

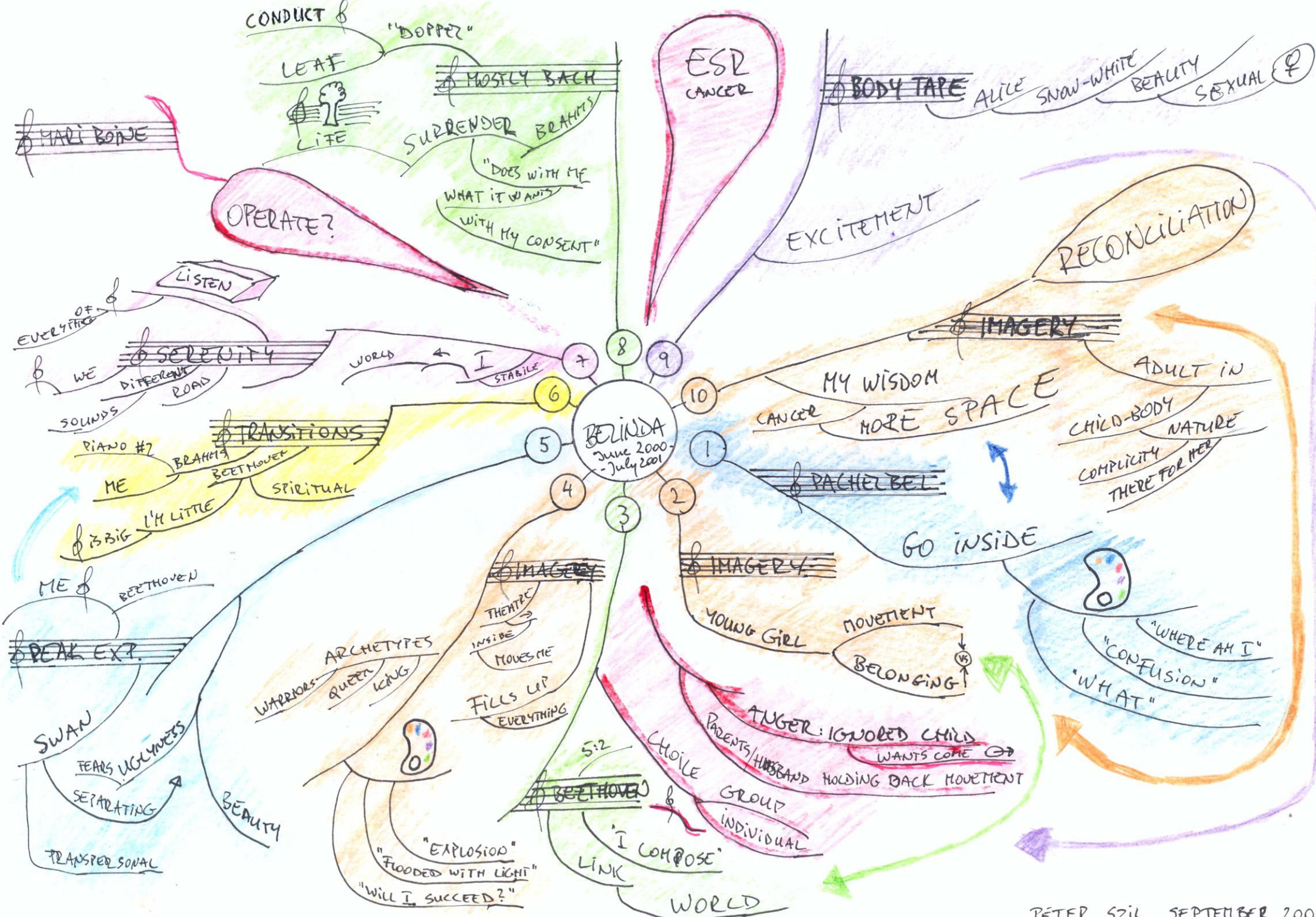
# **WHEN MUSIC BECOMES IT'S OWN METAPHOR: THE CASE OF BELINDA**

Case study presented by  
Péter Szil  
for the training in the  
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at the  
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Primary Trainer:  
Frances Smith Goldberg

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Belinda had been in psychotherapy with me for about 7 months before we broadened her process to include the Bonny Method of GIM. This case study covers the subsequent period of about one year during which 10 GIM sessions and 4 intercalated verbal sessions took place.

Belinda, a Spanish woman, is 37 years old at the moment of the first GIM session. She divorced more than 3 years ago, about the same time she was diagnosed with breast cancer. She lives with her 2 young daughters in a middle size Spanish town on the Mediterranean coast. She is carrying out 2 jobs parallel: she is working with case management in outpatient psychiatric care of psychotic people in their original community and teaches psychology of mental health to nursery students at the university.

Originally Belinda sought psychotherapy to sort out common psychological problems like low self-esteem, difficulties in expressing some of her emotions etc, but she put all these issues in the context of her cancer disease: she was convinced that these troubles as well as her psychological disposition could play some role in her becoming ill and she was frightened by the idea of a recurrence in the disease. The fact that myself have been through the process of a cancer disease, which she knew from the homeopathic doctor who referred her to me, was an extra incentive for her to do this work with me.

In the 15 verbal sessions preceding the GIM work we dedicated a great deal of attention to Belinda's childhood and her family background. Belinda is the youngest of three sisters. Both her parents are still alive. Although her mother, a rather strict and demanding person in Belinda's memory, was at home with the girls, her father had a much bigger influence on her. He was a professor of greek at the university and, in some periods of his life, an active

politician representing progressive ideas. She remembers him as a tender and intellectually brilliant person, but not very containing for expressions of so called "negative" emotions, traits she could identify in the course of her therapy as her own strategies in facing cancer: intellectually very efficient and of great clarity, but unable to deal with some profound emotions accompanying the process, like sadness, fear, mourning of loss, anger etc.

The influence of her father was decisive also on Belinda's spirituality. Both her parents are christians, attending the Sunday mass through-out her childhood and putting her in a school with the nuns, but while her mother had a more traditional approach to religion, her father approached theology from a leftist standpoint and combined his belonging to the church with his militancy in the Socialist Party of the post-Franco era, to the point that he assumed the excommunication with which the Spanish catholic church banned all members of that Party when the Parliament passed a permissive abortion-law. Belinda still maintains inspiring conversations about these matters with his father who is now, in the face of his advanced age and a cancer disease, revising his concepts about death and the beyond. Belinda defines her own spirituality not as a religion, but a definite presence and need of "spirit" in her life.

On the other hand her mother played a decisive role in Belinda's relationship with music. Belinda went to bed during most part of her childhood with music of Chopin which her mother played at the piano. Belinda herself took piano lessons, even today goes often back to her mother's home and the piano, and at home she has a keyboard on which she plays spontaneously for and with her own children.

During the 15 verbal sessions, extending over a period of 7 months, she has been able to deepen her insights about those aspects



of her relationship with her parents and sisters which had to do with her low self-esteem. She began to express until then withheld emotions and some of her actual fears, e.g. regarding her new couple relationship. Underlying the whole process have been though her anxiety related to the cancer and a possible recurrence, triggered by each of the routine check-ups at the hospital or any time someone in her personal or work environment got cancer. An other non resolved issue have been her relationship with losses. She began to contact this issue following the principle of "what enter last comes out first". First came her mourning for the house she decided to leave during the therapy, which led us to treat her divorce. The house was her and her ex-husband's common home, where she spend almost her entire adult life from she left her parent's home and where she stayed even after the divorce, still physically close to her family-in-law. Moving from that house was a retarded completion of her drive towards independence and movement in her life, a drive which led her to want to divorce from a husband who kept on controlling her, thus mirroring her earlier need of protection at the foundation of their relationship. To leave the house and cut of "umbilical cords" in order to grow, but at the same time not to deny the sense of loss and the pain implicit in those steps, was a kind of break-through in her therapy.

At this point of the therapy would have been logical to get to the until then practically untouched experience of being diagnosed with cancer and having one of her breasts removed, as those events occurred at the same time as she initiated the separation. In her thinking the cancer was not in any way provoked by the separation; if there was any cause-effect process to talk about, she felt that it was rather because she waited so many years until she begun to acknowledge and honour her need of moving on. Once we contacted

these events, she opened up to the broader (and more symbolic) issue of how to cultivate and secure for herself a rich inner space, and how to protect it from a many times invading outer space. In the face of that turn I suggested that we move this issues into the musical space and she accepted my proposal with much interest.

What in fact would have been only a first trial of Belinda's ability to work with music and images, showed to be a short but profound **first session** which forecasted her extraordinary connection with music from a deep well of imagination. The music used was Pachelbel's Canon in D. In the 7 minutes the piece lasts, she developed the following image, indicating the direction for the therapy to come:

*"I see a stone stairway around a low wall, flowers. On a bench a man sitting. I know him. He is my inner guide [from earlier visualizations in other therapeutic processes]. He is looking away to the sea which is nearby, I can feel the smell of it. He is waiting for me asking him something. But I don't know any longer what to ask him. I don't want to ask him. I want to stay there for a while, but I can't. I have to take the path back. It takes me there [she points at her breast], it is going in a circle. But the path is made. I can come back whenever I want." [After the music ends:] "I am afraid that he is not having the answers. I have to find them here inside."*

Belinda came to the **second session**, two weeks later, loaded by dreams she had since the last session, with her ex-husband appearing in several of them. That theme developed in her travel through the music (Imagery) into a revival of how she handled relationships as an adolescent, connecting that experience with her actual life in the extender (Last cut of Mostly Bach's Double Concerto).

*"A bath in nature.. Walk in the surroundings. Dancing, picking flowers... I am adolescent. How to enjoy this while? Crestfallen, but OK. A boy invites me to see more people of my own age. A celebration. I don't have anything to do with this people. We conversate, we laugh... Part of me wants to get back to the trees. Party is over. Black, darkness. Is it going to rain? ... Going in a car. In contact with the others, but not with myself... The boy talks to me, very nice... Square, fountain there, but no water coming, only stagnant water... Boy is a friend... It is cold... I remember the morning, the running, but I don't tell him...He talks to me, I am not participating of the conversation. He leaves. I hug him, close the door, slide down to the floor, I feel alone. No one else in the house, all is dark. I light an oil lamp. I make fire. Sit in rocking chair, melancholic. ... Dreaming that I am running with a very volatile gauze which moves as I run. I am back to where I took a bath. The moon is out... It is dark, one can't see the life there... It is like the longing is not letting me go back. This moment will not come back never again. On the one hand I feel sadness, on the other hand I go back home thinking that the sun will come out again next day... The fire is burning, I hide myself in the rocking chair. (The music is precious.) ... Now it is morning. I am searching something. My friend? I open the door and look. I am thinking that I didn't pay him attention. That makes me feel bad. I was lost in the landscape and didn't pay attention to what he was telling me... He is coming, but we don't get closer. He knows about what I was thinking. We have distance to each other..." [Bach's Double Concerto:] "I am with him or with an other person, but I am older now. I am not in my native village. I am with my actual couple. I am touching his face. I smile, I express affect. I feel that the desire of not letting go the occasion to express my love I felt before is taking place in me now. In the other*

*image I was close and I didn't do anything... I am at my home, alone... Everyday images, my daughters... I hear the music, I dance with my daughters. I enjoy it." [Music ends:] "In the movies there is always music in the background. It wouldn't be bad at all to live life with a background music. [Guide: "You can have the music inside you."] My child longs for enjoying herself."*

In this session emerges what is going to be the most important body image through-out Belinda's work, i.e. movement, and also the field of tension whose satisfactory resolution will be at the nucleus of her growing. The young girl is pulled between her need for movement (walk, dance etc in nature) and her need of socializing and belonging. The resulting feeling of failure in responding and in expressing herself fully to others (or the fear of failing at that) accompanies her into adult life and only in contact with the "child", concretely with her own young girls can she spontaneously resolve this contradiction.

At the end of her travel Belinda clearly marks what is going to develop to be her primary metaphor for overcoming that contradiction on a symbolic and, later on, even concrete level: music itself. She even points that out in the postsession where she talks about her inner child who is thriving, growing and has meetings with other people, although she doesn't know how to make use of them. As an adult she doesn't want to waste these opportunities, she wants to enjoy herself again, *"this time at the sound of the music"*.

Between the second and the third session **two verbal sessions** and a long summer break took place. Both verbal sessions was dedicated to work on the field of tension which emerged in the last music-session. In these sessions she identified how her sensation of being "flat" (not alive) as an adult has to do with the different ways in

which her spontaneous need of movement was domesticated and suppressed. "Movement" in this sense stands not only for physical activity, but everything which is moving us as beings: (e)motions, fantasies, changes. As a child, her need for physical movement was seen as something to be held back and grow out: when she was taken to the countryside, where she loved to run and run, her parents talked about doing it for "taming" or "breaking in" her. Her anger wasn't taken seriously or was ignored, so she began to see it as something dangerous, and, on the physical level, she learned to either cry or talk, but not to do both things at the same time. As an adolescent she had to escape from home when she wanted to go to dance. Despite all her inner drive to move and vibrate (her adolescent "idol" was a sportswoman friend), she married a man who was "flat" and couldn't mirror her need for growth. The suppression of her movements was internalized in her "rational" part and, so to say, that part kept on repressing her (e)motional part ("the inner child") the same way as once the movements of her as a real child was limited by the adults around her.

The **third session** started also as a verbal one, partly reconnecting after a long summer break, partly discussing different ways of enhancing her therapeutical process, i.e. choosing between entering a bodywork oriented group or continue in individual work, with emphasis on music therapy. She chooses the latter, because, as she says, rather than "knowing" as something directed to the exterior, she needs "informed intuition" for growing inward. At this point we decide to let settle these mental images in a short music session. The music chosen by me was the Adagio from Beethoven's Piano Concerto No. 5 (Peak Experience, first cut). In an impressively condensed travel Belinda united her primary body image, i.e.

movement, with her primary metaphor, i.e. music and it's instruments, signaling her therapeutic path to bridge her inner space with the outer world:

*"The music is very beautiful, I am very moved by it... I am composing the music jumping on the keys of the piano. The keys and the music are forming a path which takes me to the exterior. The path becomes a road with very high trees on both sides of it..."*

The **fourth session** started with the theme "relationship between inner and outer", this time related to Belinda's fears around her disease. She is right after a regular check-up because of her breast cancer. Besides the regular check-ups she does also "spontaneous" ones, when something from the outside unbalances her inner security or knowledge of what is going on inside her. She mentions also her preoccupation for her father who is very ill and is facing a difficult surgery. She is connected with the image of her first travel, where she met her inner guide and realized that she have the answers to her questions inside her. We enter in the music with this image to explore her relationship between outer and inner.

The musical choice for this session has it's due part in a case study as the case of "how to make something out of a blunder". After the pretalk I had the definite and intuitive feeling that the program Imagery was the right choice for the session (I can't recall exactly or, better said, rationally, why). Only after the induction, when the first cut was already sounding did I realize that I was having an inexplicable lapse (I reviewed the transcriptions of all the earlier sessions right before this one) and I was using the same program as in the next to last session. The music in itself didn't felt wrong, so I quickly intook a true "Zen mind, beginner's mind" attitude and instead of risking the (for a beginner as I felt myself in

this moment) embarrassing situation of interrupting and starting again, I begin to observe what was happening.

The first thing to happen was an unexpected demonstration of Belinda's unfolding resonance with the music: she immediately asked me if we had this music before. The next thing to observe was the changes in her defense patterns, her response to the music and in her ability to work with her issues through images. In the fairy tale-like story which unfolded through the music each musical element or instrument came to represent one of the archetypical figures of the tale (Queen, King, warriors, peasants etc), but the music in itself remained the principal character. It became palpable for each session increasing sensitivity and connectedness to the music. From being a "*spectator*" ("*The music connects me with a kind of theater in the outside*") she surrenders to the music ("*The music takes me I don't know where. It is pulling of me... now it [the theater] is inside*"), she lets the music to fill completely her inner space ("*The music is precious. It is like talking to me. It moves me* [cries with tears]) and even beyond it ("*... the music ... covers everything, fills up every corner*").

Her drawing (explosion of colors, coming from a very definite center and moving to the outside) and her way of doing it (in order to make to disappear the previously drawn circle, which she felt limiting, she had to take away the paper which covers the crayons, an earlier unthinkable handling for her) contrasted very much with that of the first travel. At that time she turned around the paper as she couldn't deal with the circle, the title was "Where am I", the affect "Confusion" and the question "What?". This time the title was "Explosion", the affect "Flooded with light", and the question "Will I succeed?".

For the aftertalk we decided not to get into any kind of

talking about the symbolic meaning of the characters of her fairy tales (whether they represented members of her family or internalized traits of herself, to name some of the possibilities), but to let the metaphorical capacities of those images and of the music to unfold on a nonverbal level over the time..

Belinda came to the **fifth session** with two feelings. On the one hand she is irritated at her father because of his passivity in facing his cancer. On the other hand since the last session she is in contact with the contrast between the beauty of the music and the "ugliness" of real life (meaning her fears at home) and brings up the question: "*How to have the music (= beauty) in everyday life?*" In the following travel she keeps on relating directly to the music (Peak Experience) while working on a symbolic level with the resolution of her child's fearful emotional states in a more transpersonal experience. The initial and closing symbols forecast coming spiritual ("*A dove guiding me.*" "*The music is in everything*") and energetic ("*A geyser coming up*") experiences.

"[Beethoven:] ... *A dove, flying, guiding me. Far away from me, goes down in some place. I get there. Its a kind of small lake, I know it from cartoons, it's where the princess converts in swan. I am the princess. Here is the opposite of the fairy tales: when the moon comes out, she converts in swan... I can enter and leave when I want. I hear myself saying that and think: it makes sense for my question.* [Vivaldi:] *People. With people around is more difficult. It scares me. I don't want them to pressure me. I hide behind some vegetation so I am not so exposed to the music. This music is like it is demanding on me... I need other music which makes me feel comfortable.* [Piece ends:] *How nice!* [Bach's Toccata:] *I can come out again. I am more myself than the princess now. Alleviated. I*

*can't distinct between swan and myself. It is natural enter the water and swim. I look around. I like what is there. Very quiet. I don't think, just contemplate. [Piece ends:] I wait for a different music. [Bach's Fugue:] This music brings clouds. The storm is nice too. [Faure:] This could be my music. I am contemplating what is out there, but I need the music which contemplates what is inside here. [Points to her breast, cries] I like it very much. [Wagner:] With this music happens what had to happen. Harmony. I can be in both parts: swan and person, the person being more a child than a princess, but more in the human part. I can play with the swan, feed him... The place, the semi-circle of the lake, reminds me of the first travel, where I met my inner guide, although it is not the same. Nothing have to happen, I don't have to move. [Crescendo:] I feel strength, as if a geyser coming up from water. Now it comes back to calm again. The music is in everything. Now it is night, the child is sleeping on his side. The swan sleeps too. [Music ends:] I hope this was the last piece."*

In the aftertalk of the above (fifth) session we commented also about finding "me music" as a task for real life. That is what Belinda did and she comes back to the **sixth session** talking about her relationship with changes, about finding "*mi m'sica*" and how music with certain tempo and emotions induces changes in her. We scan through different pieces (Beethoven, Ravel, Nielsen.) She points out the transitions, the dissonances and the changes of tonality as key elements for her. We decide to explore her relationships to transitions in the music, and I choose (surprise, surprise) the program Transitions.

There is no "story" in her travel at that time. There are a few initial images, but mainly there is a consequent definition of herself

and of her different emotional states through the different elements and instruments in the music. In the last two cuts she finds help in the music itself to deal with the changes and transitions she projected until now into the music. At the same time she establishes music as a metaphor for her spiritual need of finding her core and belonging to something bigger than herself.

*"[Beethoven:] I am little, the music is big, it is all over. I am feeling how big the music is. [Cries. Guide: "Let yourself to be moved"] It is like the music was able to express all my emotional states... [Brahms' Piano Concerto No 2:] "This music is me, the rhythm, the melody. How beautiful! ... The piano could be me, but than is getting much wider than me. Stronger than me. The piano is escaping my control, but when it plays alone, it could be me. When it is playing with others and plays something different and even makes other instruments to enter the music, then it is much stronger than me. [Violin comes in] It is like I was two persons. I am the strings and I am the piano ... and there are even more instruments. It is like we were talking, conversating. This tone of the violin, that's me. Think, me who thought that I was the piano. I am shaking. [Music ends]"*

There wasn't much to talk after this session, only acknowledge and allow the experience.

Quite long time after the sixth session, Christmas's holidays included in between, in the **seventh session** she reports about clear advances in how the material from the earlier sessions manifests in her everyday life. She feels much more stable, she finds that she can be "I", put limits and even so be accepted, not dependent. Now she wants to explore how to find more balance in her contact with the world. The music (Serenity) is again her direct metaphor to find her



way:

"[Vaughan-Williams:] *The music is inviting to a beginning, to an awakening ... There is movement, different tones, presentation of something different.* [Violin solo] *This is me!* [Orchestra and viola enters in dialogue with violin] *Now others are coming in and there is a dialogue ... This part is very beautiful. It is an exaltation of life.* [Diminuendo] *People go inside their houses after having been talking with each other in the windows, everything is more peaceful... Everything is a road, the music of a road.* [Mahler:] ... *The music is so beautiful, that if I talk, I can't hear it... a circle, some open space with high trees. I am there to listen to the music in the very middle, one can hear the music and there isn't nothing else... Some people entering the circle. The music is still there, but something else also. They' enter and leave between the trees, but I am not afraid, I am well. They appear, they tell something, they talk and they leave. They probably tell something which has to do with me. But it is music, they must be talking about their own things... The music is very melodious. It is telling about everyday things. The music inspires me to take their hand and dance a 'sardana' [slow ring dance from Catalonia]. Now they let go of the hands. Someone is a little sad. The music is a lament now. The person is exposing it to the group and the group takes care of the person. They come closer, hug and lift and offers protection to the person, as saying 'we are here'... I am there again. As if people was entering and leaving the whole time. I think the music is teaching me that there are moments for everything, playing, dancing and even for when someone is not well. This is the moral of the music: it is not always sounding the same way, but the important thing is that it is sounding. We all of us are different music and the music is us.* [Crescendo] ... *Even the noise! But behind it is 'that'* .[Makes a

gesture:] *'That' - that's me.*"

In the aftertalk Belinda concludes: *"I found the answer to my question. I have to LISTEN to the music of everything. There can be even sounds which are frightening, but now I understand that not everything what is scary is dangerous."*

A month later we dealt in a **verbal session** with an important decision Belinda had to take: whether to be operated to substitute her lost breast with a synthetic implant. She told that her environment unanimously encourages her to go ahead with the operation, while she expected me to relate to her contradictory feelings and serious doubts about it. Through the profound conversation we was engaged in (not only on a psychological level, but also about medical and philosophical issues, as advantages and risks, being versus looking, mourning of loss and celebration of a new phase in life etc), her conviction of not wanting to do the operation emerged with a unmistakable inner force. In order to reflect that musically, I invited her to listen to the powerful female voice of Marie Boine.

In the **eight session** Belinda was still in touch with the aftermath of the above decision, feeling sensitive and warrior. Now she wanted to explore the issue of how to relate to suffering (her and other's) in her work and in her personal life, e.g. as a mother.

The answer which came to her through the music (Mostly Bach, last two cuts), related, once again, to the music as a direct metaphor of... life?, spirit? ... and was resumed in the word "surrender". And once she pronounced that, she could go one more step: in a for her own context creatively coherent image, where she is a leaf on the musical staff, as if it was the tree of life, she takes the

baton to direct herself the music...

"[Brahms:] *It makes me happy, it comes in here* [points to her breast], *as if light and feeling, dependent of the sound, was entering. Now it is passion. The music speaks.* [Guide: "What is it saying?"] *Doesn't have words, just a lot of registers.* [Guide: "Let yourself just feel them."] *The music makes with me whatever it wants, with my consent. I surrender.* [Bach, Double Concerto] *I have heard that before, here with you. It is lifting my body. I love it. It is as if was caressing me, it enters in me here and here* [Points to different parts of her body]. *I see a staff, the sun is behind it, I am a leaf ascending and descending on the staff, marking the music. I always would have loved to direct an orchestra, I cannot control my hands...*" [She begins to gesticulate. Guide: "You can direct the orchestra." For the rest of the music she does it, apparently very moved.]

In the post-session the following dialogue took place between us: "I am ashamed of directing." ["Why?"] "It is something very interior, I always would have liked to." ["You could be a good director, at least for yourself, and you could take up a musical instrument."] "It is too late." We talk for a while about that, and I lend her "Never Too Late. My Musical Life Story" of John Holt which shows to be an important reading for her.

The next **verbal session** marked a break-trough in Belinda's process. She came telling about one of her usual attacks of anxiety and fear of cancer, triggered by various external factors (several check-ups in a row, several persons in her environment being diagnosed with cancer, some of them in terminal phase). I suggested that maybe she could now confront what she always avoided up to now or treated with rather New Age-like techniques as positive thinking, i.e. her

own painful and fearful experiences around her diagnosis, hospitalization etc. She agreed to do so ("*I wouldn't do it if I didn't trust you so much*") and we spent the whole session reviewing those memories with the help of the Applied Kinesiology technique E.S.R. (Emotional Stress Release). At the end of the session she shares with me a piece from a CD she lately uses a lot to nurture herself, partly to show me her "*home work*", partly, as she says, to "*retaliate all the beautiful music I am supplied with in the therapy*".

The **ninth session** echoed the work she did in the previous verbal session: two to her very close persons died of cancer and she not only kept OK, but even enjoyed life. She had an image: she is at a place with a huge forest behind her. She got there crossing the woods with no roads or paths in it: she had to make his/her way by struggling with the vegetation. Now, in front of her, there is a dirt road and she talks about an adventure awaiting there. Nevertheless, upon the question "what does she feel", she answers that she is *NOT* feeling excitement. When I point out that she answered me in negative, she begins to talk about her body-image, saying: "*I am not an exciting woman*". I invite her to see what music has to say about that and to the sounds of Body Tape she embarks on a metaphorical "Around The Body in Four Fairy Tales" travel beyond the expectations of both of us:

"[Shostakovich:] *This music belongs to the tale about Alice in Wonderland. I am Alice and I'm in touch with my playful part. I am afraid only of what I don't know....The music is very fast, I can't stop. I am irritated at it ...* [Nielsen:] *...Now it is Snow-white, telling her story to the dwarfs, how the hunter wanted to kill her, but she escaped and that there is a stepmother...* [She is interrupted by the change of the music to Vierne:] *A giant organ playing, it is a little*

*bit gloomy too, it is beautiful, but it can be threatening ... This is The Beauty and the Beast... The organ is becoming crazy. It is like it will show itself but it is not in charge of its own music. It is mixing beautiful music with lack of control... This part is grandiose!!! It is physically exhausting... [When piece ends:] This has been like copulating!!! [Beethoven: at the question, after a while, of what she is in touch with, she makes a silent gesture as telling: "the music and don't disturb"; she seemingly enjoys it and later says:] This music takes me into account, the piano came just when I was wishing it. There is a great complicity between me and the music. The preceding pieces was like children's game, but this is really music, this is full-bodied. [Guide: "How is that?"] It occupies all, the whole body is filled up with the instruments. [Prokofiev:] This is a fairy tale again, but not any specific one. It is festive. [Guide: "What is being celebrated?"] Life. How beautiful is! It is like different frames, they are all in an awakening and they all coincide in that it is something festive, it is the exaltation of life."*

During the aftertalk we comment on her metaphorical evolution in the tale figures: from Alice, the wondering and somewhat overwhelmed child, through Snow-white, the girl who becomes threatening and threatened when she evolves as a beautiful woman, to the Beauty, who is capable to redeem the Beast and finds her sexuality, becoming a full-bodied person, full of music, celebrating life... despite cancer and amputated breast!

This session is an almost mythical or tale-like representation of Belinda's death and rebirth process on several levels. Within the frame of that single session it goes through several BPM matrices: the overwhelmed Alice and the victimized Snow-white find their rebirth experience in the satisfying relationship the Beauty can establish with the Beast and in the orgasm she experiences

afterwards. In the whole therapeutical process this session is the culmination of the birth of Belinda as a self-conscious, sexual woman: this part of her, which couldn't develop satisfyingly because of her childhood experiences and for which the cancer and the loss of one of her breasts easily could have become a kind of *coup de grace*.

Belinda came to the **tenth session** feeling well, although since the last session she has been in almost constant touch with the issue of cancer through two persons, a friend and a colleague, both ill. What is more, she is aware that she could share with them her own "*wisdom of the cancer*", which she summarizes in that "*we all should have more space*". We talk about what music she could think of to reflect her actual stage and she talks about music for jumping around, like a girl on a meadow... so I choose Imagery, first two cuts (no blunder this time!). In fact, Belinda revisits the same setting as when she travelled to that music in her second GIM session, but this time without the feeling that she has to choose between moving in nature and human contacts. This time she meets the music with serenity, able to listen to its beauty even where she found it scary earlier.

"[Ravel:] *Water, a lot of vegetation. I open with my hands. Butterflies. I touch the water.* [She is making circles with her hands.] ... *I am jumping, this is my own space for playing... The sun is filtered through the trees. There are so many stimuli, so many things to explore: plants, animals... Someone, a grown up, says: "Time is up". I hide, I want to get lost: I don't want to stop playing. They take my hand and lead me away from playing... I turn around and nature tells me: "we, the stimuli, remain here, you can come back whenever you want". I wink at nature, we are in complicity...* [Copland:] *Did I*

*listen to this music some other time? I am in my child-body. I run, I discover things the whole time. It is interesting to be an adult and feel my child-body. There are no defined spaces or times, it is the moment. I feel happiness. I feel moved [Cries]. I am in touch with obscurity in the music, it changes the image. I get angry at it, but the background is beautiful. I remember that this same music scared me before, and now I find it beautiful. It is serene. [Music ends:] I felt reconciliation. And it moves me."*

The description of the evolution and transformation of Belinda's images, as well as of her ability to work with them; the various levels of her work and her particular reaction to the music, musical instruments or elements have been intertwined into the above summary of the sessions. What I didn't mention until now are the transference/countertransference issues and how I was affected by Belinda's work.

Definitely, a positive transference/countertransference have been an active element in our work from almost the very beginning. Belinda came to me with the intention using as a resource my personal experiences with cancer, and we had also similarities in professional lives and approaches to start with. Both because of these facts and her radiating personality I felt a lot of sympathy for her and that feeling deepened when her deep inner connection with music, which reminded me very much about my own profound meeting with GIM, began to unfold in the therapy. Several times I was openly touched by her travels (and she appreciated a lot to have also that kind of feed-back from me).

When thinking about which case to describe in this study, my choice fell on Belinda's because of several reasons, and a strong personal connection with her case was undoubtedly one of them. On

the other hand Belinda's case served me also to reflect how I can integrate GIM in my already existing work, and, without changing my basic approach, still making full use of the very special characteristics of the Bonny Method. In Belinda's case becomes very obvious not only the transformational power of the music and of the images induced by it, but also the special way by which this kind of symbolic work first embeddes difficult experiences, bad memories and together with a safe connection with beauty, enables the person to touch and resolve the "ugly" stuff in their process when they really are ready for it.

Afterwards I could also see the evolution of the process reflected by the use of music in guiding and music choices. In the first three sessions I used more "holding" type music (Pachelbel, Imagery, Adagio from Beethoven's 5th Piano Concerto), while from the fourth session on I choose so called "working" type music, beginning with the repetition of the Imagery program, which has both holding and working qualities and then choosing more and more complex and demanding programs: Peak Experience, Transitions, Serenity, Mostly Bach, Body Tape, just to finish the serie by using again the versatil Imagery program, thist time to "test" the progress made.

Although the above described process definitely brought Belinda to a resolution of the main issues which motivated her to seek therapy, my work with Belinda is not finished. At the moment she wants to maintain the therapeutical contact once a month, as a kind of regular opportunity to mirror her ongoing life-process.

Spain, August 2001