imagery, while two others had little girls with them. One co-researcher had her partner and friend in the imagery. Nearly all of the interactions with significant others were positive, and evoked positive emotions. B, however, worked through some difficulties. Interestingly, the prominent role that significant others played in the co-researchers' images is evident more in the analysis of the content than it is in the tallying of types of images.

All six co-researchers visited a beautiful scene in nature at one or more points in the program. Most common were streams, meadows, fields, and tunnels. Only two went indoors: D went to a house she knew, and E visited a castle. Most of the settings were also positive in nature, even when B burrowed into the earth.

The most common activities in the imagery were celebrations, parties, dances, and parades. Common movements were floating, swimming, swirling, and flying.

Communication and dialogue figured prominently in the imagery of all six co-researchers. The dialogues were with the self, between self and other, and between others. Self-dialogue and self-other interactions were especially important in all images. The relationships described in the imagery were primarily positive. Only B struggled with relationships openly, while the other co-researchers kept conflict relatively distant or insignificant.

The most common emotion was sadness. There was one clear instance of anger, and only a few brushes with fear and anxiety.

In nearly all cases, the co-researchers witnessed or experienced some kind of transformation, insight, or healing. The program does seem to lead to some kind of resolution or closure that is positive. This is much more evident in looking at the content of the images than in tallying the types of images.

An issue that arises from all findings regarding the content of the imagery is that the co-researchers may have influenced one another since they guided and traveled with one another in the same three dyads (A-B, C-D, E-F). Moreover, since the imaging took place in the same room at the same time, co-researchers may have overheard one another's images and incorporated what they heard into their own images. The question is: are such cross-influences a design problem that can or should be avoided, or are they integral to this type of research? The answer depends upon one's epistemology.

From a positivistic perspective, such cross-influences may be regarded as contamination, and therein calls into question the validity of the data. From this perspective, one might advocate that the group not work in the same dyads, guiding and traveling with one another repeatedly. Certainly, this would be highly recommended if nomothetic generalizations were to be drawn from the data; that is, for example, if the conclusions of this study were that there is a cause-effect relationship between the Imagery-M program and certain imagery content (e.g., animals).

On the other hand, from a nonpositivistic perspective, one is more likely to take into account the essential nature of the qualitative methods being used. In most forms of collaborative research, cross-influences among participants are unavoidable, and perhaps not even undesirable. Is it not a purpose of collaborative research to gather knowledge through a cumulative group process? Is it even possible that one group member not influence another? Besides, apart from any similarities in content, each imager configured the same images entirely differently, at different times, and during different pieces. Thus, notwithstanding that the same co-researchers had birds, butterflies, and elephants, each co-researcher imaged and worked through them in their own unique way. What determines the validity of the data, the basic similarity of the main image or the unique configurations of it by each co-researcher?

Similarly, heuristic research is steeped in self-other comparisons regarding the same phenomena; in this study, the method required that all co-researchers experience the same program under all four conditions. Thus, by its very nature, heuristic research is likely to be fraught with cross-influences within and among the participants. These cross-influences naturally produce redundancies in the data. Tallying these redundancies was merely a way of detecting the characteristics of this particular group of participants. Thus, if the participants affected one another, the tallies simply indicated that this was the case, and that these kinds of similarities characterize their particular data. In short, cross-influences and redundancies in heuristic data are not problematic, so long as the purpose is to make idiographic descriptions of the participants and the data they produced.

### Imaginal Styles of Co-researchers

Tallies were made of the number of music segments that each co-researcher (A-F) exhibited the various types of images. Because the program contained 20 segments of music, each piece having 3-5 segments each, the total possible for each type of image was also 20. Keep in mind that these frequencies do not take into account the duration or amount of time that the co-researchers stayed with a particular type of image. Here again, the interactional category includes self-other, other-other, and significant other images, however, the maximum was maintained at 20 segments for all these types.

- A: Visual (16), Interactional (15), Fantasy (12), Self-reflective, Emotional, Physical, and Musical (5), Identity (2), Healing (1).
- B: Interactional (11), Self-reflective (15), Emotional (14), Musical (12), Physical (10), Fantasy and Visual (5), Healing (2), Identity (1), and Memory (1).
- C: Fantasy (20), Physical (14), Self-reflective (12), Musical (12), Interactional (10), Emotional (7), Visual (5), Identity (1), and Healing (1).
- D: Fantasy (11), Interactional (11), Visual (9), Musical (9), Self-reflective (9), Emotional (9), Physical (4), Memory (1).
- E: Visual (16), Interactional (12), Fantasy (11), Self-reflective (10), Emotional (4), Physical (8), Musical (7), Healing (4), Memory (1), Identity (1).
- F: Interactional (17), Fantasy (20), Self-reflective (15), Visual (12), Emotional (13), Physical (13), Identity (14), Musical (6).

These tallies merely show that each co-researcher reacted to the program differently, that is, with predominance of certain types of imagery in comparison to others. These differences seem to indicate that the co-researchers had individual or unique styles of imaging to music.

## SUMMARY AND CONCLUSIONS

Seven co-researchers conducted a heuristic, collaborative analysis of the *Imagery-M* program, consisting of five classical pieces of music. The analysis involved six of the co-researchers working in dyads as equal partners under four conditions: 1) analyzing the music in an alert state of consciousness, 2) listening to the music in an altered state while dialoguing with a guide, 3) imaging spontaneously to the music in an altered state while dialoguing with a guide, and 4) analyzing the content and type of images generated by each piece of music and the entire



program. The dyads collated and analyzed their own data, and the collated data from the dyads were further synthesized by the seventh co-researcher.

Findings of the study pertain to three main topics: the program itself, the method of analysis, and the nature of the relationship between music and imagery. Each will be presented and discussed separately.

## The Program

With regard to type of image, these co-researchers showed that *Imagery-M* has a potential for evoking interactional fantasies that involve self-reflection and visual experiences, accompanied by physical and emotional reactions. They apprehended the structure and properties of the music with considerable ease, and often incorporated the music into their imagery. As for co-researchers' responses to individual pieces: the Ravel evoked many different types of imagery, particularly of a fantasy nature; the Copland and Mendelssohn evoked deeper or more complex emotions, and the Suk encouraged the elaboration and expansion of ongoing imagery to achieve resolution; the Copland, Mendelssohn, and Suk may all provide healing experiences; and finally, all of the pieces invited self-dialogues and interactions of all kinds.

With regard to content of image created by the co-researchers, *Imagery-M* evoked images about the imagers, animals, and significant others. The settings and environments for the images were mostly scenes of nature, which were perceived as positive or comfortable. Communication and interaction figured prominently in the co-researchers' images, including dialogues with the self, self-other interactions, and other-other interactions. Most of the relationships were positive. While the program seemed to maintain positive emotions (curiosity, relaxation, comfort, self-confidence, love) for long periods, the most common and vivid emotion for these co-researchers was sadness. There was one instance of anger, and only a few encounters with fear and anxiety. In nearly all cases, the co-researchers witnessed or experienced some kind of transformation, healing, or insight. The program readily brought closure for this group.

Based on the above data, *Imagery-M* appears to be a program that can be used in BMGIM to facilitate the creation of images, to expand the types of imagery produced, to develop richer fantasy, and to explore significant relationships with self and others. Various positive emotions can be aroused by the program, and the more difficult ones seem to be relatively easy to manage. The music changes moods and styles at regular intervals, and thus provides relatively quick relief for any dilemmas or difficulties encountered. As such, *Imagery-M* may be ideally suited for individuals who are beginning BMGIM therapy.

## Relationships between Image, Imager, and Music

During the analysis, several observations were made regarding the consistency and inconsistency of the findings yielded under the four conditions, which in turn, raised questions about how the relationship between image and music can best be understood. The following are findings that emerged from these observations.

*The types and content of images generated during a piece of music may be attributed to the person's ongoing imagery experience as well as the music itself.* With regard to type of image, the data revealed that if a co-researcher was already in a fantasy image in the previous section of music, she tended to continue with fantasy images in the next, unless she was struck by a change in the music. With regard to content, the data revealed that if a co-researcher's imagery involved a particular character doing something in a particular setting, she tended to continue in

the story line from one section of music to the next, unless struck by a change in the music, or an intervention by the guide that suggested a change in direction.

*The types and content of images generated during a piece of music may be attributed to the individual's personal process as well as the music itself.* In other words, imagery is always a matter of individual differences in response to the music. With regard to type of image, the data revealed that co-researchers seemed more prone to develop one type of imagery than another type, and going even further, some generated a greater variety of imagery types than others. For example, A was more prone to visual fantasy, whereas B was more prone to emotionally laden dialogues; F displayed many different types of images, while D displayed comparatively fewer.

*The types and content of images generated during a piece of music are not always directly related to the structure or properties of the music.* Sometimes the type of image is inconsistent with what was discovered from analysis of the music in an alert state, and sometimes with what was discovered from listening to the music in an altered state. This seemed to depend upon whether there is something inherent in the music that suggests a particular type of image. For example, while it is relatively easy to link images of communication, dialogue, or interaction to music with melodies that are being exchanged among different instruments, it is not so easy to identify something inherent in the music that would very likely evoke a visual experience, cause a significant other to appear, or trigger a memory. Thus, some properties of music seem to evoke specific types of images because of their intrinsic referential nature, while other properties of music, though evocative of imagery, may not evoke a particular type.

Similarly, the content of images was not always consistent with the music as analyzed in alert state or as heard in an altered state. Again, the chief factor seemed to be whether the music is intrinsically referential or has specific associations to nonmusical entities. That is, when the music sounded like an animal, or when the music was associated with animals, then animal imagery was more likely to be evoked; however, when the music did not have such referential or associational qualities, it was difficult to predict what images might be evoked.

*In summarizing the above, at any given moment in the BMGIM experience, the type and content of images may be a function of the ongoing imagery experience, the individual's personal process, or the music.* When the music is consistent with where the person is, both imaginally and emotionally, then the images and music may fit together quite naturally and easily; however, when the music changes in a way that changes the direction of the image, or when the music challenges the person imaginally or emotionally, the person has a choice. That choice is essentially to adapt to or resist the music. If the person chooses to adapt, the options, in Piagetian terms, are to either accommodate or assimilate (Ginsburg & Opper, 1969). That is, either the person can go with the music and modify the ongoing imagery accordingly (i.e., accommodate image to music), or the person can find something in or about the music to support the continuation of the ongoing imagery (i.e., assimilate music into image). In the end, both options seem to be matters of negotiation between image and music, involving reciprocal influence of somewhat unequal proportion. Both of these choices are encouraged in BMGIM. In contrast, when the person tries to move away from or separate from the music, and there is an obvious lack of connection between the image and music, the BMGIM therapist most often will try to re-connect the person with the music, or image with the music, or at least help the person to deal with the presence of the music in some other way.

An offshoot of this issue is a distinction made by Bruscia (1991) between being image-dependent and being music-dependent. Being image-dependent occurs when the person assimilates, subjugates, or ignores the music to allow the image to continue unaffected by the music; being music-dependent occurs when the person accommodates the image to every nuance

and change in the music. In the former state, the imagery experience tends to be a continuous narrative, regardless of significant changes in the music; in the latter state, the imagery experience tends to be cyclic, reiterative, or even fragmented unless the music has very little change. Ideally, the person in BMGIM can enter and sustain both states as indicated therapeutically at any given time in the process.

The constructs of accommodation, assimilation, image-dependence, and music-dependence have important implications for the present study. Essentially, they argue against any approach to analyzing the imagery potentials of BMGIM programs without taking into account the person's ongoing imagery experience, their imaginal style, and their personal process. Going even further, the imagery generated during any piece of music cannot be explained entirely or solely by the structure or properties of the music. This leads to certain caveats with regard to the method of this study that will be discussed below.

## Observations about the Method of Analysis

In the process of comparing and synthesizing data from the four conditions, several observations were made about the method of analysis itself.

*Analysis of the music in an alert state provided the best overview of the structure of the music, which in turn, provided the most logical container for organizing data from the other three analytic conditions.* Specifically, the form of the piece provided the most meaningful basis for segmenting the music and imagery, for it is when a musical theme changed, or a new section started in the music, that the image was most likely to be affected or challenged. It should also be mentioned that these formal structures were not as easily detected in altered state listening.

*Altered state listening was a very sensitizing process, revealing the most about the imagery potentials of the music, and providing the most insight into the relationship between image and music.* Focused music listening while in a deeply relaxed state revealed the many layers and facets of music that an imager may use in creating, developing, modifying, and continuing the imagery. It seems to open the guide's ears to the myriad possibilities of what the imager may be hearing and responding to, and it also seems to free the guide's imagination to conceptualize the music in myriad ways. It is highly recommended that BMGIM therapists and students listen to all BMGIM programs in this way before guiding anyone to it.

*Imaging to the music in an altered state while dialoguing with a guide is essential to understanding possible reactions and abreactions that a client may have to the music.* This condition, like no other, forewarns the BMGIM therapist or student of the imaginal and emotional challenges inherent in the music. It is never advisable for a guide to use a BMGIM program with a client without first traveling to it.

*The type of image did not necessarily disclose the relative vividness of the image as clearly as the content of the image.* The most frequently reported types of images were not always the most intense or vivid images, and vice-versa, the most vivid images were not always the most frequently reported. Vividness of imagery seemed to be a function of how significant the image was to the imager's life, as well as how closely the image fit with the music.

*The type of image did not necessarily disclose the relative significance of the image as clearly as the content of the image.* The most frequently reported types of images were not necessarily the images that had the most significance in the imager's life or process. Examining the content of the image shed considerably more light on which images were most significant.

*The content of imagery was more difficult to analyze than the type of image; however, both seemed essential to understanding the imagery potential of a BMGIM program.* Content and

type of image seemed to balance the information provided. What was provided by one way of looking at the imagery was complemented by the other, and both were needed for the analysis to be complete.

*The relationship between content of imagery and corresponding music is probably best apprehended when both are experienced simultaneously in real time.* Put another way, when one hears the image unfolding while the music unfolds, the relationship between image and music is much more obvious. Conversely, when one analyzes and listens to the music separately from the images generated during the music, and when one analyzes the images without simultaneously listening to the music, the relationship between image and music is more abstract and difficult to apprehend.

*Data gathered from each of the four conditions are unique to the condition.* That is, completely different kinds of information were provided from each of the four conditions of analysis. The value of each condition, then, seems to be that it adds another dimension to the information gleaned from the other conditions. All conditions appeared to be essential in understanding the imagery potentials of a BMGIM program.

*Given their unique yields, data from each of the four conditions did not always match, and this does not reduce the value of the data.* The inconsistencies between the data are best viewed as additive information rather than contradictory information. That is, for example, when findings from alert listening did not match the type of imagery, it did not necessarily mean that there was no relationship between the image and the music; it only implied that what was learned from the alert listening may not be relevant to what was happening in the imagery at that particular moment, or what was important to the imager within that particular experience. This additive attitude frees the analyzer to understand the music, the image, and the imager in more creative ways.

*The heuristic approach seems to be an essential way of understanding BMGIM programs as a guide and researcher.* As indicated by many of the observations about this method of analysis, the self-experiences, and especially those in altered states of consciousness, were the most sensitizing and informative. They gave the richest insights about what the imagers would potentially do in response to the music. As such, the heuristic approach is an essential way for BMGIM therapists and students to learn a program and its potential uses. It is especially valuable when one's own findings from the self-experiences are compared to the imagery of others.

*The collaborative approach to analysis is an optional way of studying BMGIM programs.* Although it proved to be an economical way of doing research on the program because it divided up the work among several individuals, the collaborative approach may not be a practical way for BMGIM trainees to learn the programs for clinical purposes. The heuristic method is probably more practical and beneficial. As a research method, cross-influences among the participants and redundancies of the data may be a methodological issue in the collaborative approach, depending on one's epistemology and research paradigm.

*Future analyses of BMGIM programs should involve comparison of different programs, rather than merely the relationship between music and imagery in one program.* Traditionally, BMGIM programs have been analyzed in isolation, that is, not in comparison to other programs. As one looks at the findings of this study with regard to Imagery-M, one might very well question whether they have any meaning or value on their own. If however, one would use the same method to study two programs, it would be possible to better see the individual profiles of each program. For example, if *Imagery-M* were compared to the *Grieving* program, the content and type of imagery would probably be much different, and these differences would provide further

insights into the imagery potentials of each program. Perhaps in this way the BMGIM community could build more meaningful profiles of each program.

*The findings of this study challenge long-held notions about the nature of music and its effects on imagery.* Since the earliest days of BMGIM, the assumption has been that music stimulates or evokes imagery. This assumption casts the relationship between music and imagery as linear, unidirectional, and objective. And based on this assumption, the best way to understand the causal relationship between music and imagery is to analyze the structure and content of the music—as objectively as possible—and then relate these objective properties to the structure and content of the imagery. In this notion, music is an object, and if enough can be discovered about the object, predictions can be made of the imagery that it will evoke—a decidedly positivistic perspective.

The findings of this study suggest that music is not only an object, it is also an agent or party in a multi-faceted, inter-subjective interaction. Specifically, music acts upon and is acted upon by the imager and the imagery in a three-dimensional, reciprocal, and subjective fashion. The possibilities are myriad: music affects and its perception is affected by the imager and by the ongoing imagery being generated; the imagery being generated affects and is affected by the music and the imager; and the imager affects and is affected by the imagery being generated and the music being heard. And these reciprocal interactions are further influenced by the guide, and how the guide is interacting with the imager, imagery, and music.

This conception of the dynamics of a BMGIM experience has important implications for studying the music programs used in BMGIM, both as a researcher, and as a guide. If researchers want to make substantive conclusions, they will have to somehow account for the multi-dimensional interactions that take place within the BMGIM experience between music, imagery, imager, and guide, as outlined above. This may be more feasible using a qualitative, nonpositivistic approach than a quantitative, positivistic one. As for guides, while it is always valuable to learn from research, there may be no need for them to reach substantive conclusions. In fact, it is probably better if guides remain open to the potentials and possibilities of a music program, rather than adhere to any firm predictions of its effects on either the imager or the imagery. The results of this study suggest that experiencing the music program several times—focusing on the music in alert and altered states, and spontaneously imaging to the program with a guide—is ultimately the most informative and sensitizing way to understand the imagery potentials of a BMGIM program.

## REFERENCES

- Abrams, B. (2002). Methods of analyzing music programs used in the Bonny Method. In K. Bruscia & D. Grocke (Eds.), *Guided Imagery and Music (BMGIM): The Bonny method and beyond*, pp. 317–335. Gilsum, NH: Barcelona Publishers.
- Bonny, H. (1978a). *Facilitating Guided Imagery and Music (BMGIM) sessions. Monograph #1*. Baltimore, MD: ICM Publications.
- Bonny, H. (1978b). *The role of taped music program in the BMGIM process. Monograph #2*. Baltimore, MD: ICM Publications.
- Bonny, H. (1993). Body listening: A new way to review the GIM tapes. *Journal of the Association for Music and Imagery*, 2, 3–10.
- Bonny, H., & Bruscia, K. (1996). Imagery-M. In K. Bruscia (Compiler), *Music for the imagination*. Gilsum, NH: Barcelona Publishers.

- Bruscia, K. (1991). Embracing life with AIDS: Psychotherapy through Guided Imagery and Music (GIM). In K. Bruscia (Ed.), *Case studies in music therapy*, pp. 581–602. Gilsum, NH: Barcelona Publishers.
- Bruscia, K. (1999). A heuristic method of analyzing music programs in Guided Imagery and Music (GIM), pp. 9–17. *Manual for BMGIM training*. Unpublished manuscript. Phoenixville, PA: Author.
- Bruscia, I. (2005). First-person research. In B. Wheeler (Ed.), *Music therapy research* (2<sup>nd</sup> ed.), pp. 379–392. Gilsum, NH: Barcelona Publishers.
- Bruscia, K., & Grocke, D. (2002). *Guided Imagery and Music (GIM): The Bonny method and beyond*. Gilsum, NH: Barcelona Publishers.
- Bush, C. (1995). *Healing imagery and music: Pathways to the inner self*. Portland, OR: Rudra Press.
- Cohen, N. (2003–2004). Musical choices: An interview with Helen Lindquist Bonny. *Journal of the Association for Music and Imagery*, 9, 1–26.
- Garden, E., & Gotteri, N. (Eds.). (1993). *To my best friend: Correspondence between Tchaikovsky and Nadezhda von Meck, 1876–1878*. (Translated by Galina von Meck). Oxford: Clarendon Press.
- Ginsburg, H., & Opper, S. (1969). *Piaget's theory of intellectual development: An introduction*. Englewood Cliffs, NJ: Prentice-Hall, Inc.
- Grocke, D. (1999). *A phenomenological study of pivotal moments in Guided Imagery and Music (BMGIM) therapy*. Bell and Howell, Dissertation Publishing, #9982778.
- Grocke, D. (2002). The Bonny music programs. In K. Bruscia & D. Grocke (Eds), *Guided Imagery and Music (GIM): The Bonny method and beyond*, pp. 99–133. Gilsum, NH: Barcelona Publishers.
- Kasayka, R. (1991). *To meet and match the moment of hope: Transpersonal elements of Guided Imagery and Music experience*. Doctoral dissertation, New York University, *DAI* 52 (6), 2062.
- Lem, A. (1998). EEG reveals potential connections between selected categories of imagery and the Psycho-Acoustic Profile of Music. *Australian Journal of Music Therapy*, 9, 3–17.
- Marr, J. (1998–1999). The Paradise program: A new music program for Guided Imagery and Music. *Journal of the Association for Music and Imagery*, 6, 15–36.
- Moustakas, C. (1990). *Heuristic research: Design, methodology, and applications*. Thousand Oaks, CA: Sage Publications.
- Skaggs, R. (1994). Conversations: An analysis of the music program. *Journal of the Association for Music and Imagery*, 3, 69–75.
- Smith, J. (1955). *Theatre works*. New York: Dutton and Company.
- Summer, L. (1988). *Guided Imagery and Music (GIM) in the institutional setting*. St. Louis, MO: MMB Music.
- Summer, L. (1995). Melding musical and psychological processes: The therapeutic musical space. *Journal of the Association for Music and Imagery*, 4, 37–48.

## APPENDIX A

### Two Versions of the Imagery Program

#### Original “Imagery Program (Bonny 1978b; Bonny & Keiser Mardis, 2001)

Ravel: Introduction and Allegro	11:04
Debussy: Chansons de Bilitis: Ensemble Wien Berlin DDG 529-738-2	
Copland: Appalachian Springs (Excerpts)	8:21
Copland, Stravinsky: Dorati, Detroit Symphony London 414-457-2	
Tschaikovsky: Fourth Symphony (Scherzo)	5:29
Tschaikovsky Symphony #4: Dutoit, Montreal Symphony London 421-814-2	
Respighi: The Birds (The Dove)	4:34
Weekend Classics: Kertesz, London Symphony London 425-507-21	
Turina: La Oracion del Torero	8:54
San Diego Chamber Orchestra: Barra Koch 3-7160-2H1	

#### Modified Imagery Program (Bonny & Bruscia, 1996) *Music for the Imagination: Imaginative CD – (Bruscia, 1995)*

Ravel: Introduction and Allegro	10:17
Kodaly String Quartet Naxos 8.550249	
Copland: Appalachian Springs (Excerpts)	8:13
Czecho-Slovak RSO, Gunzenhauser Naxos 8.550282	
Tschaikovsky: Fourth Symphony (Scherzo)	5:51
Polish NRSO, Leaper Naxos 8.550488	
Mendelssohn: Fifth Symphony (Andante)	4:54
National Symphony of Ireland, Seifried Naxos 8.550957	
Suk: Serenade in E-flat Major, Opus 6 (Adagio)	10:32
Cappella Istropolitana, Krecek Naxos 8.550419	

## APPENDIX B

### Definitions of Codes

*Visual:* the imager sees something in the image or has a visual experience of any kind.

*Physical:* the imager reports having a body sensation in the image, or has an observable body response while imaging. This may include having autonomic, reflexive, tactile, kinesthetic, or motor experiences as well as tastes or smells. It may also include the imager actually moving or vocalizing while imaging.

*Musical:* the imager reports that music has become a part of the imagery, as a character, entity, or force that is either involved somehow in the image, or affecting the imager's experience in any way. This may include when the imager describes the music as having or expressing a particular feeling, property, or quality.

*Identity change:* the imager reports being something or someone other than self.

*Self-reflective:* the imager thinks aloud or dialogues to him- or herself about the image or experience therein. Such reflection may include laying out the situation, making comments, making decisions about what to do in the image, intuiting about a character, event, or object in the image, or gaining an insight or new understanding from the image.

*Self-other Interactions:* the imager reports dialogue, communication, or felt relationships between self and persons, objects, forces, or entities in the imagery.

*Other-other Interactions:* the imager reports dialogue, communication, or felt relationship between persons or things in the image, not including self.

*Emotional:* the client reports feeling an emotion, or attributes emotions to other entities in the experience (e.g., music, character, image).

*Significant Other:* A significant person in the imager's life appears in the image or in the imager's consciousness.

*Fantasy:* the client has images that are magical or beyond reality, often involving metaphors where one thing is like another.

*Memory:* the imager goes into the past and either recalls an incident or relives it.

*Healing:* The imager reports having a physical, emotional, or spiritual healing in the image.



## APPENDIX C

### Condensation of Imagery Created by Participants

A's imagery consisted of visual fantasies about herself, an Amish girl, and many different kinds of animals. The fantasy took place at a stream in a valley, then on a prairie, and a farm. Briefly, A became a minnow and swam in the stream. A and the girl observe the various animals interact with one another, not bothering or being bothered by them. In the Mendelssohn, A and the girl come upon an injured baby elephant that they comfort and assist in healing. All are amazed, and the animals rejoice by dancing.

B is walking, holding a baby, as the music rocks her side to side. The music wants B to face something she does not want to face. B avoids being hurt. Music becomes like fairies in magic forest, with dwarves and brightly colored animals. B burrows into the ground with her arms pushing through the earth. When she reaches the center of the earth, she makes space by patting the earth. Her arms hurt. She then sheds her skin and steps out of her body, also shedding parts of her self. She runs and falls. As the Copland begins, B is back in the dark, dialoguing with herself and others, and experiencing emotions. She then takes her baby back and protects her. The music brings back the fairies, and burrows her into the earth again. B dialogues with herself and others again, having emotions. In the Mendelssohn, her mother comes to comfort her. In the Suk, she sees her family, and has a healing interaction with her father.

C allows the music to move her, and she begins to surfboard through space, observing, and feeling free. She explores a dark cave, and tunnel, and then ends in the ocean, where there are whirlpools. She swims with the mermaids and resists becoming one, and discovers she is unable to return to land where her mother is. She feels caught between wanting the land and knowing that she has to go back to the mermaids. A turtle keeps her company, but then leaves her to make her own decision. She realizes she has a mermaid suit on, and can unzip parts of it. After a long interlude of self-reflection, during which time the music moves and massages her, C comes into stillness, and realizes that if her mother calls, she can move her mother in her own direction, and she can do the same when the mermaids call. If she lets go of one, she is pulled toward another, so she needs to maintain an internal balance. She realizes she needs them both.

D explores a house, where she remembers drawing on the dining room table. The music and instruments help her to draw a picture in which she is standing in a beautiful meadow with flowers and a rainbow. The harp nudges her that she has things to do. She moves through the woods to a brook, and sees a deer that seems lonely. D sits with her and tells her it's ok to be lonely. The deer wants to show her where she lives in the forest. Each instrument is a flower opening to the sun. They go to the deer's nest, which seems part of something bigger. All that live there are connected to one another. D feels alive, with no pressure to do anything but be. The animals prepare for a party for someone special. D realizes that they see her as the special person, and is surprised. They party. Then D goes back to the house and swings on the front porch swing with her cat. She starts painting a new picture of a flower, but doubts that she is special until the animals return from the forest to remind her. When she returns to the picture it seems richer, and it comes alive off the canvas and is held by the music.

E steps into a tunnel of sunlight with golden threads and ribbons. Her partner R is walking with her. She notices that typewriter keys are scattered throughout the tunnel, and she is drawn to touch the "I" key. The tunnel opens into a meadow on the other side of a strange tree that is normal on one side with leaves and birds, and flat like a board on the other side. On the other side is a familiar room with books, each opening to a different page. The clarinet writes on a book in gold and white the message, "Follow me into the meadow." The meadow leads to a

castle, where she encounters dragons that she has tamed. She rides on one and flies over the castle and grounds, all belonging to her. She sees some friends, and then the dragon lets her off in an empty tower room, which she decorates. She gets a massage, and feels healed. Looking outside, she sees her friend J taking part in a pageant. She climbs out of the window with a rope, and goes horse-riding with J. They talk, and then E helps J to find a beautiful gown and cloak. A butterfly enters the room, and the music spreads out its wings. E's dress gets colored by being next to butterfly. They go to a banquet where people are at different stages of development (like butterflies), and they commune together. The people float upward in swirls of mist to the top of a staircase. E is joined by R and J. At the top of the stairs are more books, and open sky. The music is celestial. They all hug, knowing they have work to do, but they have each other.

F starts in a field of flowers created by the music. Standing by brook, she sees butterflies soaring, waiting to transform from white to many colors. Beckoned by one, F goes to the bank of a stream where she and her family become butterflies. A parade of animals passes by, and F and M (husband) protect their kids from the animals, and keep them together as a family. They decide to let the kids lead as they practice flying on the wind currents. They return to the bank of the stream and a cat hurts the kids, so they can't fly. F and M put the kids in a sling of their wings and fly them off. They find a resting spot where the kids can heal. Other animals approach them, this time only passing by. A bird invites them to fly, and says that the kids are healed enough now. The entire family gets on the bird's wing and fly together safely. F realizes the bird has survived many hardships. They come upon a group of elephants, where the husband of an elephant has died. F tries to explain death to her children, as the wife of the dead elephant looks over his grave. Sad energy pervades the entire scene. F's daughter gets the elephant's tears on her wings, and they dialogue about the significance of sadness. When they go to touch the dead elephant's heart, they discover it is vibrating, and that there is life there. They conclude: Sadness makes the life force stronger, and death can bring a lot of things: sadness, agony, resilience, change, and transformation.

## APPENDIX D

### Procedural Steps in Gathering, Analyzing, and Reporting the Data

1. Co-researchers experienced the music program in the two altered state conditions (i.e., focused on the music, and imaging freely). A guided B in the altered music listening, then B guided A in the altered music-imaging. Then B guided A under the two conditions in the same order. Similarly, and simultaneously, C and D guided one another, and E and F guided one another. All of these experiences took place during the six-day training.
2. While guiding, the guides of each dyad made transcripts of the listener's experiences. After the training ended, each co-researcher then edited and typed transcripts of their own experiences under the two altered state conditions.
3. Each co-researcher analyzed a different piece of music, and provided the segmentation and timing for significant sections of each piece. Each co-researcher also gathered historical information about one composer and piece.
4. Each co-researcher organized and segmented her own imagery transcript according to the segments established for each piece in the alert music listening and score analysis. Each co-researcher then inductively coded their images within each segment.
5. The trainer organized and segmented transcripts of the six co-researchers under the altered music listening condition, according to the segments established for each piece. The trainer then collated and summarized the data in each segment.
6. The trainer synthesized the imagery codes created independently by the six co-researchers, and developed a final set of codes to be used in categorizing the imagery by type.
7. The trainer condensed each imagery transcript, and coded the imagery of all six co-researchers. The trainer tallied the imagery codes by segment and piece.
8. The co-researchers reviewed the trainer's condensation and coding of their imagery transcript, and made corrections. One co-researcher collated the corrections.
9. Working segment by segment, the trainer assembled the corrected data of all six co-researchers under the four conditions, and analyzed the results.
10. The trainer prepared the first draft of the research report; the co-researchers reviewed the draft and sent comments, corrections, and recommendations to the trainer.
11. The trainer made the revisions, and prepared the draft submitted for review.
12. Based on feedback from the reviewers, the trainer prepared the final draft.