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A Comparative Study of Transcriptions Based on Five Selected GIM Programs: Affordances in Pärt’s *Spiegel im Spiegel* from the *Uplifting* Program

In this paper we will present the first results of an ongoing explorative, qualitative study based on a comparison of transcriptions from a total of 58 GIM sessions, all guided by AMI Fellow Svein Fuglestad. The goal of the study is to reach a deeper understanding of the workings of the different kinds of music that are at use within GIM therapy, of the very complex relation between music and imagery, and of the degree of commonality in different listeners’ imagery evoked by the same program. Furthermore, the very positive evaluations delivered by the clients after the final GIM session, have led us to focus also on the great potential of GIM therapy as a method of maintaining and/or restoring psychological well-being.

In this study five different GIM programs are presented to 10 different subjects, five of whom have sought GIM for therapeutic purposes (to alleviate light to moderate psychological distress), and five of whom are recruited as a control group. The subjects’ background, degree of musical training, and musical preferences have been mapped in an introductory interview. The music programs have been presented subsequently to each of the listeners in six individual GIM sessions, in mostly the same order, unless the therapist found specific therapeutic indications to deviate from the chosen order of programs. The last session – from which one subject chose to refrain – is a repeated listening of the third program (to which we will return shortly).

The present study is a further development of a pilot study conducted by Hallgjerd Aksnes and Even Ruud, in which a new GIM program based upon Norwegian orchestral music in the folkloristic tradition (*Soundscapes*) was developed and subsequently

presented to eight different travelers in a total of nine sessions. The transcriptions revealed both significant commonalities and differences in the imagery evoked by the music, and led to a discussion of image affordances in the music (Aksnes & Ruud 2006, 2008). The pilot study was based on transcriptions from several different GIM therapists, and the procedures of the sessions varied somewhat (e.g. regarding relaxation techniques and focus at the onset of the listening process). In the present study we have attempted to eliminate possible guide- or procedure-related differences in the imagery by using the same guide and procedure in all of the GIM sessions in the study. Furthermore, the therapeutic process and its implications for the subjects have been evaluated by the participants after the final session.

In the pilot study the travelers were a mixed group consisting of both clients and non-clinical GIM-volunteers, several of whom were GIM therapists themselves. We have attempted to create more homogeneous groups by including only subjects without prior GIM experience, and by recruiting two different groups of subjects – a client group and a control group – so as to be able to make a comparison between the two groups. (This distinction will soon be problematized.) One of the reasons for this is to follow up on reports by several GIM therapists that depressive patients tend to focus more upon dark, sad, or sinister imagery (e.g. Bonde 2009); findings that are in need of confirmation by a more systematic study. Another aim of the comparison of client vs. non-client GIM imagery, is to investigate how relevant the study of GIM transcriptions might be to the understanding of imagery evoked by everyday, non-therapeutic music listening; although we are well aware that the setting and procedure of the GIM session itself has consequences that distinguish GIM listening from everyday listening, whether or not the traveler has sought GIM with a therapeutic aim.

The imagery reported by GIM clients is often remarkably vivid and elaborate, commonly consisting of narrative scripts (Aksnes & Ruud 2006, 2008). However, there are also many clients with less prolific imagery, where e.g. emotions and bodily sensations evoked by the music play a central role; and still others who focus mainly upon “intramusical” structure and sound. Such differences in listening strategies have also been found in non-therapeutic listening to music, as has been well established within the music-psychological and aesthetic literature in terms of listener types and types of

musical meaning (Coker 1972, Hargreaves & Colman 1981, Jørgensen 1988, Meyer 1956, Myers 1922).

When discussing the role of imagery in the music listening experience, the listeners' degree of musical training is another factor that must be taken into consideration; although the literature remains inconclusive as to how much impact musical training has upon the music listening experience (see e.g. Bigand & Poulin-Charronnat 2006). Within higher music-educational institutions the aesthetics of autonomy still seems to have a stronghold, entailing that structural, allegedly "intramusical" modes of listening are preferred to visual, bodily sensation-oriented, or narrative modes of listening; the latter often being refuted as "naive" modes of listening. However, earlier studies have found that when invited to focus on visual imagery, higher level music and musicology students have in fact reported elaborate, script-like visual imagery within neutral, non-GIM listening contexts (Aksnes 2001, 2002).

We are now in the process of studying and comparing the transcriptions, GIM programs, and evaluations, all of which have supplied us with vast amounts of data. We are grateful for all ideas as to how we best can further this large and exciting research project, not least when it comes to methods for handling the data from the transcriptions. As this is a very large, five-year study with many different perspectives, we have for the sake of brevity chosen to focus specifically on travels pertaining to the opening piece of Svein Fuglestad's *Uplifting* program (to be presented later on), Arvo Pärt's *Spiegel im Spiegel*, in this research paper.

The Music, Motion, and Emotion Project

The music programs, transcriptions, and evaluations will serve as a resource for a number of substudies within the 5-year Norwegian Research Council project "Music, Motion, and Emotion: Theoretical and Psychological Implications of Musical Embodiment" led by Hallgjerd Aksnes at the Department of Musicology, University of Oslo, and in which AMI Fellow Svein Fuglestad at the Oslo University College is a member. The project aims to throw light upon both aesthetic and therapeutic/prophylactic dimensions of musical meaning, the primary objective being to increase our awareness and

understanding of the positive powers of music in everyday life as well as in crisis.

The primary theoretical aim of the project is to throw light upon the cognitive and psychological processes that imbue music with such richness and heterogeneity of meaning; the underlying conviction being that music engages not only our ears, but also our bodies and emotions by playing upon recognizable body-based gestures, which are associated with emotive gestures through metaphorical projection and metonymic transfer. (Metaphor and metonymy are here understood in accordance with cognitive semantics.) Due to music's fundamental embodiment and emotionality, its metaphoric richness and semantic openness, as well as its ability to invite us into vast, multimodal conceptual domains by means of metonymic associations, music is a powerful tool for the creation of cultural as well as private narrative scripts, and thus stands in a privileged position to mediate between psyche and soma.

One of the main working hypotheses of the project is as follows: Music has an infinite potential for individual, idiosyncratic, contingent, and singular images; thus, it is impossible to *predict* the image “output” of a musical work. However, if we compare individual instances of imagery evoked by the same music, we can in many cases (but certainly not always!) find interesting commonalities that can be traced back to common dynamic, kinetic, or emotional qualities of the music; perceived in terms of image schemata, vitality affects and metaphorical or metonymic projection of basic emotional, embodied experiences of the body-mind.

The project builds upon an interdisciplinary theoretical framework including music therapy research, cognitive semantics, cognitive neuroscience, infant research, and body-oriented contributions within aesthetics. Due to the time limit of this presentation, we have chosen not to go further into the theoretical framework of the project, nor to present the other subprojects within the Music, Motion, and Emotion project, but rather to refer those interested to the project's website:

<http://www.hf.uio.no/imv/english/research/projects/motion/index.html>

Participants in the GIM Study

Ten listeners participated in the GIM study; five women and five men between the age of 24 and 65, with an average age of 39.8. The participants' knowledge of and experience with listening to classical music varied, as did their prior experience with psychotherapy, but the group was homogeneous in that none of the listeners had any prior experience with the GIM method. The first client started in November 2009, and the last session was held in late June 2010.

The recruitment process proved to be far more difficult than what we had foreseen, which delayed the whole project significantly. The original idea was to recruit people from Aksept, a centre for people affected by HIV/AIDS in Oslo, where Fuglestad has worked for many years. Unfortunately, it was not possible to recruit participants from Aksept in 2009. We therefore decided to recruit people for the project through different channels, among them a community health care center in the suburbs of Oslo, from where two participants were recruited.¹

Two participants were recruited from the Unity center in Oslo, where more than 100 therapists representing different alternative traditions are situated. Two were recruited from Fuglestad's different fields of work (one colleague, one ex-colleague). The last four chose to participate after reading about the project on different websites, among them links to a presentation on Fuglestad's web page, shared on Facebook. Fuglestad was unfamiliar with six and familiar with four of the participants before the project started.

The participants were placed in two different groups, a client group and a control group, according to their response to the following questions:

* Did they respond to the invitation because they wanted to use this method and opportunity to work on specific problems or challenges in their life?

or:

* Did they respond to the invitation because of interest in, or curiosity about this method, wanting this opportunity to explore what could happen when listening to selected music in a relaxed state of mind?

They were thus placed according to their own description of what they needed and wanted, and upon their own reason for responding to the invitation to participate in the

¹ Many thanks to G.P. Kenneth Sagedal at Sandvika legesenter for his most helpful distribution of the letter of invitation for the GIM sessions to a large number of GPs and health care centers in the vicinities of Oslo.

project. Apart from a predominance of women in the client group (4 women, 1 man) and men in the control group (4 men, 1 woman), the distinction between the two different groups was not very clear, and this led to a number of questions worthy of reflection:

- * What and who defines who is a “client”?
- * Who needs therapy?
- * Or are we first and foremost individuals and people, with our own individual needs and longings; our own history and background?
- * Will the music have different effects on listeners defining themselves in need of therapy, than on listeners “just” wanting to explore the music in a relaxed state of mind?
- * Will there be any significant differences between the imagery and experiences during the travel in the two different groups?

The GIM Programs

We decided to use five different programs that represent the breadth of genres and styles within recent GIM therapy; including both an original Helen Bonny program (*Caring*), a GIM program modified by Kenneth Bruscia (*Explorations*), and the new programs *Uplifting* (developed by Fuglestad, consisting of historic and contemporary music within the classical tradition), *Awakenings* (developed by Ian Leslie, consisting of contemplative jazz music), and *The Romantic Piano* (developed by Aksnes, Fuglestad, and Larson, consisting of piano music by Chopin). The programs were mainly presented in the following order:

1. *Caring*
2. *Explorations* (modified by Kenneth Bruscia)
3. *Uplifting* – extended version
4. *Awakenings*
5. *The Romantic Piano* (Chopin)
6. Repeated listening to *Uplifting* – extended version

Research Questions

The five-year research funding will enable us to perform several different substudies of the GIM transcriptions, programs, and evaluations, in which we plan to analyze and compare the data from a number of different perspectives. Among the most important research questions that we will focus on in the course of the project period, are:

1. Are there any consistent differences in the amount and kind of imagery evoked by the different programs; e.g. differences between the original GIM program *Caring*, the modified GIM program *Explorations – M*, and the new programs *Uplifting* (extended version), *Awakenings*, and *The Romantic Piano*?
 - i. Regarding the amount of imagery: Do the traditional, classical orchestral/chamber music programs tend to afford richer imagery than programs offering other genres/styles of music?
 - ii. Regarding the kind of imagery: Does the same program offered to different listeners tend to afford similar or related imagery among the listeners, and do the programs differ in the kind of imagery they tend to afford (e.g. visual imagery, landscapes, images of bodily motion, bodily sensations, images of interpersonal relationships, emotions, colors, or transpersonal experiences²)?
2. Do the listeners' own musical taste and identity (mapped in the introductory interview) influence which programs afford the richest imagery or have the most beneficial therapeutic effect?
3. How do the travels evoked by repeated listening to a program relate to the first travel? Are there any significant likenesses or differences in the amount and kind of imagery?
4. Do there appear to be idiosyncracies in the travelers' amount and kind of imagery, regardless of which program the traveler is listening to?
5. Are there any consistent differences in the amount and kind of imagery to be found in the therapy vs. control groups?

² The addition of the latter category is a direct result of Katarina Mårtenson Blom, Ellen Thomasen & Lars Ole Bonde's presentation at the 9th European GIM Conference, "Music, Imagery, Health and Spirituality. A workshop based on an empirical BMGIM study".

Our samples are of course too small for any statistically significant conclusions. But it is our conviction that the qualitative data provided by the study will lead to a deeper understanding of the workings of the different kinds of music that are in use within GIM therapy, of the very complex relation between music and imagery, and of the degree of commonality in different listeners' imagery evoked by the same program. However, we have a number of significant methodological challenges regarding how to analyze and categorize the transcriptions:

Methodological Challenges

- How to analyze and compare the transcriptions? With such large amounts of data, 58 transcriptions in all, it may be useful to create a *linguistic corpus* based on the transcriptions (a collection of digitalized linguistic material selected according to certain criteria, and organized so that one can make searches in the corpus.)
- How to categorize and count images? The flux-like experience of music leads to a demarcation problem regarding the discrimination of discrete images. (Where does one image end and the next one begin?) Furthermore, one and the same image may belong to several different categories, and categories may be nested within one another.
- What are the criteria for judging different instances of imagery as similar or related?³
- How to find possible relations between GIM imagery and structural features of the musical selections (as evidenced by a combination of score-based and auditory analyses)?⁴

³ Cf. Aksnes & Ruud 2006, 2008 on findings of commonalities in the images reported by different GIM travelers to the same music; understood in terms of basic cognitive and emotional structures such as image-schemata (Johnson 1987, 2006), metaphorical and metonymic associations (Lakoff & Johnson 1980, 1999), and vitality affects (Stern 1985).

⁴ Here, too, we build upon the earlier studies by Aksnes & Ruud (2006, 2008), in addition to a number of other music-analytical methods and studies developed within the GIM tradition in recent years (cf. the reference list).

Focus at the 9th European GIM Conference: *Uplifting*

Within the time limit of the conference paper, we have chosen to focus on only one of the many research questions listed above, namely: “Does the same program offered to different listeners tend to afford similar or related imagery among the listeners (e.g. visual imagery, landscapes, images of bodily motion, bodily sensations, images of interpersonal relationships, emotions, colors, or transpersonal experiences); and if so, how can this be understood?” The program at issue here, *Uplifting*, was developed by Fuglestad as the final project of his GIM training, level 3, and in the project report Fuglestad told of his motivation for the development of the program:

In my time as a GIM student and practitioner I have experienced that several clients have expressed a need for renewed energy, to have their inner force strengthened, to feel lifted, to be ‘refilled’ and have positive experiences through the music. [...] I have found that instruments like the oboe, violin, and cello, together with the piano and of course the human voice, can contain and be carriers of the inner uplifting I have sought. I have listened for music that leads to an opening-up within me, gives me the experience of being lifted, filled, and touched by the music. [...] It has been most important for me to look for music that has the inherent capacity to evoke different kinds of bodily experiences and feelings of containment and expansion, more than specifically image-evoking music. The feeling, the experience of being lifted and held has been more in focus than internal imagery. Nonetheless, the music also has strong image-evoking qualities, as I see it and have experienced myself. (Fuglestad 2006: 1)

Uplifting exists in both a basic and extended version (cf. Fuglestad 2006), and in this project all of the participants listened to the extended version of the program, which is built up as follows:

1. **Arvo Pärt: Spiegel im Spiegel (8:16).** *Tasmin Little - violin, Martin Roscoe – piano, EMI Classics.*
2. **W.A. Mozart: Oboe quintet in C minor K 406 (K388): Andante (3:52).** *Max Artvedt - oboe, Elise Båtnes – violin, Tue Lautrup – violin, Dimitri Golovanov – viola, Lars Holm Johansen – cello, NAXOS.*
3. **Sergeij Rachmaninov: Piano Concerto No. 2 in C-minor op 18: Adagio (cut and modified) (8:52).** *Leif Ove Andsnes, Berliner Philharmoniker/Antonio Pappano, EMI Classics.*
4. **Ludvig van Beethoven: Symphony No 7: Allegretto (8:58).** *Rundfunk Sinfonie Orchester Ljubliana/Anton Namut, Vienna Classics Series.*

5. **Nikolai Miaskovsky: Cello Concerto i C minor op 66: Lento come prima (conclusion 2. Part) (3:36).** *Truls Mørk – cello, City of Birmingham Symphony Orchestra/Paavo Järvi, Virgin Classics.*
6. **Richard Strauss: Beim Schlafengehen (conclusion) from Vier Letzte Lieder (4:24).** *Lucia Popp – soprano, London Philharmonic Orchestra, Claus Tennstedt, EMI Records.*
7. **Extender: Anders Rogg: “Opp” from Lyden av Lys (“Up” from *The Sound of Light*), (4:18).** *Kirkelig Kulturverksted, FXCD 238, Oslo 2001.*

Theoretical Reflections Upon the Notion of UP-LIFTING

Both the title and expressed musical intentions of the *Uplifting* program can be studied from a cognitive semantic perspective. For instance, Lakoff & Johnson (1980, 1999) focus on the ubiquity of the basic metaphors MORE IS UP and HAPPY IS UP in our everyday conceptualizations of emotion, in accordance with both facial and other bodily expressions of happiness. This basic metaphor is commonly extended to the spiritual realm in terms of HEAVEN IS UP. It is also interesting to note the basic metaphor that lies at the heart of the GIM method itself: LIFE IS A JOURNEY → RELATIONSHIPS ARE A JOURNEY → THERAPY IS A JOURNEY → MUSIC IS A JOURNEY. Furthermore, it is possible to point at a number of basic image schemata that are at play within a GIM travel, e.g. CONTAINMENT, BALANCE, SOURCE-PATH-GOAL, FORCE, and CYCLE⁵. Here we will focus specifically on the CONTAINMENT schema, which is at play both in metaphorical conceptualizations of emotion (e.g. “being IN high spirits”) and in the psychotherapeutic notion of *holding*.

In Johnson’s most recent book, *The Meaning of the Body: Aesthetics of Human Understanding* (2006), he includes both sensory, motor, and visceral experience within the realm of aesthetics; claiming that aesthetic experience is an integral part of all human understanding. Interestingly within the context of GIM therapy, Johnson here draws upon

⁵ The notion of image schemata, understood as skeletal, amodal cognitive structures that facilitate metaphorical projection, was coined simultaneously by Johnson and Lakoff in 1987. Johnson defines image schemata as “recurring structures of, or in, our perceptual interactions, bodily experiences, and cognitive operations” (1987: 79).

Daniel Stern's seminal book *The Interpersonal World of the Infant: A View from Psychoanalysis and Developmental Psychology* (1985) as an important reference, and we have applied the same arguments to our understanding of the GIM process. Taking an embodied, interpersonal approach on the GIM process, we wish to focus on how early sensory, emotionally laden experiences might resound in music through the sense of being (up-)lifted, held round (i.e. *contained*)⁶, supported (etymol. *bring/carry upon*), cradled, swung in the air, sung for, danced and affect-attuned with (see Stern 1985: 138ff). These are all basic relational experiences in early life that become incarnated, contributing to a positive background feeling (Damasio 1999: 285ff) and a rich repertoire of vitality affects (Stern 1985: 53ff), as well as a sense of groundedness, liberty, and interpersonal connectedness. Furthermore, it is our belief that such experiences serve later in life as a source domain for metaphorical projection in order to comprehend other, more abstract and complex experiences, including musical experience, interpersonal relationships, and transpersonal experiences in adulthood (e.g. spiritual uplifting).

Stern (1985) has convincingly argued for the existence of four developmental domains of self-experience and social relatedness, from which four corresponding senses of self evolve subsequently during the child's first years: the emergent self, the core self, the subjective self, and the verbal self. Unlike Freudian psychosexual stages that we go through and then leave, Stern claims that the domains of relatedness at issue in his own work, remain within us and contribute to our interpersonal relationships throughout life. Inspired by Stern we wish to focus upon yet another sense of self that is related to the domain of *toddlerhood*, in which we fluctuate between a strong feeling of and desire for independence, and an equally strong feeling of and desire for dependency (cf. the typical 3-year-old who insists upon doing everything herself, despite inadequate skills to master the task, only to beg in the next moment: "Carry me like a baby!!!")⁷. GIM therapy, like all psychotherapy, is dependent on the client finding his/her own way towards mastery and healing, but the therapeutic journey is *facilitated* through the support of a safe, holding environment within the therapeutic process. It is our belief that GIM therapy thereby helps us reunite with our "inner toddler", thus contributing to body-mind

⁶ Cf. Summer 1995 on the therapeutic significance of music with a "holding" character.

⁷ Thanks to my youngest daughter Stella, 3 years old, for constantly reminding me of the great interpersonal significance of this particularly troublesome domain of relatedness (Aksnes).

integration and healing; and that precisely the dialectic between “containment” and “expansion” in the *Uplifting* program, as described by Fuglestad, may facilitate this process (cf. Summer 1995 on “holding” vs. “stimulating” qualities in music).

Let us now turn to the phenomena that are the most particular to GIM therapy, namely the sounding music and the rich imagery that this music evokes. As mentioned earlier, we have here chosen to focus only on the first piece in the *Uplifting* program – Arvo Pärt’s *Spiegel im Spiegel* – so as not to exceed the limits of this presentation.

Spiegel im Spiegel

In the following we will focus on the GIM participants’ imagery pertaining to *Spiegel im Spiegel*, starting with transcriptions from the client group (CL1-CL5) followed by the control group (CO1-CO5). The travels are designated according to the order of GIM sessions; thus, most of the travels pertaining to *Uplifting* are in the participants’ third and sixth GIM sessions (e.g. CL1-3 and CL1-6)⁸. We have seen many interesting differences in the kinds and amount of imagery in the different participants’ travels, and we plan to study these differences in a more systematic manner in the near future. For instance, the client group’s imagery appears as a whole to be more oriented towards personal (and interpersonal) issues, whereas the control group appears to be more oriented towards the sounding music itself – although there are also striking individual differences within the two groups, with examples of music-oriented listening in the client group and subject-oriented listening in the control group. Thus, it is not possible to make any absolute distinctions between the groups.

For the sake of brevity and clarity, we will in the following focus only on selected excerpts from the transcriptions, where we have omitted almost all of the affirmative, supporting comments from the therapist, including only a few questions posed by the therapist (in parentheses and italics) that are necessary in order to follow the traveler’s stream of thoughts. We have selected excerpts that we regard as possible instantiations of image schemata, vitality affects, and metaphors deriving originally from embodied, emotionally laden experiences in early childhood (cf. the discussion of up-lifting and

⁸ CO1 chose to refrain from the last two GIM session, so we do not have a repeated listening to the *Uplifting* program for this participant.

containment above), excerpts that reflect the bodily situatedness of musical experience, and excerpts that reflect transpersonal experiences (e.g. encounters with divine forces), which are very common both in GIM travels and in the conventional reception of classical, orchestral music.

As earlier mentioned, we found striking individual differences in the reported imagery; some of the travels being narratively structured “extramusical” responses to affordances in the music, others being more oriented towards the sounding music itself, and yet others not seeming to relate to the music very much at all. There were also striking differences regarding how much was said and told during the sessions, ranging from long narratives to short, sporadic, and seemingly unconnected enunciations. For this reason, some of the excerpts are much longer than others, and some of the travels are not rendered at all (those focusing solely on musical instruments and structures, as well as travels that seem completely dissociated from the music listening experience and absorbed with private matters). One might criticize this study for choosing only excerpts from the transcriptions that are relevant to the paper’s argument; however, we believe that the rendered excerpts are similar and numerous enough to give convincing support to the theoretical claims of the paper. And the many obvious commonalities in the travels rendered below appear even more striking when regarded in light of music’s semantic openness and heterogeneity of meaning:

Feels relaxing [...] feels like a summer meadow [...] I see a meadow quite clearly [...] The grass is green and lush, white veils over the meadow like a mist [...] Yes, moving softly and floating over the meadow, just like at sunset, or after sunset, at dawn [...] That is, sunrise [...] and sunset [...] There’s a woman dancing among the veils [...] I feel very content [...] I feel a warmth in my chest, a joy [...] peacefulness and simplicity, it feels light and comfortable [...] Yes, light and comfortable, ... simply like a rest [breath] [...] Yes, it feels like I don’t want it to end [...] It feels like I have a strong force within [...] Above all in my chest, from the solar plexus, but also from beneath, from the second and first chakra [...] It feels firm and resolute, and full of vitality [...] As if there are no difficulties, “I can manage this” [...] I feel a little like a child also. Very content and carefree. [...] More a feeling, the floating by of a vague image of a child around the age of five, but it mostly feels [...] [Heavy breath] [...] It feels very good. (*CL1-3, woman, 28*)

[Deep breath after 30 sec.] It feels very ... safe and caregiving, resting. It is as if it gives permission to ... gives the music permission to show the beauty in life. [...] [Deep breath] [...] I see a woman dancing in white veil-like clothes, on a ... it’s a meadow in a forest clearing [...] There are yellow flowers growing on the meadow which she picks and takes up, and ... yes ... smells them ... in a very careful way. [...] I feel a warmth in the solar plexus, feels like there’s ... feels like there’s so much space there, [...] Yes, as if it is permitted to flow more ... without anything holding back [...] Even if there are some dark passages this force can still flow ... and even flow through the dark [...] I also get the feeling that ... I am standing in a door opening and looking out over a vast meadow, and

that it feels exciting, and I feel like a child around the age of five, five or six, [...] And it also feels like I want to go out ... I don't feel scared, but yes, curious and ... eh, hungry for life, [...] A yearning to ... to run out onto the meadow and ... just feel the liberty, ... when I do so it feels very ... yes, it feels like a great relief. [...] Yes, the yellow flowers are growing there, too, and I see this girl she picks up lots of flowers her whole lap is full. She looks very content. [...] Yes, she's blond, she reminds me a little of D's brother's daughter. ... She's wearing a white dress. [Music ends] And such shining eyes. Vital force in the eyes. (CL1-6, woman, 28)

I am a dancer all alone in a large studio with windows almost everywhere, and there is a long, newly polished, beautiful dance floor with a little elasticity. The light inside the studio is very beautiful, which has to do with the nature outside, with the sun. It's not like ... no, there is another kind of light besides just sunlight. And there is an exquisite feeling of letting the music move me and move my body. [...] There are very many movements like this [shows with hands, circling movements] [...] Yes, but I am standing with my feet in the same position and swaying round, and moving my arms up in different slow ... ["dances" with hands] [...] Is it OK if my arms do that now? Because they really want to do that. ["Dances" with hands, breathes openly, moves arms] There is something from within the solar plexus that is opening itself, and that is pretty dark and wants to take over, but I just want to let it out and let it come into this room. [...] [Yawns] Now it's flowing out, and the room is much darker, but it's a nice kind of darkness, it's a kind of darkness that's allowed to be that way, pretty grey. For a theater person it's a very interesting darkness. So there's an encounter between this Grey and this very paradisiac, which a great part of me thinks this music is. [...] The Grey reaches God if you can put it that way ... To God or what should you call it ... Heaven is maybe even better? [...] Yes, that's how it is: The Grey likes to be Grey. So it tries to show Heaven that this is how I am, that I'm special, I'm Grey and something very unique. Heaven is just Heaven, and it couldn't care less [laughter] ... But the Grey shows how fine it is and what special arm movements it makes and ... Heaven just smiles and says: Yes, just continue and show me everything. [...] (CL2-3, woman, 65)

[...] It's very light blue ... horizontal ... light blue waves. A vast light blue space with horizontal ripples on the surface. There is no distinction between water and sky. It's like a light blue existence with light blue vibrations. And when you say: "Use the music for what you need", I have a great need to let the music's vibrations heal me. And I can feel it in my entire body. It is disturbing to focus on images. It's important for me to receive this and not go up into my head and think, but just be there and say: YES. [...] There is a sort of ... that is, physically there is an energy that moves inwards from my hands and up my arms, and from my stomach up into my solar plexus. And there is a light orange-like yellow-orange energy. [...] The piano becomes a sort of ... droplets that go from the bottom up ... m-hm, the "dam-dam-dam" become like droplets. [...] Especially the muscles in the face ... are relaxing now. [...] Yes, now I am suddenly thinking of the title "Spiegel im Spiegel", what it would look like with a room full of mirrors reflecting all the mirrors, and how nice it must be to see nothing but blank mirrors. Not see anything in them if you understand? [...] A whole room full of mirrors reflecting mirrors. [...] A voice saying "Mommy" that's about 11 years old, I suppose. A very neutral way of saying "Mommy". [...] That went fast ... because isn't the piece about 8 minutes long or so... (CL2-6, woman, 65)

[...] I like the music, I notice that [...] It seems natural, and then again there is this darkness and light at the same time, in a way [...] I don't know, but maybe it's both sad and happy at the same time ... [Are there any special places in the body where you can notice the music?] I wonder if it is both in the legs, especially the knees, and also the chest and head. [...] Now it was just as if it moved from the right to the left ear [...] Yes – [moves her hand] – a sort of wave [...] Yes, not a wave, but an undulating movement [...] Yes, it receded a bit, but when the piano played the light notes it was just as if it reached the upper part of my skull [...] it goes back and forth in a way, but is still in balance. [...] Yes, haha! [laughs], now I'm thinking out loud again [...], now it's like my legs are lying very ... now I noticed, they're lying sort of very heavily and comfortably, relaxed. [...] (CL3-3, woman, 37)

[...] I decided to focus once more on the good interplay. [...] Yes, that's it, the interplay is good. I think it's ... yes, sensible. [...] Now it [the violin] is often relatively high, then, but I think it's fine. [...] It's nice; it's sort of quiet and careful and gentle in a way. [...] I had a sort of cradling sensation. [...] Yes, in time with the music [shows with hands]. [...] I guess it was here, but in a way over me, both in me and over me, in some strange manner. Approximately here [shows her chest/solar plexus]. [...] Ohh ... beautiful ending. (CL3-6, woman, 37)

[...] I just want to reset myself [...] Yes, that is, reset myself, it's a little ... it's been so long since I lay down listening to music like this ... and just relaxed and turned off the stream of thoughts. So that is what is so nice right now, to just ... relax. [...] I'm thinking that life is so very precious [...] It's in a way to always make use of the opportunities that lie there then and now. I don't think I have been very good lately at ... yes, valuing myself and the life I have. It becomes so ... that I make it so bloody difficult for myself. Yes, in relation to my emotional life and dreaming ... the distance between dreaming and the present and ... and that they don't match very well. (CL4-3, woman, 37)

[...] My body has grown so very, very heavy, almost ... [heavy sigh] ... I'm a little ti... that I'm ready [short laughter] to go to bed ... and that relaxation ... it was very nice to listen to the music ... m-m, and very relaxing [yawn] – I'm very relaxed. I feel that I'm very heavy, and my voice is almost a little grainy. [...] [Are you noticing anything in the music?] Uhm ... no, only that it's very comfortable, a suiting accompaniment ... that I was so relaxed. So it's a little ... I don't want to have so many images, either. ... I want to be in ... the music. [Do you notice anything in your body when it's so relaxed?] Only that it's very heavy. Uhm ... yes, that feeling of relaxation, that ... [yawn] the body and head become two separate things, then. And then I notice that when I am going to start talking, then I regain contact with my body. I find it wonderful to just relax. [...] But my head is milling, I'm thinking a lot about many different things now. [...] And then I just think that I might need a little time to just reset my mind as well [heavy sigh]. [...] Yes, because my body reset itself completely – m-m, it did. My body quickly reset itself. (CL4-6, woman, 37)

[...] I'm relaxing completely, it's a more relaxed feeling. [...] I am thinking about what we talked about earlier on [about homosexuality] ... I ... want to tell my brother, but... This is a nice piece of music. Very relaxing, I am able to detach entirely. [...] It makes me think of a nice summer we had some years ago ... I was at the cabin, it was a very nice summer, the weather was nice, it was ... everything was right. I relax this summer, I enjoy the good life there, ... I go for nice walks [...] I walk my dog, it's nice ... it's a nice reminder. [...] It's very quiet and nice, the weather is very beautiful, nice and clear air, almost like autumn weather. It's a nice day. [...] I am just sitting and looking out over the landscape there, I am doing absolutely nothing. [...] In the foreground there is some foliage ... birch forest, a scrawny birch forest. On my right hand side there is a clear, nice mountain lake. I see ... [Piece no. 2 starts] ... the lake runs out into a river or brook, or whatever one should call it, and there are some people coming along the tourist path. (CL5-3, man, 29)

[...] It's luminous, I am absolutely light like a feather [...] Very luminous [...] It's sort of an open area ... It's very quiet and nice to be here. [...] It feels like lying in, yes on moss. It's soft and nice, completely blue sky and completely open terrain [...] it's almost as if I am floating away with the music [...] It's so very nice [...] I'm still in the same place, it's such a strange feeling, I am sort of floating in a way, the ground is very soft, I'm relaxing completely. I am alone ... but I hear the music in the background, I hear it almost like a lake or a brook with crystal clear water flowing and dripping beside me here. [...] Peaceful, and ... it sort of flows peacefully and without concerns, to put it that way ... It's just nice ... to be here ... I'm alone, but it's very nice to be alone a little bit. (CL5-6, man, 29)

[...] I like the music, it's beautiful for fleeing from reality. To just change reality ... another realm. [...] Yes, there's a nice escapism in it, ... a little like circles, spirals, and things moving in circles. [...] Now they are in the form of a sort of ice skater in a dress moving very slowly ... a white dress ... it seems to be a woman, but it's abstract, not direct contours. [Does the music evoke anything else?] Only black ... in the sense that the music has my full attention, it doesn't enter into my head. [...] It's as if ... the instruments and harmonies, they [small laughter] deserve to be adored. [...]

Yes, I think it [the music] has a little bit of insight into something that's ultimate, that ... what everyone is striving for and you think you achieve through travels and through love and through money. [Piece no. 2 starts] And you don't get that ... because what one doesn't want, becomes one with totality. And totality doesn't use letters and math, but is only ... the ultimate. Music, God. The music here was sort of a good description of ... God. (CO1-3, man, 24)

[...] It's my grandparents apartment at Adamstua. I only see sort of an empty apartment. There is usually so much life there, but it's just completely quiet ... and it's as if I am walking around and looking at everything that's there [...] old sofa, brocade wallpaper, dining room, and then one of those things I always played with when I was little, a small weight. And then it's completely empty, there's nobody there ... and I remember the smell, because I used to lie on the sofa, and then there was a special smell, dust [small laughter] ... Then I see lots of things that I had actually forgotten. The clock ticking ... But I am a child, I'm small, I can see that I'm small [...] Then there's one of those, I had certainly forgotten that, but I had a washing brush that only we children used, to wash with, [laughter] plastic, which we were given, you know, and the floor is just that kind of "laminat" [vinyl?], so it was very difficult to use it [laughter], it's so strange ... But now I see grandmother she is standing and making food, and she had that apron of hers. [...] But it's so strange, because we are not guests there, but I am just wandering there, I think it's just a working day, I'm the only one there ... I am just walking around there ... It's all going very slowly [...] they sort of don't see me, we are not talking together, it's only me walking around and can [...] That's what's so strange, because that's what it was like the last time as well, that I feel that I am not *in* the setting and the situation, I'm just observing, it's very strange [...] it's sad, I think. (CO2-3, man, 34)

[...] I had an association with breathing. I was about to take a deep breath earlier on, then I noticed that the violin here, it's in the foreground for a while, and then it disappears for a moment, and then it starts over again. Such sequences of 10-20 seconds at a time. It can be like this: breath out – stop for a moment – breath in... Now it's about to stop again ... it's a sort of regularity, like breathing or a wave. [...] And then they follow each other, this time all the way to the end of the register, or claviature. [*Do you think the music does anything to you in any way?*] I don't know if I can say that. I like to listen to it, there's a sort of monotony in it, but still there's a lot happening all the time, and you don't want it to stop. Can be a little melancholy, perhaps ... [deep breath/yawn] (CO3-3, man, 55)

[...] I like what I hear, then ... very simple in a way. Simple in the sense that it doesn't require anything from you, you can just lean back and ... rest in it, in a way. [...] Once again I like this thing that I have mentioned earlier with the walking bass, here it must be the piano, which becomes something of the same sort, this foundation, in a way. Even if there are no very deep notes, at least there's the foundation, and then the violin makes variations on top of that. [...] And the sounds are very nice and clean, I like that a lot ... lots of air ... maybe a sort of green tinge, a little different shades of green, if I am to think about that ... greenish yellow, several nuances. [...] I get a feeling of a kind of perpetual image, that it can in a way last for a long time – it might last only another minute, but it might also last a hundred hours or ... it just ... floats slowly by ... (CO3-6, man, 55)

[...] First a little cradling, and then I'm up in the air again, ... and gliding on my own wings, [...] comfortable. [...] Nice flow. [*Can you see anything around you?*] Blue, and white [...] I associated with Jonathan Seagull, the movie [...] chalk white and light grey and very nice eyes. [...] A moment ago I felt I was it [the seagull]. [...] But now ... now it's standing still. (CO4-3, man, 56)

[...] Now I suddenly have the feeling that music moves the feelings ... earlier on I have talked about floating with the whole body, but now I descended and then ascended again, it felt like I was doing this inside my chest ... in the same place where I can feel sorrow or joy. [...] now my breath is also engaging in the movement [deep breath]. [...] Now I am suddenly down at the center where we had a music group, lying down on the floor, so now my head was engaged. ... I am in contact with an oasis in the day ... a privileged break. [*What is the music doing now?*] I don't know, from experiencing the emotional movement to flowing off into thoughts, I think it's awesome; that sound

where the violin descends to the deep notes. [*Do you notice this any special places in your body?*] The chest. (CO4-6, man, 56)

[...] Hmm ... I'm struggling to relax. [*Are there any places in your body where you feel you're unable to relax?*] It's just some small muscles in different places. [deep breath] [*Can the music help you relax?*] Hmm ... it makes it a little difficult ... [heavy sigh ... feelings ... crying ... breathes heavily ... sigh] ... Oh dear ... it went straight in here (places hand over solar plexus ... places hands on forehead) ... [*Can you allow the music to go in there?*] M-m ... [heavy sigh, crying]. (CO5-2, woman, 35)

First I got this ... I was so happy when it came ... yes, and then I began to float ... yes, only that now I feel how tired I am [laughter]. [...] [Breathes heavily and deeply] [...] It felt nice to relax a little. [...] There's something letting go ... I have the image of a fist opening itself. [...] I wish I could have my jaw broken up. [Music ends] That was strange ... Take it [the jaw] off! (CO5-6, woman, 35)

We are aiming to develop a method for analyzing and comparing the transcriptions in a more systematic manner (e.g. by means of a linguistic corpus), but must at this stage limit ourselves to more general observations of commonalities in the excerpts rendered above. Obviously, music evokes highly diverse, idiosyncratic, and situation-dependent images, bodily sensations, and associations (episodic, metaphorical, and metonymic); thus it is, naturally, impossible to predict the image outcome of any music listening experience. However, if we turn to Fuglestad's explanation of his choice of *Spiegel im Spiegel* as the opening piece of the *Uplifting* program, we find a number of musical characterizations that resound to a striking degree in the travels rendered above:

To me this is a fantastic piece of music with a high degree of calmness, openness, and flux. At the same time it also affords a kind of superterrestrial or divine uplifting that enables the clients to fall to rest, flow slowly along with and into the music, and take in the gentle violin strokes. [...] With the version by Tasmin Little and Martin Roscoe I found an interpretation that had the drive and uplifting qualities that were necessary in order to include this piece in the program⁹... This soft start to the uplifting experience has also been chosen so that the music can gradually and slowly lead to an opening-up, enabling the traveler to appropriate the music and prepare for further experiences during the music journey. (Fuglestad 2006: 2)

Judging both by Fuglestad's description and by the many related examples in the travels rendered above, one might indeed conclude that *Spiegel im Spiegel* affords relaxation, rest, calmness, openness, flux, a sense of divine uplifting, images of flowing, floating, or

⁹ Interestingly, Dag Körlin uses another interpretation of *Spiegel im Spiegel* (ECM, Bezrodny & Spiakov) in the *Music Breathing* program he has developed, and this version implies very different bodies and manners of movement. Compared to the interpretation in *Uplifting*, the *Music Breathing* interpretation is more assertive and authoritarian, with a heavier, more adult pace; implying a sense of inevitability and determinism, very unlike the light-treading, openly exploring, child-like persona in the *Uplifting* version (cf. the many images from childhood in the travels).

flying along with and into the music (e.g. the horizon, the brook, Jonathan Seagull), opening-up (e.g. of a fist), peace of mind, resetting one's body and mind, beauty, images relating to (lost) childhood, images of serene natural beauty (e.g. "feels like a summer meadow"), peaceful situations without concerns (e.g. a carefree child), transpersonal experiences (e.g. "Music, God"), sensations of being cradled, of undulating waves, and of relaxed breathing (often within the chest), feelings of comfort, freedom, liberty, and a sense of acknowledgement. The sense of acknowledgment can be given both by the therapist and by the music itself within the GIM setting, with its inseparably triadic relationship between music, traveler, and guide. Interestingly, this healing triadic relationship does not always have to involve conscious imagery and verbalization, as several of the travelers in fact expressed a dissatisfaction with the traditional GIM focus on images, which they perceived as something cerebral ("in the head"); as opposed to ineffable bodily "losing oneself" in the flux of music. The healing powers of absorbed aesthetic engagement in itself, must not be underestimated. And in *Spiegel im Spiegel* these healing powers seem to be a result of the music's soft, slow waves coming and going in perpetual motion; the emergent quality being one of stasis, peace, rest, calmness, tranquility, infinity, and "heavenly" music. Several of the travelers expressed the satisfaction of being seen and acknowledged by THE MUSIC for who and what they are, and we are reminded of Marcel Proust's claim that the main motivation for reading novels, is the possibility of projecting oneself into the stories and its heroes. It is also probable that the serene beauty of *Spiegel im Spiegel* simply makes the travelers feel good – inclining them to think of themselves and their own situation in positive terms.

Let us conclude this study with a poetic hearing of *Spiegel im Spiegel* that draws upon the very simple musical structure of this piece, images it has been found to afford, the project's theoretical focus on cognitive semantics and developmental psychology, and the workings of the important triadic relationship between music, guide, and traveler in GIM therapy:

Slow, floating pace like a distant memory; the arpeggiated chords in the piano are like a child taking its first independent steps away from its caretaker (the violin), and out into the world. The deep piano notes are the safe emotional grounding of this experience, and the violin is supporting the piano through acknowledgment and affect attunement (cf. the striking parallel motion). The stably sustained notes in the violin act as a contrasting reassurance of the tentative arpeggiations (steps) in the piano, as if saying: "You can go there – that's fine; *you* are fine, and right in choosing to go

where you are going and feeling what you are feeling. I see and acknowledge you for what you are, who you are, where you are going and what you are feeling. Fly on, fledgling!”

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