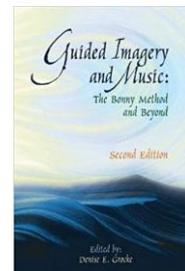


BOOK REVIEW

Guided Imagery and Music: The Bonny Method and beyond (2nd ed.) (Grocke, Ed.)

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Guided Imagery and Music: The Bonny Method and Beyond is the second edition of the original legendary 'blue book' that was first published in 2002, then edited by Kenneth E. Bruscia and Denise E. Grocke (Bruscia & Grocke, 2002). Seventeen years later, this inspirational book vividly mirrors the development and growth of the Bonny Method of Guided Imagery and Music (BMGIM). As Grocke states in her introduction, "this second edition gives clear evidence of how far the Bonny Method has travelled, through adaptations, expanded practice, a broadening of the understanding of the neuropsychology of the method, and impressive advances in research and fundamental evidence" (p. 6-7). This volume could easily be called a 'bible.' It is a valuable tool not only for Guided Imagery and Music (GIM) practitioners, students and music therapists, but a book that, due to its structure and content, is accessible to other mental health practitioners interested in broadening their knowledge and understanding in using new therapeutic tools and approaches. The book is divided into six parts, concluding with a set of appendices, where an updated list of Music Programs developed by GIM practitioners is presented.

Part One, (Chapters 1-4), provides us with core information on Helen Bonny's method, vision and its evolution through the years (Clark, Chapter 1). It is a detailed guide into the individual form of the method (Abbott, Chapter 2), the theories and concepts that "recognize and honor the wholeness of the individual, the fullness of life and the vastness of the universe" (Bruscia, Chapter 3, p. 47) and that are considered to be the foundation of Bonny's method.

Part Two, consists of 11 new or updated chapters (Chapters 5-15) regarding different applications of GIM across the life span. We see work with new client groups as well as new adaptations and modifications of GIM, which can meet the needs of diverse populations and situate GIM practice in new environments and therapeutic settings.

In her chapter “Guided Imagery and Music with Children and Young People”, Band (Chapter 5) focuses on the value of effectively modifying the BMGIM to “make it a viable treatment modality for the youth” (p. 92). In Borling’s chapter on addictions (Chapter 7), he links the 12-steps program with GIM practice, stressing that addiction work needs to consider interventions at the biophysical, psycho-emotional and psychospiritual levels in order for clients to progress toward true recovery. He suggests that GIM, with its psycho-emotional dimension, serves as a clinically compassionate and growth-oriented intervention, especially for those entering the second stage of recovery.

In Chapter 8, Beck explores research on the outcomes of GIM and its adaptations with clients with mental health challenges, focusing on the scope of changes in the psychiatric treatment around the world and the needs of these populations. Ahonen (Chapter 9) offers insight into the psychological and neurological rationale of using BMGIM and modified GIM programs as a tool with traumatised individuals. She gives suggestions as to contraindications of the method; the issue of safety is also raised, if not stressed, by other authors elsewhere. The core theoretical concepts, the evolution of Music and Imagery methods and interventions during and after cancer treatment, as well as how these are incorporated in the different levels of the treatment, are presented by Meadows and Burns (Chapter 11). Prominence is given to the value of third-wave therapies – GIM being one – that “support clients to experience the myriad and often conflicting emotions and thoughts that come with a cancer diagnosis and treatment” (p. 212).

A very interesting chapter on “GIM for Health and Well-Being in the Context of Physical and Medical Care” by Short (Chapter 12) provides us with a contemporary insight into the role of GIM practice in the treatment of physical health issues. A reviewed and updated form of the “Physical Marker Model” is re-introduced.

“Bereavement, Grief and Loss at End-of-Life” (Chapter 13), another very sensitive subject, is presented by Clements-Cortes. Since more and more people are embracing less traditional therapies in navigating the challenging symptoms associated with death and grieving, the author defines such terms as ‘grief’, ‘mourning’ and ‘bereavement.’ The last two chapters of this section focus on Group Guided Imagery and Music Therapy (Summer, Chapter 14) and Group Music and Imagery (Grocke, Chapter 15). Both authors provide us with an insight into groupwork development. The established schema of levels of practice (Summer, 1999; Wheeler, 1983) are addressed and the available literature since the *Music and Your Mind* book (Bonny & Savary, 1973/1990) is reviewed. Once again, it is interesting to note the increased amount of recent research and case studies supporting group work with this method since the first edition of this book.

Moving to the next part of the book, Part Three (Chapters 16-21), the reader finds a section with different orientations of the BMGIM practice, namely articles on Jungian (Stokes-Stearns, Chapter 16), psychodynamic (Bruscia, Chapter 17), Gestalt dream-work (Clarkson, Chapter 18), mentalization-based psychotherapy (Frohne-Hagemann, Chapter 19), metaphor and emotion regulation (Perilli, Chapter 20) and transpersonal psychology (Abrams, Chapter 21). All chapters provide a detailed analysis on how these different orientations may be used in GIM practice.

Frohne-Hagemann (Chapter 19), presents us with the basic concepts of mentalisation, and how GIM can be considered as one such intervention. Perilli (Chapter 20) examines the “specific role played by metaphor, emotion regulation and music in the process of therapeutic and growth oriented change

that takes place in the Bonny Method of GIM” (p. 355). The chapter is supported with both neuroscientific findings, empirical evidence, and case studies.

The transpersonal, psycho-spiritual, as well as the spiritual-transpersonal dimensions of BMGIM are presented in several chapters of the book, particularly by Greagh (Chapter 10), Abrams (Chapter 21), and Smith Goldberg (Chapter 26). Abrams calls for further consideration on the role of a theory of transpersonal BMGIM phenomena as “such a theory would address the unique synergy of the elements of BMGIM and how these, in turn inform the nature of transpersonal BMGIM experience” (p. 393).

Part Four of the book (Chapters 22-25) deals with GIM programs. Beginning with “A Historical Account of Music Programs in GIM”, the reader explores the history of the predesigned music programs and follow the authors through all the changes of the music programming following the development of technology throughout the years.

Fuglestad (Chapter 23) presents us with a very interesting overview of new programs developed by GIM therapists in Europe, UK and South Africa (21 programs), which indicates the amount of work and commitment offered by our European colleagues through the years. The programs are of different working levels and some of them are specially designed only for “experienced therapists, colleagues and GIM trainees within a self-development-oriented context willing to expand their inner self” (p. 413). A short description for every program is offered.

Cultural dimensions of the GIM practice are also raised in different articles in this second edition of the book. Wai Ma Ng presents us with his “Chinese GIM Programs” (Chapter 24), developed to meet the special needs of his Chinese clients through therapeutically relating to their culture and heritage. Work based on the Yin-Yang principle, program analysis and the reflections of his clients are presented.

In Part Five of the book, “Research and Theory” (Chapters 26 to 31), we find Körlin’s chapters on the Neuropsychological Theory of Traumatic Imagery (Chapter 27) and “Music Breathing” (Chapter 28). Körlin guides us through his Music Breathing technique, which was originally built to address traumatic stress by increasing the window of tolerance, the state where “we can hold and process thoughts, emotions (Siegel, 1999), and in the case of GIM, also images” (p. 534). There are also three very interesting chapters about GIM research. Grocke (Chapter 31) highlights the possibility of “discordance” between qualitative and quantitative data and suggests mixed methods of research as providing “an ideal structure for Bonny Method of GIM research” (p. 605).

In Part Six (Chapters 32-36), we find articles on professional issues including supervision and ethical practice. Sanfi’s article, on the “Use of Technology in GIM Therapy” (Chapter 32), addresses several technological issues and gives a valuable overview, including descriptions and information on devices, software and technologies relevant to GIM practice. It introduces us to new possibilities and raises ethical issues relating to online sessions. This is of special interest to practitioners especially now due to the restrictions on in-person work due to the COVID-19 pandemic.

At the beginning of this review, I shared with you my impression of this book being a ‘bible’ for GIM practice. I believe this to be an updated edition that illustrates the challenging, yet evolutionary, growth of this method. It gathers together and reflects years of research, knowledge, experience and growth, and shows the passion of practitioners in the field of GIM. It is inspiring to see how GIM is being accepted and incorporated in different therapeutic settings and is bringing “the deeply felt

experience that music is healing and provide(s) us with the gift of reaching our inner worlds through the aesthetic carrier of music, carefully chosen and deeply received” (Clark, p. 24). As GIM practice continues to spread, we look forward and hope for an even more exciting era ahead for both research and practice.

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