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THE MUSIC OF *PARADOX*

HARMONIZING SHADOW AND LIGHT

Sierra Stokes-Stearns
Annapolis, MD

ABSTRACT: This article introduces an advanced GIM Program entitled Paradox, developed in 2002 by the author. The program Paradox addresses the particular work of exploring one's shadow and reconciling opposing forces within the psyche. The author discusses the nature of paradox from a Jungian perspective and its relevance to GIM practice. The diverse musical elements within Paradox include primal voices and strong rhythms, which offer an immediacy of connection, especially within the body. The author explains the program's design and discusses the psychological influence of the music upon the traveler. In addition, she presents commentary by the composers and artists, as well as case material. The article concludes with a feedback summary from GIM therapists who have used Paradox in their clinical practice.

Key Words: Music, Bonny Method of GIM, alchemy, shadow, Jung

Paradox is one of the most mysterious and intriguing states of being. Furthermore, it is one of the most important realities to embrace, both personally and collectively. We live in a world of inner and outer dualities that often oppose one another: light and dark, male and female, growth and decline, suffering and joy. Life can be a battlefield where contrary forces tug us first in one direction and then in another.

Sierra Stokes-Stearns, PhD, MT-BC is a Fellow of the Association for Music and Imagery; codirector of the Atlantis Institute for Consciousness and Music; and on the summer faculty of the C. G. Jung Institute in Zurich, Switzerland. Correspondence concerning this article may be addressed to the author at sjstearns@comcast.net

Living with paradox, we have to admit that two or more realities can be equally true and likewise, to be able to hold these contrasting forces together.

In fact, "the closer we come to something really worthwhile, the more likely it is that paradox is the only way to express it. The mind will never apprehend the truth of paradox. Only the heart can do that" (de Waal, 1998, pp. 25–26). C. G. Jung (1968) believed that "paradox is one of our most valuable spiritual possessions . . . because only paradox comes anywhere near to comprehending the fullness of life" (pp. 15–16).

How can we find some degree of equilibrium and equanimity that will allow these polarities to become life giving, and to serve us rather than tear us apart? The following article explores this question through the introduction of a Bonny Method of Guided Imagery and Music (GIM) program entitled *Paradox,* which was designed in 2002 by the author. This paper will consider the specific use of *Paradox* for GIM from a Jungian perspective, examining when and with whom it could be most helpful, the program design and sequence, and relevant case material. Reflections from GIM clinicians who have used the program are summarized, including comments on the viability of different genres of music suitable for GIM practice.

Because of its specific nature and intention, *Paradox* is drawn from a mixed genre of contemporary music. It features the use of male and/or female voices for their projective potential and strong rhythms for anchoring connection with the traveler's body. A detailed commentary of the program's psychodynamic influences and source material is given for each music selection.

Premise

The Journey to Wholeness

When we are confronted with a problem or life situation that the ego cannot fix, then the work of individuation—the journey to wholeness—can truly begin. The call to this journey comes in many forms, often when the contradictions of life become too difficult to bear. We may be faced with a situation we cannot control, when grief or a debilitating illness may overwhelm us, or loss and trauma stop us in our tracks. Sometimes, a powerful dream comes that we cannot forget or ignore. Poet Laureate Juan Ramon Jimenez (2006) beautifully renders his image of this impasse in "Oceans."

Oceans

My boat struck something deep
Nothing happened
Sound, silence, waves….
Nothing happened…
Or perhaps everything has happened
And I'm standing in the middle of my new life

~ Juan Ramon Jimenez (p. 198)

Feeling stuck can be what philosopher Ken Wilber (1975) calls "the first grace," initiating us to begin our inner journeys, which GIM facilitates so well. The word initiation comes from the Latin *inire*, meaning to enter, as in a ritual entry into the earth. Depth work for our clients and for us requires entry into the dark *humus* or earth of our own dark being.

Descent into the Psyche

The great myths, fairy tales, and parables teach the way to reach the deepest parts of the psyche. Regardless of a protagonist such as the classic Hero, who goes forth to slay dragons and find a treasure or a figure like Innana, who must sacrifice everything and go down into the underworld, the way is within. Jung (1956) referred to this beckoning as the Night Sea Journey, a descent into one's primordial roots. This call is an invitation:

To Know the Dark

To go into the dark with a light is to know light
To know the dark, go into the dark, Go without sight
And find that the dark too, blooms and sings
And is traveled by dark feet and dark wings.

~Wendell Berry (1998, p. 68)

In GIM, our clients' struggles may be viewed as a "call" to go within and begin a descent into the dark inner realms to make sacrifices and face our dragons. There in the underworld of the psyche, we engage in "shadow" work; that is, uncovering unacceptable emotions and finding disowned parts of ourselves and projections we place on others. Jung (1963) felt that "it is a therapeutic necessity, indeed the first requisite of any thorough psychological method, for consciousness to confront its shadow" (p. 365). He also believed that "this process… is well worth while, because in this way we get to know aspects of our nature which we would not allow anybody else to show us, and which we ourselves would never have admitted" (p. 496).

In this process, a dialogue emerges between the conscious and the unconscious levels of our being. Meaningful connections occur between our inner and outer lives. Thus, the disparate parts of our personalities can be harmonized, and we can connect with the transcendent within.

Brief Description of the *Paradox* Program

The *Paradox* program is particularly suited to meet and match the client as he or she begins to establish a dialogue with the many voices within. On a psychodynamic level, it can be used for the traveler seeking clarity and resolution of relationship issues or paralyzing emotions such as indecision, confusion, fear, betrayal, or feeling stuck. It also can be used for trauma, deep loss, coping with a difficult illness, or tragedy. On a transpersonal level, it can be used for an existential crisis, such as the "dark night of the soul." On both psychodynamic and transpersonal levels, providing the traveler is ready for a deep journey, *Paradox* can meet and match the traveler at the individual point of "call." Overall, the program supports journeying into the unconscious recesses of the psyche, encountering masculine and feminine voices, holding the tension of opposites, and experiencing the mystery of paradox, a potential wellspring of revelation and freedom.

Paradox is best suited for the advanced traveler who can tolerate intensity and shows readiness for shadow work, perhaps later in an ongoing series of sessions. It also requires an experienced guide who can assist the traveler to stay with difficult emotions and help the traveler to deepen the experience.

The program utilizes contemporary, mixed-genre music, which often conveys a certain familiarity for the traveler. In choosing music for the *Paradox* program, I felt that male and female voices could be important elements of facing one's disowned parts and projections. In *Anima and Animus*, Emma Jung (1985/1957) stated, "Life is founded on the harmonious interplay of masculine and feminine forces, within the human being as well as without. Bringing these opposites into union is one of the most important tasks of present day psychotherapy" (p. 87). With this in mind, each selection of music in the program features either masculine, feminine, and/or choral voices, offering an ongoing opportunity for exploring inner and outer relationships.

Likewise, I felt that the music should anchor the traveler in the body, where hidden emotions are often stored. Some selections feature a strong rhythmic pulse, which encourages the traveler to stay connected to the body while dealing with difficult emotions such as

fear. Other times, the rhythm provides encouragement for the traveler to keep moving into the unknown and even to victory.

Overall, the music of *Paradox* serves as a crucible for fully being with the tension of opposites that may arise within the body and the mind. Echoing Helen Bonny's (2002) words, the music

> reaches beyond personal defenses to the realities and beauties of a person. Music gives access to the discovery of inner strength, uncovers the potential for creativity, and manifests ways in which life can be lived from a center of inner security. (para. 1)

The Divine Progression

In his marvelous book, *Owning Your Own Shadow*, Johnson (1993) provided a clear conceptual framework of how the individuation process evolves. He underscored the necessity of exploring and understanding one's shadow, reconciling one's feminine and masculine sides, and experiencing the mystery of inner paradox and unification. Johnson called this mysterious passage "The Divine Progression," an interior movement from a state of conflict into the place of paradox and finally a revelatory state of new awareness.

For Johnson (1993), the three stages of Conflict, Paradox, and Revelation reflect not a linear path but an overarching journey to wholeness. He declared, "To suffer one's confusion is the first step in healing. Then the pain of conflict and contradiction is transformed into the mystery of paradox" (p. 76). He also believed that "to advance from opposition (always a quarrel) to paradox (always holy) is to make a leap in consciousness. That leap takes us through chaos…and gives a vista that enlightens the remaining years of life" (p. 78). These stages are relevant to the *Paradox* program in particular and to a GIM series as a whole. They are briefly highlighted here to further illustrate the psychological significance of these interior passages.

Conflict

The first stage, Conflict, is confronting our struggles and doing our shadow work. According to Johnson (1993), we need to take responsibility for recovering the repressed and unloved parts of ourselves. Benefits of this inner work include defusing unconscious emotions such as rage, guilt, or shame that can erupt unexpectedly in our daily lives. We begin to recognize projections that color our opinions and beliefs about others and to take ownership for them.

Such honest self-examination can help heal our relationships through a more honest and direct communication.

Addressing the tension of opposites is another area of conflict we encounter at this stage. The ability to recognize, understand, and even embrace these polarities can bring much healing. In this regard, Ruhl (2008) wrote, "There are two kinds of suffering: unconscious suffering, which we experience as neurosis, and conscious suffering, which provides the keys to the kingdom" (para. 4).

Johnson (1993) also offered a surprising twist regarding the shadow. He recalled that Jung felt we should regard the shadow as 90% gold, because whenever repressed material is released, tremendous energy and creative potential becomes available to us.

Paradox

The next stage, Paradox, (chosen as the name of the program), is the very heart and centerpiece of The Divine Progression. In common parlance, a paradoxical term is often considered a statement that contradicts itself or else is absurd. According to Johnson (1993), "To transform opposition into paradox is to allow both sides of an issue, both pairs of opposites, to exist in equal dignity and worth" (p. 86). It is important to emphasize that paradox does not involve a blending together of two sides. He asserted,

> If I can stay with my conflicting impulses long enough, the two opposing forces will teach each other something and produce an insight that serves them both. This is not a compromise but a depth of understanding that puts my life in perspective and allows me with certainty to know what I should do. That certainty is one of the most precious qualities known to humankind. (p. 86)

Revelation

The final stage, Revelation and Renewal, comes in different ways—a profound insight, an encounter with archetypal realms, a blessing of belonging, or perhaps an experience of the ineffable. Jung (1959) declared, "Paradox is characteristic of all transcendental situations because it alone gives expression to their indescribable nature" (p. 70).

When it becomes possible to view the elements of our lives in a paradoxical manner, a hidden unity is revealed. This mediating process is what Jung (1969) called the transcendent function. He

stated that this process "is called 'transcendent' because it makes the transition from one attitude to another organically possible without loss of the unconscious" (p. 73).

The expression of this transition is often a meaningful symbol; a psychic field in which the opposing forces can relate to one another. A notable example is that of a client who was struggling with her sexual orientation. During a GIM session, after a profound kinesthetic experience of a difficult labor, she exclaimed, "I have given birth to myself! A huge brilliant SunMoon! I am alive with ecstasy." Herein, the meaningful symbol is perfectly expressed.

In sacred art, there is an interesting symbol called a *mandorla*, the almond shape formed by the area of overlap of two identical circles. This symbolic form is also referred to as the "Vesica Pisces," found on the Chalice Well in Glastonbury, England. In the center of the mandorla are religious figures, both from the East and West, such as Mary, Christ, or Kwan Yin or other Buddhist deities. These figures represent the mystical state of the union of the Known and Unknown, Spirit in Matter, and a Revelation of Grace.

In summary, the *Paradox* program utilizes the conceptual framework of "The Divine Progression"; it reflects three stages of Conflict, Paradox, and Revelation as its basic premise, overarching structure, and design.

Music Sequence and the Art of Alchemy

The sequence of the music selections in the *Paradox* program is reflected by the ancient art of alchemy, which provides a somewhat parallel lens to The Divine Progression. Alchemy entails the secret chemical processes used by the chemists of antiquity to transmute the base metals of lead into gold. It was meant to represent the stages of a person's spiritual transformation. The metaphorical symbolism mirrored man's seeking after the *philosopher's stone*, a symbol of immortality.

Jung (1968) became fascinated with the practice of alchemy as a correlate of the analytical process and the transformation of the personality. For him, it was a blueprint of the individuation process. For the alchemists of Egypt and Europe, these stages were Nigredo (Black), Albedo (White), and Rubedo (Red). Jung described these phases as follows:

> **First Phase: Nigredo.** In Nigredo psychic darkness, confusion, unconsciousness, and dissociation are dominant.

> Nigredo involves shadow work, recognizing one's strengths and weaknesses, errors and mistakes, like a symbolic confession.
>
> **Second Phase: Albedo.** Catharsis occurs in Albedo. This phase belongs to the confrontation with the anima/animus. Albedo entails a purification, of recognizing "other" in us. Here a connection occurs between spirit and matter, anima and animus, and the human personality. This phase is known as 'women's work,' as it washes away all impurities. Albedo is ruled by lunar energies.
>
> **Third Phase: Rubedo**. Rubedo is a stage of grace that births the spiritual man/woman who transcends nature and transforms opposites into a higher synthesis. Here is the recognition that the Central Fire or Kingdom of God is within us. In Rubedo, the sacred marriage can occur. (pp. 332–334)

Mythologist Robert Bly (2004) believed the alchemical path is for men and women who want increased awareness, more spirit, and their ignorance turned into spiritual gold. He stated,

> The black is the prima materia, the black of lead, the black of matter utterly untouched by spirit or consciousness. The "black beast" must come forward, say the old texts, before growth starts. This is the story of Beauty and the Beast. In the second stage, the black beast whitens, as the horizon before dawn slowly whitens. Here white stands for a purification that is going on; imagination, spirit and humor are developing. It is a sort of transparent ideal state. The alchemists' third stage is the red of the rising sun. Now sulfur appears, flaring up, passion. In order for it to come alive it must have 'blood,' it must have what the alchemists call rubedo, the 'redness' of life. (p. 202)

In summary, the stages and transmuting properties found in alchemy were used as a guiding principle in the selection and sequencing of music in the *Paradox* program.

The *Paradox* Program

This section presents the discography, methodology, and philosophy of the program. The basis for the design, sequence of selections, and evaluation is discussed, noting resemblance to other GIM methods of analysis. How the music functions as the co-therapist within the *Paradox* program is particularly highlighted. Finally, I summarize the psychodynamic and/or transpersonal influences for each musical selection along with commentary by composers and artists. This section concludes with suggestions for the GIM guide using this program.

Discography

Advanced GIM Program: *Paradox* - 28:00

1.	"Anna's Theme" from *The Red Violin*	John Corigliano, Jr.	2:50
2.	"Main Title" from *The Red Violin*	John Corigliano, Jr.	2:42
3.	"Dirge" from *Pagan Saints*	Flesh and Bone	5:47
4.	"Throes" from *Pagan Saints*	Flesh and Bone	4:27
5.	"Hope" from *The Prayer Cycle*	Jonathan Elias	6:38
6.	"Now We Are Free" from *The Gladiator*	Hans Zimmer	4:14

Methodology

I choose a heuristic approach in developing the *Paradox* program. Abrams (2002) defined heuristic as "involving the researcher's self as the primary instrument of analysis" (p. 327). He further explained that heuristic approaches may encompass methods that are both phenomenological, noting the traveler's actual "lived" experience, and musical, noting a temporal framework for music and imagery relationships (p. 322). The analytical methods for developing and evaluating the *Paradox* program most closely resemble those of Bonny (1978), Skaggs (1994), Bruscia (1999), and Booth (1998–1999).

The affective-intensity profile developed by Bonny (1978) relates to formulating the overall contour of the program. Emphasis was placed on creating smooth transitions between selections and assuring consistent performance quality throughout. Similar to the approach of Skaggs (1994), I identified the program's psychological themes and processes (i.e., The Divine Progression and alchemical related sequencing). The program was evaluated over a 10-year period in accordance with how well it matched those themes and processes.

Bruscia's (1999) final phase of analysis has several indicators, which consider the program's efficacy as a whole. As reported by

Abrams (2002), this included effective inductions, the function and interrelationships among selections, the program's use and purpose, and when and why it should be used within a larger GIM series (p. 330). These factors were explored and refined over a 10-year period, both from the guide and the traveler's viewpoint.

The approach Booth (1998–1999) developed is particularly helpful for assessing new programs, such as *Paradox*. Her seven categories of assessment have been relevant in examining the program and served as a useful resource. In particular, Booth's fourth level of assessment involves gathering biographical information concerning the composers and their work. This assessment is relevant in considering the viability of using contemporary music for GIM. Such ontological perspectives may reveal the composer's intention to express universal themes within the human condition, a critical aspect of GIM programs. Personal reflections by the composers and performers used in *Paradox* are included in the Commentary section.

Music as Co-Therapist

In the GIM process, music functions in the unique role of "co-therapist" for the GIM guide. According to Bonny (1978), music has its own special vocabulary of rhythm and tempo, melody, pitch, tone and timbre. In addition, musical language conveys metaphorical indications. Stokes (1992) recalled how music speaks directly to the unconscious mind and is a moment-to-moment experience. "Music is a sound presence, a palpable and living force. It goes beyond words into the heart and soul of the matter" (p. 74).

For many travelers, the contemporary mixed genre music used in *Paradox* seems to offer a familiarity and identification with "life as it is." This can facilitate the immediacy with which travelers engage with their imagery experience. The music in *Paradox* functions as co-therapist in the following ways:

- The deep instinctual quality of male and female voices utilized throughout the program offers the traveler a unique projective mirror for encountering the darker and more hidden sides of the psyche. Likewise, these voices help access people or situations in the traveler's outer world that have caused them suffering. Bonny (1978) felt that vocal music may reflect "an unconscious response to the

influence of the human voice on their emotional reactions to life experience" (p. 31). This response is very predictable.

- The use of primal rhythms and pulse within the music enables the traveler to stay connected to their body, mobilizing energy and emotion. There is a mirroring of heartbeat, breath, and movement. Bonny (1978) stated, "Rhythm keeps music moving through time, giving the listener a sense of ebb and flow, of activity and stability, of stimulation and release" (pp. 28–29).

  Grof (1985) spoke of these rhythms as a carrying wave. He wrote, "Music … creates a continuous carrying wave that helps the subject move through difficult sequences and impasses" (p. 368). This is essential for accessing frozen feelings and fully embodying one's experience, especially with trauma. Likewise, true healing and integration must occur within the body as well as psyche, which this music supports. In *Waking the Tiger*, Levine (1997) declared that the body is a healer and that psychological scars of trauma are reversible, only if we but listen to the voices of our body.

- The musical elements of timbre, pitch, melodic harmonies and dissonances, tempo, texture and dynamics within the instrumental and choral sections reflect a wide range of emotional states. These may include yearning, loss, angst, or other emotions experienced when working with opposing forces. Likewise, feelings of understanding, integration, and freedom may also be present, as the program unfolds.

- The psychodynamic influence of the music in the first pair of selections meets and matches difficult emotions and in a mythic sense, acts as a "call," transporting the traveler into the unknown regions of the psyche. The second pair of selections constitutes the work sections for grappling with the opposites. For some, this may feel like entering through the "Bone Gate," described by Arrien (2005) as a threshold where one is stripped to the bare bones, as in an initiatory ordeal.
- The music evolves into a transpersonal container wherein a kind of alchemical transmutation, or a holding together of opposing forces may be possible for the traveler. Here, the music reflects a kind of musical mandorla, the sacred

> container for paradox. The final selection is a liberation and for some a revelation or new synthesis.

The following eloquent perspective on music from the writings of Emma Jung (1985/1957) provided a window into the far-reaching properties of music, beyond rational analysis. I would like to think this, too, is music serving as co-therapist:

> Music can be understood as an objectification of spirit; it does not express knowledge in the usual logical, intellectual sense, nor does it shape matter; instead, it gives sensuous representation to our deepest associations and most immutable laws. In this sense, music is spirit, spirit leading into obscure distances beyond the reach of consciousness; its content can hardly be grasped with words . . . [but] rather with feeling and sensation. Apparently paradoxical facts like these show that music admits us to the depths where spirit and nature are still one or have again become one. For this reason, music constitutes one of the most important and primordial forms in which one ever experiences spirit. (p. 36)

Music Design and Sequence

As discussed previously, the design of the program is based upon Johnson's (1993) concept, The Divine Progression, moving through the stages of Conflict, Paradox, and Revelation, which reflect one's journey of individuation. The musical sequence follows the alchemical stages of transformation of Negredo, Albedo, and Rubedo. The first four selections from *The Red Violin* and *Pagan Saints* reflect conflict and angst, struggling and grappling with opposing forces, the Negredo (black) Phase. The fifth selection, "Hope" from *The Prayer Cycle*, is the centerpiece of the program reflecting the whitening processes of the Albedo (white) Phase. Here a container is provided where opposing forces can be reconciled, where each is given an equal voice and purification is possible—the mystery of paradox. Finally, the last selection, "Now We Are Free," may bring liberation and rebirth. This is the phase of the Rubedo (red) of daybreak, clarity, and revelation.

Commentary on Selections

Each selection or pair of selections will be discussed through a set of two lenses: (a) an overview of musical/psychodynamic influences upon the traveler in GIM and (b) the conception, intention and inspiration for the music according to its composer and/or performers. Each lens provides a focus to consider the viability of the *Paradox* program, its music, and its purpose for inclusion in the GIM program repertoire.

1.	**"Anna's Theme" from *The Red Violin***	**John Corigliano, Jr.**	**2:50**
2.	**"Main Title" from *The Red Violin***	**John Corigliano, Jr.**	**2:42**

Psychodynamic/Musical Influences

"Anna's Theme." This piece as a whole could be a beckoning for the traveler into the unknown territory of the psyche; the dark *shadow lands*. It is a "call" of some kind, but ambiguous as to what or where. The tonality of the music is primarily in a D-dorian mode with modulation to A-minor in parts. It opens with a plaintive melody sung in a poignant feminine voice, which seems to be lost or searching. The vocal/violin projective could be the traveler's voice; for a man, his anima, or an external female figure, perhaps mother. The mood of the music matches feelings of uncertainty, confusion, anxiety or the hopelessness of feeling stuck. Soon, almost imperceptibly, the violin fuses with the voice, amplifying the haunting refrain. As the opening voice disappears, the violin seems to take over, expressing a deep sorrow as it meanders and repeats itself.

The texture of the orchestra is sparse at times, reflecting aloneness, which for the traveler could be either personal or existential. Increasingly the music seems to unfold out of itself with growing tension and urgency as the strings become more insistent. The piece ends with an ascending melody surging upward in a swirling vortex, giving a sense of ambiguity and anticipation. The music immediately dissolves into the next selection, "Main Title," and continues on seamlessly. This might be a musical mirror of what Levine (1997) called the trauma vortex.

"Main Title." The music of "Main Title" strongly announces itself in a full string ensemble. The seven-note melodic theme in the same dorian mode ascends with considerable chromaticism, creating an urgent mood that feels ominous. The music moves forward in a

slow 3/4 compelling pulse that repeats over and over, creating a sense of asking again and again. It is as if the traveler is stretched into and through some unknown threshold. The swirling strings eventually ascend to very high, sustained pitch, peaking with intensity. An exquisite pain can be felt here, but the music helps to acknowledge and bring it to the surface. It is important to help the traveler stay with these painful feelings or memories, if they arise. Here the unconscious may start to become more conscious, an important first step in the healing process. At the end of the piece, the melody of "Anna's Theme" recapitulates and fades out. There may be a sense that questions have been raised, and emotions felt and acknowledged, but there is more work to do.

Composer/Performer Remarks

American composer John Corigliano, Jr. (2003) based his score for T*he Red Violin* upon his classical work, *Concerto for Violin and Orchestra*. He conceived it with the young virtuoso violinist Joshua Bell in mind. Corigiano's father was a famed solo violinist and concertmaster of the New York Philharmonic for more than a quarter of a century. Regarding his concerto Corigliano (2003) stated,

> I attempted to write the piece my father would love to play. Because he inspired it, it is dedicated to his memory. . . . Josh's playing resembles that of my father; he is an artist in the grand tradition. No cold, clinical dissection of a work would flow from his bow. (para. 2–3)

Corigliano's (2003) notes about his compositional style reflect the dramatic impact of the music:

> For the theme of *The Red Violin*, I used the Baroque device of a chaconne: a repeated pattern of seven rising chords upon which the music is built. Against the chords, I juxtaposed Anna's theme, a lyrical yet intense melody representing the violin builder's doomed wife, whose soul seemingly enters the Red Violin. (para. 5)

Also in a review in the New York Times, Allen Kozinn (2006) wrote, "Mr. Corigliano is a master of orchestral coloration and effects, and he

uses them unabashedly to evoke pictorial, even panoramic imagery, or to manipulate emotions with an efficient directness" (para. 2).

3.	**"Dirge" from *Pagan Saints***	**Flesh and Bone**	**5:47**
4.	**"Throes" from *Pagan Saints***	**Flesh and Bone**	**4:27**

The first pair of selections essentially offers entry into the unknown, and connects with the emotional discomfort surrounding the traveler's intention. The second pair of selections is comprised of work pieces for the traveler to grapple and struggle with raw emotions, oppositions, and feeling separate. The alternating male and female voices give plenty of projective opportunity for the traveler to encounter whatever is at odds within. The primal quality of the music enables the traveler to stay grounded within the body, essential for healing.

Psychodynamic/Musical Influences

"Dirge." The music opens in B minor, providing a primal heartbeat through the percussion of shakers and drums. It is very physical music and will assist the traveler to go to the places where wounding lives in the body. The music may also evoke archetypal imagery. The steady pulse provides a direction for the traveler, and that direction is down into subterranean places of the psyche and perhaps even into cellular memory. The deep and dark timbre of the contrabass clarinet resonates in the lower body and can be a powerful voice announcing, "We've arrived in the underworld. Let's do what we have to do."

The melody is picked up by the oboe, piano, and cello alternating between the keys of B minor and B major. This can mirror ambiguity or questioning, yet at the same time, the supportive percussion mobilizes the traveler not to give up or stay stuck. This energy gives a sense of empowerment while vocals support feelings such as grief, rage, fear, or helplessness. Particularly striking throughout is a soulful masculine or animus voice calling out into the darkness. The piece ends with a cathartic wail, with syncopated rhythms and percussion. With a loud exclamatory final drumbeat, the drama suddenly ends.

"Throes." This piece extends the somber mood as a lament, beginning with piano in the key of A minor in a repeating melody. It is soon joined by the swirling strings, a motif reminiscent of "Main Title" earlier in the program. A cello voice, resonating in the belly region of the body sings a sad song in conversation with the piano. Soft voices enter in the upper register supporting a mournful solo alto voice. The

rest of the piece allows the traveler to explore the feminine or anima side of the psyche and/or significant persons. The tempo is steady and predictable, providing a grounded and heartfelt exploration for the traveler. The rhythm and vocal music gently pushes the traveler to "stay with" the tension of the opposites, to be in the place of waiting. It ends unresolved.

Composer/Performer Remarks

The contemporary composers/performers known as "Flesh and Bone" are the talented musicians Peter Kater and vocalist Chris White, along with other renowned artists from the Paul Winter Consort. Their music, especially their artistic works *Skeleton Woman* and *Migration*, offer depth journey experiences for the listener and are very suitable for adapted GIM programs. In *Pagan Saints*, Kater and White (1998) explore the trials and tribulations of relationship. In their own words they offer their intentions and inspiration for this musical work:

> For us, this music is about the loss and regaining of faith, offering the reverent and committed relationship between lovers as a path to spiritual understanding.... Following this path through a tangle of distraction and discouragement, there will surely be a richer future for our children as well as our world. (liner notes)

The two selections used in *Paradox*, "Dirge" and "Throes" reflect the "tangles and loss" of which the composers/performers speak and provide a powerful uncovering and working through section of the program.

5. "Hope" from *The Prayer Cycle* Jonathan Elias 6:38

Psychodynamic/Musical Influences

"Hope" is the heart of the program and the quintessential piece of paradox. It begins in the key of A major. A suspended quality of holding and waiting is present in the orchestra, while solo and choral voices express both pain and promise, each part listening to the other. This piece is like an alchemical vessel wherein opposite sides hold their truth while the vessel maintains its integrity. The shadow is finally lifting, and conscious and unconscious elements are now communicating, letting the truth be known.

The music opens on a hopeful note with strings and a striking English horn, later nuanced by the entrance of an oboe d'amore. The

tempo is slow and the musical texture is spacious. A pure angelic voice seems to come from a transcendent place of hope and is soon joined and supported by a choir. Together they express perhaps a sacred promise, a light within the darkness. For the traveler the choral voices could evoke a feeling of connection to a larger community or perhaps to humanity as a whole. Travelers may realize they do not have to continue feeling separate or alone. Another voice appears, female but not angelic, yet grounded and full of heart. These two voices alternate, like body and soul, against a backdrop of lush orchestration, which holds them together.

While one voice seems to be expressing pain, the other voice is reassuring, full of beauty and peace. These voices often mirror contradictory emotions within the traveler perhaps expressing what has been unspoken for a long time. In any case, both voices are honest, equal, and true. At the end of this crucible of paradox, the expressive voice extends her prayer, almost a plea, ending in the key of F-sharp minor: "My soul will surrender and give in to Grace."

Composer/Performer Remarks

Some consider American composer Jonathon Elias' *The Prayer Cycle: A Symphonic Choral Prayer in Nine Movements* to be a masterpiece worthy of the great classics. It has been compared to Gorecki's *Third Symphony* (Han-Leon, 1999). Elias' work confronts death and the devastation of war and how one might reach for a better world. One reviewer wrote,

> *Prayer Cycle* is timeless, an expression of the human spirit, bringing together the most unforgettable performers of our lifetime to celebrate the universal language of music. The performances will bring you to tears, reminding us of the simplicity and beauty of life, carrying us to a place of majesty and holiness that we so often lose. (Kocher, n. d.)

From Elias' (1999) own words as composer:

> As I worked, my personal views inspired dark visions of where I think we, globally, are heading. And I found that prayer is what we turn to when the only thing we have left is hope. I found that whatever culture we are from, the power of the primitive human voice will always move us deeply. Regardless of the language of prayer it is sung in, it's the honesty of the pain and hope the singer feels that comes through. The world we live in is both joyous and cruel. May we embrace them both

so that the next generations rise where we have fallen. (liner notes)

"Hope" features the Canadian singer Alanis Morisette and the American Boychoir with the solo voice of Devin Provenzano, a boy soprano prodigy. These voices are alternately pure and pain-filled, offering the contrast of the world in which we live. The singing is also a beautiful mirror of the contrasting emotions within our own psyche. This music expresses these contradictions in a way that can be tolerated and embraced. The piece expresses the realm of paradox, eventually leading to reconciliation and grace.

6. "Now We Are Free" from *The Gladiator* **Hans Zimmer** **4:14**

The final selection of the program is part chant, part song using a triumphant voice that seems to affirm "everything was worth it." The sound feels like an emergence from a dark cave or ending a long, arduous journey. The shadow has lifted, and that which remains embraces what can be only understood with the heart. The music conveys release and empowerment with a clear voice communicating a deeply felt connection with the soul. Suffering and pain can be released or reconciled within a larger context, perhaps with new meaning or understanding. This resolution is the alchemists' Rubedo of the new dawn.

Psychodynamic/Musical Influences

The music of "Now We Are Free" begins with a drum pulse and strings in a medium tempo. The singer begins her chant on the same musical note where the previous voice ended, creating a seamless bridge from one piece to the next. Moreover, whereas "Hope" ends in F-sharp minor, "Now We Are Free" begins on the same chord, but immediately goes into the relative key of A major. This key shift sets a different tone of expectation for the traveler towards moving into resolution and perhaps revelation.

The melody is positive and victorious, and the percussive rhythms accent a wave of moving forward. A community of voices in the background gives support, perhaps providing a kind of welcoming home. In the last two minutes, the music abruptly changes, creating space for final integration and absorption of what has been received. A slow sustained chant continues with a tone of gratitude until finally fading out.

Composer/Performer Remarks

The music of "Now We Are Free" was written by composer Hans Zimmer as part of his award-winning film score for the motion picture, *Gladiator*. He chose the vocal artist Lisa Gerrard, who rendered an imaginative and mysterious kind of ancient language to the piece. It is the ending song of the film, when the hero dies and passes over into a beautiful meadow, where he is reunited with his deceased wife and young son. The title indicates that his reward of freedom was through a release of earthly bonds and trials.

In her own words Gerrard (2001) shared, "It is possible to communicate with your soul, and the heart can tell a tale that will comfort our deepest pain" (liner notes, p. 3). Responding to questions about which language she was singing in, she replied, "It's the language of the heart. It's an invented language that I've had for a very long time, since I was 12. I believed I was speaking to God when I sang in that language" (Gerrard, 2007). I would like to believe that the GIM traveler intuitively understands this language and resonates with its expression of spirit and soul.

For the GIM Guide Using *Paradox*

Paradox requires an experienced guide who can assist the traveler to stay with and deepen into their experience. It goes without saying, as with any GIM program, that it is best for a GIM guide to experience a guided travel with *Paradox* before using it with a client and to know the music sequence inside and out. This is an advanced, depth program that is best for working in a series for the individual client. The guide should have an established trust with the traveler and issues should have already surfaced to some degree. This is deep underground work of a primal nature. The traveler might relate to it on many levels, including psychodynamic, archetypal, and transpersonal.

Paradox is contraindicated for early exploration work or for travelers with minimal experience with GIM. Since it is an advanced program for depth work, the guide needs to assess for ego strength to tolerate intensity and deep emotion.

Intentions and inductions. Generally, the traveler is seeking clarity and reconciliation of difficult life issues, conflicts that represent feeling stuck, dealing with opposition, grief, or shadow work. In addition, on a transpersonal level, intentions may include deep loss or

trauma or an existential crisis. The first seven notes of the opening melodic line, sung by a dark feminine voice, immediately can set a foreboding mood. If the music is congruent with the intention, it will inexorably draw the traveler in as some kind of call. Female and/or male vocals are featured in every selection, so the traveler may experience projective material. Know where the voices are within the music sequence. Be prepared to be present and well anchored, as you hold the space for the traveler to be pulled "in and through" on his or her journey. The music is evocative of shadow work for two thirds of the program before resolution in the last section. Since it is important for the traveler to stay in the body, I recommend a breath induction combined with a tension and release of muscle groups to place a focus on physical awareness.

Guiding interventions. Guiding interventions such, "Would you like to be with that?" or "Stay with that" are very helpful for the traveler to be present with what they are experiencing. When projection occurs, the guide may want to assist the traveler with engaging-type interventions, such as encouraging dialogue. On the other hand, if an inner voice speaks, it might be appropriate to ask, "Where do you feel that in your body?" Remember, whenever it is useful to assist the traveler deepen into and express what is happening, a good guiding intervention is, "How is that for you?" At the end of the program, you may want to amplify the sense of integration and anchor the traveler by helping them to feel empowered in their body and/or heart. Better yet, a simple, "Where do you feel that?" would be perfect.

Case Example

Sweet Darkness (excerpt)

When your eyes are tired
The world is tired also
When your vision has gone
No part of the world can find you
Time to go into the dark
Where the night has eyes
To recognize its own
There you can be sure
You are not without love
The dark will be your womb tonight

The night will give you a horizon
Further than you can see
You must remember one thing
The world was made to be free in

~David Whyte (2007, p. 348)

Carrie was a 70-year-old woman, semi-retired as a social worker and musician. I had known her as a professional colleague and she had received GIM sessions from me in the past. Carrie brought photos to share (before and after) of her once beautiful home. She recounted the shock of returning home one night the previous autumn and witnessing her property in flames, too far gone to be saved. Many of her prized books, instruments, and other possessions appeared to be lost. Even though she was able to reclaim some valuables, the house had to be demolished and rebuilt.

Carrie reported having grieved her many losses during the past months, but she still had not been able to move on in her life. She felt a complete impasse about reconstruction plans. Her emotional state was reported as having frequent angry outbursts with family and friends. She appeared to be somewhat disconnected, still in shock and traumatized.

Carrie's intention for this session was to come to terms with the inner and outer devastation she was feeling regarding her home, her possessions, and land. The induction was deep breathing combined with alternate tension-release of muscle groups. The *Paradox* program was the music used. In the session report below, the traveler's words are in italics and the guide's interventions are shown in parenthesis.

1. *The Red Violin*: "Anna's Theme"

This music is breaking my heart—just what I need—it takes me to all the people who had to walk away from their homes . . . .
I see them in Africa, Kabul, Afghanistan . . . . all the women of all time.
(Where are you in relation to them?)
I feel connected to them like when the orchards were ripped out, . . . nothing left, . . . villages burned . . . . Walking the dusty roads, . . . hot and dry, . . . no water . . . .

2. *The Red Violin*: "Main Theme"

I am walking with them, . . . walking along in Africa, . . . dust, drought—having turned my back many times—it's very familiar. I've been here before.
We can't have any idea of a future . . . .
We are a large group, mostly women – bundles on poles. . . . Some have babies . . . .
The children are emaciated, I see their ribs . . . . No medical care, . . . there is no hope. We get by on animal instincts, . . . little hope to even stay alive.

3. "Dirge" from *Pagan Saints*

(Be with the animal instincts and no hope.)
We don't weep . . . . The people stopped crying a long time ago—they are in a place where most of us have never been
(Breathe deeply.)
I feel the devastation . . . . There is no emotion . . . .
(Be with your breath, with your instincts)
I want to beckon them to come . . . . (Do they see your beckoning?)
I'm not sure . . . . They are hungry, thirsty, brown skin. . . .
{Carrie motions and gestures with her arms}
Come together . . . . Let us share the little strength we have . . . .
(Can you allow the voice in the music to help you call them?)
Yes. . . . That's the voice I don't have. . . .
[Note: The voices – both feminine and masculine are primal]

4. "Throes" from *Pagan Saints*

I'm moving toward a vortex, . . . drawing nearer . . . . I sense I'm going to go down it to a very deep place, . . . a very dark place. . . .
It's a dark place deep within the earth. . . . There is strength here. . . .
Not claustrophobic. . . . A place I can lie down like in a coffin. . . .
I'm gathering energy from the earth. . . .
This is a peaceful place of strength that sustains. . . . I can take minerals from the earth into my body. . . . My body is absorbing the minerals. . . .
(Really feel that coming into you)
That voice can sing my song, and it's so primal. . . .

5. "Hope" from *Prayer Cycle*

(Silent a long time)
I feel I'm being blessed. . . . The music is blessing. . . .
Through my body, . . . its bringing me the peace I've lost.

I've felt so fractured and broken—I need to be put back together again. . . .
There's the oboe. . . . I love the oboe. . . .
It's so good to be taken away from the ugliness and be put back together . . . and to cry . . . sweet tears . . . not tears of rage.
(Allow those sweet tears to wash you)

6. "Now We Are Free" from The Gladiator

That voice understands, . . . understands so much . . . .
(Take that into every cell and fiber of your being.)
It's the women who understand . . . . They understand . . . .
[Her arms are outstretched, hands open]
(Anchor it in your body)
[Carrie places her hands over her solar plexus.]
I'll need to access it. . . . There's more work, but for now I have something to go to inside me. . . . I can connect with this again . . . .
(Is there a word or phrase that comes?)
"Suffering is a natural part of life"
(Breathe into that. Feel that as your truth.) [Music ends]

Commentary

Carrie looked completely different as we processed afterward. She appeared brighter, her voice stronger, and her eyes not distant and vacant, but alive and focused. In a word, Carrie looked "put back together again." She reiterated feeling part of the collective of women who have lost their homes through famine in war torn countries and who go on living only by their instincts, with little hope. Although she felt one with them, Carrie wanted desperately to reach out. She was identifying with them as separate, yet felt one with them at the same time. She deeply understood the place beyond weeping and just putting one foot in front of the other.

At this point, her experience shifted, and Carrie went down the vortex to a scene of feeling buried in the deep earth, dark but not claustrophobic. She felt earth's minerals being absorbed into her body and felt it as a source of strength and renewal even in her cells. Slowly she experienced her broken pieces being put back together again. The earth was healing her.

Throughout her session, the voices in the music and especially the oboe were her helpers and companions. They could express things beyond words that Carrie herself could not do. The voices called out to the other women for her. They understood and met both her suffering

and her deep longing to be known and acknowledged. The music became a profound blessing, bringing back the peace she had lost. Carrie's fractured sense of herself was beginning to be pieced together again.

In the end Carrie's feelings returned as she moved beyond "rage tears" to "sweet tears," which washed her in a baptism of renewal. Once again she felt deeply connected with the women, but now she had new sources of hope and strength to give them as she reached with outstretched arms. Their mutual understanding was a connection beyond time and space.

Carrie anchored her new sense of self by placing her hands over her solar plexus. Later on, this gesture helped serve as a body cue to access her strength and new-found hope for her daily life. This act of integration provided a bridge from her inner world to her outer life.

Carrie's *words of truth* at the end, "Suffering is a part of Life," beautifully revealed her passage from trauma to paradox and revelation. Her full acceptance of the paradox of hope/ strength within suffering entailed reconciliation and a renewed commitment to move on with life. Carrie felt she could more fully engage in reconstructing her life on a personal and family level and, through the rebuilding of their home, become symbolic of a new life. Years later looking back on this session Carrie recalled her session and the music in particular saying, "This music was big medicine for me."

Observations from GIM Practitioners

Paradox, developed in 2002, has been tested and used since that time by Atlantis Institute graduates and faculty. A short survey was sent to a selected group of those GIM clinicians who have used the program in their practice. All the participants agreed to have their names and comments used. The survey questions were as follows:

1. When do you use Paradox with your clients? Sample intentions or issues might be helpful.
2. How do clients relate to the program?
3. Do the vocals in each piece provide a projective mirror for your clients' journeys? Please give examples.
4. With the client's permission, would you be willing to give a brief session vignette using the Paradox program?
5. Optional: Do you have any comments on the use of contemporary mixed genre music used in this program and its relevance to the GIM program repertoire.

Client Themes and/or Intentions for Choosing *Paradox*

Many responses concerning indications for the *Paradox* program included issues of a general psychodynamic nature, such as difficulty making a decision at a turning point in life; feeling stuck; caught between "I can't and I have to"; fear of making contact; exploring shadow consciously vs. acting out or denial; stuck in a mind/body split; self-sabotage behaviors; strong emotions, including anxiety or long held sorrow; and revisiting the same problem repeatedly with limited progress. One practitioner commented they use this program when the client is in an internal struggle of some sort with dark overtones or when there is heavy emotion that is more of a raw and organic nature. Burgner stated,

> I work a lot with anxiety, depression, trauma, and substance abuse. These issues lend themselves to the clients living in extremes, from false beliefs that are driving anxiety and depression to a lifestyle of addiction. . . . Our culture often suggests life in the extremes: this or that, either/or, one or the other. However, most of life doesn't really fit that mold. Life is about this and that, both one and the other. I use *Paradox* when a client is trapped in dualistic thinking. I usually hear this in the pre-session. The client may be talking about what they want versus what is. I will help them identify the "either/or" thinking and use *Paradox* to speak to it, even if their intention does not consciously reflect this.

Borling also reported on populations dealing with substance abuse and addictions. Regarding his use of *Paradox* with these clients, he reported,

> I work with many addiction clients (clean, but dealing with both emotional and spiritual growth issues). The internal angst that early recovery reveals is often served well by this program. This angst (issue/intention) comes in the form of anxiety (potential for growth), surrender to a higher power ("admitting we are powerless" [is] Step One of 12 steps), connecting with one's larger Self ("coming to believe" [is] Step 2), and even integration of one's Spiritual nature ("made a decision" as in Step 3 of AA). In some cases, for example, this angst is even existential versus grief over loss of a loved one or anger at an abuser.
>
> This struggle may (and usually does) have an element of shadow as described by Jung. It is my opinion that the musical

> style of this program speaks to shadow and then leads to "the gold" that the shadow holds, particularly when arriving at the choral pieces, definitely when arriving at "Now We Are Free."

Finally, *Paradox* was reported by Ortega as being used for more transpersonal issues when "there is a call to a deeper life and working with shadow; experienced travelers who are ready to touch deep wounds, even facing death . . . and life."

How Clients Relate to this Program

Respondents noted that because there is an immediate evoking of raw primal emotion, clients report that the music "gets" how they feel and engage in deep work from the outset. *Paradox* supports a profound inner journey; clients feel the journey in their body, and they access the archetypal and transpersonal levels of themselves. Moreover, clients like the program, and some say it is their favorite program, because it is so personal for them. Clients value having a dialogue with other parts of themselves. Burgner remarked, "My clients really love this program. It almost immediately pulls them into the internal nature of their struggle and then both validates and lifts them into a healing experience."

Vocal Music as a Projective Mirror for the Traveler

There was a rich variety of responses to this question. Respondents reported that the voices in the music served as an object for projection and transference, as well as a source of strength. One guide responded,

> The voice is crucial for getting through the traumatic places. It is a mirror for the client's own voice as well as the voice of the collective. The voices [provide] strength and hope and finally, a blessing. Those voices and cries can be preverbal and primordial. They take the client to the archetypal and spiritual realms.

Clients were reported saying in their own words, "The voice was an important element to express myself," and "The voices helped me to be filled inside, because I was like an empty shell." Picazo reported, "For my clients, the voices allow transference work and give strength to express setting limits by saying, "No More!" Similarly, Borling stated,

> The vocals are a definite projective for the client. A good example is the mix of male and female solo vocals in the

> context of the chorus representing the masculine and feminine as described by Jung. A recent client found a balance of feminine/masculine through the music that was a surprise, but very authentic.

Davis shared,

> A lot of my clients come to me with a background of abuse and trauma . . . . With primal wounding, primal music and primal voices connect more deeply with them. The vocals give a direct projective screen to clients involved with traumatic experiences or with early nurturing. The chant verses in "Now We are Free" are like "positive installations" used in the reframing technique known as [Eye Movement Desensitization and Reprocessing] therapy, anchoring a new sense of self.

Burgner, who specializes in trauma, commented on the role of the vocals and body imagery: For one client, the opening solo voice often felt as though her own voice were coming from the inside out. This immediately pulled her into the body, especially along the airway passage: mouth, throat, nose, and lungs.

Brief Session Vignettes

Two respondents offered excerpts from transcripts of sessions in which they had used the *Paradox* program. Clarkson reported,

> One female client was exploring a mixture of fear and longing to express her sexual energy. While she was listening to the female vocal in *The Red Violin*, the traveler wept, as she remembered her childhood when her pious Catholic mother disapproved of any expressions of sensuality. During "Dirge" and "Throes," the traveler had images of seductive men and women and sensed her ambivalence about interacting with them. With the final piece, "Now We Are Free," the client felt enough support from the voices to enjoy moving her hips around sensuously. After the journey, the traveler drew a mandala that she titled "Women," depicting female figures dancing spontaneously and without inhibitions.

Burgner shared,

> One GIM client had lost her parent 6 months earlier and believed she "should be over it," but still felt sad. Her attempts to "be over it" kept her from fully experiencing her grief and

> allowing herself to cry. She could not move through the process of grieving because she was trapped in the pull between "what is" and what should be. . . . She needed to enter the struggle, the tension of the opposites . . . . A grieving program may not have helped her because she actually was caught in the tension, not the grief. That's where *Paradox* came in.

Contemporary, Mixed-Genre Music and Its Relevance to the GIM Program Repertoire

General comments included, "This is a well-constructed contemporary mixed genre program that is archetypal. It is similar to the descent found in *Mostly Bach* or at times *Inner Odyssey*, but good for a more primal exploration of one's depths" (Maranucci & Johnson). Ortega added, "For me the energy of the contemporary music in this program is a demonstration of Eros healing, . . . a more feminine kind of knowledge of the heart. It is an experience of music and psyche's ability to contain everything." Burgner emphasized the significance of *Paradox* in helping the client to anchor their work in the body:

> As Peter Levine says, "It is as important to process physiologically as it is psychologically." Not being in one's body is most often the case with deep clinical issues. Although the classical programs, especially *Mostly Bach*, create a depth container, and are fantastic, . . . they don't necessarily assist a traveler to process physiologically. I find the *Paradox* program so useful in my GIM repertoire, because it can teach a traveler how to get in their body. It can give the traveler the pulse and walk them into their body until they can find their own pulse. Then they can process their trauma.
>
> Often when "Anna's Theme" begins to darken, it foreshadows the heaviness of the ["Main Theme"], which can often feel like a weight in the traveler's body. If the traveler is still not in the body, the first drumbeat of "Dirge" will bring him or her there. Here is felt the body-oriented nature of the program in its fullness. This is primitive, earthy, and soulful . . . . *Paradox* will take the traveler down into Soul!

Borling addressed the integrity of the program.

> I find this contemporary program to have a lot of integrity . . . . *Paradox* speaks to core energy at deep levels of the psyche, archetypal, if you will. This archetypal aspect is critical in the

recovery process from active addiction. True healing from addiction requires this deep level of integration. There is a depth and authenticity that is consistent with much of the classical music that we use.

Summary

The program *Paradox* was designed to invite the traveler, when psychologically ready, to plumb the depths into the shadow lands of the psyche and confront what is necessary to see, feel, and know. On a psychodynamic level, this program addresses emotional states such as anxiety, confusion, self-sabotage, betrayal, and feeling stuck. On an archetypal or transpersonal level, *Paradox* can meet and match deeper suffering—a crisis such as a debilitating accident or illness, a tragedy or trauma, or a "dark night of the soul." The music, which is drawn from a contemporary mixed genre of compositions and performances, is uniquely suited for this particular kind of inner work with shadow. Primal voices and strong rhythms provide the opportunity for projective work and staying grounded in the body, where emotions often are stored. Possibility and hope shine through the music as well in an immediacy of connection.

Within this context, it is hoped that the *Paradox* program may assist the GIM traveler on the journey to wholeness through the exploration of shadow and light. Through the partnership of music and psyche, may it offer the mystery of paradox and the gift of revelation.

Paradox

> *We each possess a deeper level of being, however, that loves paradox. It knows that summer is already growing like a seed in the depth of winter. It knows that the moment we are born, we begin to die. It knows that all life shimmers, in shades of becoming. That shadow and light are always together, the visible with the invisible.*
>
> ~Gunilla Norris (1993, p. 39)

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