

REPORT

Creating a COVID-19 Guided Imagery and Music (GIM) self-help resource for those with mild to moderate symptoms of the disease

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ABSTRACT

This report discusses the creation of a COVID-19 Guided Imagery and Music (GIM) self-help resource available on YouTube in nine different languages. GIM, which is a specialist area of practice in music therapy, is best understood as a spectrum of methods. The COVID self-help resource is an example of 'directed music imaging', which is an outcome-specific GIM method where a talk-over or imagery script is spoken aloud whilst the music is playing. The resource is intended both to support the body's own healing process in patients with mild to moderate disease and to provide psychological and emotional support. The suitability of the music used, Pärt's *Spiegel im Spiegel*, is discussed, as is the talk-over and its relationship with the music. Special concerns that needed to be addressed in creating a generic online GIM resource for COVID patients are also discussed.

AUTHOR BIOGRAPHY

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INTRODUCTION, BACKGROUND AND THE PROCESS OF CREATING THE RESOURCE

In contemporary practice, Guided Imagery and Music (GIM) is best understood to comprise a spectrum of different methods applied in both individual and group therapy (Grocke & Moe, 2015). These methods generally involve the patient listening to pre-recorded music whilst imaging in a non-ordinary or altered state of conscious, though some of the simpler Music and Imagery (MI) methods employed involve the patient in drawing whilst listening to music in an ordinary state of consciousness. Research evidence suggests that GIM and MI may benefit patients with a range of mental health issues and medical conditions (Bonde, 2005; Grocke, 2019; Hertrampf, 2017; McKinney, 2019; Sanfi & Christensen, 2017; Torres Serna, 2015; Warja, 2018; Young, 2019). GIM is normally provided in person, which has not always been possible during the COVID-19 pandemic. This has resulted in GIM

KEYWORDS

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therapists worldwide turning to online platforms such as Zoom.us to enable work to continue (GIM resources, 2020a, 2020b; Sanfi, 2019).

Beyond GIM there are numerous guided imagery self-help resources available online including many on YouTube. Most are created for general relaxation though some are intended to support medical treatment or healing from illness (Inner Health Studio, 2008-2018; Unlock Your Life, 2015). These resources typically feature New Age style music, nature sounds or similar provided as a quiet and unobtrusive background to the spoken guided imagery script. This contrasts with the situation in GIM where the classical and other music used tends to be more complex and has a central role to play in the patient's therapeutic experience. Indeed, the patient is encouraged to be aware of the music and to be open to its effects, bodily and emotionally. The music helps generate and structure the imagery experienced, and functions effectively as intersubjective participant in the client's therapeutic process (Lawes, 2016). Thus, the music is understood to be the co-therapist, even at times the principal therapist, in GIM (Bruscia, 2002).

In the Bonny Method of GIM, the original and best known GIM method, the client images freely and spontaneously whilst listening to the music, with the therapist providing non-directive verbal support. Some of the other GIM methods that have been developed involve the use of a talk-over or imagery script. The talk-over, which is spoken by the therapist whilst the music is playing, is intended to facilitate an imagery experience that is contained in a more focused and limiting way than in Bonny Method work, where the process is freely evolving. The GIM COVID-19 self-help resource, which is the subject of this report, is such a talk-over experience. It is an example of 'directed music imaging' (Bruscia, 2015, p. 17). Bruscia lists this as one of several GIM practices that are derived from, but also need to be differentiated from, the Bonny Method of GIM.¹ He describes how:

the purpose of directed music imaging is to take the traveler [patient] step-by-step through an imagery experience that activates, reproduces, or rehearses a desired process or outcome, such as pain management, enhancement of immune responses, stress or anxiety reduction, healing of trauma, and healing of disease processes. Here, the image re-enacts a sequence of physical or psychological events that are deemed to be therapeutic for the traveler (Bruscia, 2015, p. 17)

There is little reference to the use of talk-overs in the GIM literature. However, Helen Bonny, the original developer of GIM, includes examples of what can be used as talk-overs in an early publication. I recently recorded a version of one of these on YouTube, "The Peace Composer" (Bonny & Savary, 1990, pp. 62-63), as one of a series of self-care resource for GIM therapists during the COVID epidemic (Self-care resources for GIM therapists, 2020).

In recent years, a few other GIM therapists have begun recording self-care resources for specific patient populations. Sanfi, for example, has been recording talk-overs intended to promote wellbeing in children with cancer undergoing chemotherapy (Sanfi, 2012; Pedersen & Sanfi, 2018). Messell and Pedersen (2019) have been recording similar resources as part of a project designed to reduce stress and support wellbeing in hospital staff.

¹ Bruscia (2015) lists 'contained spontaneous imaging', 'directed music imaging', 're-imaging' and 'interactive music imaging' as GIM practices that have been derived from the Bonny Method of GIM.

I recently embarked on a project to develop a GIM self-help resource, intended to be available on YouTube for members of the public suffering from mild to moderate COVID-19. Nothing of this type had been undertaken previously in GIM to my knowledge. The project began with informally researching the disease and consulting with medically trained practitioners to develop an imagery script intended to support the body's own healing process. I produced a test version of the resource and shared it with a number of experienced GIM researchers and other medical and psychotherapeutic practitioners in Europe and the USA.

One of the challenges I faced was finding suitable music and recordings that would not infringe copyright when I published the resource on YouTube. This severely limited my choices, with many of the GIM and MI pieces I considered using not available. Whilst I felt that the test version employing new age music worked reasonably well, I eventually discovered something that I felt had greater therapeutic and healing potential for my purpose - a concert performance on YouTube of Arvo Pärt's *Spiegel im Spiegel* (1978) in the version for cello and piano (Leonhard Roczek, 2014). Although I could have used the recording without copyright infringement, I sought permission anyway. This was granted by the cellist who owned the copyright (L. Roczek, personal communication, April 20, 2020).

I created a revised version of the talk-over, drawing on the feedback I had received from the GIM researchers and others whom I had sent the test version. I then used video editing software to combine a recording of the talk-over with Pärt's music, incorporating nature sounds to accompany an introduction to the talk-over, and a simple looped video image that would play throughout. The result uploaded to YouTube (COVID-19 Guided Imagery and Music Self-Help, 2020a).

BREATHING

Very often the relaxation procedures employed in GIM are breath-based, typically beginning with the client being encouraged to take a series of deep breaths. Through my research and discussion with medically trained colleagues, I soon realised that a breath-based relaxation procedure, and any attempt to guide the patient to take deep breaths, was contra-indicated in a generic resource of the type I was creating for COVID patients, some of whom may be experiencing breathlessness. I was aware of controversy surrounding a deep breathing exercise video for COVID patients published on YouTube by a doctor. This had been widely circulated on social media, having been personally recommended by a celebrity, but serious concerns had been expressed by medical experts about patient safety (Saner, 2020). Though deep breathing exercises may be helpful generally for recovering COVID patients (Lien, 2020), I needed to adopt a cautious approach given that some who may potentially use the resource I was creating may be suffering from breathlessness.

In any case, it seemed unnecessary to bring potentially anxious and fearful patients awareness to any symptom they may be experiencing. Whilst I was aware of this being the approach adopted in some medically-oriented relaxation scripts (Davenport, 2016; Inner Health Studio, 2008-2018; Unlock Your Life, 2015), my test version being an example, I felt that Pärt's music allowed a different approach to be taken. The talk-over, which had been both medically and healing oriented in the test version, became more exclusively healing oriented and much simpler in the revised version with Pärt's music. This new version allowed space for the music to be more fully experienced as co-therapist or even primary therapist in the process, with the potential for a positive impact on patients' breathing and

other symptoms without the need for words. My use of Pärt's music in this way was affirmed when a recovering COVID patient who tested the resource reported how relieved she felt that breath had not been mentioned, although she did experience her breathing to be deeper in a helpful way afterwards. This she attributed to the music.

MUSIC BREATHING

One of the first GIM therapists to use Pärt's *Spiegel im Spiegel* (1978) was Körlin, in the Music Breathing method he developed (2019a). This is an important specialist GIM method developed for stress related conditions where there is a persistent dysregulation of the Autonomic Nervous System; for instance, in PTSD, pathological grief reactions, the traumatising impact of some physical diseases and existential crises. In Music Breathing, the music is used to support patient's breathing to become centred lower in the body with a decreased breathing volume, which serves to regulate the level of arousal. Music Breathing is a systematic GIM method implemented in stages, the process assisted by verbal explanation, specialised relaxation inductions and patients drawing mandalas of their breathing volume (Körlin, 2020).

COVID-19 patients may themselves be experiencing significant stress as well potentially as breathlessness. For patients generally recovering from COVID-19, deep breathing can help restore diaphragm function, increase lung capacity and potentially lessen feelings of anxiety and stress and improve sleep quality (Lien, 2020). For those suffering from breathlessness, relaxed deep breathing that is slow and gentle and uses as little effort as possible, akin to that fostered in Music Breathing, is recommended (Association of Chartered Physiotherapists in Respiratory Care, 2011a, 2011b). This makes the kind of music used in Music Breathing potentially suitable for COVID patients (although I had elected not to verbally encourage deep breathing as discussed above).

The pieces in the Music Breathing music pool developed by Körlin (2019b) are categorised according to their arousal and modulation (change/development) levels, where music with lower levels of these are used first in the process. From a Music Breathing perspective, Pärt's piece is assessed to be of low levels of both arousal and modulation (Körlin, 2019b). The music's suitability for Music Breathing can be associated with its formal characteristics, including performance elements such as tempo, which needs to be fairly slow.² These same characteristics made the music and performance I chose suitable for my COVID project. Thus, for example, Pärt's music had the potential to help regulate and deepen patients' breathing and state of relaxation, as is clinically desirable (whether or not the patient is experiencing breathlessness), even though no verbal interventions of the type employed in Music Breathing would be used.

CHARACTERISTICS OF THE MUSIC CHOSEN

The simple structure of the Pärt's music made it appropriate in many different ways. From a GIM perspective, the music can be categorised as 'supportive and safe' (Bonde & Wärja, 2014) and its mood identified as 'quiet, tranquil, lyrical, serene and soothing' according to Hevner's mood wheel, which is

² Körlin (2019b) uses the original violin and piano version in a recording lasting 10:24, the version I use for cello lasting 10:15.

used in GIM music analysis (Wigram et al., 2002). For COVID patients who may be fatigued and feeling unwell generally, and who may be unable to 'take in' and engage productively with the more stimulating and complex music often used in GIM, Pärt's undemanding piece seemed especially suitable as a potentially palatable, nurturing and healing musical 'medicine'.

Written in 1978, the piece is an early example of the composer's tintinnabular style, which always combines two different types of voice (Hillier, 1997). One voice – in *Spiegel im Spiegel*, the cello – moves diatonically in stepwise motion. The other tintinnabular voice – in this piece, the piano – is arpeggiated, with the second tone of each arpeggio always a member of the F major tonic chord. The piano part also includes various other sustained tonic chord tones, sounded in the low, middle and upper registers of the instrument. These sustained sounds have a gentle bell-like (or tintinnabular) quality (Figures 1 & 2).³ The tonic chord is thus omnipresent throughout, giving the music a closed-in quality that can be associated with the sense of unity or oneness the composer intends in his tintinnabular music (Hillier, 1997).



Figure 1: bars 42-45 (cello and 3-stave piano part)

Simultaneously countering and complementing this closed-in quality of the music are elements that give it a more suspended, open quality. Examples are the arpeggiated chords that begin (and end) the piece in the piano. These are second inversion tonic chords, which at the start of the composition are only fully grounded in the second bar with the sounding of the tintinnabular octave tonic F's in the bass (Figure 2):



Figure 2: bars 1-2 (piano)

³ All the music examples included are adapted from Pärt, 1978.

The many sustained soundings of the tone A below middle C in the cello (Figures 3 & 4), this being the third and not the root of the tonic chord, add to the music's slightly suspended, open quality. Whilst there is no traditional development of the material, there is a sense of the music's gradually unfolding as its pitch range extends in the cello part. The embodied inner space (Lawes, 2017) generated by the music opens-up little by little as the cello's slow moving scales alternately rise and fall in pitch. This is where I believe the music in GIM has the potential to create a bounded sense of inner, psychic or mental space that can be associated with the subtle, emotional or dream body as described in the yoga and meditation traditions of the East (Lawes, 2017; Wilber et al, 2008). This level of embodiment is grounded in the experience of the physical body at the level of the Core Self as Stern describes (2000). Thus, in Pärt's piece, the experience of embodiment and holding, which can be associated with the physically felt resonance of the cello phrases, forms the basis for the emotional and imagery-based dimensions of subtle level embodiment experienced and for an associated sense of inner space that is at once physically and mentally/emotionally felt.

The first pair of cello phrases are comprised of two tones (Figure 3):



Figure 3: bars 4-11 (opening cello phrases)

Every new pair of cello phrases includes an additional tone, the music steadily unfolding and expanding in this way. The passage of music in Figure 4, for example, which comes from near the end of the composition, features two seven-tone scales followed by the first of two eight-tone scales. The music's quality of opening-out, as unfolds over the course of the composition, balances its closed-in quality. The latter is not only generated by the omnipresent tonic as discussed above but also by the alternation of upward and downward moving cello phrases, which always come to rest on the same sustained tone A. This creates a sense of the endless reflections suggested by Pärt's title *Spiegel im Spiegel*, which translates as 'mirror in the mirror' or 'mirrors in the mirror'.

Whilst the music may be very simple and include many reassuring elements of repetition, the gradual extension of the material in the cello part has, I believe, the potential to hold and engage the listener where exact repetition of the material would not. In the listener's engagement, I consider aspects of performance quality that defy musical notation, or are inarticulate as Ehrenzweig describes (Ehrenzweig, 1953, 1967), to have great importance. Examples are moment-by-moment micro-changes in volume, vibrato and timbre. These subtle form-elements can be considered to be essential aspects of the music's structure. They serve both to help hold the listener in the present moment experience of the music, and at the same time enable the listener to sense when each scale phrase is coming to an end.

Each phrase is thus effectively performed as a single unfolding whole within the context of the greater whole of the complete composition. In part as a result of the employment of these inarticulate

performance elements in helping shape the music's unfolding⁴, the piece is, I believe, experienced to be an indivisible whole, an integrated totality that is more than the sum of the separate tones and phrases that comprise the music at the level of the score (Bohm, 1980; Ehrenzweig, 1967; Lawes, 2017; Stern, 2004). The patient's experience of unfolding wholeness in this sense, and associated with it the patient's experience of feeling deeply held as the cello phrases gradually extend, may have especial importance in contributing to clinically desirable outcomes such as a deepening of the breathing, a slowing of pulse and achieving a state of relaxation.

The experience of the 'dynamic opening-closing' (Lawes, 2017, p. 281) of the music's unfolding as an integrated whole, in which the music's closed-in qualities are balanced by its more open and expansive qualities, may not only have physiological benefits for the patient. I believe that the music also has the potential to support patients psychologically, emotionally and spiritually during this period (that of the COVID pandemic) of great uncertainty and fear, of an unknown future, of isolation and disconnection, of change, disorientation and disempowerment, of loss and grief, both individual and collective.

Rather than contain and transform the turbulence of anxiety and emotion that patients may be experiencing, as a Bonny Method of GIM music programme might do through matching the intensity and range of emotion, Pärt's deeply peaceful and stable music in its quiet way does something potentially more manageable yet also healing and transformative. *Spiegel im Spiegel* does not chart a dramatic emotional trajectory, as much of the music used in GIM does. At the same time, the many fleeting moments of micro-tension and their resolution, which are integral to the deeply felt unity of the music's tintinnabular style, may be important in the soothing of inner tension, whether this be bodily or emotionally felt, or both. This aesthetically contained and transformed micro-tension, involving the patterning of tension and release (Rose, 2004), is resonant musically in bars 42 and 44, for example. It occurs between the sustained cello tone on the one hand and the second and fourth arpeggiated (tintinnabular) piano tones on the other hand (Figure 1).

Finally, I suggest, Pärt's piece is also resonant of the 'slowing down' and simplification of living that many have been experiencing under lockdown, the music creating an introspective atmosphere in which the pure sonority, simple beauty and presence of the music dominate. In this way, the music not only potentially provides an inwardly felt 'place' in which to rest, experience healing and feel nurtured, but perhaps even an opening to transcendence. This is as the composer himself intended in his tintinnabular music, developed as a result of mystical experiences with chant music (Hillier, 1997).

TALK-OVER

Following an introduction to the experience, the patient is supported to get comfortable, begin to relax and connect with the music as it starts (COVID-19 Guided Imagery and Music Self-Help, 2020a). After the opening four bars of the music, the talk-over itself begins (see Appendix A for a full written version of the introduction and talk-over). The patient is first encouraged to trust the body's own healing process, allowing it the time that may be needed. Following a simple body-scan the script then

⁴ Ehrenzweig (1967) describes the unconscious form-discipline employed by performers in their use of vibrato and rubato, for instance, so that a composition is performed as an integrated whole and not in a fragmented way as separate tones and phrases played one after the other.

suggests the patient imagine healing light being taken into the body so that it can bring what is needed. This is first to the head and mind. Next comes the upper respiratory tract, where infection is likely to cause many of the most common early symptoms of the disease. From here the focus moves to the lungs where more serious problems may occur later, and finally to anywhere else in the body that the patient feels healing is needed.

Even for those who only experience relatively mild symptoms, these symptoms can be quite variable - ranging from headaches and fatigue, to dry cough, to fever and chills, to breathlessness, to nausea, vomiting and diarrhoea, to aches and pains in various parts of the body (Centers for Disease Control and Prevention, 2020). Because of this variation and because GIM research shows that patients image in different ways (Bruscia et al, 2005; Bush, 1995), the talk-over is designed to guide the patient's experience so that it remains focused on the body-oriented healing imagery but without over prescribing the detail of this. The idea is for the patient to become imaginatively engaged in the process according to their own needs and style of imaging, involving both the conscious and unconscious mind. Thus, for example, the patient is encouraged to choose the colour of the light (suggesting a conscious choice) and let it change at any time if needed (suggesting a colour change that is more unconsciously generated). The introduction to the talk-over prepares the ground, describing how imagery experiences may occur in a number of different modalities, and even in a number of modalities simultaneously.

RELATIONSHIP BETWEEN THE MUSIC AND THE TALK-OVER

The talk-over is also designed to align with the music, the voice and cello being heard in interplay. Alternate phrases of the talk-over feature the refrain 'soothing, calming and relaxing' so that this is frequently repeated. In this repetition and in other ways, the type of language and grammar used along with the pacing and musical qualities of my spoken voice reflect GIM induction and guiding technique (Bruscia, 2015). I carefully edited out the sound of my breathing during the talk-over, given COVID patients with breathing difficulties may be hyper-vigilant to this.

Figure 4 illustrates the interplay of the talk-over and cello phrases. The talk-over at this point suggests that the patient allow the healing light to move into the throat and airways having previously been in the head. This spoken intervention occurs during a sustained A in the cello (bars 61-63) as do all the spoken interventions except one. The structure of the music makes this possible and means that the spoken and cello 'voices' do not compete but cooperate effectively as co-therapists⁵. The bodily-felt resonance of the cello phrase that follows (bars 64-70), whilst it may begin on a low Bb and rise in pitch, in my experience works well to support the transition of the light lower down into the body. The refrain 'soothing, calming and relaxing' on the next sustained tone A in the cello (bars 70-72) is intended to reinforce any healing imagery the patient is experiencing, supporting the patient to remain focused and engaged, ready for the experience to develop further as the cello takes the lead once again in the following bars.

⁵ A very subtle but important aspect of this cooperation is in the articulation of the voice not coinciding with the articulation of the sustained tonic chord (tintinnabular) tones in the piano part (see text above describing Figures 1 and 2). I carefully edited the recording so that the articulation of the voice is heard either momentarily before or after the piano tones where possible.

Now let the healing light move into your throat and airways, bringing healing there too, soothing, calming and relaxing.

As the light continues its healing work in your lungs, allow yourself to rest deeply in the music,

soothing, calming and relaxing.

Figure 4: bar 61-91 illustrating the interplay of the talk-over and cello

The verbal intervention that follows illustrates how the patient is encouraged to connect with the music not simply as co-therapist but even as the principal therapist in the process (Bruscia, 2002; Lawes, 2016). The talk-over suggests that whilst the work of the healing light continues in the lungs, the area of the body potentially the most seriously affected by the disease, the patient rest deeply in the music. The intention is for the patient to feel deeply held, open to the maximum extent to what the music has to offer as the cello slowly descends in pitch. Here the music, I suggest, has a special potential to support the deepening of the patient's state of relaxation and breathing, along with a slowing of pulse (Körlin, 2020).

SAFETY

A special consideration in developing a generic online resource intended for the general public was patient safety. The Bonny Method of GIM has known contra-indications and risks that the therapist takes account of in assessing patient suitability (Bruscia, 2015), with MI methods potentially more suitable for some people. However, the guided imagery self-help resources available on the internet do not generally provide information about who may and may not benefit, nor about contra-indications and risks.

With my knowledge and experience as a GIM therapist, I felt it important to address safety and risk, but to do this in a way that did not unnecessarily alarm patients. I needed to take a responsible approach whilst recognising that ultimately it is every individual's decision whether to use the resource, the experience they have beyond my control and responsibility. I decided to include suitable guidance in the introduction to the talk-over (see Appendix A) supplemented by written information incorporated in the YouTube video description (see Appendix B). The rationale for and nature of the intended experience is outlined, and the importance of following medical advice stated especially if a patient's condition worsens. I acknowledge that many people are experiencing increased anxiety due

the impact of the epidemic and that guided imagery interventions may be helpful (as research suggests). I add:

However, you are not recommended to use this recording if you have more serious long-term mental health issues, requiring support from a psychiatric team member, for example. Or at least you are advised not to use the recording without seeking advice from a qualified mental health practitioner first. Guided imagery methods may be helpful as research suggests, but not necessarily in this form and not without the support of a trained therapist (COVID-19 Guided Imagery and Music Self-Help, 2020, YouTube written description).

I also advise that patients can stop the experience at any time should they wish, the intention being to empower any more psychologically vulnerable individuals struggling with the experience in some way to disengage from it.

Directed music imaging, as the most contained and tightly structured GIM method, guides the patient to have a focused experience that Bruscia characterises as outcome specific (Bruscia, 2015). In the case of my COVID resource this involves the imagery of healing light being taken through the body. The talk-over does not encourage the freer and potentially much more wide ranging exploration of consciousness and of outcomes that occurs in Bonny Method work, for instance.

Pärt's simple, stable and predictable music is as important as the talk-over in helping keep the experience a simply contained one. His piece has no significant dynamic change (except in the very subtle ways described), has no development, secondary themes/or other material and none of the complex, multi-layered structure and timbral variety of the orchestral music typically used in GIM. That the material does not develop and has the tintinnabular holding qualities described above, makes it suitable to support patients having a simple focused experience as is the intention. This type of experience is that of a single image in GIM terms (an unfolding body-based one), and contrasts with the complex, multi-faceted, emotionally rich and varied narrative of a Bonny Method of GIM 'music travel', which typically features many different images and different types of imagery.

Other ways in which I present and facilitate the experience with the intention of making it suitable and safe as a generic online resource for COVID patients, who may have little or no experience in GIM or anything similar, include:

- patients being encouraged to close their eyes, but to feel able to open them if they feel they need to, in which case a simple video image is provided as a possible focus.
- patients being advised not to lie on their backs as is usual in GIM. This is contra-indicated for COVID-19 patients because it blocks the airways which need to be kept open.
- the experience being kept deliberately short.
- there being no relaxation induction before the music begins which might generate an unnecessarily deeply altered or non-ordinary state of consciousness.
- there being no excessively long 'windows' between the verbal interventions, these latter occurring at regular, predictable intervals aligned with the music.

When I sent a test version of the resource to a number of experienced GIM and other therapists and researchers in Europe and the USA, I invited feedback including about patient safety. No concerns were raised or even comments made about this.

TRANSLATIONS

When I shared the final published version of the resource with GIM colleagues via email, I suggested that it would be relatively straight forward to create versions in different languages should anyone be interested in that. I received responses from Chinese, Greek, Italian, German, Japanese, Korean and Spanish therapists all interested in creating a version in their own language. This involved my sending the therapists concerned the script of the talk-over and the YouTube written information for translation. Each person recorded the talk-over in their own language after which I edited and combined all the material using video editing software. The new versions were then uploaded to the same YouTube channel as the original, the Mandarin version also to a Chinese equivalent:

- Chinese (Cantonese) version translated and recorded by Angela Shum (COVID-19 Guided Imagery and Music Self-Help, 2020b)
- Chinese (Mandarin) version translated by Angela Shum, edited by Xijing Chen and recorded by Ming Liu (Bilibili, 2020; COVID-19 Guided Imagery and Music Self-Help, 2020f)
- German version translated and recorded by Gert Tuinmann (COVID-19 Guided Imagery and Music Self-Help, 2020c)
- Greek version translated and recorded by Evangelia Papanikolaou (COVID-19 Guided Imagery and Music Self-Help, 2020d)
- Italian version translated and recorded by Gabriella Giordanella Perilli and Marika Grieco (COVID-19 Guided Imagery and Music Self-Help, 2020e)
- Japanese version translated and recorded by Motoko Hayata (COVID-19 Guided Imagery and Music Self-Help, 2020g)
- Korean version translated and recorded by Min-Jeong Bae (COVID-19 Guided Imagery and Music Self-Help, 2020h)
- Spanish version translated and recorded by Patricia Ortega (COVID-19 Guided Imagery and Music Self-Help, 2020i)

I also created a YouTube playlist that includes all the different versions (Guided Imagery and Music [GIM] COVID-19 Self-Help Resources, 2020).

CONCLUSION

This report describes my creation of a COVID-19 GIM resource, discussing the type of GIM experience it is intended to be, the qualities and suitability of the music used, the talk-over and its relationship with the music, and special concerns such as breathing and safety. There appears to be an emergent trend in GIM to produce resources of this type, if more usually for specific patient populations. My hope is that other GIM therapists may consider the merits of developing this type of recorded resource. The COVID epidemic has brought both challenges and opportunities and these may impact not only

on short-term developments in the practice of GIM, but perhaps also in the longer-term developments as well. I hope that my response to the immediacy of the COVID epidemic may also be a contribution to longer-term developments in GIM.

Finally, whilst my resource is intended for COVID patients with mild to moderate disease, feedback suggests that people without the disease or symptoms of it may also potentially find the video helpful as a general wellbeing resource. I plan eventually to create a modified version that is not COVID specific and possibly formally research its effectiveness. This, however, is for the future.

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APPENDIX A: INTRODUCTION AND TALK-OVER (COVID-19 GUIDED IMAGERY AND MUSIC SELF-HELP, 2020)

Welcome to this Guided Imagery and Music relaxation and healing oriented experience developed for those with mild to moderate covid-19. The intension is to help you relax and engage your imagination supported by music as this has the potential to be a powerful ally in the healing process.

You'll be guided to imagine taking healing light into your body so that it can go to the places it's needed to support your body's own healing process. You'll be able to imagine this in your own way which for some people may be a very visual experience and for other people more bodily felt, intuitive or focused on the music, for example. Or your experience may involve all of these things.

The music used is a serene and soothing piece of classical music for cello by the Estonian composer Arvo Pärt, details of the music listed in the YouTube description of this video should you want to listen to the music again.

The experience is intended to complement conventional medical treatment. This means it's important for you to always follow medical advice and seek help if your condition worsens. Many people are experiencing increased anxiety at the moment and guided imagery and music can be very helpful for that, though you're not recommended to use this recording if have more serious long-term mental health issues, for example requiring support from a psychiatric team member. For everybody, it's important to be aware that you can stop the experience at any time should you wish.

When you're ready to start, a good way to listen to the recording is using headphones or earbuds. Make sure that you won't be disturbed by phone calls or other people for the next 15 minutes. Get in a comfortable position where your body feels supported including your head, taking account of any medical advice you may have been given. It's good to be in a position where your lungs can be as open as possible and avoid lying flat on your back. Propping yourself up with pillows maybe an option. If you feel uncomfortable at any time, allow yourself to move into a more comfortable position.

As we move into the relaxation now and if you feel comfortable to do so, close your eyes, knowing that you can open them at any time if you need to, in which case you may like to look at the video image accompanying the recording on your device. Be aware of whatever you're sitting or lying on - letting yourself sink down into the support it gives your body. Let yourself relax as the music begins now.

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Know that you can help your body heal by relaxing in this way:

Your body knows what to do to bring healing but also needs time, maybe quite a lot of time.

Check through your body now noticing how you feel - in your face and head,
in your upper body, arms and hands,
down into your legs and feet.

Now begin to sense that you are in the presence of healing light.

The light can be whatever colour you would like it to be, so as to bring you what you most need,
and the colour can change at any time if that's needed.

Let this healing light begin its work by bathing your face and head, bringing what they need,
letting the music also help with this, soothing, calming and relaxing.

Bringing healing not only physically but also emotionally.

Now let the healing light move into your throat and airways, bringing healing there too,
soothing, calming and relaxing.

As the light continues its healing work now in your lungs, allow yourself to rest deeply in the music,
soothing, calming and relaxing.

Finally, letting the healing light move to any other places in your body where you feel that healing is needed,
Soothing, calming and relaxing.

.....

Now the music has finished, let the healing light gradually come out of your body, knowing that it is always there if you need it again, and knowing that you can use this recording again should you wish.

When you're ready, you can open your eyes taking all the time that you need - or you can allow yourself to drift off to sleep, removing your headphones and making sure you're in a suitable position, knowing your body will continue to work hard to bring healing whether you are awake or asleep.

APPENDIX B: WRITTEN DESCRIPTION ON YOUTUBE (COVID-19 GUIDED IMAGERY MUSIC SELF-HELP, 2020)

This Guided Imagery and Music (GIM) relaxation and healing oriented experience has been developed for those with mild to moderate symptoms of COVID-19, the experiential part beginning at 3:08 after an introduction.

The experience is intended to complement conventional medical treatment, through supporting your body's own healing process and through providing psychological and emotional support. It cannot cure COVID-19 so it is important that you always follow medical advice and seek help if your condition worsens.

The music used is a serene and soothing piece of classical music for cello by the Estonian composer Arvo Pärt, detailed below, where it is as if the music breathes gently but deeply, holding the listener in its embrace.

Research suggests that for various medical conditions, GIM and other types of guided imagery may help in managing stress, anxiety and depression, may have beneficial physiological effects, may help managing medical treatment and its side effects, and may help boost the immune system. This new recording has been created by an experienced GIM therapist, trainer and researcher in consultation with other experts in the field, based in existing knowledge, experience and research.

Many people are experiencing increased anxiety at the moment and guided imagery can potentially be helpful for this. However, you're not recommended to use this recording if you have more serious long-term mental health issues, requiring support from a psychiatric team member, for example. Or at least you are advised not to use the recording without seeking advice from a qualified mental health practitioner first. Guided imagery methods may be helpful as research suggests, but not necessarily in this form and not without the support of a trained therapist.

For everybody, it is important to be aware that you can stop the experience at any time should you wish. It is also important not to use the recording while driving or operating machinery or when in other ways you need to remain alert to your environment: you may become very relaxed and even fall asleep.

This GIM self-help resource differs from GIM undertaken with a qualified therapist. As an evidence-based approach, GIM can potentially help with a wide range of psychological and emotional issues. Therapists are available worldwide: <https://ami-bonnymethod.org/find-a-practitioner>.

Music (used with the permission of Leonhard Roczek): <https://www.youtube.com/watch?v=FZe3mXlnfNc>

Arvo Pärt: Spiegel im Spiegel, version for Cello and Piano

Leonhard Roczek - Cello

Herbert Schuch - Piano

.....

GIM script created and recorded by Martin Lawes, UK based Health and Care Professions Council registered Music Therapist (HCPC - <https://www.hcpc-uk.org/>), Guided Imagery and Music (GIM) Therapist and Fellow of the Association for Music and Imagery (FAMI - <https://ami-bonnymethod.org/>), AMI endorsed GIM Primary Trainer, Director of the Integrative GIM Training Programme (<https://www.integrativegim.org/>)

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Stock footage provided by Videvo <https://www.videvo.net>

Ελληνική περίληψη | Greek abstract

Δημιουργώντας ένα μέσο αυτοβοήθειας βάσει της μεθόδου Guided Imagery and Music (GIM) για άτομα με ήπια ή μέτρια συμπτώματα της νόσου COVID-19

Martin Lawes

ΠΕΡΙΛΗΨΗ

Η παρούσα αναφορά πραγματεύεται τη δημιουργία ενός μέσου αυτοβοήθειας για τη νόσο COVID-19, το οποίο βασίζεται στη μέθοδο Guided Imagery and Music (GIM) και διατίθεται διαδικτυακά στο YouTube σε εννέα διαφορετικές γλώσσες. Η μέθοδος GIM, ως ένας εξειδικευμένος τομέας πρακτικής στη μουσικοθεραπεία, μπορεί να γίνει καλύτερα κατανοητή ως ένα εύρος μεθόδων. Το μέσο αυτοβοήθειας για τον κορονοϊό είναι ένα παράδειγμα «κατευθυνόμενης μουσικής απεικόνισης», η οποία είναι μία μέθοδος GIM εστιασμένη στην έκβαση αποτελεσμάτων, και στην οποία γίνεται αφήγηση κειμένου ή νοερής απεικόνισης κατά τη διάρκεια μουσικής υπόκρουσης. Το συγκεκριμένο μέσο αυτοβοήθειας στοχεύει στην ενίσχυση της διαδικασίας αυτο-ίασης του σώματος σε ασθενείς με ήπια ή μέτρια συμπτώματα της νόσου, αλλά και στην παροχή ψυχολογικής και συναισθηματικής υποστήριξης. Εξετάζεται επίσης η καταλληλότητα της μουσικής που χρησιμοποιήθηκε, η οποία ήταν το έργο Spiegel im Spiegel του Pärt, καθώς και η αφήγηση και η συσχέτιση αυτής με τη μουσική. Τίθενται επίσης υπό συζήτηση και ορισμένοι προβληματισμοί που ήταν απαραίτητο να

ληφθούν υπόψη αναφορικά με τη δημιουργία ενός γενικού μέσου αυτοβοήθειας GIM το οποίο είναι διαθέσιμο διαδικτυακά για ασθενείς με κορονοϊό.

ΛΕΞΕΙΣ ΚΛΕΙΔΙΑ

Guided Imagery and Music (GIM), κορονοϊός (COVID-19), πηγή αυτοβοήθειας, κατευθυνόμενη μουσική απεικόνιση, αφήγηση, το έργο Spiegel im Spiegel του Pärt, αναπνοή συνδυασμένη με μουσική ακρόαση