

**The Dance of Belonging;
An Adoptee's Exploration of Identity
Through the Bonny Method of Guided Imagery and Music**

Presented at the 31st annual Canadian Association for Music Therapy Conference
Winnipeg, Manitoba
6 May 2005

From Donna Betts, *Creative Arts Therapies Approaches in Adoption and Foster Care*, 2003. Courtesy of
Charles C. Thomas Publisher, Ltd., Springfield, Illinois

Mary Regina Reher, MTA, FAMI
Music Therapist Accredited
Fellow, Association for Music and Imagery
3728 Capstan Lane, R. R. #2
Pender Island, B. C., V0N 2M2
Canada
Email: mreher@gulfnet.sd64.bc.c

**The Dance of Belonging;
An Adoptee's Exploration of Identity
Through The Bonny Method Of Guided Imagery and Music**

Mary Reher

Abstract: Having spent many years exploring her issues through verbal and cultural means, this client, an aboriginal adoptee, experienced a more complete transformation and healing when she entered into a Bonny Method of Guided Imagery and Music (GIM) series. A summary of her sessions is presented here. Many aspects of this transformational series are explored, including issues of early childhood trauma, loss and grief, and belonging and identity. Her Native Indian background and spirituality are a continuous thread of exploration throughout the series.

Introduction

The Bonny Method of Guided Imagery and Music is defined as a music-centered exploration of consciousness. It offers persons the opportunity to integrate mental, emotional, physical, and spiritual aspects of well-being, as well as to awaken to a greater transcendent identity. A GIM session begins with conversation between the client/traveller and therapist/facilitator. Following this, the facilitator provides an induction of relaxation and focusing suggestions, to help produce a deeply relaxed or altered state of consciousness in the client. A specially sequenced program of classical music is then played. While he/she is listening to the music in this deeply relaxed state, images in many forms may arise in the traveller, from a deeper level of consciousness. These are focused and encouraged by the guide/facilitator, who offers supportive and resonant comments while serving as an active witness to the unfolding experience. At the same time, the facilitator takes a written transcript of the flow of imagery, which is being expressed audibly by the traveller throughout the session. At the completion of the music program, the facilitator helps the person return from a deeply relaxed state and begin integrating the session experiences into his/her life.

This is the story of a woman named Karen, who participated in ten GIM sessions over a twenty month period.

Client Background

Karen was 42 at the time she sought me out for work in the Bonny Method. I knew her in the community as a person of First Nations background who had a strong connection to her spirituality and a willingness to share it with others by occasionally leading ceremonies or rituals. She lived with her Native partner Peter, and their 9 year old son, Simon.

My client had just completed her second Vision Quest on the reserve of her biological relatives. Although still high from this, she felt there might be something more to explore about her early childhood and Native roots. Karen stated she knew her problems intellectually, but wanted to work at them in a different way, on a deeper level. Her goal was to access her unconscious and to develop additional methods of questing in order to heal.

Family History

Karen's biological father was Russian. He had become irrational and violent during the period of Karen's infancy and was institutionalized at this time, with a paranoid schizophrenic diagnosis. He died 36 years later, still in the institution.

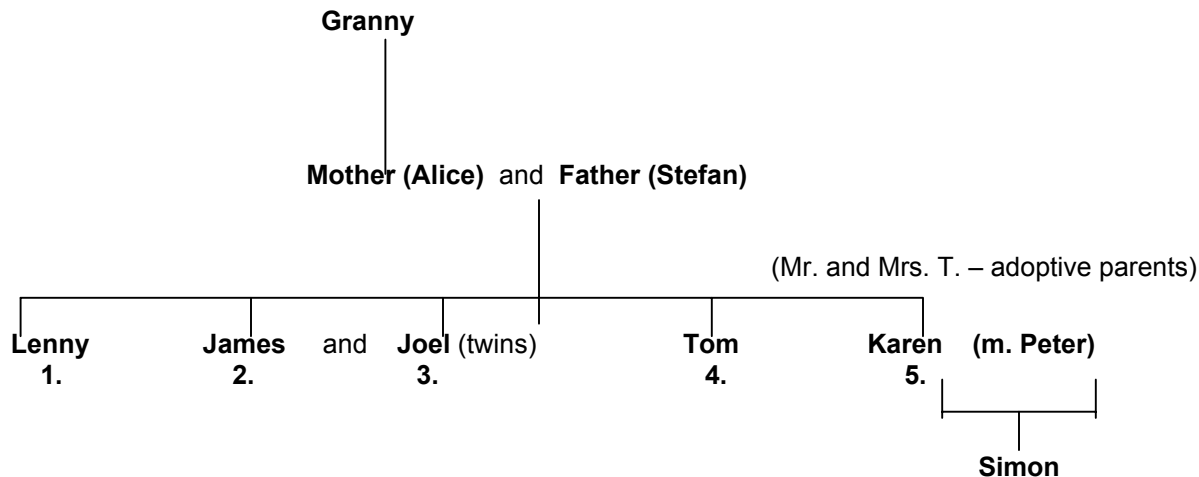
Karen's mother was Native Indian, from a reserve in Saskatchewan, a central province of Canada. Despite the fact that she had a family of five children with her Russian partner, she was never told what happened to him when he was taken away.

In her biological family, my client has four older brothers: Lenny, James, Joel and Tom. All five children were apprehended shortly after the dad's breakdown. They were all placed into different foster or adoptive homes, where each one suffered abuse and trauma. Current information about them can be found in Figure 1.

Karen is the youngest, and was six months old when taken from her mother. She was put into seventeen homes, over the next eleven months. The Ministry policy at the time was to keep placements short-lived, so "no bonding" would occur.

At seventeen months, she was placed permanently with a proper yet loving British family. Karen remembers incidents of hiding with her then foster mom under the bed. Mrs. T. was afraid the Ministry would come to take Karen away, or to give her back to her biological mom, who paid periodic visits to her daughter. After a psychiatric report that stated it was in Karen's best interest to stay with this family, and the fact that it was government policy at the time to adopt out all Status Indian children, a court-ordered adoption took place in 1964, when my client was six or seven. Because Karen's mother never agreed to sign the adoption papers, Karen refers to this incident as being "stolen" from her mother.

Figure 1: Family Tree



Current Information about the brothers, as related by my client:

Lenny is leading a marginal life as a high-functioning drug and alcohol user and paranoid schizophrenic.

James is the father of 5, and there is lots of physical and psychological abuse in the family.

Joel withdrew at the age of 21, and is currently psychotic, with angelic and child-like behaviour. He is in an intermediate care home.

Tom is in the army. Influenced by his adoptive mother's negativity toward his biological roots, he has ignored his family all these years, until recently.

Her mother, at the time we commenced our work, was very ill. Although Karen's mother was open to her and related to her in different ways, Karen had little contact with her, and was never able to have meaningful talks with her about the past. Karen's sense was that her mother blamed herself for everything, but was unable to face or talk about any of it.

The GIM series

Information about the Bonny Method series which Karen completed, including the titles which were given by her at the close of each session, can be found in Figure 2. Also included is an overall progression of themes.

Figure 2: Series of GIM Sessions

Session	Date	Music Program	Title
1	May 1999	Quiet	"Higher Love/The Gift"
2	June 1999	Nurturing	"The Ceremony"
3	Oct. 1999	Grieving	<Mother Loss> (therapist's title)
4	Jan. 2000	Expanded Awareness	"The Dawning of Belonging/ Strengthening Ties"
5	May 2000	Recollections	"Release/Embrace"
6	Sept. 2000	Creativity I	"Cleansing the Wounds of Loss"
7	Oct. 2000	Peak Experience	"The Dance of Belonging"
8	Oct. 2000	Mostly Bach	"Wolf Woman"
9	Nov. 2000	Explorations	"White Thunderbird Woman Walks"
10	Nov. 2000	Positive Affect	"Granny's Ceremony"
11	Dec. 2000	Series Review	

Thematic Evolution of Series

Sessions

1 and 2	Setting the stage	Karen receives the fortification needed to undertake the journey ahead.
3 to 5	Dealing with immediate losses	Both Karen's biological mother and father-in-law die during this period.
6 to 8	Loss of family (biological)	The family of origin is explored, with all of its grief and intense connections.
9 and 10	Integration, affirmation, and healing	Insights into own essence, and trans-generational pain. Client is acknowledged and witnessed.

I have chosen a portion of four sessions to describe in greater detail, to mark key points in Karen's process, and to give you a flavour for the quality and essence of her series. The music which I play while reading excerpts from her transcripts, is a portion of the music that was actually playing while she was imaging.

Session 1.

This initial session began to set the stage for the coming journey, and included imagery of a healing ceremony.

Session 2.

Karen arrived in a tearful state, and was experiencing symptoms of menopause.

The stage continued to be set. In her imagery, Karen sees herself as a little girl walking with her granny through the prairie grass. Granny gives her messages of complete support, kindness, love and wisdom. She gets out her bundle, a red blanket, a “woman’s pipe”, and leads Karen through a ceremony in which she prays and cries to the four directions, and speaks words of strength and wisdom about the changes Karen is going through. They stand and gaze down the mountain. They are suddenly up very high on this mountain, and Karen can “see the world...feel the wind...see the universe, all the stars, the sun.”

Granny and Karen walk to a pool of water and Karen sees herself reflected back as an older person, and she looks like her granny. She says, “I see me. I’m getting older. And it’s O.K. My hands are like hers. I feel the beating of my heart, and hers. She’s holding me, stroking my cheek, while we look in the pool together. My eyes are like hers. I see the kindness in my smile, and hers.” Continuing to puff on the pipe, Karen becomes aware of “all these people” around her. Granny tells her they are her relatives, her ancestors, in shadow form. They stand and regard her (a Native custom of see-ing, acknowledgement and support). Upon departure, Granny reminds Karen to remember she is there always, in the wind...whales...birds...the rain...and trees.

This session was about the essence of Granny who was present throughout, offering loving support and menopause ceremony tools. Karen was little, then big, and finally had a vision of the future in her pool reflection (where she looked like Granny). She received support from the outside (Granny/ancestors) to rise up and grow to meet her higher calling.

Session 3.

Halfway between sessions 2 and 3, Karen’s biological mother died. Karen had experienced a rock-bottom depression, and was also very worried about her brother Lenny, that he would die or come to harm in his life on the streets; wanting to help, but knowing she couldn’t. Her desire for the session was to have some peace around her mother’s death, and her brother’s state.

The imagery in this session included being in a traditional sweat with her uncle, an elder sweat-keeper. There is imagery of her mother’s spirit, and guidance and support from Granny and other elders. Karen begins the process of healing her current losses.

I learned at this point that both of Karen’s grandparents had been medicine people. She had first discovered and become re-united with her aboriginal relatives when she was in her late 20’s. Karen was especially close to her granny, who first came to visit in 1986. She visited repeatedly after that, and her

playful positive nature influenced everyone in Karen's blended family. Granny's medicine/healing bundle was passed on to Karen in 1993, at the feast following Granny's death and burial. Karen's connection to her grandmother was acknowledged at this time, and she was cited as "the one to carry on the line".

Although her safe and stable adoptive home was a crucial factor, it is also possible that the existence of this granny in Karen's life played a large part in saving her from going a route similar to any of her siblings. The role which Granny played in Karen's imagery, supported this hypothesis.

Session 4.

Karen reported that she was in a strong space, working again after a period of depression and illness. Although she didn't mention it in the pre-session talk, she informed me afterward that Peter's dad had pneumonia, and she was very much feeling like he would be "the next one".

There was a greater depth in this session and I felt Karen's trust in me was growing. Before we began, she did a smudge ceremony of us both. This is a traditional First Nations ritual which utilizes smoke from burning sweetgrass, for cleansing of the spirit. I felt that this quickened the altering of her state of awareness, and put us both in a state of readiness for opening to the psyche.

The imagery of this session described Karen as "bridge", to create/mend the family she never had. There were the beginnings of inner resolution, following her mom's death. Premonitions of her father-in-law's death were in evidence, and there was a sense of coming hardships.

My client felt that the morning's session had really opened the door to the spirit world.

Session 5.

Both Peter and Karen were dealing with family tragedies and anxiety. Karen had had a bad night, and she was reluctant to come for her appointment, afraid of what she "would get". But she came, a demonstration of her courage and her commitment to herself.

In the imagery of that session, Karen's mom experiences intense grief as she talks of her husband and his violence and suffering, and how she felt she had let the kids down. She asks Karen to help Lenny to understand. "Share the wisdom," she says. "Lenny will always be haunted." Karen reassures her mother and expresses her passion for her. She says, "Mom, I'll never forget you...try to tell me about the past." Her mom says she was young and on the run. She was frightened. Karen says, "Thank you, for all the things you did right" and her mom says, "Karen my girl, I love you." Her mom is really crying, now. Karen hugs her and says, "I feel the love that only a mother can give." As she moves off down the beach, her mother fades, a little silhouette in the distance, so alone. She waves and tries to reassure Karen, "to go on".

As she continued to heal current losses in this session, Karen experienced intense emotions – towards her mother, and through both her mother's and Peter's grief over his dad. There was imagery predicting the death of Peter's father, and goodbyes were said. From an aunt, Karen received reminders of her gifts and her heritage, to help her deal with her losses, and the living of life.

Session 6.

Karen's father-in-law died six weeks after the last session. Karen said she was afraid but anxious to go, and "ready to do this work".

In this session, Karen began the process of grieving the losses of her early life. As a child of 5 in her imagery, she met with brother James, but could never quite catch or find him. She then began grieving the loss of her brothers and family. She experienced acute separation and loss, pain and emptiness – that huge empty bucket; the void of her matrix. She also felt a deep connectedness with James. Previously, she only allowed herself to feel this type of connection with Granny, whereas this time, this sense of deep connection expanded to include James.

In this session, Karen also experienced the healing forces of wind and water. Peter guides her through a dramatic cleansing ritual, as she wraps oil and cedar all over her body and finally fully immerses herself in the water.

My client felt that this was a watershed session, which had lanced a huge well inside her. She said that over her life she had stuffed inside herself both the way she loved people, as well as the way she was abused. This session opened up both. She stated she had never felt so integrated – her mind, body and emotions experiencing all at once.

That night, Karen had a nightmare. It included image fragments which had plagued her for years, but which she had never been able to make sense of. Now she realized she was uncovering sexual abuse memories of herself at the age of 4, while in a temporary home. She felt that specific imagery from her GIM session that morning had triggered this dream.

Session 7. "The Dance of Belonging".

When the music begins, Karen sees herself as a little girl. She's wearing a little dress and is pushing a little stroller with dolls in it. She has a little Mother Goose book (all actual objects from Karen's childhood). Big and little Karen are running together, laughing, playing, searching for magic. The little girl can't believe someone will play with her like this. She starts to cry, and says "Don't leave me!" Big Karen consoles and rocks her and says, "I'll be here inside of you." Karen says to me, "I know that no one ever loved her like this." She tells the little girl that it's not her fault. The little girl asks if Karen can take her to see her family. Karen picks her up and carries her, while she hides her face in her shoulder, afraid to see.

All the time, big Karen is reassuring and nurturing little Karen.

One by one, the brothers emerge from behind the trees. James (8) is introduced. The little girl says, "I'm suffering, I'm scared," then jumps out of Karen's arms and hugs James. He cries. She says, "I feel like I'm going to die, I'm so happy. I know the love we have, is just there. There's no other love like this."

Karen and James go forward to meet Tom (5). Little Karen touches hands with Tom. "We open our hands, and they're just the same." Joel (8) and Lenny (9) step out. Joel is giggly and teasing. Lenny says, "No I can't, Karen, I just can't bear this...I feel like I might fall apart." Karen tells him, "You'll bear the burden of this memory, but you won't fall apart."

Karen walks with Lenny, expresses worry and a wish that she could change everything. She says she'll take him to the reserve one day, and hopes that one day he'll be free like the wild horses that live there. She expresses love and a promise to pay him back one day, for saving her life as a baby. The parting is painful.

Big Karen picks up the little girl and comforts her. She says, "My chest can't hold my heart. It just hurts."

After the music, Karen acknowledged the intense unique bond she feels with her brothers. She said that she knew this deep in her psyche during her childhood, and that she missed it.

In this session, Karen's strengthened inner and higher self had become a wise, compassionate adult. This enabled the child Karen to do the courageous work of meeting each sibling, intensely feeling both the losses and the connectedness. This work was towards the re-building of matrix.

Session 8.

Karen arrived to report that brother James's kids had been "abducted" by social workers. Although she acknowledged the difficulties in the household, she was distressed at the continuing cycle and the realization that the apprehension happened the same month and with the same number of children as her own family of origin. She said that no one's ever given James help over being taken away as a child, and abused. She was feeling devastated, broken-hearted, incensed, and utterly helpless. Karen was also plagued by disturbing dreams. She was shaken with the feeling of being so completely helpless and disempowered.

The imagery of this session dealt with James' grief, loss and healing. There was a wolf everpresent, for protection and spiritual healing.

This was a transitional session, moving from grief, to affirmation for Karen. For the first time in the series,

Karen performed her *own* ceremony, with elder affirming witnesses. By taking the part of healer, she was able to address her current feelings of disturbing helplessness.

Session 9.

In the imagery of this session, Karen found herself in a special outfit: flowing skirt, moccasins, calico blouse, and a special red shawl with a white thunderbird on it made for her by Granny. Granny tells her how beautiful she is, smudges her, and tells her to keep the shawl with her and wrap it around tightly, that it will help.

In the post-session, Karen said the outfit symbolized “who I was meant to be.” For the first time, she could see herself without “the shrouds I’ve worn to get by.” She was big, and beautiful. She said in wonderment, “I felt like myself.”

Karen later commented that this session was an experience of bliss, an extraordinary emotional and spiritual high. Indeed, it was a session of integration and affirmation; of experiencing the essence of Granny once again – love and medicine; of seeing herself as she really is - “whole”. The clothing was an outward manifestation of this: Wapsi Panashi Equay or White Thunderbird Woman, a name given to her by her grandmother many years earlier. Now was time to wear the outfit, the role; to offer love and healing to others, as Granny had done to her. Karen began this healing with James.

Session 10.

My client reported feeling anxiety and a fear of rejection by the community, after an incident which she had interpreted as racist.

In the imagery, Karen sees herself walking with her mother, on the reserve. Her mom has her arm around her. She kisses her, and says “my girl.” She’s so tiny. “Why were you so confused in this life?” Karen asks. Mom says she doesn’t really know, and then immediately transforms into a little girl, on the grounds of the residential school.¹ Karen can see her, sitting on the bed, crying. She goes over and wipes the tears. Such a sweet little girl...ragged clothes...thin mattress under her. Karen holds her. Strokes her hair. Kisses her. She’s so sweet, and so broken. “You’ll be alright,” she tells her mom.

Karen looks around at the faces of hundreds of others, many of whom are aunts and uncles. They seem

¹ **Residential School** definition:

A residential school was a boarding school for aboriginal children operated by churches, under mandate from the government of Canada, to assimilate aboriginal children into mainstream Canadian society. During the tenure of this system, children were removed from their families, communities were disrupted, languages were lost, and many people endured different forms of abuse. The negative effects of the residential school system will take more than one generation to heal.

©Mary Reher, Dance of Belonging, May 2005.

very alone. Little girl mom asks Karen if she will take her home. Karen hugs her and says she wishes she could, that it would have been better. She leaves her mom looking through the gate. "It's like she's in prison," she says. "I'm just so helpless."

The scene has shifted back to the reserve, where Karen sits at a table at Granny's house. Granny is sad and quiet while she works, kneading dough. My client says, "This must've been how lonely it was for her when her kids were away (at the residential school)." Karen puts her arms around her and kisses her.

They both sit down, and Granny rubs her hands together. She then unwraps her kerchiefs, and commences to make protection medicine and perform a ritual. Granny puts the medicine in leather, wraps it and tells Karen to pin it over her heart. Placing it under her bra strap, Granny holds Karen's face in her hands, and kisses her. She says, "It's protection. That medicine will protect you." She sings, one of their songs.

Karen says, "I miss you so much, Granny. So much."

Karen goes to visit her Great Aunt Alice, and several deceased female relatives greet her. They tell Karen they all love her and my client replies, "I lost you all too soon. You're so wonderful to me." The women walk together outside the reserve, and form a circle. Granny talks of the protection medicine, and prays with all her heart over the soup she is heating. In reverence, she wishes for Karen, peace and contentment.

The scene has shifted to the Sundance, and all these women are still present, along with other relations. Karen sits with her granny in her nest. Granny blows on her eagle whistle. Karen says, "I can feel the vibrations going through me. I'm just so happy." She looks at all the beautiful colours in the centre of the Sundance. The buffalo skull. The big drums played by her uncles. Feels the hot sun on her face.

Elder George is right in the center, his arm raised, praying. In a crying voice, breaking with emotion, he says, "Now at this time we witness this understanding Wapsi Panashi Equay has of her life and her PEOPLE!" It was a sacred moment, and all those witnesses from the spirit world were nodding in acknowledgement.

Karen gets up and dances with her granny, who hands over her eagle whistle. She blows it, and Granny says, "Remember, that bird is always free. Remember the medicine of the eagle—it will never leave you." She puts the whistle around Karen's neck, who says "Migwidge, Granny." Granny touches her face, looks in her eyes and says, "Little one, so precious."

"Migwidge, Granny."

In this session, Karen received stark insight into the confusion and pain of her mother's life, and insight into the loneliness of her Granny's life, as a mother. It is as though Karen had a bird's eye view of these life experiences related to the residential school, and the trans-generational grief of her mother and grandmother and others. The remainder of the session was full of healing and completion, including the Sundance, which acknowledged her growth (Tree of Life), and her deep internal understanding.

11. Series Review - Imagery Process

This series was rich with recurrent images which embodied Karen's healing and transformation - ceremonial, cleansing, bridging images, and Granny, to name a few. Some months after the close of our work, I asked her which images had made the most difference in her healing process.

She stated that the emerging theme and pattern, which only became clear when I hypothesized about it in the series review, was the most striking for her. To go from the early images of wounding and loss, all the while recipient of numerous healing ceremonies and supportive love, through to the final sessions when she herself became the healer, and subsequent real-life interactions with her brothers, was a transformation of huge magnitude.

She felt that she was now initiated, and entitled the series, "The Initiation".

SUMMARY

Adoption

Both during and after the series, my client had many insights as to what her purpose was in doing this work and what she is learning. At the forefront for Karen was the reality of being adopted. The core issues surrounding adoption are identity, belonging and loss. Suicides are high among adoptees (especially Native adoptees), because they don't know who they really are.

Even though Karen's adoptive family was stable and loving and might possibly have been responsible for preventing further unforeseen trauma, the net effect of adoption on Karen was a pervasive sense of unbelonging, confusion and wounding. She felt a fragility in her psyche, as to who she is. Who was she raised (in this case in a proper English family), and who was she born to be? She felt that the person of the adoptive name which she goes by, was created so that she could survive her childhood.

My client marveled at the process which unfolded during the GIM sessions. She felt the images which arose were consistent with who she really is, not the Karen T. of adoption. She had begun the deep and ongoing process of integrating a fragmented psyche, and discovering who she really is. This represented

a true healing of the wounds of adoption for her.

Karen has had years of counselling and has herself presented at many adoption conferences. She has read many books, all of which have valuable information, but very little about how to heal the wounds. It was not until her experience with the Bonny Method that she was able to break through and finally convert her intellectual knowledge into genuine physical, emotional and intuitive knowing and healing.

Karen has discovered and had deep experiences in her Native Spiritual traditions the last several years, and these have represented her first foray into the realm of identity. There are numerous rituals in the First Nations culture, such as sweats, which bring people together and reinforce identities. My client called these “rituals of belonging”, whereas she called the Bonny Method a deeper “ritual of healing”. She wondered, “how can I perform a ritual of belonging, if I don’t belong to myself?” For Karen now, the two go hand in hand. She felt that the Bonny Method has tremendous potential for helping adoptees of all cultures to address the issues of identity, belonging and loss, and to heal.

An adjunct to her own healing and growth is the seemingly mysterious quality of growth in other parties present in her imagery. Since completing her series, Karen has had more than one phone conversation with both James and Lenny, which qualitatively are in a different realm from her pre-GIM discussions with them. Her style of communication is different now, but so is theirs. The mutual responsiveness is unprecedented to this degree in the family, and extremely positive. It seems as though the healing has extended beyond the boundaries of her own person.

The connection with James continues to grow, and several aspects of Karen’s imagery are beginning to manifest in uncanny ways. Most striking and important are the burgeoning changes in her brother, who is starting to overhaul his life, in response to the catalyst of losing his children. It is as though suddenly the “light has gone on”. He has stopped drinking, and for the first time he is showing interest in his roots. A few summers ago, he and Karen went to a native retreat camp together, for the healing of family wounds experienced as a direct or indirect result of the residential school system. As she builds these new bonds with her brother, she can now serve as witness and companion to him, as he embarks on his own healing journey.

Culture

My client’s people are called Anishanabea which translated means “the immaculate people”. It was a name given to them by the priests, describing their first impression of them. Karen informed me that the missionaries found the Anishanabea to have inner musings; to run and behave like children; to be whimsical. It seems that in those times, the dream life was almost as important as the waking life to the Anishanabea. Later, missionaries perceived this openness to the spirit world to be potentially evil, a blight and something to get rid of. Subsequently, our non-native culture dished out the years of residential

school tyranny. This created further unbelonging and wrested away any remaining traits of innocence, whimsy or identity with the dream world.

Karen felt that part of what she's learning to do now, in her GIM and otherwise, is to recapture those qualities as embodied in her granny; to learn once again how to dream, how to receive messages from the psyche, how to linger and really see them and how to be guided and healed by them. The Bonny Method is helping her to reclaim her lost cultural strength and personality.

Creativity

In addition, Karen spoke at great length of a seemingly unrelated (and un-sought) benefit of her GIM experience. Before coming for sessions, she had been in what she felt to be a blocked state. All of her creative endeavours were a struggle, and did not flow easily. She feels now there is less mystery to her creativity. It is as though she "knows the hole to go down", to the place where inspiration rises and creativity is born. A creative stream was unleashed during her GIM process and continues to this day, including several big creative projects.

And the ripples continue...

I would like to close on a personal note. Similar to the mysterious quality of growth occurring in her brother James as a result of her own healing on a psychic level, Karen's work also affected me, her therapist, on a very deep level. As she was growing and changing, so also was I growing and changing. Not only did I gain new and intimate awarenesses of adoption and First Nations issues. My work and self-image as a therapist was changing also. The profundity of her work has inspired me to present at international conferences, and I am also here today, because I think her story is one you could find anywhere in the world, amongst adoptees or First Nations people. As I was affected, so might someone in this audience be affected, who might then go home and practice in a different way, with new insights.

I have been a practicing music therapist for many years. Still, I stand in awe of the therapeutic process. The capacity of the human psyche to heal the organism, and its capacity to affect change beyond these boundaries, is truly awe-inspiring. Perhaps it only happens when we, as therapists, are truly, and fully, part of the process, allowing our clients to touch, to inspire, and to change us.