

**FEMINIST THEORY AND MUSIC THERAPY:  
TOWARDS A SPIRITUAL FEMINIST MUSIC THERAPY**

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A THESIS

Submitted to  
Michigan State University  
in partial fulfillment of the requirements  
for the degree of

MASTER OF MUSIC

Music Therapy

2012

## ABSTRACT

### **FEMINIST THEORY AND MUSIC THERAPY: TOWARDS A SPIRITUAL FEMINIST MUSIC THERAPY**

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The purposes of this study were to 1) review several of the major feminist philosophies that have been discussed in the literature on feminism, 2) explain how they have been used and adapted into feminist therapies in general and feminist music therapy in particular, and 3) discuss implications for the development of feminist music therapy practice and research. This study found that feminist music therapy is still in the beginning process of development, but also revealed that feminist music therapy has become considerably more theoretically grounded. Through this revelation, the study realized that more practice and research will be necessary for further developing feminist music therapy. In relation to this need, the study found that the BMGIM approach based on Jungian theory might be a useful spiritual feminist music therapy method. Through a discussion about how to apply 1) spiritual feminist therapy concepts to the process of the BMGIM session; and 2) the Heroine's Journey (a pattern of women's psychological journey) to the BMGIM experiences, the study discovered 1) how the BMGIM session experiences might encourage a female client to access the Great Goddess archetype, 2) how this process assists her to go toward wholeness, which she can finally have a balanced personality, strength, independence, and empowerment, and 3) the possibility of developing the BMGIM as a method of spiritual feminist music therapy.

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## **CHAPTER ONE**

### **INTRODUCTION**

It is true that feminism has received minimal consideration in the development of a theoretical framework in the music therapy discipline (Hadley & Edwards, 2004; Hadley, 2006c) even though women may constitute more than 80% of the membership of the music therapy professional body (Edwards & Hadley, 2007). In spite of this limited consideration of feminism in music therapy, a small number of music therapists have tried to apply feminism to their own practices and research. Because of their efforts, there have been several notable contributions to the development of feminist music therapy. However, more practices or research is necessary for the further improvement and expansion of feminist music therapy (Edwards & Hadley, 2007).

In the above context, as a female music therapist, I also have a willingness to contribute to the further evolution of feminist music therapy, which is my motivation to write this study. Towards this end, it will 1) review several of the major feminist philosophies—psychoanalytic, spiritual, and Black/Asian/Latina/Indigenous/Sephardic—that have been discussed in the literature on feminism, 2) explain how they have been used and adapted into feminist therapies in general and feminist music therapy in particular, and 3) discuss implications for the development of feminist music therapy practice and research. The reason why this study will focus more on the above major feminist philosophies is that these are specifically related to the my experiences during the past seventeen years within several roles: a music therapy student, a music therapist with clients, a music therapy instructor and supervisor to students, and also as a client of music therapy. However, this study will not deal with these experiences explicitly due to space limitations.

#### ***The Context***

Since feminism has a long and complex history, it is not easy to view it from one standpoint. Because of this reason, it is also difficult to have a unified viewpoint or understanding of feminism in terms of music therapy. In spite of this difficulty, Curtis (2000) tried to roughly explain what Feminist Music Therapy (FMT) is, which is that FMT is the use of innovative techniques to integrate principles and practices of feminist therapy with those of music therapy. As mentioned before, there are diverse feminist theories; however, in order to follow the progression of this study with better understanding, it is nonetheless necessary to provide a theoretical and historical context of feminism that has been generally accepted.

Even though there is more theoretical and historical context for feminism prior to the 1800s, due to space limitations, this study will only provide the accepted explanations for the three waves of modern feminism. Each wave of feminism has its own predominant issues. The primary issue of the first wave (from the mid 1800s to 1920s) was related to women's access and equal opportunities especially focusing on their suffrage (Hadley, 2006c). Although this was the dominant issue during the first wave of modern feminism, Hole and Levin (1990) insisted that the women's movement during the 1800s was a multifaceted campaign. As evidence of this, these scholars showed a philosophical emphasis at that time on individual freedom and the universal rights of all people.

Under the same philosophical emphasis, the first wave of modern feminism in the U.S. was rooted in the abolition movement of the 1830s (Hadley, 2006c). Women actively participated in this movement for the abolition of slavery, but their efforts were not accepted as equal by their fellow male abolitionists. Hole and Levin (1990) said that "the brutal and unceasing attacks (sometimes physical) on the women convinced the Grimkes [Sarah and Angelina] that the issues of freedom for slaves and freedom for women were inextricably linked"

(p. 453). In relation to this, the feminists in the 1800s considered the assumption of the natural superiority of man as a more fundamental problem than the issue of women's suffrage. They also thought that some other women's issues such as rights to equal pay for equal work, rights to divorce, and rights to guardianship of their children arose from this fundamental issue. That is why Hole and Levin claimed that the first wave of modern feminism's issue was not merely related to women's access and equal opportunities, especially focusing on their suffrage, but also related more fundamentally with a multifaceted campaign of the women's movement. However, after the Civil War and the abolition of slavery, women were deliberately not included in the amendments to the Constitution. Therefore, feminists began to place the main issue of the women's movement on suffrage because they realized that the vote was the important means to achieve other rights (Hadley, 2006c).

The second wave of modern feminism (the 1950s and 1960s) developed from the related emancipation movements in postwar Western societies, which included the US civil rights, Black power, anti-Vietnam war, and lesbian and gay movements as well as the student and Miss America Pageants protests (Edwards & Hadley, 2007). In this atmosphere, the second wave feminists revived women's political struggles for civil rights. This revival emerged from women's experiences—there was still a deep gap between what women had been told about their achievements and their actual private perception of their own situations (Kroløkke & Scott Sørensen, 2005). Because of this critical realization, a more radical feminist movement occurred in which various feminist approaches were developed such as liberal, socialist, and radical.

On the other hand, nonwhite feminists and feminists who were economically marginalized were critical of the fact that white middle-class feminists gave little attention to the significance of race, class, age, sexual orientation, and ability (Edwards & Hadley, 2007). This

means that white middle-class feminists generalized their own experiences of oppression as representative of those of all women because they did not recognize the diverse dimensions of oppression (Amos & Parmar, 1984). In response to this oversight, several “multicultural” feminisms or “identity” feminisms began to emerge—Black feminism (womanism), Latina feminism (Mujerista feminism), Sephardic feminism (Israeli-Jewish feminism), Third-World feminism, and lesbian feminism (Plaskow & Berman, 2005). These diverse feminist groups revealed that: 1) the experiences of patriarchal oppression were not confined to the privileged classes and groups, and 2) servitude is complicated and context-dependent (King, 1988).

The third wave of feminism emerged from “the need to develop a feminist theory and politics that honor contradictory experiences and deconstruct categorical thinking” (Kroløkke & Scott Sørensen, 2005, p. 16). Theorists from the third wave of modern feminism proposed the need to accept a chaotic world while embracing, at the same time, ambiguity and forming new alliances (Kroløkke & Scott Sørensen, 2005). In reaction, there was “a move away from thinking and acting in terms of systems, structures, fixed power relations, and thereby also ‘suppression,’ and toward highlighting the complexities, contingencies, and challenges of power and the diverse means and goals of agency” (Kroløkke & Scott Sørensen, 2005, p. 21). Therefore, during the time of the third wave, there was a paradigm shift from structuralism to poststructuralism (Lather, 2002).

This shift led to the emergence of diverse feminisms, which included postcolonial feminism, Transfeminism, and Grrl feminism. Postcolonial feminism established a critical global perspective and emphasized issues of race, political power, and geographical concerns (Anderson, 2000). Transfeminism claimed that each individual should have the freedom to construct one’s own gender identity without regard to medical and cultural notions of gender

(Koyama, 2001). Grrl feminism criticized the use of sexist language because using this language exaggerated negative stereotypes that have traditionally been used against women (Baumgardner & Richards, 2000). Grrl feminists coined self-celebrating words such as “grrl” instead of using derogatory terms for girls and women such as girl, slut, bitch, and ho (Hadley, 2006c).

A theoretical and historical context of feminism especially focusing on the three waves of modern feminism has been briefly provided above. Based on this fundamental understanding, this study will: 1) review in more detail several of the major feminist philosophies (psychoanalytic, spiritual, and multicultural—Black/Asian/Latina/Indigenous/Sephardic), 2) explain how these philosophies have been used and adapted into feminist therapies in general and feminist music therapy in particular, and 3) discuss implications for the development of feminist music therapy practice and research.



## CHAPTER TWO

### LITERATURE REVIEW

In order to better understand the explanation about how the major feminist philosophies (psychoanalytic, spiritual, and multicultural—Black/Asian/Latina/Indigenous/Sephardic) have been used and adapted into feminist therapies and feminist music therapy, this study will review those major feminist philosophies.

#### ***The Review of Feminist Philosophies***

***Psychoanalytic Feminism.*** Theoretically and historically, psychoanalytic feminism is divided into two discourses, which are Freudian psychoanalytic feminism and Lacanian/post-Lacanian psychoanalytic feminism.

***Freudian psychoanalytic feminism.*** A Freudian approach to psychoanalytic feminism is related to “unconscious mental phenomena (sexed subjectivities)...with conscious concrete macrosocial relations between men and women” (Beasley, 1999, p.69). Freudian psychoanalytic feminists reassessed Freud and challenged the Freudian notion of women as being deficient in comparison to men. In response to this critique, they described the differences between men and women by using “woman-friendly terms,” and they also explored the consequences of these differences on women both positively and negatively (Hadley, 2006c). In relation to this, several scholars have held their own opinions. For example, Chodorow (1992) suggested that the feminist political agenda should be directed towards feminizing men in order to develop their nurturing capacities and to share their responsibilities for child-rearing. Gilligan (1983) also proposed that a different form of moral reasoning should be employed by women and Ruddick (1980) offered that maternal thinking should be necessary. That is, their common belief was that in order to meaningfully change the Freudian notion of women, intervening in the psychoanalytic development of girls and boys is imperative (Hadley, 2006c).

*Lacanian and post-Lacanian psychoanalytic feminism.* Lacanian/post-Lacanian approaches to psychoanalytic feminism are associated with the view that “the self and sexuality are socially constructed in that there can be no (sexed) self—no masculine or feminine person—prior to the formation of the subject in language” (Beasley, 1999, p.71). French psychoanalytic feminists—Helene Cixous, Luce Irigaray, and Julia Kristiva—explored the possibilities of discourse to be able to express women’s unique experiences. This approach, known as *l’écriture féminine*, includes feminine writing or writing from the position of the woman (Hadley, 2006c). Beasley (1999, p.71) said that this writing “challenges the way in which woman is constructed in language/culture” (Beasley, 1999. P.71). Likewise, French feminists criticized Western thinking’s hierarchical binarisms that privileged phallogentric ways of thinking (Hadley, 2006c). In relation to this, Kroløkke and Scott Sørensen (2005, p.14) said that “[French feminists] explored Western universalism and its paradoxical articulation through dualisms such as mind/body, man/woman, and White/Black and their hierarchical ordering, in which one element is not only different from but also less than the other.”

*Spiritual feminism.* The notion of spirituality has been differently conceived in traditional views and feminist views. In traditional views that have been shaped by patriarchy, the spiritual is separate, beyond the natural, and arranged in a hierarchical relationship; there are extraordinary holy men or mystics who are different from ordinary people (Ballou, 1995). For example, holy men achieve individuation and separation of themselves from their supportive environments. This means that patriarchal culture creates and uses these norms in order to shape and maintain traditional views of spirituality for making experts and authority figures.

However, in feminist views, the spiritual is related to people’s “ordinary life experiences, states of consciousness, relationships with others, attunements with nature and life patterns, and

states of being” (Ballou, 1995, p. 14). For example, an indigenous group, such as North American Native culture, offers its world view as the spiritual view—harmony with the rhythms of nature. Likewise, feminist views of spirituality encourage people to reflect on their lives and relationship experiences (Ballou, 1995).

Several scholars also agreed that feminist spirituality is related to people’s ordinary lives and their own experiences. According to Ochs:

Spirituality is a process of coming into relationship with reality. It is a process of not just knowing but a way of being and doing and a process of connecting with what is real. We experience and reflect on our experience, but more than that, we have a relationship to our experiences and reflections. The active, conscious, deliberate process of coming into this relationship is the beginning of spirituality. (Ochs, 1989, pp. 9-10).

As Ochs described above, feminist spirituality is associated with people’s ordinary life experiences, with action (Harrison, 1989), with mutual connections among other people (Heyward, 1993), with relationships in community (Williams, 1989), with the earth (Spretnak, 1991), land, tribe, and natural rhythms (Sanchez, 1993).

***Black/Asian/Latina/Indigenous/Sephardic feminism.*** As mentioned before, Black feminism (womanism), Latina feminism (Mujerista feminism), Indigenous feminism, and Sephardic feminism (Israeli-Jewish feminism) are called “multicultural” feminisms or “identity” feminisms. Multicultural or identity feminists disagree with the universalization of women’s experiences (Hadley, 2006c). With this critique, multicultural or identity feminists insisted that prevailing feminisms were not paying sufficient attention to race/ethnicity and were racist/ethnocentric implicitly or explicitly (Beasley, 1999). While acknowledging their multiple identities, they also maintained that “race, class and gender are interlocking systems of

oppression not additive systems” (Humm, 1992, p.122). These feminists tried to describe their unique experiences of oppression and struggle within their particular shared history (Hadley, 2006c).

Based on the review of the several major feminist philosophies—psychoanalytic, spiritual, and Black/Asian/Latina/Indigenous/Sephardic—that have been discussed in the literature on feminism, this study will explain how they have been used and adapted into feminist therapies in general.

### ***Review of Feminist Therapies***

This section for reviewing feminist therapies will not include a large number of research studies on feminist therapies that the feminist philosophies (psychoanalytic, spiritual, and Black/Asian/Latina/Indigenous/Sephardic) have been used for and adapted into. This is because: 1) there have been a small number of research studies that apply those feminist philosophies to feminist therapies, and 2) only research studies for feminist therapies to be conducted with clients in therapeutic situations were selected, because of the intent of this current study. Therefore, each sub-section for reviewing feminist therapies will only include a few research studies but will try to examine how each feminist philosophy has been used and adapted into each feminist therapy in more detail.

***Psychoanalytic feminist therapy.*** Hopwood’s (1995) study, “My Discourse/My-Self: Therapy as Possibility (for Women Who Eat Compulsively),” analyzed three types of therapeutic programs—NutriSystem, feminist psychoanalytic therapy, and Overeaters. However, this current study will only focus on how Hopwood discussed using feminist psychoanalytic therapy for women who eat compulsively. Hopwood (1990) mentioned that there are many women who want to have a thin-sized body; they think that thinness is associated with beauty, success, and

happiness (Wolf, 1990). As a reason for this, Hopwood (1990) stated that the dominant discourses, such as advertising, cause women to idealize slender feminine images.

For this study, feminist psychoanalytic therapy was conducted with women who eat compulsively at the London Women's Therapy Center (WTC). This therapeutic approach focused on the addictive relationship to food. This approach tried to alter the compulsive eater's psychology through the development of an intensive therapist-client relationship. From this process, mother-daughter issues emerged and were analyzed using the psychodynamic phenomena of transference and countertransference. In the process of this approach, therapists encouraged clients to pay attention to their bodies, to distinguish their mouths from their stomachs' hungers, and, especially to discern their needs for food from the needs for other forms of nourishment. From this psychoanalytic therapeutic approach, clients were able to explore their psychological internal worlds and their feelings about themselves and came to re-educate themselves about their eating patterns. Clients were also able to learn more about how the contemporary patriarchal culture—which sexually objectifies and commercializes women—had developed their particular psychological thinking.

In patriarchal society, a mother-daughter relationship is often seen as being problematic because there is a boundary issue with this relationship. This means that for a woman who has a hard time seeking and accomplishing her own needs throughout her life, when she is a mother, she tries to project her own needs to her daughter. Because of this reason, a daughter also has a hard time finding out her own needs, which leads to the effect that she cannot learn how to distinguish her needs from her mother's needs. Therefore, a daughter seeks to meet others' needs, often inappropriately. With this issue, Hopwood's feminist psychoanalytic therapeutic approach helped clients realize for whom they were with providing a clearer understanding of a mother-

daughter dynamic. That is, clients came to redefine their insatiable hungers as needs for human contact and intimacy, and they also came to reclaim themselves as being able to have mature, dependent, and non-symbiotic relationships.

***Spiritual Feminist Therapy.*** Jacobs's (1989) study, "The Effects of Ritual Healing on Female Victims of Abuse: A Study of Empowerment and Transformation," analyzed the effects of ritual healing on twenty-five women aged 22 to 38 who were victims of abuse—incest, rape, and battering. The main focus of analysis was the empowering process in a ritual context. This ritual context provided participants a means to achieve catharsis.

The healing ritual consisted of three separate sorts of participatory acts. Each act was started with invocations to a goddess and a chant that affirmed women's strength and solidarity. The first part of the act included an acknowledgment of victimization. For this, each woman wrote the nature of her abuse on a piece of paper and then she read it out loud. After reading this, the woman tossed the paper into a fire. The second part of the act involved the release of anger. For this, a woman wrote the name of an abuser on an egg and then she smashed it against the floor while she shouted the abuser's name out in front of the group. In the last part of the act, one of the women led the other women with a guided meditation. In this process, women were asked to envision themselves as a goddess in a way that was meaningful to each of them. As a goddess, each woman spoke to the abuser in an act of strength.

Thus, this healing ritual helped women have a cathartic release of emotion from the public act of confession and the communal expression of their anger. The therapeutic meaning and value of this cathartic release was enhanced by the healing ritual that had the transformative function. Through this, women experienced mastery from identification with goddess images which had female strength and power. That is, women came to integrate the image of a goddess

into their consciousness. This meaningful, spiritual, and therapeutic experience made women re-define themselves as powerful actors rather than helpless victims.

Rodriguez's (2002) study, "DeAlmas Latinas (The Souls of Latina Women): A Psychospiritual Culturally Relevant Group Process," explored: 1) how the collaborative creation of a psychospiritual group process (which is culturally relevant) helps Latinas who were born in the U.S. have empowerment in their lives, and 2) how this group process also helps them in the process of soul reclamation and healing. Through this exploration, Rodriguez's study showed that a spiritual work grounded in the socio-cultural context is therapeutic and healing to Latinas. Rodriguez's study also discussed the role of women in the different spiritual traditions that exist within the Latino/a diaspora. Through this discussion, this study revealed the inherent therapeutic tools within Latino/a spirituality that encourage Latinas to experience wholeness.

For Rodriguez's study, five Latinas who were born in the U.S. aged 23 to 26 and who have different backgrounds participated in this group process. Eight group sessions of three hours were conducted over a period of eight weeks. Each session was infused with spiritual teachings and principles that included meditation, affirmation, rituals, prayers, music, movement and artistic expression. Through these sessions, participants were able to experience a spiritual journey that involved consciously healing the psychological, emotional and spiritual wounds that they had experienced as non-white women. This spiritual therapeutic process, finally, helped establish a sacred space that participants (Latinas) were able to discuss their issues and learn effective spiritual tools to facilitate a stronger sense of self to help them.

***Multicultural feminist therapy.*** Liu, Tsong, and Hayashino's (2007) study, "Group Counseling with Asian American Women: Reflections and Effective Practices," presented culturally specific counseling practices with Asian American women groups. For this study, Liu,

Tsong, and Hayashino used a theoretical framework that integrated multiculturalism and feminism. Through their experiences as facilitators for two Asian American women's groups, they offered collective reflections. For this study, Liu, Tsong, and Hayashino conducted two groups of female college students. These groups met for a short period of time (from eight to twelve sessions) with a weekly meeting for a 90 minute session time.

Through these group experiences, Liu, Tsong, and Hayashino shared their collective observations and reflections on the central themes that emerged. With these observations and reflections on the content and process of the groups, they understood the integration of the multicultural and feminist theoretical approaches. One of the main themes from the two groups was a discussion of their identities, and the impact of their identities on interpersonal relationships such as family relationships. Although each group member had a different background—some were recent immigrants, and some were second generation and beyond—an important point of their discussion was that they were often struggling to have values between their original cultures and Western/American cultures. Depending on the level of the acculturation from each member of the groups, some felt and expressed their shame about being unable to speak their own original languages. Some members showed embarrassment about joining counseling because it was difficult for them to reveal their families' secrets—for example, abuse, extramarital affairs, or domestic violence. This is because many Asian cultures emphasize maintaining honor for their family. Other issues from these two groups were experiences with racism, sexism, and discrimination within their work and school places. Group members also examined, through the group discussions, their own internalized racism—for example, discomfort with their skin color or ethnic features.



What Liu, Tsong, and Hayashino shared their collective observations and reflections was that the groups also served as a resource for group members to discuss how to deal with and to balance internal struggles and external conflicts with their own family members. The main conflicts of values with family were often inherent in intergenerational conflicts with parents. These were family functioning, dilemmas over choosing college major or career, conflicts over choice of dating or marriage partners, and so on. Another theme related to the above conflicts with family was the group members' identities as women. This means that, when the group members made their decisions in unconventional ways, they faced the prospects of losing their family's or community's support and validation. Related with these issues, the group members were supportive of each other about their own struggles, at the same time, they also reaffirmed their strengths.

From these experiences, Liu, Tsong, and Hayashino, as facilitators for the groups, identified that adopting the philosophy of multiculturalism and feminism were effective in contributing to the growth of the Asian American Women's group. Liu, Tsong, and Hayashino, specifically, also found that including cultural aspects—recognizing the family as an integral part of therapy, establishing a personal therapeutic relationship, addressing issues of shame, and reevaluating the meaning of self—was beneficial for this therapeutic situation. Different from a traditional way of psychotherapy, Liu, Tsong, and Hayashino tried to focus on their facilitators roles in more flexible ways regarding boundaries with the group members. This is consistent with the philosophical orientations for feminism and multiculturalism (Enns, 2000). This means that, they actively tried to foster openness and trust in the group processes with their own appropriate self-disclosures related to their experiences regarding their ethnicity and gender. Another thing that Liu, Tsong, and Hayashino tried to focus on was to encourage the group

members to understand their own issues were within the boarder context of culture, gender, and society. Providing this broader systemic perspective was also beneficial for the group members to become more aware of the impact of racism and patriarchy that they had internalized because of these social influences.

In the following section, based on the review of the several major feminist philosophies—psychoanalytic, spiritual, and Black/Asian/Latina/Indigenous/Sephardic—that have been discussed in the literature on feminism, this study will explain how they have been used and adapted into feminist music therapy in particular.

### ***Review of Feminist Music Therapy***

For the literature review of feminist music therapy that the feminist philosophies (psychoanalytic, spiritual, and Black/Asian/Latina/Indigenous/Sephardic) have used and adapted into, journal articles, research theses, and book chapters were examined. From this examination, it can be seen that even though there have been several feminist music therapy studies that related to psychoanalytic, spiritual, and multicultural or identity (Black/Asian/Latina/Indigenous/Sephardic) feminist philosophies, these studies have only focused on theorizing feminist music therapy, rather than focusing on conducting research studies based on practices with participants in therapeutic situations. As mentioned in the review of feminist therapies, this section for reviewing feminist music therapy also has the intent to focus only on research studies for feminist music therapy that were conducted with clients in therapeutic situations. Therefore, in this section, a review of research studies for feminist music therapy to date, in general, will be included; rather than including a review of research studies for feminist music therapy, in particular, which would again focus on the feminist philosophies already discussed (psychoanalytic, spiritual, and Black/Asian/Latina/Indigenous/Sephardic).

Heineman (1982) conducted a research study to examine the reason why women were underrepresented in supervisory and administrative positions in the field of music therapy. For this purpose, she surveyed 195 music therapists on their career aspirations and perceived career success. Although Heineman did not find statistically significant differences between men and women on the majority of statements, she found that men and women were going in significantly different directions consistent with societal stereotypes (Wheeler, 2006). For example, more women than men agreed that their spouses' careers took precedence over their own, which means that when women had children, they stopped working or changed their job position from full time to part time.

Curtis (1990) examined, through the survey with questions, 836 female music therapists' awareness of bias in general and in their own work situations, the effects of sex-role stereotyping, and their general satisfaction with the profession of music therapy. From this examination, Curtis (1990) suggested that female music therapists' issues impacted both male and female music therapists' personal and professional lives. Curtis (1990) also expressed her hope that female music therapists would have more time, through more open communication, to discuss how they were victims of gender bias. Curtis also expressed her hope, which is that such dialogues could help inspire more women to become advocates for change.

Baines (1992) described feminist framing of music therapy in her music therapy practices. From this study, she tried to encourage music therapists to take a sociological and political perspective on their work, becoming aware of sexist biases. Baines (1992) also emphasized that music therapists should accept clients' perceptions as most valid and should establish egalitarian relationships with their clients.

Curtis (2000) developed a model of feminist music therapy to empower women, especially focusing on increasing the self-esteem of women who had been abused by their intimate male partners. In this model, Curtis advocates the use of innovative techniques of feminist analysis of power and gender-role socialization through lyric analysis and song writing.

Day and Bruderer (2002) studied a parenting program for women abused in childhood who were either pregnant or had young children. For this program, Day and Bruderer (2002) provided song writing as means to give this group of women a voice to express their experiences—the women’s pain, distrust, anxiety, and ultimately power and determination to live and have different lives.

York and Hearn (2005) conducted a study with women survivors from intimate partner violence. This study incorporated feminist perspectives. For this study, York and Hearn worked with a group of women for a period of 8 months from which they developed a performance piece or “ethnographic drama.” Later, this drama was performed by the women themselves and recorded onto a CD (York, 2006).

There has been a recently edited book on feminist perspectives in music therapy in which a number of topics are presented (Hadley, 2006a). There were several scholars who applied ideas of sociologists including feminist sociologists. Adrienne (2006) proposed four principles for a feminist music therapy in order to apply ideas of sociologists and feminist sociologists to the field of music therapy. For this purpose, she suggested earth-based traditions. These traditions included: 1) the life cycle of birth, death, and regeneration is celebrated; 2) the divine feminine is still part of the ceremonies or rituals; and 3) typically, there are non-hierarchical forms of shared leadership. In the sociological threads, McFerran and O’Grady (2006) explored the potential and implications for a feminist, culture-centered community music therapy. From this study, they

suggested that feminist community music therapy should work with people within the context of their gendered social, cultural, and political environment.

In an indigenous tradition, Kenny (2006) described an ecological world view based on the spiritual belief that the Earth is our Mother. From this view, she stated that, in indigenous societies, women are viewed as special because they have the same gender as the earth has; therefore, women are the guardians of the children. Like Kenny, Goldberg (2006) discussed her own approach of music psychotherapy from a feminist perspective. From this discussion, she described how the ancient Goddess tradition informed her work with women clients.

In cultural traditions, Kim (2006) described the meaning of Han (a unique type of Korean emotion such as sorrow and anger) in the lives of Korean women who have oppressive life circumstances. Kim (2006) also explained the circumstances of traditional Korean women and also provided an overview of the Korean feminist movement and feminist therapy in Korea. Similarly, Lee (2006) described feminist music therapy in Taiwan. She also explained an overview of the role of music in healing in Taiwan culture compared with the indigenous, Chinese, and Western cultural traditions.

Still in the same edited book (Hadley, 2006a), there were several scholars who applied feminist perspectives to their own clinical work. Merrill (2006) reflected on her own experiences as a Caucasian music therapist with a West Indian woman who was recovering a cerebrovascular accident. Merrill (2006) discussed her reflection using a feminist lens from which she realized the importance of being fully cognizant of her own experiences as a woman as well as a music therapist. Purdon (2006) described her own clinical and community work as a music therapist, a feminist counselor, and community activist in the area of violence against women especially with

three teenage girls. From these experiences, she reflected on the role of music therapists in feminist music therapy.

In clinical situations, Curtis (2006) provided the process of her music therapy work with two women at a battered women's shelter. In this process, she mainly used songwriting as a music therapy technique. York (2006) presented her clinical work and qualitative research protocol with women victims of domestic violence. She mainly used creative arts techniques—vocalizing, song discussion of women's music, creative writing, movement, imagery, drawing, and journal writing. Amir (2006) described her own music therapy work with three Israeli women who had trauma in their lives. Through this description, she showed how her own feminist values were woven into her music therapy works with these three Israeli women. Bradt (2006) described her music therapy work with women who suffered chronic pain. From this description, she discussed socially constructed stereotypes related to chronic pain and also showed how this stereotype affected her clients.

Also in the same edited book (Hadley, 2006a), there were several scholars who wanted to critically reflect on and reveal significant aspects of music therapy—discourse, music, music therapy technique and approaches. Rolvsjord (2006) examined the use and functions of language in music therapy situations because she thought that the way music therapists use language has political implications. Jones (2006) examined how song selection impacted women's empowerment in music therapy practices. Through this examination, Jones (2006) proposed that it is important to consider clients' preferences and the relevance of lyrical content for client issues and needs. In addition, Jones (2006) emphasized that, for song selection, it is also important to consider the significant impact of the larger environment or society on the welfare of clients. With this emphasis, she suggested that it is music therapists' responsibility to become

aware of the sexist subtext found in much of the popular music that music therapists use in their practices.

Streeter (2006) explored the idea that the rise of capitalism led to competitiveness. This competitiveness also led to the branding of diverse marketable products including within music therapy practice. This means that there are many separate music therapy approaches within which there are also diverse names of techniques for these approaches. This branding leads music therapists to access only a specific theoretical and therapeutic marketplace and also leads music therapy students shop around for a brand they like before beginning a training course. Streeter (2006) insisted that it may also lead to a fundamentalism arising from the branding. Edwards (2006) proposed several issues in music therapy that need to be addressed. These are: 1) exploration about how clients' bodies are viewed by themselves or others; 2) the discourse of health and illness and how these are formed and framed by patriarchy; 3) therapist's understandings of gender and sexuality; and 4) how women are represented in music.

Within the same edited book (Hadley, 2006a), there are several scholars who focused on specific areas of training in music therapy—pedagogy, supervision, assessment, research, and ethics. Hadley (2006b) reflected on how her teaching content and process in music therapy had been influenced by her feminist worldview. Forinash (2006) addressed a feminist approach to music therapy supervision. For this approach, she also explained issues of openness, collaboration, biases, assumptions, reflexivity, multiple perspectives, authority, power, advocacy, activism, and cultures of music.

Shuttleworth (2006) provided an orientation of assessment and the assessment process in music therapy from the feminist perspective. She, then, suggested how feminist perspectives integrate and adapt into music therapy practices. Wheeler (2006) discussed how feminist music

therapy research studies had developed and Dileo (2006) provided an overview of feminist ethics and feminist therapy ethics. Dileo (2006) also presented several important issues related to feminist therapy such as self-disclosure, dual relationships, and power.

Up to this point, this study: 1) reviewed several of the major feminist philosophies—psychoanalytic, spiritual, and Black/Asian/Latina/Indigenous/Sephardic—that have been discussed in the literature on feminism; and 2) explained how they have been used and adapted into feminist therapies in general and feminist music therapy in particular. Based on this, in the following section, this study will discuss implications for the development of feminist music therapy practice and research.



## CHAPTER THREE

### DISCUSSION

As mentioned before, even though there have been several feminist music therapy studies that related to psychoanalytic, spiritual, and multicultural or identity (Black/Asian/Latina/Indigenous/Sephardic) feminist philosophies, these studies have only focused on theorizing feminist music therapy, rather than focusing on conducting research studies based on practices with participants in therapeutic situations. Therefore, in the above section, a review of research studies for feminist music therapy to date, in general, was included; rather than including a review of research studies for feminist music therapy, in particular, which would again focus on the feminist philosophies already discussed (psychoanalytic, spiritual, and Black/Asian/Latina/Indigenous/Sephardic).

Through this review, what this study has found overall is that feminist music therapy is still in the beginning process of development. However, through reviewing the literature for feminist music therapy, this study has also shown that feminist music therapy has been gradually improving. As evidence for this, feminist issues or interests that the initial feminist music therapy studies dealt with were rough, broad, or general, not concrete or specific. This means that the first feminist music therapy research basically focused on the fact that gender inequality existed, which was problematic. However, as feminist music therapy is becoming more evolved, the interests of feminist music therapy researchers are becoming more diverse, concrete, or specific; for example, they are begging to theorize psychoanalytic, spiritual, multicultural or identity feminism, which almost covers the main branches of the feminist therapeutic philosophies.

In order to improve this scholarly area, it is necessary to develop each theory, research, and practice interdependently in a balanced way. However, when compared with the development of *theory* for feminist music therapy, relatively, the development of *practice and*

*clinical research* for feminist music therapy seems to be inadequate. For example, theory-based feminist music therapy studies have covered more diverse branches of feminist theory—including psychoanalytic, spiritual, multicultural (or identity) feminism. However, practice-based feminist music therapy research studies have not dealt with these three branches of feminist theory, but have tended to only focus on common feminist issues such as women victimized by men. From this situation, there might be a great demand to develop more feminist music therapy practice and research along with the development of feminist music therapy theory (to cover the three branches of feminist theory). In relation to this demand, I, fortunately, was able to see the possibility to develop practice and research for spiritual feminist music therapy (one of the three branches of feminist music therapy). I will further explain this possibility in more detail.

It is fortunate that because music psychotherapy is one of the important music therapy approaches, more diverse and deep knowledge about psychodynamic/psychoanalytic music therapy theory, practices, and research have already been accumulated, even before starting to study feminist music therapy. There is one of the main methods for the music psychotherapy approach, which is the Bonny Method of Guided Imagery and Music (BMGIM). BMGIM is a “music-centered exploration of consciousness which uses specifically sequenced classical music programs to stimulate and sustain a dynamic unfolding of inner experiences” (Association for Music and Imagery [AMI], 2000).

One of the main theoretical orientations for BMGIM is Jungian orientation. Among the aspects of the general Jungian theory, what I would like to focus more on for this study is the psychological wholeness that is also called the “process of individuation” by Jung. This is because psychological wholeness (the process of individuation) is a critical aspect in any depth therapeutic work such as BMGIM. Related to this psychological wholeness (the process of

individuation), Jung said “one does not become enlightened by imagining figures of light, but by making the darkness conscious” (Jung, Collected Works Vol. 13, p. 335). This means that it is possible for the individual to move toward wholeness only when he/she bears responsibility for both the light and dark sides of him/herself from which he/she is able to fully know and express all the aspects of his/her own personality. In order to better understand psychological wholeness (the process of individuation), knowing all the aspects of the structure of the psyche for Jungian theory might be more advantageous; however, this study will just focus on and briefly explain three aspects: 1) masculine and feminine principles, 2) anima/animus, and 3) archetypes of the collective unconscious, due to the limit of space.

The masculine and feminine principles are archetypal patterns of consciousness that can be discovered in men and women, which is adopted by Jung to transcend gender. Traditionally, the masculine principle is related to the light, Logos, and the sky father; and the feminine principle is related to the dark, Eros, and the earth mother (Stein, 1982). These qualities and images can be often found in therapeutic work such as BMGIM through which those images can be also understood indication/symbol of the masculine or feminine principles in a client.

Anima/animus is 1) the contrasexual images in people’s psychic life; and 2) people’s subjective experience of the masculine and feminine principles, which are separate from their biological maleness and femaleness. Anima is the feminine element and animus is the masculine element in people’s psychology (Kirsch, 2000). In a client’s imagery, the anima often is revealed as a woman or a mythical being/thing than life and the animus usually appears as a single man or a group of men. When these images emerge in the context of therapeutic works such as BMGIM, a therapist can help a client to more completely understand him/herself.

The collective unconscious is the repository of the humankind's psychic heritage, which is made up of the archetype. These archetypes are psychological patterns of behavior and the psychic tendency to structure experience in certain ways, such as the Mother, the Dark Feminine, the Hero, and the Wise Old man (Stein, 1982). In the context of therapeutic works such as BMGIM, these archetypes appear as images, not as themselves, which clients are usually encouraged to express. If a client has the personal mother image that implies his/her own personal issue, a therapist can help put the client's personal mother image into the larger archetype, which may reduce the client's isolation of the laborious psychological journey toward the process of his/her individuation.

Likewise, Jung considers psychological wholeness (the process of individuation) as a crucial concept in personal/spiritual development and any depth therapeutic work. For the process of individuation, he especially emphasizes to actively find and integrate 1) the dark side of anima's images in a person's subjective experience of feminine principles (the dark and the earth mother; and 2) the archetypes of the Mother and the Dark Feminine. This is because the dark side of something such as the archetypal mother can assist to guide a person through the underworld and then help to integrate the masculine and the feminine (Jung, 1982), which finally can help him/her move toward wholeness.

From the above discussion related to the fact that finding and integrating the dark side, such as the archetypes of the Mother and the Dark Feminine, is helpful for a person to combine the masculine and the feminine principles, which finally can assist him/her to move toward wholeness (one of the aspects of the general Jungian theory), I have realized this fact is closely related to a main principle in spiritual feminism/spiritual feminist therapy (one of the major feminist philosophies that reviewed above), which is that discovering and integrating the image

or aspect of Goddess is therapeutically and spiritually advantageous for a woman to experience wholeness.

The roles of Goddess have seemed to be played down in comparison to those of God because most of the transcription of myths was done by males. However, it is true that a Goddess (a female) was worshipped by people as the main divinity for a long time; rather, the history of worshipping a god (a male) as the main divinity has been relatively short (Woodman & Dickson, 1996; Meador, 2000). As mentioned before, different from the roles of a god (a male)—his roles are played as separate and beyond the natural beings and are arranged in a hierarchical relationship—the roles of a goddess (a female) are played in having relationships with people's ordinary life experiences and attuning nature and life patterns. Spiritual feminists have tried to reintroduce this role of the Goddess to women in modern society, and spiritual feminist therapists also have endeavored to assist female clients to more positively find and integrate the image or aspect of Goddess.

Based on the above discussion, I have realized that even though Jung did not literally mention about spiritual feminism/spiritual feminist therapy, he gave possible resources to make spiritual feminist therapy more solid, including 1) people all belong to a collective unconscious which is made up of the archetypes—these archetypes are the psychic tendency to structure experience in certain ways; such as the Mother and the Dark Feminine; and 2) each individual has inner power to explore and integrate these archetypes, which was called “self-actualization” by Jung (Jung, 1982). This means that it is enough possible for all people to deeply experience the archetypes such as the Mother and the Dark Feminine through using their own already existing inner power. This is because these archetypes (comprised of collective unconscious) are retained by all humans from their actual early experiences and thus it is natural for all humans to

have preserved the archetype of the Goddess. Jung's considerations have been supported by spiritual feminist therapists; in this context, spiritual feminist therapists are better able to understand the roles of the Goddess—which are played in having relationships with people's ordinary life experiences and attuning nature and life patterns.

From the understanding of the close relationship between Jungian psychology and spiritual feminist therapy, I would dare to have an idea, which is that BMGIM based on Jungian theory can be used as spiritual feminist music therapy method, even though there have not been any music therapy scholar who mentioned this idea. In order for me to consider further practical possibilities to develop BMGIM based on Jungian theory as method of spiritual feminist music therapy, I will discuss implication/application for the development of spiritual feminist music therapy practice and research.

### ***Practice***

A BMGIM session is generally conducted using five phases (prelude, induction, selection of the music, the music-imagining experience, and the postlude) in which a Jungian approach is applied to each phase. For the development of spiritual feminist music therapy practice, I would try to apply spiritual feminist therapy concepts to each phase of a BMGIM session. In the prelude, a therapist might listen for 1) a female client's relationship to the feminine principle, 2) whether archetypal images are present or not in the female client, and 3) if they are, what is the female client's relationship with her archetypal images.

Based on the above prelude phase, the therapist might be able to 1) assist a female client who had already several BMGIM session experiences to have an image from her own imagery; or 2) suggest a female client who has an initial BMGIM session to have a symbolic image of the mother. From this process, an image related to feminine archetype might be chosen in the

induction phase for the female client. In the selection of the music phase, music can be chosen according to a particular feminine archetypal image that the female client might have.[]This is because a specific archetypal substratum already exists in a specific music, which finally can evoke a specific archetypal imagery (Clark, 1995).

In the music-imaging experience phase, it is important for the therapist to listen the underlying symbolic content—this symbolic content might have the feminine side of personality. This is because understanding the underlying content will assist the therapist to encourage the female client to access and integrate the feminine side for her own process of individuation. In the postlude phase, it is important for the therapist to let the female client continue to have 1) experience internally or 2) extroverted expression of the experience using the formation of a mandala (a symbol of self as a wholeness of psyche) created by the female client. This is because the mandala usually emphasizes the most significant images in the music session, which is a way of offering form to the experience of the psyche as an active imagination.

Through undergoing BMGIM sessions that are conducted using five phases as explained above, a female client might be able to experience spiritual feminist music therapy. For the development of spiritual feminist music therapy practice, I would also try to apply the Heroine's Journey to the BMGIM experiences. The Heroine's Journey is a pattern of women's psychological journey, which was described by Murdock (1990). Murdock, a therapist, observed this pattern in many modern women, especially those who struggle with achieving in our male-dominated society. The Heroine Journey (a circular journey) begins with separation from the feminine (the woman viewed as weak and dependent), which usually takes the form of a rejection of her mother. The woman is connected with the masculine (usually embarking in the familiar hero's journey), which leads her to her own way in the world. This process makes the

woman achieve independence and power. However, feelings/senses of death and dryness eventually follow, which herald beginning to descend to the underworld to meet the dark feminine, such as the Goddess. From this darkness, the woman is able to reconnect with the feminine, which finally leads to working on the mother-daughter split. The final stage of the Heroine's Journey is that the woman heals her wounded masculine and eventually integrates the masculine and feminine within herself.

This Heroine's Journey, as women's psychological journey, might be applied to the BMGIM experiences. As an example for this, I will present a case study in the following section. The researcher (Goldberg) of this case study did not mention that she used BMGIM as spiritual feminist music therapy method, but she applied the Heroine's Journey to the BMGIM sessions. This case study has been the only music therapy research study that I regard as applying BMGIM to spiritual feminist music therapy methods. This is why I will present this case study as a good model to show us possibilities to develop the BMGIM as a method of spiritual feminist music therapy.

### ***Research***

As mentioned before, in this section, I will present a case study that might be a good model for giving us possibilities to develop the BMGIM as a method of spiritual feminist music therapy. In my opinion based on reviewing the literature, this case study has been the only music therapy research study that I regard as one to be conducted using BMGIM, applying spiritual feminist music therapy methods, and which is specifically related to the Heroine's Journey; even though the researcher (Goldberg, 2006) did not mention that she used BMGIM as a spiritual feminist music therapy method.



A client (named Jan) in Goldberg's case study (2006) was a 37-year-old woman who was in crisis as the result of her divorce. Jan's major problems were anger, control, and dependence issues in which Jan's stated therapy goals were to decrease her controlling behavior and allow her needs for nurturance to be met. Goldberg's additional goals were to increase her awareness of her dependence/independence issues related to her controlling issue. Goldberg also observed Jan's contempt for her mother's choice to be a housewife through which Goldberg realized that Jan had broken with the feminine. Goldberg also observed that Jan identified with the masculine even though her father had failed her emotionally, which was also made Jan cut off her feminine feelings. Based on Goldberg's observation, she thought that Jan had already gone through the trials of the Heroine's Journey as she strived to defend herself in the world.

In the process of the BMGIM sessions, Jan experienced the descent to the Dark Goddess and with her transformational images she went through an initiation ceremony where she retrieved her feminine aspects and returned with a transformed and more balanced personality, which finally assisted Jan to move toward wholeness. From this process, Goldberg (2006) realized that the Great Goddess archetype was stimulated in Jan. This means that the energy of the archetype inspired her and this energy led her therapeutic process. Through this therapeutic process, Jan's psyche comprehended the essential work in integrating the feminine aspects that had shut down for a very long time. In Jan's therapeutic journey, the activation of the Great Goddess archetype was very crucial because it would express the intensity with which she worked with her imagery, her own music sessions, and her own mandalas. Likewise, the BMGIM sessions played an important role as the vehicle through which she was able to access and experience the Great Goddess archetype because archetypes bring their energy to an unconscious level.

From this case study, Goldberg importantly found that Jan was able to heal her wounded feminine and integrate it completely through the Great Goddess with all her strength, not necessarily through the masculine aspect. This means that this finding is partially inconsistent with the Murdock's Heroine Journey (healing the woman's wounded masculine and integrating the masculine and feminine within herself.), but it is consistent with Bolen's (1984) assertion (as the masculine aspect, the concept of the animus does not match every woman.). Based on this finding, Goldberg was more convinced that the Great Goddess is the whole and complete woman having all the human attributes positively and negatively. With this conviction, Goldberg was able to discover a more appropriate music psychotherapy model (such as BMGIM) especially with her female client.

From the above discussion, I became to be further confident that this case study might show a good model for giving us possibilities to develop the BMGIM as a method of spiritual feminist music therapy. Based on this confidence, I came to have more aspiration to contribute to develop spiritual feminist music therapy method by using the BMGIM approach that is based on Jungian theory. For developing this type of spiritual feminist music therapy method, I will focus more on practice and research especially with a female client who loses her own feminine aspect because of diverse reasons. For this female client, the BMGIM approach should be a therapeutically useful method as a spiritual feminist music therapy method. This is because the BMGIM session experiences might encourage her to activate Great Goddess archetype through which the archetype energy infuses the female client and drives her therapeutic process. This process eventually helps her go toward wholeness, which also makes her have strength, empowerment, and independence. My target female client for my practice and research might be

a woman who is psychologically/spiritually/socially oppressed, marginalized, and abused in male-dominated society.

## **CHAPTER FOUR**

### **CONCLUSION**

In order to contribute to the further evolution of feminist music therapy, I 1) reviewed several of the major feminist philosophies—psychoanalytic, spiritual, and Black/Asian/Latina/Indigenous/Sephardic—that have been discussed in the literature on feminism, 2) explained how they have been used and adapted into feminist therapies in general and feminist music therapy in particular, and 3) discussed implications for the development of feminist music therapy practice and research.

Based on this, I have overall found that feminist music therapy is still in the beginning process of development, but also revealed that feminist music therapy has become considerably more theoretically grounded. Through this revelation, I have realized that more practice and research will be necessarily needed for further developing feminist music therapy.

In relation to this need, what I have fortunately found is the BMGIM approach based on Jungian theory might be a useful spiritual feminist music therapy (one of the three branches of feminist theory) method. This is because there might be a commonly similar aspect between Jungian theory and spiritual feminist therapy approach, which is that integrating the archetypes of the Mother and the Dark Feminine (such as the Great Goddess) is therapeutically and spiritually advantageous for a female client to experience wholeness.

For the further discussion about how I apply 1) spiritual feminist therapy concept to the process of the BMGIM session; and 2) how I apply the Heroine's Journey (a pattern of women's psychological journey) to the BMGIM experiences, I have presented a case study from which I have discovered the possibilities to develop the BMGIM as a method of spiritual feminist music therapy. From this discussion, I have learned 1) how the BMGIM session experiences might encourage a female client to access Great Goddess archetype; and 2) this process assists her to go

toward wholeness, which finally she can have a balanced personality, strength, independence, and empowerment.

Based on the above discussion, I became to have more motivation to contribute to develop spiritual feminist music therapy method by using the BMGIM approach that based on Jungian theory. For developing this type of spiritual feminist music therapy method, I would try to conduct more research studies based on more practices with diverse female clients who are psychologically/spiritually/socially oppressed, marginalized, and abused in male-dominated society.

Even though, in the literature review section, I reviewed three feminist philosophies (psychoanalytic feminism, spiritual feminism, and multicultural feminism) and explained how they have been used and adapted into feminist therapies in general and feminist music therapy in particular; in the discussion section, I discussed implication/application only for the development of spiritual feminist music therapy practice and research. This is because I was able to find a closer relationship between Jungian psychology (including receptive music therapies) and spiritual feminist therapy.

However, I would also deem that there might be a possibility to develop psychoanalytic feminist music therapy practice and research. This is because Jungian psychotherapy can be the common place where spiritual feminist music therapy and psychoanalytic feminist music therapy could be integrated. In addition, multicultural (or identity) feminist music therapy might additionally have a potential to develop its practice and research; however there is a complex controversial dispute about whether Jungian psychotherapy can be adapted to multicultural (or identity) feminist music therapy.

In order for me to further explain the possibilities for developing psychoanalytic/multicultural (or identity) feminist music therapy practice and research, I should need much more space because of their complexities. Unfortunately, this study has already used much space; thus, I will discuss the possible implications/applications for the development of psychoanalytic/multicultural (or identity) feminist music therapy practice and research in my future studies.

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