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Guided Imagery and Music: Contemporary European perspectives and developments

Article

Music as dynamic experience of unfolding wholeness in Guided Imagery and Music (GIM): A psychoanalytic, musical, transpersonal and trans-scientific paradigm

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ABSTRACT

This article discusses how the music used in Guided Music and Imagery (GIM) functions as a container for the client's experience as he opens to unconscious depth. Many different but related perspectives are systematically presented and integrated. Included is a discussion of music having an inner necessity that governs its unfolding. As a result of the client attuning with this necessity, which can be understood ultimately to be that governing the creative unfolding of the universe itself, the music can help the client discover inner resources, find solutions to problems, and experience healing and transformation in the often unexpected yet deeply enriching ways that are possible in GIM.

KEYWORDS

Guided Imagery and Music (GIM), rhythms of harmony and dissonance, subtle body, dynamic equilibrium, opening-closing, hidden order, implicate order, present moment, real-illusion, trans-subjective-participation

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INTRODUCTION

Let me tell you [...] there is something very odd indeed about this music of yours. A manifestation of the highest energy – not at all abstract, but without an object, energy in a void; in pure ether – where else in the universe does such a thing appear? [...] But here you have it, such music is energy itself; yet not as idea, rather in its actuality. I call your attention to the fact that this is almost the definition of God. (Mann 1996: 43)

Helen Bonny, American musician, researcher and music therapist, developed The Bonny Method of Guided Imagery and Music in the 1970s. A spectrum of Guided Imagery and Music (GIM) and Music and Imagery (MI) methods featuring imaging to music have subsequently been developed. These are practised throughout the world, including in many European countries.

This article focuses on the function of the music in the individual form of GIM originally developed by Bonny. Individual GIM involves the client or traveller imaging whilst listening to a sequence of 30-45 minutes of pre-recorded music (a music programme) in an altered (or non-ordinary) state of consciousness. The therapist or guide provides non-directive support, dialoguing with the traveller as he images to the music. Individual GIM sessions typically last one and a half to two hours. They feature a preliminary conversation; an induction into the altered state of consciousness; a guided music imaging experience; a return to ordinary consciousness; and verbal processing, with mandala-drawing or other creative processing sometimes included.

The music functions as co-therapist, even, at times, as the primary therapist (Bruscia 2015). It contains the client's experience, is a catalyst for tension and release, and stimulates the flow and movement of the imagery. The music can induce shifts in consciousness, stimulate multimodal imagery and generate body responses. It can help travellers to experience their feelings more fully and work through emotional conflict. The music can also evoke the dynamics of transference, the exploration of relationships and of past and projected future experience. It facilitates creativity and problem-solving, transpersonal and spiritual opening, and can bring experiences of healing, transformation and integration (Bonny 2002a; Bruscia 2015; Clark 2014; Goldberg 2002; Grocke 1999).

Bonny created eighteen core music programmes for use in GIM. These are sequences of three to eight pieces of classical music mainly

drawn from the eighteenth, nineteenth and twentieth century orchestral, choral and concerto repertoire. Many other GIM music programmes have subsequently been created. Some of these draw on other genres of music, including jazz, world, film, folk and Chinese music (Grocke & Moe 2015). There are over one hundred and twenty five music programmes now in existence. Whilst these music programmes are often used as originally created, they can also be shortened, extended, adapted, and switched one for another in sessions. Music programmes may also be created with a client in mind, including spontaneously in sessions.

One of the roles of the guide is to support the traveller to open himself to the music and what it has to offer as fully as possible; whether support, deepening or challenge; the discovery of solutions to problems and inner resources; or opening to the spiritual dimension of existence. As the traveller becomes 'one' with the music in GIM, which is encouraged (Bonny 2002b; Lawes 2016; Mårtensson Blom 2014; Summer 2011), the music has an uncanny capacity to take him 'where he needs to go' internally, so as to develop psychologically, emotionally and spiritually (Lawes 2016). This involves the traveller's imagery process evolving from within in response to the music¹, as an experience of 'unfolding wholeness'. Whilst the traveller's experience has been discussed in such terms in the literature in relation to the process of individuation (Bush 1995; Clark 2014), the nature of the music itself as an experience of unfolding wholeness has not. This is my theme.

I explore how the music may be able to support the traveller's experience of unfolding wholeness, integrating perspectives from psychoanalysis, developmental and transpersonal psychology, and music theory. I also draw on quantum physicist Bohm's (1980) discussion of the experience of music. This is where Bohm proposes mind and matter to be grounded in an *implicate order* in which all things interconnect and are ultimately one, with music giving direct experience of it. Bohm

¹ It is important to appreciate that the relationship between music and image in GIM is far from being that of a simplistic cause and effect (Bruscia 2015). There is indeed a highly complex interplay of music and image in the work where many factors come into play (Bonde 2005; Bruscia et al. 2005). The travellers who most benefit from the process seem to be those able to image sometimes very closely with the music, and sometimes more independently from it. This is on an ever-shifting continuum as is most conducive to their needs (Bruscia et al. 2005; Lawes 2016).

suggests the existence of the implicate order to imply there is some kind of “creative intelligence” (Bohm & Wijers 1989) underpinning the whole, hence my use of the term trans-scientific in the title.

In developing the meta-theoretical perspective presented in the article, I use a number of quasi-religious terms. These include *god-composer* (Lawes 2016: 114), *trans-subjective-participation* (Lawes 2016: 112) and *spirit-in-action* (Wilber 2000: 143). I also draw on pre-modern spiritual insights, taking a secular approach to spirituality which does not adhere to any specific religion. Indeed, I consider religious and spiritual concepts to be *real-illusions* (Lawes 2016: 103) which ‘point towards’ an ultimate reality that is completely ineffable, and as thing-in-itself beyond what can be grasped with words and images.

To begin, I outline a framework of levels of consciousness, and discuss the role of the music as dream-form in GIM, drawing on previously published articles (Lawes 2013, 2016). This discussion forms the basis for the exploration of music as dynamic experience of unfolding wholeness which follows, where many different but related perspectives are systematically presented and integrated. The elaboration of the topic is itself a gradually unfolding one. It involves my exploring the subjectively experienced structure of music, which needs to be differentiated from what can be objectively analysed at ‘the level of the score’. Whilst there are correlations between what is experienced and what is notated, which I discuss, ultimately musical structure is beyond what can be consciously grasped and analysed. The score represents a secondary, surface-level, differentiated ‘translation’ of music’s primary, undifferentiated depth structure which is unconsciously grasped. This I explore, integrating Ehrenzweig’s (1953, 1967) work from a psychoanalytic perspective with Bohm’s. I am especially concerned with the way in which the more challenging music used in GIM (Bonde & Wårja 2014) may be able to contain unconscious depth and the significance of this for the traveller. For ease of exposition, the traveller is referred to as ‘he’ and the guide as ‘she’ throughout.

PART 1: MUSIC, DREAMING AND THE SPECTRUM OF CONSCIOUSNESS

Music is resonant and potentially meaningful at four different levels of consciousness simultaneously. This is as Campbell (1968, 1990, 2007) discusses in his elaboration of the framework of

consciousness set out in the Mandukya Upanishad, an ancient Hindu (Vedic) text. The text discusses the mystic syllable AUM². AUM is described as the imperishable sound of the energy of the universe, with everything that exists being a manifestation of it. AUM has four elements. ‘A’ denotes outward-turned waking consciousness (what has become); ‘U’ inward-turned dream consciousness (what is becoming); and ‘M’ the formless consciousness of deep dreamless sleep (what will become). The fourth element is the silence which supports AUM as its ultimate transcendent ground.

In this model of consciousness, dream consciousness serves as a channel of communication between consciousness at the levels of deep dreamless sleep and of ordinary waking conscious awareness. The former is alluded to in the following way:

“Here a sleeper [...] is an undifferentiated mass of consciousness, consisting of bliss and feeding on bliss, his only mouth being spirit. He is here ‘The Knower’: the Lord of All, the Omniscient, the Indwelling Controller, the Source or Generative Womb of All: the Beginning and End of Beings.” (Mandukya Upanishad translated by Campbell 1968: 656)

Human psychological, emotional and spiritual experience is continuously being created, or dreamt, out of its ground at the level of deep dreamless sleep, involving the operation of the *Generative Womb* described in the Upanishad. Indeed, it is through the individual’s being able to successfully dream himself into being, grounded in transpersonal depth, that his life has meaning at an everyday level. This is where his existence is ultimately the manifestation of a reality which as thing-in-itself is utterly beyond words and understanding (Campbell 1968; Grotstein 2007; Lawes 2013, 2016; Ogden 2005).

Music is most essentially operative at the level of dream consciousness and in its functioning as dream-form naturally opens the traveller to this level of consciousness ‘awake’ (Campbell 1968; Lawes 2013). This makes music very well suited to helping the traveller in GIM dream himself into being in ways he has not managed before (Lawes 2016). Indeed, in an altered state of consciousness, music’s potential as a vehicle for ‘that which is becoming’ at the level of dream can be realised especially deeply and richly. This is where an

² This is often spelt OM. It can also be spelt AUM since the Sanskrit O is interpreted as an amalgam of A and U (Campbell 2007).

individual piece, or music programme, has an almost unlimited potential to be meaningful for the traveller (Lawes 2016), his imagery experience emergent from within in response to the music.

Whilst the traveller's imagery experience gives the music a meaning which can be discussed and reflected on, at the deepest level of its resonance music points beyond the reach of meaning altogether. The most important function of music is:

“to render a *sense of existence*, not an *assurance of some meaning* [...] that sense of existence - of spontaneous and willing arising - which is the first and deepest characteristic of being, and which it is the province of art to waken.” (Campbell 1990: 188)

Music ultimately has no referential meaning. Its most essential function is to awaken the individual to the reality-beyond-meaning which is the ineffable essence of life itself. Such is possible in GIM, especially when the music functions as primary therapist.

“The imager steps into the structures and processes unfolding in the music from moment to moment and begins to live within them, generating images and inner experiences that arise directly out of the music. And by living within these musical structures and processes as they continually transform themselves, the experiencer and the experience are similarly transformed. The entire phenomenon is intrinsically musical in nature, and similarly ineffable; and this seems to hold true, even when the imager tries to describe the experience verbally, using non-musical referents (e.g. images of an animal, person, situation, etc.). In fact, often the non-musical images and the verbal reports of them seem like mere artefacts of an essentially musical experience.” (Bruscia 2002: 44)

Most deeply and inwardly heard - before, between, during and after the notes sounded – is the silence of AUM which music incarnates, and which supports it as its ultimate ‘transcendent ground’ (Campbell 1968; Lawes 2013). Garred (2006) writes about a profound intimation of this ground which he experienced as a GIM traveller. This was during a momentary pause near the end of Brahms *Symphony No. 4 (2nd movement)*, the final selection from Bonny's *Emotional Expression 1* programme (Grocke 2002b). Garred describes being deeply connected to the music, feeling his body melting into it, and then sensing during the pause the inexhaustible creative source of all the music that had come before and of all that would follow. The experience made a huge impact on him, changing

his relationship to music (Garred 2006).

The framework of levels of consciousness and the understanding of music as dream-form presented here, have close correlations with contemporary psychoanalytic thinking (Grotstein 2007; Lawes 2013, 2016; Ogden 2005). This is where, according to Ogden (2005), in his development of Bion's work, dreaming (occurring day and night) creates the structure of the mind as *mediated conversation* between its finite (conscious) and infinite (unconscious) dimensions. Ogden proposes clinical work to require the analyst's participation in dreaming the emotional experiences which the client has not been able to successfully dream (that is, process). The analyst's role is most essentially to help the client “dream himself more fully into being” (Ogden 2005: 1). This also describes well, and perhaps even more aptly, what takes place in GIM. Here it is the guide and the music that effectively function as intersubjective participants with the traveller in his process of dreaming himself more fully into being (Lawes 2016).

Music as universal dream-form and vehicle of trans-subjective-participation

In discussing the function of the music programmes in GIM, Bruscia (1999) proposes each to be a universal story of human experience, the traveller particularising the story in the form of his imagery experience. This is a perspective I develop further (2016), discussing the traveller's imagery experience in GIM to be a manifestation, ultimately, of his participation in a universal process of being and becoming in which he, others and all things partake and interconnect. The traveller dreams himself more into being as part of a cosmic scale dream, a realisation that has in India, according to Campbell (1974), enchanted and shaped the entire civilisation. The music functions as *universal formatting template* (Lawes 2013) and *vehicle-of-access* (Lawes 2016) for the traveller's experience of what I term *trans-subjective-participation* (Lawes 2016), his participation in the universal process personalised in the form of his imagery experience. His process unfolds in accord with his *personal hierarchy* (Goldberg 2002) and what is psychologically and emotionally figural at the time of a session, driven from within by the Self (in the Jungian sense [Goldberg 2002]).

The traveller's experience of unfolding wholeness is thus personal to him, whilst it also involves his dreaming himself more into being as

part of a universal creative process at the level of trans-subjective-participation. His experience is grounded ultimately in the formless-infinite in which he and all things become completely undifferentiated; with psychological, emotional and spiritual growth depending on a successfully mediated contact with such undifferentiated depth within (Grotstein 2007; Lawes 2013). In GIM, the music acts as universal dream-form to facilitate a safely mediated contact with depth so that this can nurture growth and wellbeing where it might otherwise overwhelm.

On the traveller's creation of the music in GIM

Objectively considered at 'the level of the score', the music is unresponsive to the traveller's needs. However, this may not be true to the experience from the traveller's perspective as he dreams himself more fully into being. The music effectively functions as intersubjective partner in his process, often providing what he needs in an uncannily fitting way. Indeed, it can seem almost as if the music adapts to the traveller's needs (Clark 2014). I discuss this paradoxical yet important aspect of the process in terms of the traveller unconsciously creating, not simply the experience of the music that he needs, but even the music itself in a sense. On this basis, the music appears to respond to him, whilst at another level the music is something that is externally provided and separate³ (Lawes 2016).

The traveller's relationship with the music and his experience of it at each of the levels of consciousness discussed can thus be considered different (Lawes 2016). This is illustrated in Figure 1, based on Bonny's "Cut-Log Diagram of Consciousness" (Bonny 2002c: 82).

PART 2: HARMONY

Background harmony

The music theorist Schenker developed a method to analyse tonally based classical music of the type used in GIM. He proposed every composition at the deepest structural level to be simply be an elaboration of the tonic chord (Cadwallader & Gagné 2011). This musical insight can be

elaborated as a psychological insight: human experience and wellbeing are grounded in a primary experience of harmony and wholeness that is sounded by music. This grounding of experience is at the level of the *background presence of primary identification* described by Grotstein (2000: 17). As a psychoanalyst, Grotstein associates this background presence with a sense of oneness and continuity, normally taken for granted, that is unconsciously felt to bind internal and external reality together. This "background of safety" (Grotstein 2000: 18) develops on the basis of the infant's experience of the environment of care provided by his mother. More broadly considered, the background presence can be associated with the whole cultural tradition in which the infant is reared. In adult maturity, an individual's sense of this background to his experience can deepen. He apprehends an ineffable spiritual presence or principle which binds everything together on a cosmic scale (Grotstein 2000) at the level of trans-subjective-participation.

Music's resonance of the background presence can be most obviously associated with its harmoniousness. Where for the traveller the music "permeates and fills the space" (Clark 2014: 16) in which he resides, harmony is the ineffable background as well as the essential substance of his experience of unfolding wholeness.

Tonality and the harmony-of-the-beyond

The experience of harmony is usually tonally based in GIM. According to Bruscia (1987), tonality provides a gravitational force towards a point of rest at the centre of the self and is the ground for melody and harmony and their unification. It is the tonic chord itself which is most directly resonant of the absolute, primal oneness and harmony in which everything is bound together and one. Yet, it is not the thing-in-itself.

For at the centre of the self, there is also the formless-infinite (Grotstein 2007; Lawes 2013, 2016; Wilber 2000; Winnicott 1971). In this sense, music is resonant of a harmony that as a thing-in-itself is utterly transcendent, beyond sensory-based reality, space and time, which at the same time thoroughly permeates and interpenetrates every

³ Although it lies beyond the scope of the article to explore this further, I do so elsewhere (Lawes, 2016), drawing on Winnicott's (1971) ideas about the infant's creation of his mother in infancy.

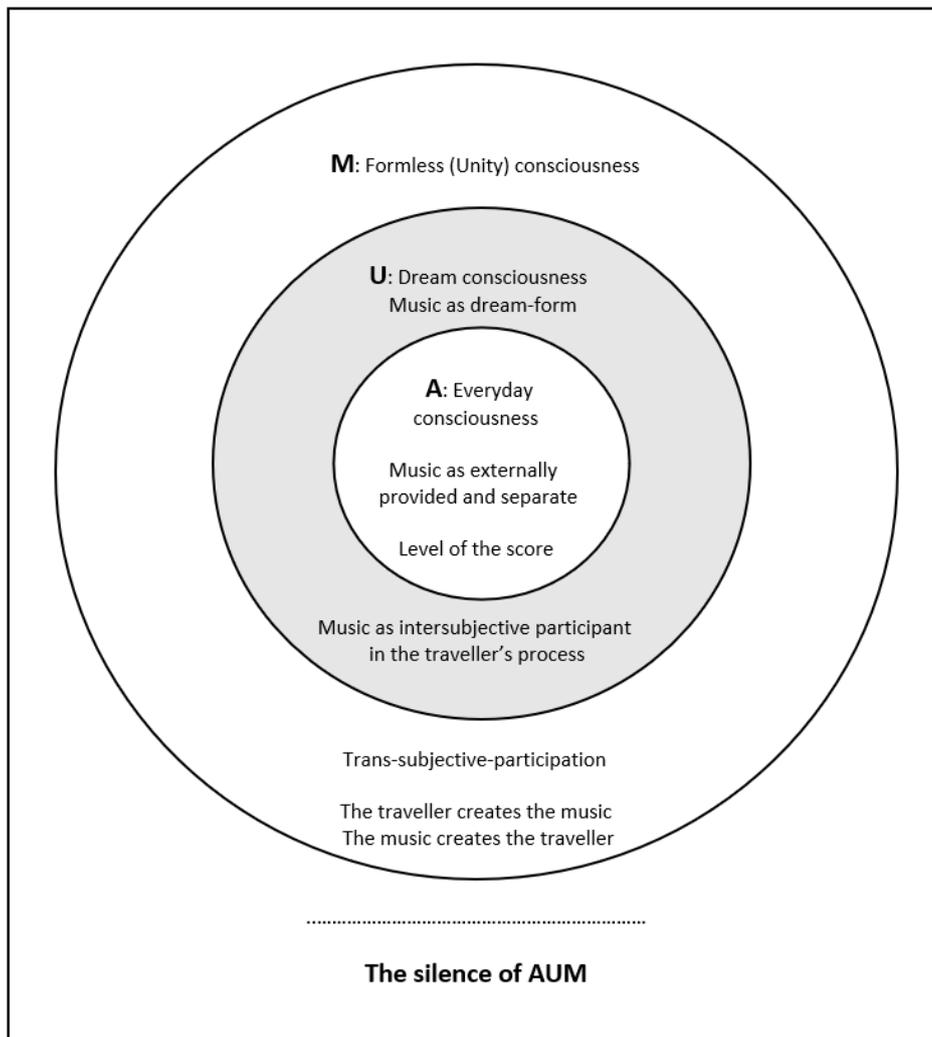


Figure 1: The traveller's relationship with the music in GIM across the spectrum of consciousness, after Bonny (2002c), Campbell (1968), Lawes (2013, 2016) and Wilber (2000)

aspect of our existence. This silent harmony, in which human experience is most deeply grounded (the soundless-sound AUM), can be associated not only with the tonic chord but also with the pulse of the music. As with the tonic chord, the music's felt pulse is not the thing-in-itself. This might be more directly associated with the enigmatical Zen Buddhist koan⁴ "the sound of one hand clapping" (Watts 1957: 184-185). The experience of music, when the listener is open to the ground of his existence at this deepest level, is one of stillness-in-movement; movement being experience in time, and stillness experience in eternity, as Campbell describes it (Campbell 1988: 89).

⁴ Koan are paradoxical problems given to adherents of the Rinzai school of Zen Buddhism. These cannot be solved logically, but only by 'tasting' enlightenment. In the example given, the silence of AUM, which underpins the experience of being as its transcendent ground, needs to be apprehended directly to 'solve' the koan.

Music gives resonance to this ultra-ineffable harmony-of-the-beyond so that it becomes imminent experientially. The experience is rooted in psycho-biological processes, but is also culture-bound, involving the various traditions of music-making found around the world. Within these traditions, music exists as a temporally and spatially⁵ structured experience of wholeness bound together, grounded in the absolute oneness of the formless infinite. Music, as dream-form, thus mediates between the different dimensions of consciousness discussed. Most especially, it allows the traveller in GIM to be in direct contact with the creative ground of his existence - the source of its harmoniousness and meaning.

⁵ Music structures psychic space and time at the level of the subtle body discussed below.

PART 3: MUSIC AS DYNAMIC OPENING-CLOSING

Dynamic fields of tone and metre

The music used in GIM is generally tonally based as discussed. In the containment provided by the music, tonic-dominant based harmony is especially important, integrated with the music's metrical and rhythmic organisation. Zuckerkandl's (1956) discussion of *dynamic fields of tone* and *metre* is helpful in understanding this.

The dynamic field of tone is generated subjectively as the traveller apprehends the way the various scale tones 'point' towards and away from one another as a melody unfolds with its harmonic accompaniment (Aigen 2005; Zuckerkandl 1956). The operation of the dynamic field of tone, grounded in the tonic and featuring this dynamic pointing, is central to music's structuring of tension and release. This latter is important in GIM (Grocke 1999, 2002a) and in music generally in its ability to contain unconscious depth (Rose 2004).

Through patterning tension and release, the dynamic field of tone keeps the experiential fabric of the music bound together and whole as it 'breathes'. The experience of the music in this sense is that of a dynamic 'opening-closing' as I conceive of it. This is a complex, subtle and ultimately ineffable aspect of the experience of music, where 'opening' and 'closing' occur both sequentially and simultaneously. The simplest sequential example is where the music opens from the tonic to the dominant and closes back to the tonic again. Other aspects of music's dynamic 'opening-closing' I explore below.

The dynamic field of metre is generated in a similar way to the dynamic field of tone. This is as the music opens away from the first beat of the bar, and closes towards the beginning of the next. Zuckerkandl characterises this to be in an ongoing wave motion, the dynamic field of metre patterning tension and release just as does the dynamic field of tone (Zuckerkandl 1956). The operation of the two dynamic fields tends, in fact, to be integrated in music's structuring of tension and release.

Wholes within wholes

In music, there is also a hierarchy of metrical structure involving hyperbars (Begbie 2000: 42). In this, the opening-closing, or breathing, of the music in the localised context, is contained within increasingly broad contexts of unfolding wholeness.

The beginning of Brahms' *Piano Concerto No 2*, which is used in Bonny's *Emotional Expression 1* GIM music programme (Grocke 2002b), illustrates what I am attempting to describe here. The first three-bar phrase, or hyperbar, is a whole that is complete in itself: it opens and closes as a melodically embellished elaboration of the tonic chord. The second, answering three-bar phrase moves to the dominant. Whilst each phrase is a whole, taken together they form a larger whole - a six-bar hyperbar. Two further phrases follow of two bars each. These taken together also form a whole. This whole answers the whole formed by the first two phrases. More broadly considered, the first four phrases comprise the opening whole of the movement. The music is composed of wholes within wholes within wholes (Figure 2).⁶

Indivisible wholeness

At 'the level of the score', a phrase of music appears to be the sum of its separate parts - the individual tones that comprise it - heard in sequence. Yet this is not how a phrase is apprehended subjectively which is as an indivisible whole gestalt (Stern 2004). Similarly, sequences of phrases form wholes within wholes within wholes as discussed. Ultimately an entire movement exists as an indivisible whole which can be experienced to open and close as if in a single breath⁷. If the music were experienced simply as separate phrases, played one after another, and not as an integrated totality, the experience of the music would be a fragmented one (Ehrenzweig 1967).

Music is thus psychologically containing through being unconsciously perceived to exist as an unfolding indivisible whole that is more than the sum of its separate parts (tones, phrases, sections etc.). Whilst the experience of wholeness can be considered primary in human life, it is often obscured in everyday living (Bohm 1980; Ehrenzweig 1967; Stern 2010). Music puts the traveller back in touch with the experience. This

⁶ Brahms, J., arr. 2 pianos, 4 hands by Hughes, E. (1878-81). *Piano Concerto No. 2*. Leipzig: Edition Peters, No.3895, n.d. (ca.1910). Plate 10401. Retrieved from <http://www.free-scores.com/download-sheet-music.php?pdf=80204>

⁷ An entire movement of tonal music, according to Schenker, is underpinned by the progression from the tonic to the dominant and back to the tonic. This basic harmonic progression represents the simplest elaboration of the tonic chord (Cadwallader & Gagné 2011).

The image shows a musical score for the opening of Brahms' Piano Concerto No. 2. It features three staves: Piano I, Piano II (Orchestra), and Woodwind. The tempo is marked 'Allegro non troppo' with a quarter note equal to 92. The score is divided into four phrases: 'First Phrase', 'Second Phrase', 'Third Phrase', and 'Fourth Phrase'. The first two phrases are grouped together, and the last two are grouped together. The score includes dynamic markings like 'p' and 'mp'.

Figure 2: Wholes within wholes within wholes in Brahms' *Piano Concerto No 2*, opening

may be why music can heal, transform and nurture wellbeing so deeply.

Simultaneous opening-closing

In the experience of music as dynamic opening-closing referred to above, opening and closing occur not only sequentially but also simultaneously. To give a simple and relatively obvious example of the latter, there is a feeling of closure at the conclusion of the first two phrases of the Brahms piano concerto (Figure 2) as the music comes to rest on the dominant. At the same time, there is a feeling of something remaining open, so that the next two phrases follow on inevitably and naturally. The experienced breathing of the musical fabric also has a feeling of closure at the end of the excerpt. At the same time, the music remains open harmonically, having modulated, leading into what follows. The opening and closing of one phrase is thus contained within the opening and closing of progressively broader spans of music in the way the music is comprised of wholes within wholes. In many pieces, there is a polyphonic web of different lines opening and closing, adding to the complexity.

It is thus that the dynamic interplay of opening

and closing (the opening-closing of the music) is experienced both simultaneously and sequentially. This is even through the course of the unfolding of a single phrase, where the experience of the music's opening-closing is a continually shifting one.⁸ It is through this ever-shifting dynamic interplay, in which opening and closing balance one another in an integrated way, that the experiential fabric of the music is most essentially generated as something which can contain the traveller's experience of unfolding wholeness in GIM.

Whilst music's opening-closing (simultaneous, sequential, hierarchical and multi-layered,) may to some extent be possible to analyse at 'the level of the score', as in the examples given, opening and closing become increasingly undifferentiated at unconscious depth. The essence of the experience of music involves its being unconsciously perceived to exist as an indivisible totality, where opening and closing occur simultaneously in the present moment as it continually unfolds. This is at a level which cannot be fully grasped consciously, let alone analysed. I discuss this further in Part 8.

⁸ This is because of the changing quality of music's dynamic pointing as discussed.

PART 4: LEVELS OF EMBODIMENT

Music and the embodiment of consciousness

When the traveller “steps into the structures and processes unfolding in the music from moment to moment and begins to live within them” (Bruscia 2002: 44), the dynamic opening-closing of the music’s experiential fabric serves to keep his experience bound together and whole as he opens to depth. The traveller’s experience is embodied at the level of the “subtle” or “dream body” (Wilber et al. 2008: 130). This is where consciousness is embodied differently at the levels of waking conscious awareness, dreaming and deep dreamless sleep, according to pre-modern understanding (Wilber 2000). Music’s subtle energy fabric helps give body to the emotion, image, archetype, radiance and life force experienced at the level of dream consciousness, the level of embodiment experienced awake in GIM (Campbell 1968; Wilber et al. 2008: 130).

Music as dynamic equilibrium

Drawing on Stern’s (1985/2000) work, one of the functions of music from a developmental perspective is to contain the experience of the core self⁹. This concerns the physical embodiment of experience at the level of everyday waking conscious awareness. Stern associates the experience of the ‘body container’ at this level, with a sense of boundedness, self-coherence and continuity which he considers basic to mental health and wellbeing throughout the lifespan¹⁰.

The core self is a *dynamic equilibrium* (Stern 1985/2000: 199), ever in flux:

“It is being built up, maintained, eroded, rebuilt, and dissolves, and all these things go on simultaneously. The sense of [core] self at any moment, then, is the network of the many forming and dissolving dynamic process. It is the experience of an equilibrium” (Stern 1985/2000: 199).

Music, with its ever-shifting dynamic interplay of opening-closing, is well suited to containing

⁹ Music is also containing of the various other domains of self-experience discussed by Stern. These include most especially the sense of subjective or intersubjective self (Stern 1985/2000).

¹⁰ The core self is also important in the generation of the background presence.

experience at the level of the core self as Stern describes. For music itself is a multi-layered structured network of forming and dissolving dynamic processes. The significance of this for GIM is that in opening to depth, this level of containment is not entirely left behind. This is even though, beginning in the relaxation induction, the physical embodiment of experience melts into what may be the ever more subtle levels of embodiment experienced in an altered state, as Garred (2006) describes of his experience, cited above¹¹.

As he opens to depth, the traveller’s *imaging ego* (Clark 2014: 10) continues to remain held together by the music’s form-play experienced as dynamic equilibrium. This reflects the way that the ego is not completely transcended in higher (transpersonal) development, as discussed by Wilber (Wilber 2000: 91). That which structures everyday ego-functioning becomes integral to the subtler levels of embodiment experienced in an altered state of consciousness. The traveller remains anchored in everyday reality even whilst he temporarily transcends it. His experience remains bound together and finite, structured by the opening-closing of the music’s dynamic equilibrium. At the same time, the music, functioning as dream-form, mediates the traveller’s experience of being in contact with the infinite depths within and beyond (Lawes 2016). The music ‘houses’ the traveller’s encounter with depth so that it is both meaningful and manageable, and in this way can nurture growth and wellbeing.

PART 5: HARMONY CONTAINING DISSONANCE

Rhythms of harmony and dissonance

A more unconsciously oriented insight into the experience of music as dynamic equilibrium (or dynamic opening-closing) comes from Segal (1986), a psychoanalyst with a special interest in the arts and creativity. Segal proposes that the deepest impulse in the creative process is to re-

¹¹ Wilber et al. (2008) describe the densest subtle energies to be closely associated with the physical body - with bodily sensations of flowing life force, for example. Subtler bands of energy they associate with the emotions, and the subtlest bands of all with the causal body. The causal body is an ultra-subtle energy body which embodies consciousness at the level of deep dreamless sleep. It is formless, timeless, spaceless, still and silent, infinite and infinitesimal - the deepest source of being (p. 131).

establish a feeling of the primary wholeness or harmony of experience (closing) in a way that integrates the dissonant realities of loss, separation, aggression and disintegration (opening). She believes the aesthetic impact of a successful work of art to result from the balance of its beautiful and ugly elements. This involves the rhythms of connection which bind the work together as an integrated totality (Segal 1991). In music, these rhythms of connection are its *rhythms of harmony and dissonance* as I describe them (Lawes 2002, 2003). By dissonance, I mean that which across the whole spectrum of musical elements “opens up new possibilities but also tends towards the (temporary) disintegration and disorganisation of musical structure and continuity” (Lawes 2002: 1051). It is the music’s rhythms of harmony and dissonance which structure its dynamic opening-closing, binding the music together as a contained experience of unfolding wholeness.

Through dissonance being integrated in the way Segal describes, involvement in the creative arts potentially involves less denial of reality, even in its most painful and disturbing aspects, than does involvement in any other human activity (Segal 1986). This can be so in GIM when the traveller is able to work through painful emotional conflict that he may find very difficult to face otherwise (Lawes 2016). Music can enable his experience as traveller (his imaging ego) to remain bound together as he opens to emotional intensity which has the potential to be very destabilising. It is this that most especially allows him to successfully dream himself more fully into being where his ego might otherwise fragment (Goldberg 2002).

To help the reader hold in mind what has been discussed up to this point, Figure 3 brings together the various themes and perspectives that have been presented.

PART 6: UNFOLDING WHOLENESS

The de-integration, re-integration cycle

It is to explore the nature of music’s rhythms of harmony and dissonance further, and related to this how music may be experienced to contain unconscious depth, that I turn next. This exploration is focused, to begin with, on the dynamics of the developmental process as these can be understood to be embedded in music structurally.

The work of the Jungian analyst Fordham is

especially useful to draw on, where he proposes development in infancy to involve an ongoing cyclic process of de-integration and re-integration (Astor 1995; Sidoli 1983). This is akin to opening and closing as discussed. Fordham postulates the process to begin with the Primal Self, (an integrated psychosomatic potential beyond space and time, of formless harmony and equilibrium,) waiting to unfold in interaction with the environment. He discusses development proceeding on the basis of the Primal Self de-integrating, or opening, the psychic energy bound up within it dividing into opposites. In a state of instability and dissonance, the infant is open to new experiences of the type necessary for ego development. These then require consolidation and the re-integration of the ego, akin to closing (Astor 1995; Sidoli 1983).

Whilst the process is driven from within by the Self, the containing support of the mother is essential. This is so that de-integration does not become disintegration. In other words, so that that the infant’s experience is sustained as a dynamic equilibrium (with his basic sense of a harmony, oneness and continuity of being preserved). The mother’s role is first to facilitate the infant’s having new experiences of the type he needs and for which he is ready. In this, she needs to protect him from what might overwhelm and fragment (Grotstein 2007; Lawes 2016; Winnicott 1971). She then needs to help him integrate what he has experienced so as to grow from it. In this way, the mother participates in dreaming her infant’s experience with him. This enables him to dream himself more fully into being as he could not without her help (Lawes 2013, 2016; Ogden 2005).

The dynamics of the process are not confined to early experiencing alone. Rather, they are those which, driven from within, underpin the individual’s unfolding experience of being whole, which is of individuation, throughout the lifespan. In GIM, the music functions as a vehicle for the dynamic activity of the Self through which individuation occurs, helping structure a contained experience of de-integration followed by consolidation and re-integration. GIM music programmes are indeed often constructed with this in mind. Thus Summer (1998), drawing on Winnicott (1971), describes some of the music in a GIM programme to have a holding function; the first music the client hears when it is well-enough chosen by the therapist, for instance. The purpose is to generate a ‘me’ experience where the music matches the traveller’s internal state. Other music has a stimulating

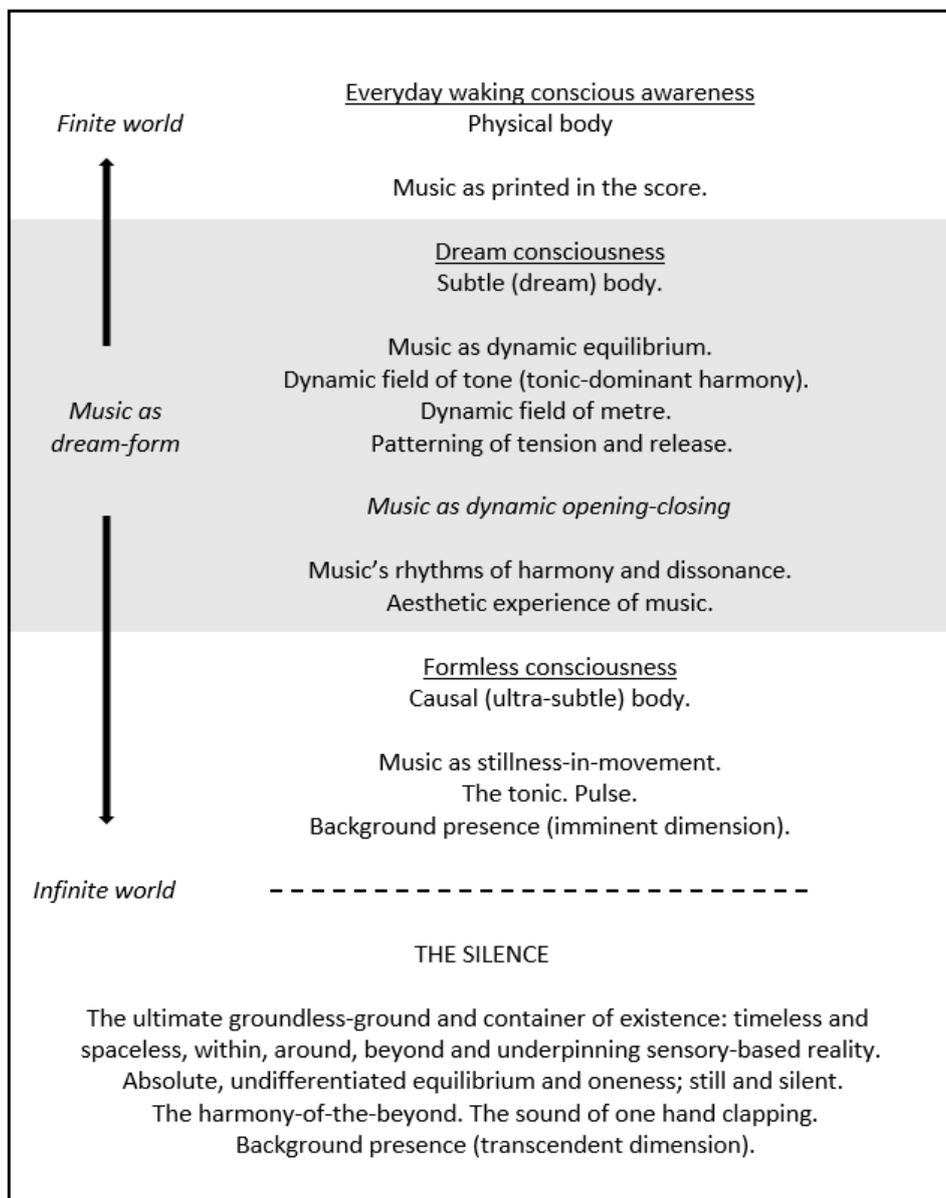


Figure 3: The experience of the music as dream-form in GIM across the spectrum of consciousness

function. Here the purpose is to generate a 'not me' or new experience, designed to transform the traveller's state of consciousness. In both its holding and stimulating functions, the music is heir to the mother of infancy and acts as intersubjective participant in the traveller's process of dreaming himself more fully into being (Lawes 2016).

Challenging music

Even the simplest music used in GIM, which is that with a supportive profile (Bonde & Wärja 2014), has the de-integration, re-integration cycle embedded within the dynamic opening-closing of its structural web. This tends to be at a shallow level of opening, so that the de-integration of the music's form-play (e.g. moving to the dominant chord) is hardly

noticed. The music's dynamic equilibrium remains a relatively stable one.

It is music with a more challenging profile (Bonde & Wärja 2014) that is used to facilitate the deeper experiences of de-integration in GIM. If the music is well-enough chosen by the guide, it can be creatively experienced to provide just the opportunity and challenge that the traveller needs, and for which he is ready. The music sustains him as he discovers resources, stays with and works on what challenges him, experiences healing and transformation, and opens to completely new domains of experiencing.

Challenging music is likely to be complex and may seem unpredictable, with its changing rhythms and tempos, sudden shifts in timbre or mood, and high degrees of harmonic and melodic tension

(Bonde & Wårja 2014). To understand how such music may nevertheless be experienced to be containing, and enable the traveller's imaging ego to remain bound together as he opens to depth, the work of Ehrenzweig (1953, 1967) is especially illuminating. Ehrenzweig is another psychoanalytic writer with a special interest in the arts and creativity.

Creative process

Ehrenzweig (1967) discusses the creative process to involve something like the de-integration, re-integration cycle described by Fordham. Ehrenzweig discusses this in terms of the composer's having the capacity for ego "de-differentiation" (Ehrenzweig 1967: 103), or opening. In de-differentiating, the composer becomes one with his music as he surrenders to the death-rebirth rhythm of the creative process. This allows the fragmented (dissonant), as yet unrealised potential which the composer projects into his music (emergent from infinite depth within) to be transformed and integrated through being dreamt¹².

The process involves the music creating a *containing womb* (Ehrenzweig 1967: 110-127, 171-227) in the depth unconscious, akin to the Generative Womb of the Mandukya Upanishad (Campbell 1968). The composer experiences the music with which he has become one to be this containing womb. This is the basis for his dreaming himself more fully into being as he discovers his music's rhythms of harmony and dissonance, or *hidden order* (Ehrenzweig 1967), to be discussed further in Part 7. In this way, the de-integration, re-integration cycle of the creative process comes to be embedded in the music's experiential fabric¹³, with the dissonance of experience contained (harmonised) rather as Segal describes (1986).

The parallels with the traveller's process in GIM are striking, where the music facilitates a creative, imagery based process involving de-integration and re-integration. As the traveller becomes one with the music (Bonny 2002b), even surrenders to it (Lawes 2016; Mårtenson Blom 2014; Summer 2011), the music's subtle energy fabric functions as a transformative containing vehicle (a containing

womb) for him just as it did for the composer. On the basis of the process the composer has been able to successfully work through, his music can support the traveller's imaging ego to remain bound together. This helps ensure the traveller's experience is one of de-integration rather than disintegration and fragmentation (Goldberg 2002; Lawes 2016). The traveller may even experience a death-rebirth process himself, as Bonny had in mind in creating a music programme of that name (Grocke 2002b).

PART 7: INNER NECESSITY

Ambiguity

Bonny identified ambiguity to be an important characteristic of the classical music used in GIM (Grocke 1999, 2002a). Structurally, ambiguity in the music's form-play may appear to be undermining of the music's being experienced to be a coherent, containing dynamic equilibrium. Yet this may not be so in relation to music's ability to contain unconscious depth. This can be understood, referring to Bernstein's work in describing it, and Ehrenzweig's in helping account for it.

Bernstein (1976) analyses musical ambiguity, describing metrical asymmetry in the opening of Mozart's well-known *Symphony No. 40*, where there is a conflict of simultaneously occurring metrical patterns (Figure 4).¹⁴ It might be assumed that this conflict would cloud the listener's apprehension of the operation of the dynamic field of metre with its containing hierarchy of bars and hyperbars (Begbie 2000), distorting the subtle energy fabric of the music in the process. Yet the conflict is absolutely integral to the music's expressivity and to the way it contains unconscious depth¹⁵.

¹² Summer (2011: 57) describes a "projection-reintrojection cycle" in GIM that has some affinities with the compositional process as Ehrenzweig describes it.

¹³ According to Ehrenzweig (1967), the creative process itself is music's most essential psychological content, form and content being one in this sense.

¹⁴ Mozart, W. A., arr. for piano solo by Meves W. (1788). *Symphony No. 40*. Braunschweig: H. Litolf's Verlag, n.d. Retrieved from <http://www.free-scores.com/download-sheet-music.php?pdf=63340#>

¹⁵ As in the Brahms example (Figure 2), there is in Figure 4 a layering of hyperbars. Two-bar phrases are contained within four-bar phrases within eight-bar phrases etc. The asymmetrical layering of hyperbars indicated occurs where the second bar of each two-bar hyperbar is weak in emphasis, whilst the first is strong. It is in the strong and weak bars occurring simultaneously, in the layering of the music's hyperbar structure, that the music's expressive ambiguity lies (Bernstein, 1976).

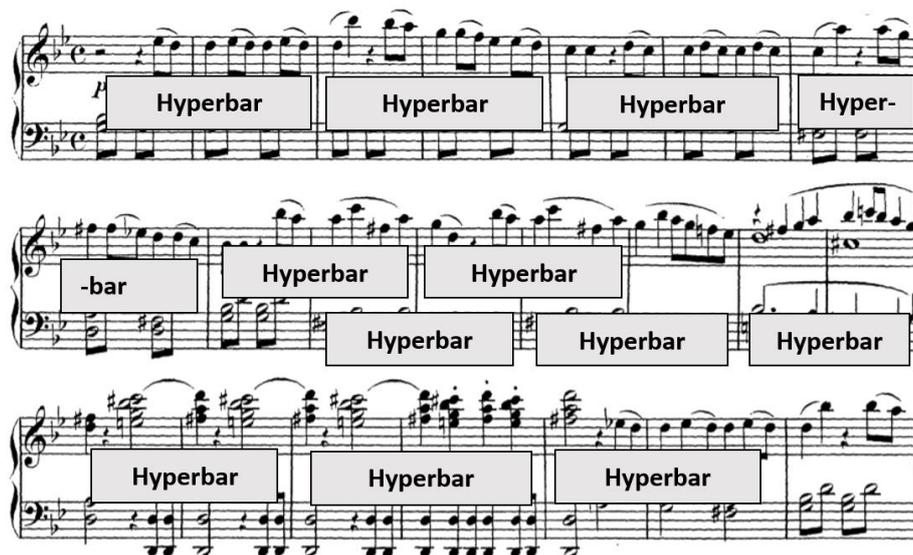


Figure 4: Metrical asymmetry and ambiguity in the opening of Mozart's Symphony No. 40 after Bernstein (1976) and Begbie (2000)

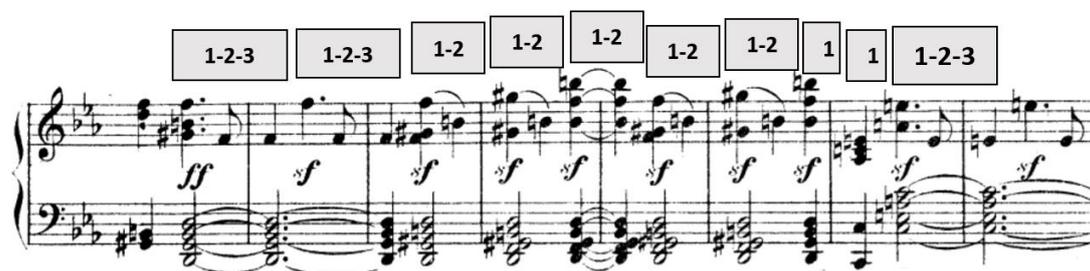


Figure 5: Complex metrical ambiguity in the first movement of Beethoven's Symphony No. 3

Metrical asymmetry and ambiguity become even more pronounced in Beethoven's music, and still more so in the music of the later Romantic period composers (Bernstein 1976, 2007). The first movement of Beethoven's *Eroica* Symphony contains many examples. Although notated in three beats in the bar, the music sometimes feels as if it is in two beats in the bar, even one beat in a bar at times. The beginning of the bar is also displaced, rupturing the music's continuity and coherence in a way reminiscent almost of Stravinsky's *Rite of Spring* (Figure 5).¹⁶

The situation is similar with tonality. Bernstein (1976) discusses how a balance is established in Mozart's music between the containment of tonic-dominant harmony on the one hand, and the freedom of expressive chromaticism on the other. In the music of the Romantic period composers,

tonal ambiguity and chromaticism become increasingly prevalent, yet are central to the music's expressive power. In the *Eroica* Symphony, for instance, there are powerful clashing dissonances at various points. This includes where the tonic and dominant minor 9th chord are sounded together at one dramatic moment near the end of the exposition (Figure 6).¹⁷



Figure 6: Tonic and dominant minor 9th sounding together in Beethoven's Symphony No. 3

¹⁶ Beethoven, L. van, arr. Pauer, E. for piano solo. (1803-1804). *Symphony No. 3*. London: Augener Ed.8006A, n.d.(ca.1900). Plate 7912. Retrieved from: <http://www.free-scores.com/download-sheet-music.php?pdf=69161#>

¹⁷ See footnote 16.

This, again, is reminiscent of passages in Stravinsky's *The Rite of Spring*. It is an example of the dynamic opening-closing of the music's form-play having become undifferentiated even at 'the level of the score', where tonic and dominant are normally separated out, occurring sequentially.

A composition to which Bernstein (1976) pays particular attention is Debussy's *Prélude à l'après-midi d'un faune*. This is used in Bonny's *Quiet Music* programme (Grocke 2002b). Tonal ambiguity is extreme indeed in this music. The opening flute phrase, for example, is initially very vague tonally, spanning the interval of a tritone (the 'devil in music'). This is the most unstable interval and absolute negation of tonality. The phrase opens out in the third bar with a hint of E major until the orchestra joins and the music slips tonally, finishing on a dominant seventh chord built on Bb. This implies Eb major. The close juxtaposition of E major and the Bb dominant (involving the tritone relationship again), causes the tonal vagueness of the music. This is sustained into the silence that follows (Figure 7).¹⁸

Bernstein (1976) explores this and other tonal ambiguities in Debussy's music. He also demonstrates how the music is tonally contained in the most orthodox way at key points structurally, i.e. based in tonic-dominant harmony.

Mozart, Beethoven and Debussy's music, along with the music of many other composers whose works are used in GIM, has ambiguity embedded structurally, where it is integral to the music's rhythms of harmony and dissonance and its dynamic opening-closing. This is potentially of great significance in terms of the capacity of the music to act as containing womb for the traveller's process of de-integration and re-integration. I continue the elaboration of Ehrenzweig's work to help account for this.

Depth coherence

Structural ambiguity of the type described, and more generally the complexity of challenging music in GIM, can be understood to arise from a composer's being primarily concerned with the depth rather than surface coherence of his music.

Ehrenzweig discusses this in relation to the "unconscious cross ties and submerged harmonies" (Ehrenzweig 1967: 102, 107) of a piece's hidden order. These bind the music together as an integrated indivisible totality at the level where it contains undifferentiated unconscious depth. This is where normally differentiated and separate, or opposite aspects of experience (e.g. male and female, love and hate, birth and death) merge as part of a single undifferentiated matrix¹⁹. This matrix is undifferentiated in the sense that the structure of experience, even when successfully contained at this level, is beyond what can be consciously grasped (Ehrenzweig 1953). Its undifferentiated structure can, however, be grasped unconsciously.

When experience is contained in its wholeness at depth, as a result of the composer's having submitted to the death-rebirth rhythm of the creative process in discovering his music's hidden order, his music has an unconsciously perceived inevitability and necessity to its unfolding. This is in spite of the music's ambiguities of form-play, changeability and complexity. Whilst the music's necessity may defy logical analysis, it is as aesthetically as it is psychologically significant (Ehrenzweig 1967). In GIM, as the traveller's process becomes aligned with the necessity of the music's unfolding, through his being open to the music's aesthetic impact, the music's hidden order binds his experience together at undifferentiated unconscious depth. This allows the music to function successfully as containing womb for the traveller to more fully dream himself into being, his experience of the music personalised in the form of his imagery experience (Lawes 2016).

¹⁸ Debussy, C. arr. Borwick, D. for piano (1912). *Prélude à l'après-midi d'un faune*. Paris: E. Fromont. Plate E. 1426 F. Retrieved from: [file:///C:/Users/marti/Downloads/\[Free-scores.com\]_debussy-claude-pra-lude-a-l-039-apra-s-midi-d-039-un-faune-71370%20\(1\).pdf](file:///C:/Users/marti/Downloads/[Free-scores.com]_debussy-claude-pra-lude-a-l-039-apra-s-midi-d-039-un-faune-71370%20(1).pdf)

¹⁹ Grof (1993), from a transpersonal psychology perspective, similarly describes an unconscious undifferentiated matrix of opposites, of Dionysian agony-ecstasy. He associates this matrix of experiencing with the death-rebirth struggle of the birth process. This he believes can be re-experienced consciously in a deeply altered state of consciousness.

The image shows two systems of musical notation for Debussy's *Prélude à l'après-midi d'un faune*. The top system is for Flute (Fl.) and includes the tempo marking 'Très modéré' and the dynamic 'p doux et expressif'. It features a melodic line with a tritone interval (C#-G) and a question 'E major?'. The bottom system is for Horn (Cor) and includes the dynamic 'pp'. It features a melodic line with a dominant 7th chord (Eb major) and a question 'Eb major, dominant 7th'.

Figure 7: Tonal ambiguity in Debussy's *Prélude à l'après-midi d'un faune*

Levels of predictability

Music, as dynamic experience of unfolding wholeness, can be understood to have both surface and depth levels of predictability, or necessity, and associated coherence. Both levels of predictability are important in GIM; the former especially in music with a supportive profile (Bonde & Wårja 2014), and the latter more in challenging music (Figure 8).

In the simple, stable music with a clear melodic phrase structure that is suitable for use in Supportive (or resource-oriented) Music and Imagery²⁰ (SMI) (Paik-Maier 2010; personal communication, June 2016), the gestalts of the melodic phrases are apprehended to be indivisible wholes (Stern 2004) by the surface (conscious) mind (Ehrenzweig 1967). Associated with this, the melody has its own necessity and predictability of unfolding, both within each phrase and in an ongoing sense. The form-play of the music, with its coherent phrase structure, helps the client to remain focused in an ordinary waking conscious state²¹. This is as he draws an image of his chosen supportive resource whilst listening to the music which he has chosen. The music helps the client explore the image, deepening and integrating his experience of it, without his process unfolding further.

²⁰ SMI is part of the continuum of practice in Music and Imagery (MI) and GIM developed by Summer (2015).

²¹ Or, perhaps more accurately, in a minimally altered state of consciousness (L. Summer, personal communication, July 2017).

The aim in SMI is for the client to identify a suitable familiar experience that can be developed into an ego resource, rather than for his experience of wholeness to unfold in new ways that involve ego de-integration and re-integration. The stable dynamic equilibrium of the music, with a coherence readily accessible to the surface mind, supports this.

The music is also resonant of an ineffable harmony, oneness and continuity of being that can be associated with the background presence. This is at the level of the creative ground of the client's experience where his authentic experience of self emerges out of the formless-infinite (Winnicott 1971). It may be through the client being grounded at this level, via his experience of his chosen music, that this type of work can be of a depth that is more than (superficially) supportive. The music opens up a space within which the "true self" (Winnicott 1958) can emerge in the midst of the busyness, challenge and stress of everyday living (L. Summer, personal communication, July 2017).

Challenging music is grounded at the same level, but in a way that is more facilitative of ego de-integration and re-integration, the music having this embedded structurally as discussed. The music's lack of surface predictability and coherence is more than made up for by its depth coherence (Ehrenzweig 1967) and associated inevitability of unfolding with which the traveller can potentially attune. Through a process of deep unconscious identification, the necessity of the music's unfolding becomes that of the traveller's own experience of unfolding wholeness. His process evolves in new and often unexpected directions as a result, that yet

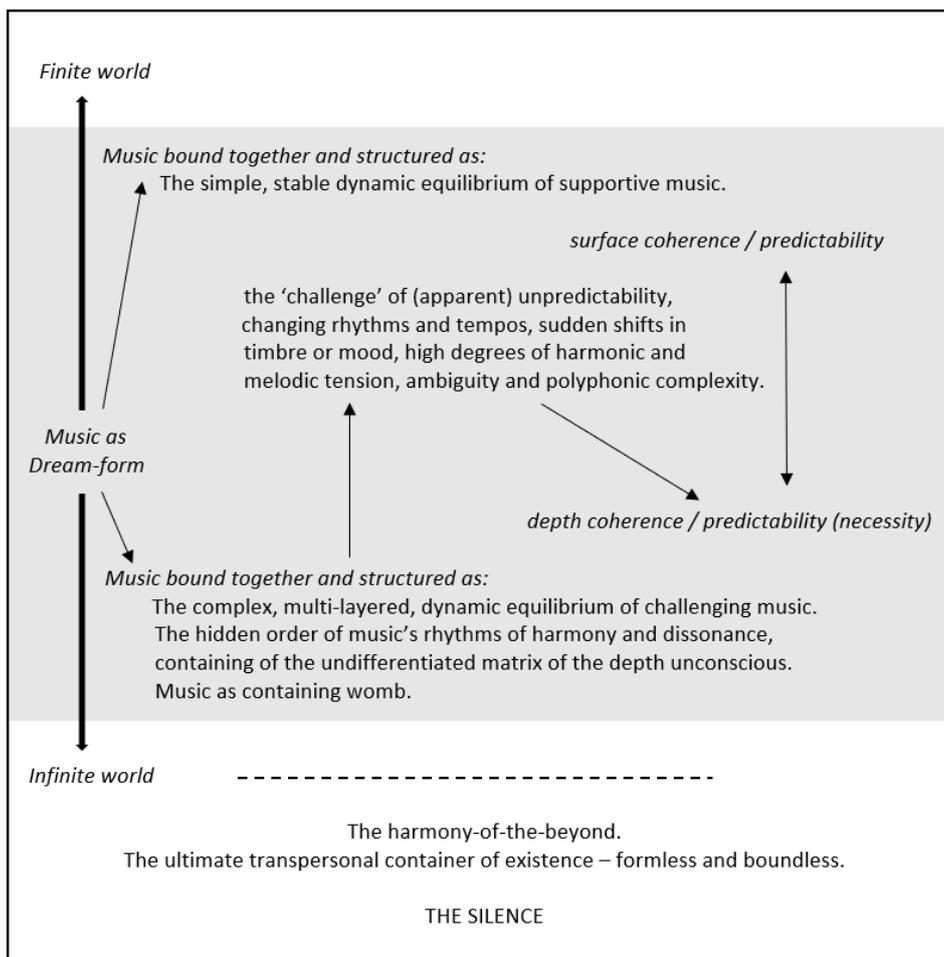


Figure 8: Conscious (surface) and unconscious levels of predictability and coherence in music's experiential fabric

can have a profoundly experienced inevitability and authenticity for him.

Cosmic necessity

At the level of trans-subjective-participation, the traveller's experience of the music in GIM involves his being connected into the indivisible unfolding wholeness in which all things relate, interconnect and ultimately merge (Bohm 1980; Lawes 2016).

The music in GIM functions as universal formatting-template and vehicle-of-access for trans-subjective-participation, on the basis of the composer having 'tuned in' at this level in discovering the hidden order of his music as integrated indivisible totality. Through the composer's work, the inner necessity governing his music's unfolding can become that of the traveller's own unfolding process. This is as the traveller personalises his experience of the music in the form of his imagery experience, grounded in the universal truth sounded by the music (Lawes 2016; Ogden 2005). The music's hidden order becomes that of the traveller's own experience of unfolding

wholeness, helping structure and bind it together. In this way, the traveller may be able to discover inner resources and solutions to problems, and experience healing and transformation as he may not otherwise, aligned with what ultimately is a cosmic scale process of unfolding wholeness in which he participates (Lawes 2016).

Spirit-in-action

When the composer becomes one with his music, open deeply to dream consciousness awake, he experiences his music to have a life of its own (Ehrenzweig 1967). The necessity of the music's unfolding as indivisible integrated whole is discovered beyond his full conscious control and understanding, emergent from unknown infinite depth within and beyond. "I heard and I wrote what I heard. I am the vessel through which Le Sacre passed", said Stravinsky of the composition of the Rite of Spring (Stravinsky & Craft 1981: 147-48). In this sense and transpersonally considered, composition is the work of the god-composer within (Lawes 2016) - a manifestation of "spirit-in-action"

(Wilber 2000: 143). The process involves the composer opening to the operation of a creative intelligence which can be understood to be at work in all things (Bohm & Wijers 1989; Reiner 2009). He dreams himself more fully into being as part of a cosmic scale dream, in which he transcends the constraints of his individual existence, time and space (Ehrenzweig 1967; Lawes 2016). At the same time, his music is a manifestation of the very essence of who he is. His music 'speaks' of the deepest truth of his experience beyond words and understanding. This is personal truth that is a manifestation of universal truth (Campbell 1968; Grotstein 2007; Lawes 2013; Ogden 2005). On the basis of the composer's achievement, the traveller in GIM can tune into the operation of the same creative intelligence which the composer has in the first place. Indeed, it is this transpersonal intelligence which ultimately drives the traveller's imagery process as experience of unfolding wholeness (Lawes 2016).

Immortal music

In the way the music functions as universal formatting-template in GIM, it can potentially be meaningful for the traveller in endless different ways as he personalizes the music in the form of his imagery experience (Bruscia 1999; Lawes 2016). Ehrenzweig discusses such inexhaustibility of meaning in the creative arts more generally:

"What alone seems to matter to us is the complex diffuse substructure of all art. It had its source in the unconscious and our own unconsciousness still reacts readily to it, preparing the way for ever new interpretations. The immortality of great art seems bound up with the inevitable loss of its original surface meaning and its rebirth in the spirit of every new age." (Ehrenzweig 1967: 77)

In GIM, the meaning of the music, in the sense Ehrenzweig describes, is reborn every session in the way the traveller personalises his experience of the music so as to dream himself more fully into being. The music is effectively created anew in each session with each traveller (Lawes 2016).

That the music used has survived the test of time and may be the work of creative genius can perhaps be explained, in part, on the basis of the music's containing unconscious depth. This containment may result from the composers' unusually well-developed capacity for the ego de-differentiation, or opening, required to surrender to the death-rebirth dynamic of the creative process. This opening is at a level that would dangerously

disintegrate most people's ego functioning. The composer's gift is to provide music that enables the traveller to safely de-integrate, rather than disintegrate, as he opens to such depth.

PART 8: WHOLENESS IN THE PRESENT MOMENT

Indivisible flowing wholeness

A remarkable insight into music as an experience of unfolding wholeness comes from quantum physicist Bohm (1980), whose implicate order can be equated with Ehrenzweig's hidden order.

Bohm considers the implicate order to be the primary order of reality. It is the ground of both mind (consciousness) and matter, with the manifest world of sensory-based reality, time and space continually unfolding out of, and enfolding back into, the implicate order. Everything instantaneously connects and interpenetrates with everything else in the implicate order, ultimately across all of time and space. This is as part of "the unbroken wholeness of the totality of existence as an undivided flowing movement without borders" (Bohm 1980: 218), as Bohm beautifully describes it. This interconnectedness of all things is at the level of trans-subjective-participation where a creative intelligence seems to be at work (Bohm & Wijers 1989; Lawes 2016).

Music has special significance in the way the implicate order is apprehended directly. Bohm's insight is that the experience of flow and movement involved, which is central in music, does not take place in time, or even as an experience of time, as ordinarily understood. Rather, it is generated by a simultaneous interplay of tones in consciousness at each moment:

"At a given moment a certain note is being played but a number of the previous notes are still 'reverberating' in consciousness. Close attention will show that it is the simultaneous presence and activity of all these reverberations that is responsible for the direct and immediately felt sense of movement, flow and continuity [...]"

It is clear [...] that one does not experience the actuality of this whole movement by 'holding on' to the past, with the aid of a memory of the sequence of notes, and comparing this past with the present. Rather, as one can discover by further attention, the 'reverberations' that make such an experience possible are not memories but are rather *active transformations* of what came earlier, in which are to be found not only a generally diffused sense of the original sounds, with an intensity that falls off, according to the

time elapsed since they were picked up by the ear, but also various emotional responses, bodily sensations, incipient muscular movements and the evocation of a wide range of yet further meanings, often of great subtlety. One can thus obtain a direct sense of how a sequence of notes is enfolding into many levels of consciousness, and of how at any given moment, the transformations flowing out of many such enfolded notes inter-penetrate and intermingle to give rise to an immediate and primary feeling of movement.” (Bohm 1980: 252-253)

Bohm continues:

“An enfolded order is *sensed immediately* as the presence together of many different but interrelated degrees of transformations of tones and sounds. In the latter, there is a feeling of both tension and harmony between the various co-present transformations, and this feeling is indeed what is primary in the apprehension of the music in its undivided state of flowing movement.

In listening to music, *one is therefore directly perceiving an implicate order*. Evidently this order is active in the sense that it continually flows into emotional, physical, and other responses, that are inseparable from the transformations out of which it is essentially constituted” (Bohm 1980: 253).

Past and future in the present

The dynamic opening-closing of music’s experiential fabric, is the simultaneous undifferentiated one referred to above at the level of the implicate order. This is where there is the feeling of simultaneous harmony (closing) and tension (opening) between the co-present transformations at each moment which Bohm describes. Past, present, and anticipated future music²² are actively present in the ‘taste’ of indivisible flowing wholeness experienced at each moment.

Past and future are not being thought about as if from a distance, as they often are in everyday living. Rather, they are experienced to be actively present in the moment. Perhaps because of this, music, as dynamic experience of unfolding wholeness, has a remarkable capacity to bring the traveller fully into the present moment. He is nurtured through being in contact with a sense of reality, truth and wholeness, experienced as if all-

²² Stern (2004) discusses how a musical phrase is apprehended to be an indivisible totality with the listener anticipating how it may end. The ending is present in the listener’s mind in this implicate sense mid-phrase.

at-once. This is where wholeness tends to be experienced otherwise in a more fragmented way in everyday living²³ (Bohm 1980; Stern 1985/2000).

The traveller is helped to connect with whatever it is he needs to experience psychologically, emotionally and spiritually, partly because of the way the music brings him into present moment. This is a moment where all possible past and potential future experience and all domains of experience are, in theory, present at a level which ultimately completely transcends the traveller’s everyday existence, time and space. Grounded in the flowing undivided wholeness of the implicate order, the traveller’s process unfolds as the dynamic opening-closing of the music’s subtle energy fabric creates the real-illusion²⁴ (Lawes 2016: 103) of an embodied (structured) dynamic experience of inner (psychic) time and space. The music takes the traveller ‘where he needs to go’ internally as he lives ever more deeply and fully ‘into’ the experience of the present moment as it unfolds. In a sense he goes nowhere in either time or space, yet also potentially everywhere. Aspects of the traveller’s unrealised experience of wholeness, present at an implicate level (e.g. his undreamt past and potential future experience), become manifest according to his personal hierarchy and what is figural at the time of the session²⁵. As the traveller dreams himself more fully into being, the opening-closing of an entire piece, even of an entire music programme, can become that of a kind of extended present moment

²³ This is where people and things seem to have their own independent, solid and substantial existence, but ultimately do not according to Bohm. It is this appearance of things having an independent existence of their own that causes the fragmented everyday perception of reality (1980).

²⁴ According to Bohm (1980), time and space as ordinarily experienced are secondary-order realities projected out of the primary reality of the implicate order. Music functions as containing (generative) womb at a level where the real-illusion of an experience structured in time and space emerges out of the timelessness and spacelessness of the implicate order (or out of its multi-dimensionality as discussed below).

²⁵ The process involves an “inner radar system” (Grof 1993: 23), which scans the psyche and the body for the most important issues so as to make them available to the traveller’s conscious mind to be worked on. This is a unique feature of work in an altered state of consciousness.

of unfolding wholeness²⁶.

Multi-dimensional truth and wholeness.

Bohm describes how a “force of necessity” (Bohm 1980: 248) binds wholeness together as it unfolds at the manifest level. This is just as Ehrenzweig (1967) describes music to have a necessity to its unfolding as indivisible totality, where a perceived necessity can bind the unfolding of a single phrase together as much as it can a complete piece, with music having the different levels of necessity and coherence discussed.

Challenging music especially may have ruptures in continuity, sudden changes and the types of ambiguity and multi-layered complexity described and still be perceived to have an inner necessity that governs its unfolding. This is where the music’s manifest existence at ‘the level of the score’, may exist as a projection of the multi-dimensionality (even of the infinite dimensionality) of the implicate order, with different orders of time arising out of this multi-dimensionality at the manifest level of experience according to Bohm (1980). These orders of temporal structuring are more complex than the simple temporal order associated with the unfolding of a musical phrase. The metrical ambiguity in Mozart’s and Beethoven’s music illustrated above, may represent a projection of such temporal multi-dimensionality, which can be perfectly well comprehended at an unconscious level.

It is this multi-dimensional ground of human consciousness to which the composer has attuned unconsciously in discovering his work’s hidden order. This gives his music a coherence and necessity of unfolding which transcends its challenge at ‘the level of the score’. The dynamic opening-closing of the music’s experiential fabric is apprehended to be an integrated, multi-dimensional one at the level it contains unconscious depth. This allows the traveller in GIM to be enriched and

nurtured as he ‘lives into’ and breathes of the real-illusion of a music-based experience that can feel more real than anything he experiences in the everyday (Lawes 2016). He tastes of the multi-dimensional wholeness and truth of human experience, beyond words and understanding, as may not be able to be experienced so directly in any other way.

Mediated conversation

In the way the traveller’s imaging ego remains bound together whilst he opens to depth, his imagery experience unfolds as a mediated conversation between the conscious and unconscious, or finite and infinite dimensions of the mind (Lawes 2016; Ogden 2005). In functioning as universal dream-form, the music supports the process. Indeed, the dynamic opening-closing of the music’s experiential fabric is itself generated as a mediated conversation between the finite and infinite dimensions of the mind²⁷. This is a conversation of the type which most essentially creates and sustains mental structure (Ogden 2005).

The experience of music as dream-form, can most broadly and deeply be considered to be that of a cosmic form-play in which the play of an infinite movement and energy (the soundless-sound AUM) can be ‘heard’ inwardly, as it becomes incarnate in the music’s finite form-play. Music in this sense puts the traveller in contact with infinite wholeness all-at-once, in a way that is manageable because it is limited and finite. This makes the experience the mentally palatable, nurturing and deeply enriching one it can be (Grotstein 2007; Lawes 2016).

Most especially, music contains human emotional experience in its multi-dimensional wholeness and truth at a depth where emotional intensity tends towards becoming unbound and infinite (Matte Blanco 1975; Rose 2004; Tarantelli 2003). Music keeps the intensity of such experience within bounds, potentially allowing the death-rebirth experience to be worked through in GIM, for instance, without dangerous ego-fragmentation (Lawes 2016). This may lead to a realisation awake of the serene cosmic bliss of the oceanic infinite in which consciousness ultimately rests (Bohm 1980; Campbell 1968; Ehrenzweig

²⁶ Also relevant to the discussion here, is the dynamic polyphonic fabric of the more complex classical music compositions often deriving from a few very simple motifs. In many works these motifs may be present throughout in some form in every layer of the music but undergo continuous transformation (Bernstein 1976, 2007). This holographic aspect of the music is another important factor in its being unconsciously apprehended to be an integrated totality, where the whole is present at each moment at the level of the implicate order, but is sounded in a process of continuous unfolding and transformation.

²⁷ Associated with this, the experience of music is also generated as a creative interplay of opening and closing, of harmony and dissonance, of sound and silence, and of stillness and movement.

1967; Grof 1993; Matte Blanco 1975). The experience of the music is then one of stillness-in-movement (Figure 9):

“At the still point of the turning world. Neither flesh nor fleshless;

Neither from nor towards; at the still point, there the dance is

Where past and future are gathered. Neither movement from nor towards,

Neither ascent nor decline. Except for the point, the still point,

There would be no dance, and there is only the dance.

I can only say, there we have been: but I cannot say where

And I cannot say, how long, for that is to place it in time.” (Eliot 2001: 5)

PART 9: OLD MUSIC, NEW MUSIC

Too familiar?

In the music that is suitable for use in GIM, the music’s surface-level coherence is not excessively disrupted as it is in some of the more radical twentieth and twenty-first century compositions like Stravinsky’s *Rite of Spring* where the music’s unconscious undifferentiated substructure lies exposed on the surface in all its apparent fragmentation and chaos (Ehrenzweig 1967). Yet, especially in the more challenging music used in GIM, there may be more in the way of fragmentation, discontinuity, and ambiguity of form-play than is realised. It is there, as discussed, because of the composer’s principal concern with the depth, rather than surface, coherence of his music (Ehrenzweig 1967).

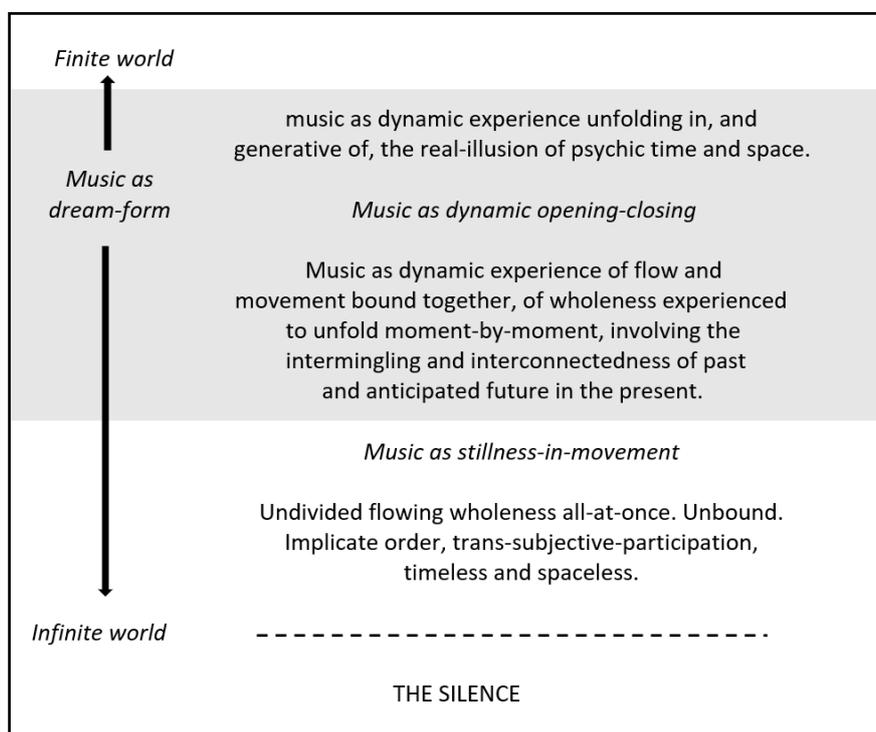


Figure 9: Music as mediated conversation and taste of undivided flowing wholeness

Debussy’s *Prélude à l’après-midi d’un faune*, for instance, is music that deeply troubled some of its first listeners (Bernstein 1976). On the other hand, the piece has subsequently become a staple of the concert hall, and was included by Bonny in *Quiet Music* (Grocke 2002b), one of the beginning music programmes used in GIM. This acceptance of the music, and its suitability for a use in a beginning GIM programme, may not simply result from listeners having become more able to perceive the music’s depth coherence. It may also be due to listener’s familiarity with the piece and with the type

of music. This is another topic usefully elaborated by Ehrenzweig, who proposes that unconscious psychological processes, individual and collective, change the perception of music over time (Ehrenzweig 1953, 1967). This can result in once radical, emotionally charged new music being effectively tamed; perceived to have more surface coherence and solidity than it truly does. According to Ehrenzweig, this is an irreversible process, one which he describes as having affected his perception of Brahms’ music over the course of his lifetime (Ehrenzweig 1967). It is the threat posed by

contact with the apparent chaos of undifferentiated unconscious depth, that Ehrenzweig (1953) believes causes the music to be heard differently. Through the unconscious psychological processes which he describes, the music comes, ineluctably, to be perceived to have a more harmonious and coherent surface structure, with more superficially pleasing gestalts. As a result, the listener's attention remains focused on the surface, the potentially destabilising encounter with undifferentiated unconscious depth averted. The aesthetic pleasure generated is at the expense of a deeper and more authentic emotional experience of the music (Ehrenzweig 1953).

I experience what Ehrenzweig describes sometimes listening to recordings of improvised music from music psychotherapy sessions. This is when the aesthetic of the music sounds disappointing after my experience of the music during the session. According to Ehrenzweig, it is the same for the composer as he faces the inevitable limitations and imperfections of his finished work in 'the cold light of day'. This follows the profoundly satisfying real-illusion of the totality of integration and wholeness experienced in the midst of the process, when the composer felt one with his music as it contained the undifferentiated unconscious depth to which he had opened deeply (Ehrenzweig 1967). In my case, due to the process that Ehrenzweig describes, the recordings of the improvisations often sound more pleasing on subsequent listening. Coherent gestalts are heard which do not really exist. They serve to tidy up the surface impression of the music which was originally less coherently heard. This makes the music, at a superficial level of listening, sound more pleasing and acceptable to the super-ego as Ehrenzweig explains it (1953).

The operation of this process which Ehrenzweig has so usefully elaborated can make for a stylised, mannered impression of the music of the past that imprisons its living vitality and serves to inhibit depth-listening. Music that was once experienced to be full of a passionate Dionysian intensity can become calm and 'pretty', as if emotionally neutered; a surface impression that cannot easily be undone (Ehrenzweig 1953). Musical form-play that was once radical and new becomes clichéd.

New-old music in GIM

Ehrenzweig's insight into the inevitable change in the perception of music over time is useful in reflecting on the suitability of classical music for use in GIM. For this is music of the past, that for a

majority of the population may not be heard at all except at a superficial level of listening. The music may impress as having an emotionally inert and mannered historical style, that is at best superficially pleasing 'music for relaxation'. Potential clients may have little initial sense of the possibility of their being able to identify with classical music as something alive, emotionally resonant, and potentially of great personal meaning for them in the present. Whilst GIM may lack wide appeal because of this, it is also the case that in an altered state of consciousness, an exclusively superficial, over-stylised impression of the music can be overcome fairly easily; the music working at a deeper level to contain, heal and transform, its living dynamic energy as if released from its prison.²⁸

For the traveller ready to open to it, the multi-layered (multi-dimensional) complexity of classical music helps deepen the traveller's state of consciousness, shifting his psychic energy from the surface to the depth mind (Ehrenzweig 1953). This is from a superficial aesthetic pleasure to a more authentic emotional experience of the music. The music transcends its historical and cultural limitations and becomes rich in present meaning for the traveller, no longer simply music of the past. The music is effectively created anew as the traveller dreams himself more fully into being (Lawes 2016).

This is not a final argument for or against the suitability of classical music for use in GIM. The music can and does work very well and is highly suited to depth work especially. This may be due to some of the things I have highlighted. On the other hand, the music remains culture-bound however much it may be able to function as universal containing vehicle. This may in limit or inhibit some travellers from being able to use the music to more

²⁸ According to Gross (2016), who analyses GIM music from a Schenkerian perspective, some classical music compositions appear calm on the surface, yet have unresolved tension embedded structurally at a deeper level. Whilst this may not be immediately apparent, in terms of the music's use in GIM it can be very important. Gross gives an example from the GIM literature to illustrate this, exploring how the therapist's intuitive music choice and the client's imagery make sense when the music is analysed according to Schenkerian principals. He discusses other music that appears to be dynamically active and complex on the surface but has less unresolved tension at a deeper level, again drawing on the GIM literature to illustrate how the client's imagery experience appears to reflect this.

fully dream themselves into being²⁹. It is also noteworthy that Ehrenzweig himself suggests that Western art music, with its excessive emphasis on what he characterises to be a quasi-scientific precision and neatness of workmanship, which is on surface coherence, may ultimately prove inferior to the more authentic aesthetic of some other traditions (Ehrenzweig 1953: 163). This, however, raises complex questions beyond the scope of this article.

SUMMARY

In this article I discuss how music may be able to support the traveller's experience of unfolding wholeness in GIM. This is where the experience of the music is of a harmoniousness that helps contain and transform the disequilibrium and dissonance of the traveller's experience as he dreams himself more fully into being. Of especial importance is the music functioning as dream-form to mediate contact with unconscious depth, so that this nurtures wellbeing rather than overwhelms, and can lead to psychological, emotional and spiritual growth, and transformation. The process involves the music's subtle energy fabric helping to embody the traveller's experience of consciousness at the level of the subtle or dream body. The dynamic opening-closing of the music's breathing, allied with the operation of the dynamic fields of tone and metre, generates the real-illusion of an embodied inner experience of time and space. On this basis, the music 'takes the traveller where he needs to go' internally. Through his imagery experience as it unfolds, he personalises his experience of the music in accord with his personal hierarchy and what is figural at the time of the session.

Music's experiential fabric is structured as a dynamic equilibrium and formed of a complex layering of wholeness where the opening-closing of the music is simultaneous, sequential, hierarchical, multi-layered and ultimately undifferentiated. Where challenging music in particular appears complex and unpredictable on the surface, it may yet have a necessity to its unfolding, and in this a predictability with which the traveller can potentially attune. The hidden order of the music's rhythms of harmony and dissonance, which can be associated with this felt inevitability of the music's unfolding and with the aesthetic experience of the music, bind the music's

subtle energy fabric together. This is at the unconsciously perceived level an entire composition can be apprehended to be an indivisible integrated totality. Through the music with which the traveller has become unconsciously identified functioning as containing womb, the traveller's experience remains bound together as he opens to depth. This is in a process akin to de-integration and re-integration. As the necessity of his inner process unfolds in creative interplay with the necessity of the music's unfolding, healing, transformation and growth can occur in a unique way.

More broadly and transpersonally considered, the music functions as universal formatting-template and vehicle-of-access for the traveller's personalising his experience of the trans-subjective-participation in which he and all things connect in the undivided flowing wholeness of the implicate order. This is at a level which transcends the bounds of the traveller's individual existence, time and space. Through being attuned with the necessity of the music's unfolding, the traveller at the same time comes into alignment with the necessity of the unfolding of the cosmos at large and the operation of spirit-in-action. This gives his individual process its deepest authenticity and meaning. It may also be the basis for the transformation of consciousness that can occur in GIM. The traveller becomes the unconscious creator, not simply of the experience of the music, but even of the music itself in a sense. This is at a level of deep unconscious identification where the music also creates him, whilst at another level it is externally provided and separate (Lawes 2016).

In tasting of the immediacy of the dynamic opening-closing of the music as experience of flow and movement, and more deeply as experience of stillness-in-movement, the traveller is brought into the present moment where past, present and anticipated future interpenetrate and intermingle. The present moment experience of the music becomes a portal-of-access for the traveller's tuning into the undivided flowing wholeness of the implicate order. All past and potential future experience, and all domains of experience are then present unconsciously (at and implicate level) - and therefore potentially accessible.

As the traveller lives ever more deeply into the present moment as it unfolds, and becomes aligned with the deeper necessity and inevitability that governs the unfolding of an entire selection or music programme, he comes to realise most fully the inexhaustible potential of the music in GIM to help him dream himself more fully into being.

²⁹ The music's being resonant or not for the traveller of the cultural dimension of the background presence of primary identification discussed by Grotstein (2000) is relevant here.

Beyond the imagery and all that it may mean for him personally, the traveller tastes of the spontaneous and willing arising which is the first and deepest characteristic of being as Campbell describes (Campbell 1990), the music a manifestation of spirit-in-action. The traveller experiences the real-illusion of an ineffable 'presence' – at once personal and transpersonal - which normally lies hidden in the background of his awareness. Aligned with the necessity of the music's unfolding, and associated with this, open to the music's aesthetic impact, the traveller is awakened to the radiance of 'divine beauty' within and beyond where love is the personal-transpersonal binding force at the level of trans-subjective-participation (Lawes 2016). The traveller is nurtured deeply through being in contact with the source of all that is meaningful (harmonious), real and true, beyond the reach of words, understanding and even images.

CODA

In conclusion, it is important to clarify that when the traveller's process is aligned with the necessity of the music's unfolding, with the music functioning as containing womb, it is unlikely to be the case that every moment-by-moment shift in the music creates a corresponding change in the traveller's imagery experience. Rather, the inevitability of the traveller's process, as experience of unfolding wholeness, is generated in interplay with the necessity of the music's unfolding. Ultimately the necessity of both are a manifestation of, and one in, the necessity of the being and becoming of the universe itself.

At the level at which the relationship between music and image can be analysed, the traveller's process may unfold sometimes closer to, and sometimes more independently from the music (Bruscia et al. 2005). When the music recedes from conscious awareness it can still provide focus and structure, dynamic movement to the imagery, and emotional support (Goldberg 2002). Even if the traveller appears to ignore the music so there is no apparent connection between music and image, the music may, nevertheless, have an important role to play as background presence (Bruscia 2015; Lawes 2016). Music and image may also have no "forms of vitality"³⁰ (Stern 2010) in common and,

³⁰ These are the dynamic contours of timing, intensity and shape present in music that can be associated with qualities of, for example, surging, accelerating, gliding, fading and halting (Stern 1985/2000, 2010).

associated with this, have quite different (even opposite) movement, energy and mood content, and yet be apprehended together to constellate an experience of wholeness. At undifferentiated unconscious depth, music and image, and their necessity of unfolding, can be experienced to be one. In the world of film, the use of Barber's *Adagio for Strings* to accompany violent war scenes in *Platoon* (Kitman et al. 1986) is an especially striking example.

In GIM, the music is resonant as a kind of meta-context of unfolding wholeness within which the traveller's personal experience of unfolding wholeness is generated, and to which he can attune as he needs. As vehicle of trans-subjective-participation, the music holds the potential for the traveller to deepen, integrate, transform and transcend the limitations of his existing narratives of wholeness. This is where, in their established inevitability of unfolding, there may be emotional blocks related to undreamt past experience or unrealised potential. The solidity of the traveller's existing patterns of experiencing is loosened up as he de-integrates. This allows his 'inner scripts' to be reconfigured and develop in contact with the undivided flowing wholeness of the implicate order, mediated by the experience of the necessity of the music's unfolding in its functioning as universal formatting-template (Lawes 2016). In this lies the remarkable potential of the music in GIM to be an experience of unfolding wholeness through which the traveller can dream himself more fully into being.

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