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David's Journey

A model of Music Therapy based on Jung's approach

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Introduction

In this article, I shall present the case of David, aged 5.5, with whom I practiced a unique and comprehensive model of music therapy (originally developed by the late Noa Blass), based on Jung's approach to child therapy.

Jungian psychoanalyst Eric Neumann, who was Jung's disciple, maintained that a benign early mother-child relationship is the basis for a positive development of ego strengths, which are in charge of finding the balance between self-expression, social adjustment and relation to the other. An unfavorable early mother-child relationship – one that lacks love and is accompanied by anxiety – may cut the individual off from his origins and bring out unintegrated aggression, thus undermining social adjustment.

According to Jung's theory, the source of the individual's psychic vitality and creativity is the Collective Unconscious. Since young children are by nature closer to the world of fantasy and the unconscious, a child precociously cut off from the benign relationship with his mother, will also be cut off from his own unconscious – his source of inspiration, and will consequently lose his ability to fantasize or play.

Neumann claimed, that the child's Self is identified initially, with the maternal Self. The absence of a benign mother may disrupt the balance between the child's consciousness and ego strengths and his unconscious. Fantasies not connected to the external world are then pushed into the unconscious, significantly influencing the child, his vitality and his strengths.

Seeing creativity as part of the experience of life, Neumann recognized the great importance of fantasy and play for children and adults alike. He maintained that a child's development may be seen in the way he connects to the world of drives and fantasy, or in his ability to become integrated in the symbolic-mythical world of play, just as much as it may be seen in his ability to establish a rapport with the external world and society.

The model leads David on a musical-therapeutic journey, in which he encounters animals, figures, archetypes and myths. The model uses program music, which allows to incorporate legends, folklore and myths into the therapeutic process and instrumental music, through which he becomes acquainted with basic formal musical structures. The model is based on diverse techniques, including dramatization, symbolization, orchestration, role-playing, drawing and improvisation. The use of program music (which comes, by definition, with a story, a myth or a tail) and instrumental music (which has a clear and understandable structure), encourages ego strengths and promotes the experience of order and meaning in the patient's inner world. In parallel, the therapeutic model brings into action the inner positive Good Mother and in parallel, stimulates the re-building of an Ego-Self axis.

Dr. Noa Blass (1937-2008)

Dr. Noa Blass was a musician, educator and music therapist. She was born, worked and died in Tel Aviv.

Dr. Blass developed many instructional methods in the field of music education and music therapy that target exceptional population groups, among them profound intellectual disabilities, autism and severe behavioral disorders. She also developed a technique called Yoga and Sounds, that encompasses various topics connecting between the Chakras (energy centers of the body) and sounds.

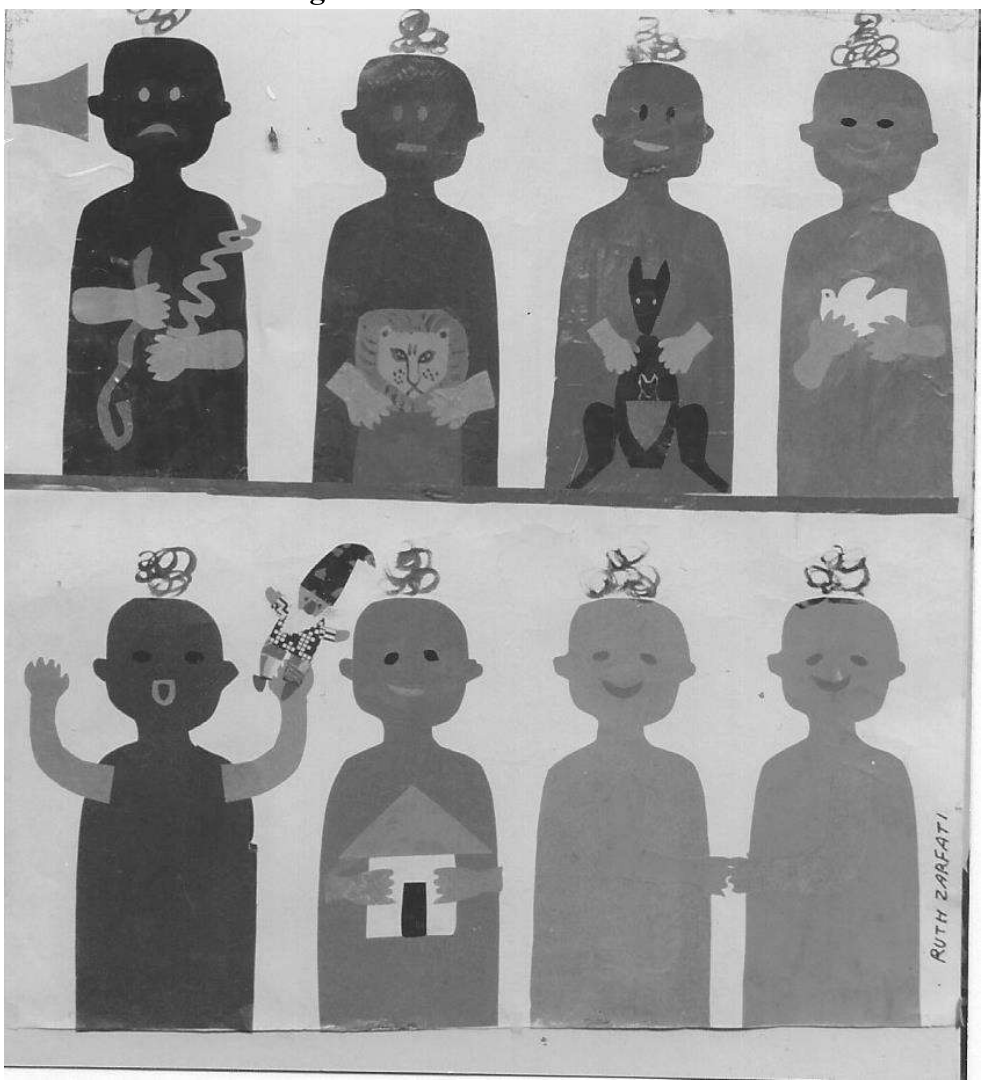
Dr. Blass composed numerous musical works and wrote many books in the fields of music education, special education and music therapy, as well as fairytales.

As Much as they can (1989-1990)

Dr. Blass's therapeutic model was developed for group and/or individual work with children and adolescents with a variety of special needs. The model's stages can be adapted to any patient and can be applied in a different order to match the needs of different therapeutic populations and individual patients.

The central idea in this model is that regardless of the patient's level of impairment, there will always remain at least some measure of expressive ability, even if extremely restricted. The combined use of images, symbols and musical principles leads to emotional development and allows patients to touch their creative abilities and express themselves, quite literally, as best they can. The ability to engage in free, creative and symbolic play, encourages patients to be in touch with their own unconscious.

The model has five stages:



Stage One: Establishing Initial Contact (Blue Figure)

Stage One uses various accessories, such as a slinky toy to express the ability to open and close, a rubber band to represent flexibility and a long pipe to represent the potential for contact. The accessories are meant to "lengthen" the outer and inner arm and to encourage initial, pre-verbal contact entailing the mutual compatibility necessary for developing the mother-baby connection, such as the rhythms generated in the mother-baby dyad through eye contact, mutual talk, gestures, movements and mirroring. At this stage the therapist can use a musical segment with a moderate tempo and a pleasant, repetitive rhythm.

Stage Two: Animals in Music (Brown, Red and Green Figures)

In Stage Two the model offers 12 animal figures (land, sea and air) symbolizing the unconscious collective world that has not yet become an integral part of consciousness. According to Edward Whitmont and Sylvia Perera (1998), the animals represent pre-rational emotions, instincts and urges. Mary Esther Harding (1999) contends it is easier for children to connect to a story about animals because they are still in the stage of animal consciousness and their human self-awareness has not yet been awakened. According to Harding, work with animals makes it possible to develop and understand the quality of the emotion or the instinctual urge that is attempting to reach consciousness.

Thus, animals represent various urges, and music conveys the ability to express and control these urges. In each musical piece a particular emotional and dynamic expression can be heard. Working with animals and music encourages recognition and control of these urges and helps the ego separate from the unconscious.

Stage Three: The Gnome (Bottle Green Figure)

The gnome is a figure that every child can identify with because he is small and looks up at the world from below. He is part of the natural world yet is not really alive. He is young and at the same time ageless. The gnome represents a figure that moves between different worlds. The gnome also must hide, leave his hiding place and hide again. The gnome facilitates a positive and regulated connection to the play space, to the creativity originating in the unconscious. The participant is the gnome and at the same time plays with the gnome, and the two of them move between the inner and the outer world, between reality and imagination, between the creative space and the powers of the ego. This shift between worlds provides the quality needed for rehabilitation, for rebuilding the ego-self continuum more correctly.

In this stage the ego is still childlike, undeveloped and weak. The gnome represents the essential young element marked by joy of life and creativity. Yet the gnome is not yet the hero whose integral ego fulfills his powers and is in contact with the self.

Stage Four: The Little House (Pink Figure)

The house often appears as a symbol representing the psyche. Building the inner house allows building a safe and protected place where it is possible to test boundaries, differentiate between inside and outside and regulate the connection with the world. Setting inner and outer boundaries resembling the walls of a house is particularly important in cases of attention disorders in which the patient experiences the world as broken, a place where events cannot be controlled.

Neumann (2011) believed that the house has markers of culture and of the father archetype. Building the inner house is thought to be building the ego and developing consciousness as protection against the unconscious, thus helping rehabilitate and rebuild the ego-self continuum more correctly. Building the inner house allows for gradual passage from the mother archetype to the father archetype.

Stage Five: Creating a Connection (Pink and Orange Figures)

The model can be seen as describing the development of the psyche: the development of the ego and its relations with the unconscious. Stage One involves a primary pre-verbal connection with no ties to the ego, for it has not yet been developed. Working with the animals in Stage Two leads to the gradual development of control over urges, which helps in separating the ego from the unconscious. In working with the gnome in Stage Three, the ego is still young and childlike. The gnome's movement between the worlds, between inside and outside, is reminiscent of Mercury's movement toward communication. This movement

symbolizes the beginning of communication between the conscious and the unconscious and the beginning of building the ego-self continuum. In Stage Four the inner house is built and the ego-self continuum is reinforced. Gradual movement from the mother archetype to the father archetype also begins in this stage. In Stage Five a fertile space is created for developing the life forces, integration of the divided aspects and awakening creativity. This stage involves establishing the connection with the self and with the healing portion that strives toward growth and development. Moreover, the distinction between good and bad is also established, and the individual develops the ability to adapt to social life, norms, commitments and relationships.

Structure of the Therapeutic Encounter

- Choosing the animal or the figure
- Story about the animal or the figure
- Improvisation with the animal or the figure
- Listening to program music related to the animal or the figure
- Free drawing or arts and crafts

Therapeutic Tools and Principles used in the Model

Play Therapy: Blass's model uses free play rather than games. Play therapy represents a therapeutic approach from the field of psychotherapy based on psychodynamic and developmental aspects. Play is a natural way for children to express themselves. The assumption is that in a familiar and safe environment, children can use the projection quality of play to express their emotions, urges and wishes and can acquire understanding and control over them. During play an interpersonal process takes place between therapist and

patient that helps with the therapeutic process. Two theorists refer to play therapy as described in the model.

Winnicott (1991) considered play to be of supreme value. Play enables the child to be "creative," that is, to develop independently and to change. According to Winnicott, the ability to play is necessary and essential to the need to develop.

According to the Jungian approach, children are naturally close to the collective unconscious, which is the source of play, creativity and fantasy. **Erich Newmann** (2011: 79-80) believed that contact with the symbolic and magical parts of play is important to developmental processes both for children and for adults in all cultures.

Improvisation therapy: Improvised music in therapy can be considered a form of play. A melody can be created and also invented at the same moment and is a form of "making something out of nothing" to express "inner music" (**Priestly**, 1987: 27). Improvisation has the power to express restrained, stored and unprocessed emotions. Music makes it possible to engage in non-verbal and protected communication with the inner world and its symbols as well as communication with others.

Improvisation can also be shared by therapist and patient. According to **Benjamin** (2004), the sense of mutual adaptation created in shared improvisation in which both parties conform to a pattern while at the same time creating it and submitting to it is essential for the developing experience of unity in the initial connection created between mother and baby and has the ability to restore defective initial relations.

Play or improvisation can be implemented in a variety of expressive artistic fields, among them music, movement, drama, bibliotherapy and the plastic arts.

Stories, fairytales and myths: The imaginary component of a fairytale or story gives expression to the child's inner world. This world is just as meaningful to the child as the real world. Stories can be used passively by telling a familiar story and focusing on the feelings aroused in the listener, as well as actively by making the listener part of the plot and thus using the story as an interactive and dynamic tool.

According to **Bruno Bettleheim** (1980), in all of children's literature there is nothing greater than fairytales to enrich and satisfy both children and adults. More than any other type of stories, fairytales can teach us about people's internal problems and provide proper solutions to their distress.

Marie-Louise von Franz (2005: 7) notes that a story can be understood, identified with and interpreted from many angles and perspectives, which are the many facets of the archetype. A story, myth or fairytale can help impose order and discipline on the chaotic inner world. In the past, fairytales and myths were created collectively and anchored in the life of the group. Today, fairytales and myths are cut off from ritual and collective life and precisely for this reason stories told in the therapeutic encounter are very important.

Objects from the past: Winnicott's (1991) potential space represents all the areas in which an encounter occurs between outer reality and the inner world. This is the emotional region of healing and growth, the place of imagination, creativity, symbolization, play and the ability to enjoy culture.

Dolls, musical instruments, the artistic experience in a variety of content areas and its products can all be used when working with the model. All these objects from the past have the power to link between inner and outer reality and to encourage healing and growth.

Program music: During the romantic period in the 19th century, music began to develop that was not absolute music but that also included text and narrative. This type of music, known as program music, makes it possible to add a plot or characters to the therapeutic process and to use these as models for the child. An animal, figure or story in musical guise make archetypal motifs accessible to the child by means of identification and connection, and encourage building the ego-self continuum.

Permanent activity by integrating free play: The model offers a selection of built-in activities together with free play. This permanent structure is part of the setting and as such makes it possible to internalize the external boundaries and to some extent turn them into internal boundaries as well, thus creating a safe setting that contributes to the sense of order and control and reduces anxieties.

David

When David was five and a half, the staff at his preschool recommended that his parents take him to therapy. David exhibited difficulties adjusting to the educational setting and its rules, mood fluctuations, a low frustration threshold, difficulty in accepting boundaries, refusal to follow orders and inappropriate and aggressive behaviors such as cursing, biting, extreme affect expressions and outbursts of anger, primarily in the presence of frustration, jealousy and competition. The preschool staff wondered whether he would be capable of adjusting to a normal first grade class the following year and therefore referred him to therapy. Despite these behaviors, David is a bright boy with excellent cognitive, perceptual and memory capabilities. He is curious, quick to catch on and creative, and he loves music very much.

His parents report that he is argumentative at home and refuses to comply with the daily routine, exhibits tyrannical behavior toward his nanny, is not willing to go to the bathroom alone and insists that his father wipe his bottom, and has nightmares. Their usual way of

dealing with his refusal is through material gifts. His parents do not see his behaviors as deviant and attribute most of them to the fact that he is a spoiled only child.

Family background: David's mother is 47, a college graduate, a sculptor, does not work outside the home and spends her time doing her art. She is interested in spiritual development and frequently goes to desert meditation retreats. She did not want children because she was afraid of ruining her body. As a teen she was anorexic and today she has eating problems (deliberate vomiting).

David's father is a lawyer, 46 years old. He always wanted more children. The parents have been married for ten years. Their socioeconomic status is very high. They frequently travel abroad for long periods of time and take David with them, even when he has no time off from preschool.

Family background: David is an only child, born of an unplanned pregnancy after a number of deliberate abortions. The pregnancy was normal. The labor was difficult and traumatic and the baby was delivered byforceps. Mother and child were discharged from the hospital on time. He was partially breastfed for three months and was cared for by a nanny from the moment he arrived home. His development was normal: crawling, walking, beginning to talk. He was toilet trained during the day by age 3 and a half and at night by age 5.

The parents were referred for parental guidance and they filled me in on David's background. I was surprised to learn that David was born on my birthday (several decades later). I was curious and excited in anticipation of our first meeting.

David's therapy developed according to the stages of the Blass model and lasted a year and a half. In my remarks I focus on one of the major issues that arose during the therapy and describe it according to the different stages of the model.

David tests the boundaries

David arrived at the appointed time, holding his father's hand. He parted from his father only after his father agreed to bring him some candy and a gift when he picked him up. I introduced myself and the therapy room and told him we would meet once a week. At each meeting I would prepare a special corner with dolls, games and musical instruments and we could choose what to play with. David looked at the different musical instruments and was particularly impressed by the size of the grand piano. I asked him to look at the other accessories I had prepared and told him these are games for coming closer and moving further apart: slinky, ball, rubber band, pipe. David looked at them curiously, played with them and found special uses for them. During the session he said he would take all the accessories home with him. When I explained that they would remain in the room and be waiting for him next time, he became very angry. He repeated that he would take the pipe home with him. No matter how much I explained he stood there stubbornly and refused to part with the pipe. When his father came to pick him up, David continued to refuse, closed his ears and was not willing to listen to me. His father held on to him and the pipe and said he would talk to him and that David would return the pipe. A few minutes later I heard a knock on the door. It was David, returning the pipe. He defiantly told me that his father would buy him lots of pipes and he'd have more than me. I was surprised by the intensity of David's response. I was afraid he wouldn't come back and that the therapy would end there. I was pleased when David arrived the next week, with five pipes of his own!!! The subsequent sessions were similar, with David insisting on taking things he was not allowed to take. I felt he was using me and the therapy as an instrument for satisfying his needs, without any personal interaction whatsoever.

Because I was aware of his strength as well as his coping mechanisms, his adaptation and his functioning and was empathetic toward his distress, I chose to continue the therapy, not put any pressure on him, and try to meet his needs as appropriate to his abilities.

David looks for a house

The Tortoise from *Carnival of the Animals* by Camille Saint-Saëns

Around two months into the therapy we listened to the Tortoise segment from *Carnival of the Animals.* The tortoise symbolizes existential (not transcendental) reality. Thus it symbolizes slow, natural and ongoing development (Cirlot, 2013). The musical segment is Saint-Saëns' slow rendition for piano and cello of the famous Can-Can from Offenbach's operetta *Orpheus in the Underworld.* The cello plays the melody, while the piano plays recurring rhythmic pulses. The segment has a slow pace and expresses a gradually changing internalized state.

David loved the melody. I suggested that he, like the tortoise, build a house for himself. Unlike in previous sessions, this time David did not object and accepted my suggestion. He chose to build a three-dimensional structure out of pieces of Bristol board and cardboard that he glued together. While building the house and listening to the music over and over, David was quiet and focused. The house he built was too large for him to carry and too unstable for him to enter safely. David tried to walk like a tortoise with the house on his back. He was proud of the large house he built, while at the same time worried that the house might fall apart.

I offered to help David keep the house from falling apart while he tried to walk with it on his back. He agreed. That was the first time he revealed his vulnerability. He showed me something from his psyche, which does not have an appropriate and well-maintained house. He showed me how he felt small, not well maintained and needy. I thought that, like the

house he built, our therapeutic container was an "emergency container" (similar to the "emergency ego") built on stilts—unstable, ineffective, not suitable, shaky and requiring ongoing maintenance.

My patience and containment ability paid off, and during the following sessions David let me begin filling the elementary maternal role in that he asked me to "fix" the house together with him.

The Kangaroo

As David became more involved in the therapy he began exhibiting more and more anger. Everything irritated him, he was tense and angry and I began worrying about the integrity of the therapeutic container, which had just begun to emerge. During one of the sessions I introduced David to another animal that has a house—the Kangaroo from Saint-Saëns' *Carnival of the Animals*.

As a symbol the kangaroo expresses the mutual relations between adult and child (Blass, 1985). It symbolizes protecting the young and creating a calm domestic environment (Fishman, 2008). It is a short musical segment of about one minute of piano music built as follows: hopping, rest, hopping, rest, hopping with delayed intervals and rest, played with a piano glissando. I advised David to improvise on the piano: to play during the hopping and to stop during the rests. David cooperated. After improvising a few times, he suggested that he be a baby kangaroo, I be a big kangaroo and together we would hop and rest in time with the music.

Almost immediately after we began hopping next to each other, David turned to me and ordered: "Lift me up and hop." He was too heavy for me and I did not feel comfortable with his suggestion. I suggested that we play with the kangaroo dolls and that I pick up his doll

and hop with it. But he continued to insist: "Lift me up. That's what I want." I offered to sit down and hold him on my lap. Again he insisted: "No, lift me up and hop with me." David continued to refuse, and the more alternatives I suggested, the more frustrated he became. His behavior became hostile and aggressive. He screamed at me: "Don't you understand what I'm saying?" I was extremely distressed, felt helpless and had difficulty containing his aggression.

At the end of that session, the nanny came to collect him. As soon as David saw her he said: "Lift me up." And without saying anything, she, a 65-year-old woman, bent over, lifted him up and took him in her arms. David looked at me victoriously.

David again had asked for something he could not get. He insisted upon concrete and instrumental nourishment and refused the nourishment I offered. The house in the sense of the containing bosom had become a transport service. Against my will I had again become the Bad mother who starves her child. In our next session David refused to play with the kangaroo and refused to talk about what had happened. Apparently he was satisfied with "depositing" his anger and aggressions with me without working them out. During that period I relied heavily on my own personal training and therapy in order to continue containing him despite my own distress and helplessness and the aggressions he awakened in me.

David tests the house's durability

The Gnome from Mussorgsky's *Pictures at an Exhibition*

Working with the kangaroo and the real maternal bosom provoked David's need for a maternal and beneficent bosom. It seemed to me that on a deeper level David needed nutrition and protection. Yet at the same time he feared the intensity of his need, so he pushed

me away and did not let me get close for fear of being swallowed up and becoming addicted to the emerging connection between us.

I suggested we work with the gnome. The gnome symbolizes contradictory qualities in that he is small yet at the same time ageless. He represents childlike characteristics and also serves as a protective entity. Jung called the gnome "the guardian of the threshold of the unconscious" (Cirlot, 2013: 90). Another attribute of the gnome is his need to hide, come out of hiding and then hide again. In work with the gnome, the house represents a safe place for hiding from threats. Retreating into a hiding place and then emerging from it represents the shift between the safe world and the unsafe world—the world of adults and the world of children—also enabling the individual to discover what is hidden and concealed.

"The Gnome" in *Pictures at an Exhibition* is a restless orchestral musical segment marked by changing moods. The segment has no ideological uniformity but rather is a rich collection of different ideas that arouse restlessness and agitation. I told David a story about the gnome: The gnome runs restlessly through the forest looking for food and a place to hide from the predators that wander around freely. The gnome manages to find a hiding place and leaves it to look for food **only** when the predators are asleep. The listener can clearly hear when the predators seek the gnome but do not find him and can recognize when they go to sleep and the gnome emerges from his hiding place.

I suggested to David that we dramatize the story. He chose to be the Tyrannosaurus rex dinosaur and asked me to be the gnome. I hid behind a large plant. The first time he was the T-Rex looking for me, he growled, bared his teeth and shouted. When the dramatization was over, he asked that we do it again. This time he did not obey the rules of the game. He infiltrated my safe place, roared, growled and shouted at me without being able to stop. He did not stop trying to scare me, even when the music stopped and the predators were

supposed to be asleep. I felt I needed to protect David from himself. I told him I thought it was hard for him to stop the T-Rex inside him and that it would be a good idea for him to choose another animal that he could stop. David refused to pick a different animal but he did agree that we exchange roles. The next time he hid and I was the predator. To my surprise David chose to hide under my grand piano, and when I roared he said, "The gnome is frightened. Roar less loudly." This time as well David revealed his wounded parts to me and even let himself hide under my grand piano. For the first time we were able to talk about his fear of strong aggressions and to show empathy for the gnome (the one under attack). At the end of the session I was unable to conceal my joy. I told David how much I enjoyed playing with him even though both of us were scared and we scared each other.

This session revealed an apparently recurring pattern in David's life. When he must cope with situations he interprets as threatening, intense aggression is awakened in him with the apparent goal of destroying the threat. Otherwise he himself will be destroyed. This aggression often leads him to actually hurt others and later to regret doing so.

After that session, seven months into the therapy, for the first time David's mother came to the clinic to collect him. She was back from a week-long desert retreat. David was excited after playing with the gnome and the predators. Thus, when his mother came to pick him up for the first time he ran to the door and called out: "Mommy, you love me best in all the world, right?" His mother stopped to think and said something like this: "Yes I love you, but there are lots of other children and people in the world that deserve our love as well…." At that moment, time seemed to stand still. David stopped in his tracks as if he had received a fatal blow. I felt I had encountered Medusa's fatal glance. The encounter between them shook me to the core and has stayed with me to this very day. I saw with my own eyes how David was pushed aside and shattered and I could not do a thing.

In the spirit of the British monarchy Winnicott refers to the child at the beginning of life as "His Majesty the Child"—that unique and special fantasy of exclusivity that is so essential for development, life and optimism. I felt David's hunger for exclusivity and love and his desire to be "crowned as the only and special child." In reality, however, David's own personal mother had emotional difficulties (eating problems). She did not contain him, was not attentive to his needs for containment and nutrition, spurned his emotional expressions and did not respond to his unique needs. His mother's rejection of his emotional expressions generated hatred, frustration and anger in David, alongside a sense of need and dependency.

I then had a better understanding of the sources of David's aggression. According to Newmann, intact initial relations in which the child is contained and sheltered in the shadow of the Good Mother entail a natural process of growth in which the ego is integrated with the positive aggressions necessary for continued development. These aggressions are guided by the Self, facilitate the development of the integrated ego and generate fertile soil for developing healthy social behavior. In contrast, negative initial relations are liable to cause a rift between the individual and his origins and foster aggressions that are not integrated.

David builds a house for himself

The Old Castle from Mussorgsky's *Pictures at an Exhibition*

The Old Castle is a slow orchestral segment built from a theme that recurs with different instruments and at different intensities. The recurring theme, the recurring rhythm, the orchestration and the changing intensity in the segment arouse nostalgia and sadness.

I advised David to build an old castle. He was pleased and said: "This time the castle won't fall apart like the turtle's house." David built a three-story castle out of blocks, chairs and a small table. The castle was stable. I suggested that he go up to the highest story of the castle

and tell me what he saw. He said he saw a man who was very sad because his wife had been run over by a taxi. David was sadder and quieter than usual. He expressed identification with and compassion for the man's loss and said that he would bring him lots of gifts. I encouraged him to continue the story but he refused. He did comply with my suggestion to do a freehand drawing while listening to the musical segment again. He drew the castle he built using dark oil pastels. The castle was empty.

The "Old Castle" musical segment inspires the connection with ancient knowledge and hidden memories. Indeed, at this stage the strengthening ego (ego-self continuum) makes contact with ancient emotions and memories that are evidently tied to loss and pain. This session provided room for expressing the masculine aspect that contains the possibility for insight and awareness. In the musical experience marked by repetition and familiarity David allowed himself to gaze into painful emotional regions connected to the experience of loss. The aggressive masculine aspect appeared to undergo a transformation to the masculine element tied to consciousness and introspection. Now David had a safe place where he could examine and express his feelings without being flooded by them.

David at play

Eventually David's violence and resistance decreased and he managed to express his desires explicitly, without acting out as he had in the past. As time went by I began to feel that David trusted me, and the treatment room became a place for the qualities of the good and nourishing mother. During our sessions I was witness to a process in which David developed positive, nourishing, fostering and creative forces and was able to connect to the qualities of the good and nourishing mother within him. The therapeutic container and the creative experience created a fertile space that enabled integration of the split aspects, deepened the connection between us and enabled David to find his true "voice."

The Bogatyr Gates in Kiev from Mussorgsky's *Pictures at an Exhibition*

Around two months after that session, David and I celebrated our joint birthday. He said he would bring candy and I suggested introducing a new musical segment. I chose the "Bogatyr Gates in Kiev," the final segment of Mussorgsky's *Pictures at an Exhibition.* This is a celebratory segment in which the entire orchestra participates and the loud sounds of church bells can be heard. Together we built a gate from large hollow wooden blocks. Each of us stood on one side of the gate and each of us made a birthday wish for himself and for the other for the coming year. For himself David wished for a grand piano and for me he wished for gongs that made the sound of the bells in the musical piece. I wished David good luck in first grade and I wished myself good luck in the Jungian training program I was about to start in the coming year. After exchanging these wishes we walked through the gate together.

Conclusion

David was born as the result of an unwanted pregnancy. His birth was traumatic; he was pulled from his mother's womb with forceps. After that his mother, who herself was starving and had eating disorders, became a mother who starved her child. She was unable to meet David's basic needs or to fulfill the elemental role of mother. In response, David was forced to develop an "emergency ego" (Neumann, 2011: 87) that lacked self-awareness, was not connected to the authentic Self and was marked by narrowing and reduction. This ego was not capable of integrating aggressions and positive and negative emotions. This emergency ego's experience of the world, the self and the other is marked by weakness and distress, by a strong hunger for connection, nutrition and love, and by helplessness. Such an ego is built on a shaky scaffolding that has no foundation in the psyche and that quivers with every shock.

At first the therapeutic process involved building a house that resembled Noah's Ark, a process of strengthening the ego and developing the consciousness in order to safeguard the

large wave of the unconsciousness lest it become flooded and destroyed. The therapeutic container was also quite shaky.

Building the house began with working with the turtle and building a large, unstable and ineffective house. With the help of the kangaroo, we attempted to examine the house in terms of the bosom and mutual and safe connection with an adult figure. These attempts did not succeed. The gnome made it possible to test the house's ability to withstand outside attacks. The inner house began to be built at this stage. The work with the old castle led to building a stable and strong house that facilitated introspection and transformation. When we walked through the large Kiev gate, a distinct ego-self continuum was apparent and an inner house was built.

During the therapy sessions, the outer house was built in parallel to the inner house. As the outer house became stronger and more stable, the inner house grew stronger as well. This strengthening found expression in the gradual development of the ego forces, the construction of the therapeutic container and the development of the connection between us.

According to Jung, the house symbolizes inner emotional existence and its rooms represent states of the psyche. Jung's dream about the cellar of the house led him to discover the collective unconscious (Jung, 1994). In the case of a young child who is not differentiated from his parents, the house not only represents inner existence but also his attitude toward the real house where he is growing up. It reflects his family, emotional and developmental space. In David's case the extended family system seems confused in its attitude toward him. On the one hand he is treated like a prince who is carried around and whose every wish is satisfied. On the other hand his elementary emotional needs are not being met, his problems are only partially understood and not enough attention is paid to his needs. All this intensifies his aggression and confusion.

The therapy provided David with a legitimate way to express his aggressions in a regulated manner. As the therapy progressed, his ability to interpret aggressive incidents began to develop. He gradually began to understand the symbolism in the conflict between attacker and victim and he eventually managed to express empathy and compassion both toward the victim and toward himself.

With the help of massive containment, empathy, reinforcement of positive aspects, the directive power of music and the beginnings of introspection, David's aggressive behaviors diminished and the powers of his ego were strengthened. The negative aspect of the maternal archetype was weakened, while the positive aspect of the other was reinforced. By means of the strengthening ego (ego-self continuum), he made contact with his true Self, which enabled him to connect to the healing power that Jung believes potentially exists in every psyche. During the therapy a joint space developed where David was able to play and experience trust and safety. This space offered an interpersonal and intrapersonal communication channel that facilitated conscious and creative life.

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