

*Book Review****Guided Imagery and Music (GIM) and Music Imagery Methods for Individual and Group Therapy****edited by Denise Grocke and Torben Moe***Liz Moffitt¹**¹*Capilano University, North Vancouver, B.C., Canada.***Hardback:** 386 pages | **Publisher:** Jessica Kingsley Publishers, (May 21, 2015) | **Language:** English | **ISBN:** 9871849054836 | **eISBN:** 9870857008770**Summary**

This unique book systematically describes the range of approaches used in music imagery and Guided Imagery and Music across the lifespan, from young children through palliative care with older people.

Covering a broad spectrum of client populations and settings, international contributors present various adaptations of the Bonny Method of Guided Imagery to accommodate factors such as time restraints, context (including hospitals, schools, and the wider community), client symptomology, and the increasing use of contemporary music. Each chapter presents a different model and includes background information on the client group, the type of approach (including length of the session, choice of music, verbal interventions during the music, and discussion of the experience), theoretical orientation and intention. A nomenclature for the range of approaches is also included. This information will be a valued guide for both practitioners and students of Guided Imagery and Music and receptive methods of music therapy.

Denise Grocke and Torben Moe, two internationally renowned authors, practitioners, researchers, and Trainers of the Bonny Method of Guided Imagery and Music have produced the first and very timely collection of chapters written by GIM therapists around the world who have adapted or modified Helen Bonny's method of Guided Imagery and Music for use with their widely diverse client populations. As the editors state: "the purpose of this book is to articulate a spectrum of approaches in which music and imagery are used therapeutically to improve health and, more broadly, well-being" (p. 19). This book is especially timely, given the recent widespread growth of the Bonny Method and its adaptations and modifications internationally. It also seeks to clarify the various, and sometimes confusing, nomenclature and acronyms describing these adaptations.

In the Introduction, the editors summarize the 4 segments of a typical session in the Bonny Method of Guided Imagery and

Music, (also known as the Bonny Method), a psychodynamic form of therapy designed for individuals and practiced by Fellows of The Association for Music and Imagery. (To become a Fellow one must complete 3 levels of postgraduate training that lasts a minimum of 4 years). The 4 segments include a pre-music discussion in which the client and therapist discuss the client's current concerns and this suggests the focus for the session. Next is a short relaxation time, which leads to the interactive music time. This segment may last from 25 to 45 minutes of primarily Western classical music, in which the clients describe their current experience, while the therapist verbally intervenes intermittently to therapeutically support the experience. Finally, there is time to discuss the experience and possibly draw a circular mandala or provide another medium to help integrate the experience. For those clients for whom these segments of the session are inappropriate or contra indicated, Fellows use adaptations, which are usually "in the moment changes" or modifications "which are more permanent or intentional changes" (p. 21"). They have also adapted the work for groups.

Grocke and Moe summarize 3 main adaptations and modifications within this book. (pgs 24-25, Table 1.1) a. Music and Imagery (MI), developed by Fran Goldberg and Lisa Summer, is used for both individuals and groups in which a positive image is focused upon to enhance a relaxed state, with shortened music listening time in comparison to the Bonny Method, and often non-classical music is used, and without verbal dialogue during the music listening time. b. Group Guided Imagery and Music is much like MI, but allows

PRODUCTION NOTES: Address correspondence to:

Liz Moffitt, MA, MTA, RCC, E-mail: EMAIL | COI statement: The authors declared that no financial support was given for the writing of this review. The authors have no conflict of interest to declare.

Copyright © 2016 All rights reserved.

International Association for Music & Medicine (IAMM).

for some verbal dialogue during the group music listening. c. Short GIM sessions follow the Bonny Method where 4 segments of a session are used, but are shortened in many of those segments.

Part 1 of the book contains 6 articles focused on this adapted or modified work with children and young people either in individual sessions or in groups.

Mary Reher from Canada, begins with a case study of work with a young girl in an elementary school setting who exhibited learning and behavioral challenges covering deeper issues of loss and grief. Santiago Vilá, from Colombia, describes his work with a young girl referred to his private practice to address behavioral issues and lack of motivation at school. Gunn Karoline Fugle, from Norway, shares her work in an out-patient child psychiatric unit with a traumatized child suffering from dissociation. Evangelia Papanikolaou, from Greece, and Marte Lie Noer, from Norway, both write about their group work with adolescents in treatment programs for eating disorders. Lastly, Linda Powell, from the United States, describes her use of stories as a focus for imaging, to music in groups in the high school setting.

These 6 Fellows use a variety of methods along with imaging to selections of music, which include improvisation, playing music together, mandala drawing, storytelling, and breath work. Most of them primarily use Western classical music, either in single short pieces, or shortened music programs. Some also use other genres of music, for example, melodic jazz, film music, and electronic music, depending on the needs of their clients.

Part 2 continues with 11 articles working with adults in individual therapy.

Annie Heiderscheit, from the United States, begins the section describing her work in a center treating patients with the full spectrum of eating disorders. Her primary adaptation is to shorten each aspect of the session to fit into the therapeutic hour. Line Brink-Jensen, from Denmark, offers a modification incorporating fairy tales into adapted Bonny Method sessions with patients in a psychiatric residence. Rachael Martin, from Australia, writes about her research using guided music imaging with musicians suffering with performance anxiety. Bolette Daniels Beck, from Denmark, describes her research with clients on stress leave. She modifies the Bonny Method with shortened segments of the session, special focus on the body and Music Breathing, (a breathing with music method developed by Dag Körlin 1 . Nicki Cohen, from the United States, shares a case study of a woman who is a musician having suffered severe brain damage in which rest times, as needed by the client, are woven into the process of the session. Carola Maack, from Germany, writes of the adaptations she uses working with patients who suffer from trauma reactions, which include Music Breathing, and Directed Music and

Imagery, (developed by Roberta Blake 2 in which the focus during the music is on one specific traumatic memory). Torben Moe, from Denmark, shares a case study of ‘modified GIM’ condition, where she was working with a man recovering from a schizoaffective disorder while residing in a long-term psychiatric treatment center. Isabelle Frohne-Hagemann, from Germany, incorporates the concept of ‘mentalization’ into her work with a traumatized woman with whom she uses photos as one of the tools to focus the client’s imagery. Maria Montserrat Gimeno, from the United States, reports adaptations that she uses in medical settings. Her umbrella term MED-GIM incorporates two interventions; the first, MIR, to promote greater calmness in patients, and the other, MIJ, a longer technique for when patients need emotional support. And lastly are 2 chapters by Anthony Meadows, and Therese Marie West, both from the United States. Each writes about a continuum of treatment practices in cancer, palliative and hospice care. West states that the use of Music and Imagery (MI) with the short, often non-classical music selections, the silence while listening to the music, and the positive focus, are all useful modifications for this population.

Part 3 concentrates on Music and Imagery and Guided Music and Imagery in groups with adults. Alice Pehk, from Estonia, describes her modification named TEAM-GIM in which she draws from Music and Imagery (MI) group work to observe and establish teambuilding skills. Carolyn Van Dort, from Australia, combines music and imagery groups with mindfulness practice for outpatients at a private drug and alcohol facility. “Music-based mindfulness...is the awareness that emerges through paying attention on purpose and non-judgmentally, to responses evoked by specifically selected music in a therapeutic session.”(p 222) Louise Dimiceli-Mitran, from the United States, describes her Focus on Wellness design for a six week group for cancer survivors, in which she pairs Music and Imagery (MI) with the group model developed by oncologist Carl Simonton and others 3. Ruth Hertrampf, from Germany, shares about her work using Group Music and Imagery (GrpMI) in a hospital for oncologic treatment. Margareta Wärja, from Sweden, describes her KMR, (Short Music Journeys) in which she uses short pieces of music along with art making, which might include drawing, dance, improvisation, or drama in a study with women being treated for gynecological cancer. Esperanza Torres, from Spain, describes her work using Group Music and Imagery (GrpMI) in the treatment of patients with fibromyalgia. And lastly in this section Lars Ole Bonde and Inge Nygaard Pedersen, from Norway, describe two years of work with outpatient psychiatric patients using Group Music and Imagery (GrpMI).

As with the younger clients, Fellows working with adults in individual and group sessions primarily use western classical music, with some exceptions in medical environments and at the beginning of treatment, when they

might use New Age music, melodic jazz or film music for less complexity.

Part 4 of the book offers six new music programs. Svein Fuglestad, from Norway, describes his ‘Uplifting’ Music Program. Ellen Thomasen, from Denmark, shares her ‘Present Moments’ Program that uses contemporary art with music throughout. Ian Leslie, from Ireland, has developed ‘Awakenings’- a beginner/intermediate program for clients who might be open to experience jazz and jazz combined with classical and world music influences. ‘Earth Spirit’ is a new program developed by Anthony Hall, from England, using non-classical contemporary music and with the purpose of supporting the transpersonal dimension. Wai Man Ng, from Hong Kong, has developed a program entitled “Harvest”, comprised of contemporary Chinese music. Alice Pehk, from Estonia, shares her program entitled ‘Facing the Shadow’- using solely Estonian music.

These new music programs are creative departures from the Western classical Bonny Method programs, expanding to other genres of music and to music of other cultures. Each of the above Fellows describes their commitment to rigorous testing processes that occurs before using their programs in clinical situations.

Part 5 of the book consists of 2 chapters on Training in which Lisa Summer and Fran Goldberg share their training models that have evolved from the Bonny Method training. Summer describes the development of Music and Imagery (MI) for both individuals and groups, based on Wolberg’s 4 three stages of group psychotherapy, namely, supportive, re-educative and reconstructive therapy. Training goes through a continuum from Supportive MI at the beginning of training, and ends with Reconstructive GIM (Bonny Method) by the last level of training. Goldberg describes offering MI and Group MI in the early stages of training along with the Bonny Method.

In summary, this book is a goldmine filled with information and resources. It is a testament to the extensive and expanding creativity of the practitioners of the Bonny Method of GIM and its modifications and adaptations. Each chapter about very diverse clientele describes moving and inspiring case examples, including mandalas that express the therapeutic processes. At the end of each chapter are lists of music which have been used in the case studies, and a complete music compilation at the end of the book is organized into various genres of music.

Whatever the adaptation or modification and whatever nomenclature is used, this book demonstrates not only the variations and differences in application, it also demonstrates the underlying genius of Helen Bonny’s work that is the

common foundation which informs all of the work described herein.

This book is essential reading for those who are in the Bonny Method training, for practitioners of the Bonny Method and those making adaptations and modifications in utilizing the method. It may also be useful and informative for anyone interested in knowing more about the transformative and healing power of music and imagery.

References

1. Körlin, D. (2008) Music breathing: Breath grounding and modulation of the Bonny Method of Guided Imagery and Music (BMGIM): Theory, method, and consecutive cases. *J Association for Music and Imagery*. 2008;11:79-113.
2. Blake, R. L. and Bishop, S. R. The Bonny Method of Guided Imagery and Music (GIM) in the treatment of post-traumatic stress disorder (PTSD) with adults in the psychiatric setting. *Music Therapy Perspectives*. 1994;12,2:125.
3. Simonton, O. C., Henson, R. and Hampton, B. *The Healing Journey*. Lincoln, NE: Authors Choice Press; 2002.
4. Wolberg, L. *The Technique of Psychotherapy*. 3rd edition. New York, NY: Grune and Stratton; 1977.

Biographical Statement

Liz Moffitt, MA, MTA, R.C.C. Faculty Emeritus, Capilano University, Primary Trainer, AMI, is a music therapist and Faculty Emeritus from Capilano University where she taught music therapy for 35 years. She is a clinical counselor and the Canadian Primary Trainer for the Bonny Method of Guided Imagery and Music. She currently combines a small private practice with adults with teaching the Bonny Method across Canada.