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NORDIC GIM INSTITUTE (NGI)

Basic GIM training: Music and Imagery for Health (MI)

The Nordic GIM Institute:

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NB: All number of training hours, sessions and supervisions, reading and writing tasks, prerequisites are indicative and will at any time be in accordance with actual EAMI guidelines.

The list of references are also indicative and will be updated whenever relevant.

1. Introduction and description of core elements of BMGIM

The internationally most widely used receptive music therapy method is The Bonny Method of Guided Imagery and Music (BMGIM). The method is practiced in the Americas, Oceania and in many European countries.

The method was developed in the period of 1970-80 by the American musician, researcher and music therapist Helen Lindquist Bonny, who writes that "GIM is a process where mental images are evoked while listening to music" (Bonny, 1990/2002). A more comprehensive definition is this:

GIM is a profound music psychotherapeutic method in which specially selected classical music is used to create inner experiences, which are set in dynamic motion (it is) holistic, humanistic and transpersonal and provides space for all the human experiential aspects: psychological, emotional, social, spiritual, and the collective unconscious. (Goldberg, 1995, p. 112-114)

The Bonny Method has three core elements: classical music, inner imagery and Guidance.

Classical Music: Bonny created a number of music programs, which have since been supplemented by other GIM therapists, as there are today well over 100 programs, of which approximately 30 used by most GIM therapists. Music programs consist of selected classical music from the Baroque to the 20th century. The programs last from 30 to 50 minutes and are composed of 3-8 shorter or longer pieces, that are able to support, encourage and deepen different psychological needs, from "experiencing unconditional support" to "supporting aggression" and "the opportunity to dive into deep sorrow" to "transitional ritual" and symbolically "taking leave of (one aspect of) life."

Throughout the journey in the music the client experiences own life in pictorial-metaphorical form, tells his story - and is offered the possibility to experience it intensely and put it together in a new way. The role of music is to prevent the old and worn "scripts" ("life scripts") and "schemata" from being repeated once more and, instead, stimulate the client so that "a new story may start".

The commonly used programs are on a series of 10 CDs, titled Music for the Imagination, created by Ken Bruscia on the basis of the record company Naxos' catalog. In 2014, the CD series was replaced / supplemented by 15 playlists (Digital compilations of GIM program with associated Discography), each with two to three music programs, which can be purchased, downloaded and played via computer, mp3 player, smartphone, iPad or similar. (www.barcelonapublishers.com)

Inner imagery: The centerpiece of the "musical journey" is the interplay between music and the clients multimodal inner mental images (imagery). "Internal mental images" must be understood broadly: it is not just about visual images seen for the mind's eye, but also the auditory impression (voices, sounds - in addition to the music itself), smells and tastes, bodily sensations (for example, balance or lack thereof), memoirs and especially feelings of any kind. All the inner senses are at work. Metaphors and symbols are very frequent, and imaging forms often as shorter or longer stories (narratives). Also spiritual and transpersonal experiences occur. The inner mental images may be flickering, unclear and rapidly changing or crisp, clear and connected. It is the therapist's / guide's job to help the client to get a good result from the journey.

Guidance: The therapist / guide will do the utmost for the client to get the most out of the meeting with the music and the inner images, whether the imaging is of a psychodynamic, existential or transpersonal nature. The music journey takes 30-45 minutes, during which the therapist notes client experiences in telegram form, so the client can take the transcript back home. The guiding is

flexible and non-directive, i.e. the guides interventions adapt to what happens in the client's travel. The guide is a "companion", not a "tour guide", as the direction of travel is not known in advance. The goal of the Guiding is to optimize the benefit of the inner journey, that is to help the client to experience the details of the journey, including when it sometimes becomes difficult.

MUSIC AND IMAGERY FOR HEALTH PROGRAM:

the basic GIM training Manual

The Music and Imagery for Health program is based on the receptive music therapy method **the Bonny Method of Guided Imagery and Music** (BMGIM), created by the American music therapist Helen Bonny (1921-2010). BMGIM is a music-centred transformational and integrative psychotherapy method which uses specifically programmed classical music to stimulate and sustain a dynamic unfolding of inner experiences. Since Helen Bonny created the Guided Imagery and Music method in the early 1970s, the method has been developed and adapted for various clientele and clinical settings by many BMGIM practitioners (Summer, 1981, 1985, 1990, 2010; Vaux, 1993; Goldberg, 1994; Blake, 1994; Blake & Bishop, 1994; Clarkson, 1995; Moe & Grocke 2015; Moe, 2000, 2012; Booth 2005-2006; Frohne-Hagemann, 2010; Wärja, 2010; Paik-Maier, 2010 et al). Summer (2010, 2) has identified "a flexible continuum of clinical practice" that encompasses the Bonny Method and its adaptations: supportive, re-educative and reconstructive levels (from Wheeler, 1983; Wolberg, 1977) of Music and Imagery (MI). The Bonny Method is a long term, exploratory, reconstructive approach whereas the supportive and re-educative levels of MI have a short-term, focused approach and therefore are suited to work within the normal fifty minutes sessions. The session structure is the same as in BMGIM: Pre-talk, induction exercise, music listening and post talk. The music choice in MI can be wider than in BMGIM, the client's preferred music can be also used.

The Music and Imagery for Health program is a part-time training program which includes four 3-days seminars (A, B, C, D) in a period of approximately 1,5 years. The training is certified by The Nordic Institute of GIM training, and follows the EAMI standards and Ethical Requirements

The training covers GIM levels 1+2 training approved by the European Association of Music and Imagery (EAMI)

The full program consists of a minimum of 90 contact hours.

Overall outcome of the training program:

Basic knowledge of GIM and skills to direct and manage focused Music and Imagery sessions in individual settings and in groups in health care institutions and private practice. (NB: To become a fully trained BMGIM therapist a 2,5 years advanced GIM training is needed.) It is necessary that the students are in a work situation in which they can do relevant therapeutic sessions and receive ongoing supervision during the training period.

The Introduction Seminar A is a presentation of the GIM building stones and history, and the basic formats of supportive resource oriented Music and Imagery techniques related to GIM.

After participation in the introduction seminar, practitioners who meet the Training Standards of EAMI can apply for continuing training (seminars B, C, D) with a certificate in Music and Imagery for Health, including a statement saying that BMGIM level I & II is gained.

This part of the training will be organized as three 3- days seminars over a period of approximately 1,5 year. In addition to the contact training during this period the students must receive three (3) supervision consultations, three (3) personal GIM sessions directed by a trained BMGIM therapist and provide ten (10) Music and Imagery (MI) sessions with clients.

The Music and Imagery for Health training program is led by Primary BMGIM trainer and Music Therapist **Dr. Torben Moe** and the BMGIM trained Therapists **Gunn-Karoline Fugle** (NO) and **Jaana Leihitonen** (FI) partners in the Nordic GIM Institute. Guest teachers and supervisors can be invited.

Structure of the MIH Program

The first seminar is a presentation of the GIM building stones and history, and the basic formats of supportive, resource oriented Music and Imagery techniques related to GIM.

After participation in the introduction seminar (A), therapist's practitioners who have sufficient basic psychotherapeutic skills, knowledge and experience according to therapy practice in their countries can apply for continuing training into Seminar B+C+D seminar and receive a certificate in Music and Imagery for Health. This part of the training is organized as three 2,5 days seminars over a period of approximately one year and includes three (3) supervision- consultations and ten (10) Music and Imagery (MI) sessions with clients and (1) personal GIM sessions directed by a trained GIM therapist.

The following are required prerequisites for admission to seminar B+C+D:

- A Master's degree (or equivalent level of academic training) in psychology, psychotherapy, medicine, social work, nursing, music therapy or other equivalent helping profession
- or
- Three years of training in a recognized individual psychotherapeutic modality at a recognized training institute.

- Two years of psychotherapeutic practice with supervised therapy either after or inside the applicant's psychotherapeutic training. The trainee must possess sufficient psychotherapeutic knowledge and skills to manage psychotherapeutic processes.
- Two years of clinical experience within a mental health related field.
- A solid ethical basis for clinical work (at the discretion of the trainer).
- Sufficient personal psychotherapy (at the discretion of the trainer).
- Sufficient knowledge of music (at the discretion of the trainer).

Education Manual

Introduction Seminar A

Headlines:

- Core elements of GIM – mapping GIM and Music and Imagery techniques
- View of GIM - History and developments
- Short GIM – how is it organized
- Philosophical and theoretical statements
- Music and Imagery in groups
- Music and Imagery technics adjusted to your work place
- Purpose and goals

A. Knowledge of Relaxation / Induction techniques:

- Fundamentals, including importance of breath,
- Principles (conducive environment, reclining vs. lying down, eyes closed, voice tone and pacing)
- Inductions (short, progressive muscle; autogenic, autogenic with colour; mindfulness induction)
- Practice in dyads

B. Knowledge of Music

- Download the selections of music from a list provided and/or purchase CDs recommended by the trainers
- Elements of music suitable for supporting relaxation and imagery (table in Grocke & Wigram, 2007 and in Grocke & Moe, 2015)
- Demonstrating main features of music with supportive intentions
 - Consistent rhythm
 - Predictable melody
 - Consonant harmonies
 - Instrumentation
 - Repetition
 - Assessing appropriateness of various selections

C. Relaxation, imagery issues and music for children (when appropriate)

D. Knowledge of Imagery:

- An introduction to the role of imagery in therapy, including types of imagery experiences.
- Facilitating group process
- Introduction to using mandala in processing group experiences.

E. Therapy skills necessary to use group techniques, including:

- Assessing clients' suitability for group/individual work
- Ideas of how to present/use Basic GIM in your work

F. Experiential:

- During the seminar there will be group experiences, facilitated by the trainer
- Introduction to drawing mandalas.
- One training experience in pairs (music listening with partner)
- Limitations of practice with groups and individuals

G: Assignment: Conduct two group or individual sessions before seminar B.
A supervisor should be contacted for a consultation if needed.

F: Assignment: One of these group or individual sessions are to be prepared for supervision at the “clinical forum” slot at seminar B.

Seminar B

A: MIH/GIM Knowledge

- Application of MIH in groups or individual setting over time
- Feedback on group/individual practice sessions. (Clinical forum)

B. Therapy Skills:

Therapy skills necessary to use group/individual MIH techniques, including:

- Contraindications
- Relaxation induction skills
- Levels of consciousness
- Understanding clients' responses
- Facilitating discussion of imagery experiences
- An introduction to basic interventions in individual work.
- Theoretical reference orientation

C. Ethics

- Limitations of practice in group and individual MIH – adjusted to the one hour session.
- Ethical rules concerning therapy in your country and professional organization

D. Knowledge of Music:

- Therapeutic potential of music, including:
- Appropriate selection of music

E. Knowledge of Imagery:

- A basic understanding of symbolism in imagery.

F. Experiential:

- During the seminar there will be dyads, i.e., trainees work in pairs
- One demonstration of a short GIM/MIH session conducted by the trainer
- Processing

G. Assignment for trainees going on to next Module (seminar C + D):

- Four basic MI client sessions individual or groups before seminar C – one (1) of these must be supervised by a trained GIM therapist.
- One (1) individual short GIM personal session by a trained GIM therapist

H: Written Assignment: One session that seemed ‘challenging’ are to be written up before Seminar C, and brought to the seminar for supervision purposes.

Seminar C + D “ *Music and Imagery for Health*” - Exit with Certificate in Basic GIM training.

Seminar C

A. GIM Knowledge:

- The individual form of BMGIM
- Applications and case studies
- Case material from practice sessions – clinical forum

B. Knowledge of Music:

- Music and Imagery Programs, basic GIM programs in short versions
- How to create a short program

C. Therapy skills:

- Development of intervention skills
- Eliciting a focus for the session
- Observation and understanding of client responses
- Facilitating discussion of imagery experiences
- Integrating the components of a session
- Advanced understanding of states of consciousness
- Development of processing skills, including mandala painting
- Theoretical reference orientation
- Processing including Journaling and Mandala

D. Knowledge of Imagery:

- A basic understanding of metaphor in imagery.
- Theoretical orientation

E. Experiential:

- Group GIM and dyads
- Group Training dyads with observers – “switch roles” - training format.

F. Assignment:

- Minimum four individual or group GIM sessions before seminar D.
- A trained GIM Fellow recommended by the trainer must supervise two (2) of these
- Two (2) individual (short) GIM sessions led by a trained GIM Fellow/therapist prior to seminar D.

Written Assignment:

- Reflect on the five sessions you have done, do a written evaluation; focusing on issues you want to bring forward and discuss in the “clinical forum” slot in seminar D.

Seminar D

A. GIM Knowledge:

- Case material from practice sessions.

B. Knowledge of Music:

- Selecting appropriate music for use in the 1-hour session
- An overview of music programs used in BMGIM.

C. Therapy Skills:

- Incorporating Basic GIM experiences into existing practice
- Transference (to therapist and music) and counter-transference
- Short inductions suitable for the 1-hour session
- Recognizing contraindications to continuing GIM with clients.
- Theoretical and philosophical orientation

D. Knowledge of Imagery:

- A basic understanding of transpersonal and spiritual experiences.
- Understanding of connections between psychodynamic and transpersonal/spiritual experiences

E. Experiential:

- Group GIM and practice GIM dyads of the one hour session – “switch roles” format with observers. This session serves as one (1) group supervision.

F. Ethics:

- Limitations of practice in individual GIM and interactive GIM groups
- Following laws and rules of psychotherapy practice in your country

G. Closure of the course

- Evaluation done by trainer(s) and student from a written format.

- *Certificate in Music and Imagery for Health – Basic GIM Training (covering GIM training level 1+2 originally approved by AMI; actually approved by EAMI) can be issued.*

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Competence descriptions for the Music Imagery for Health program (basic GIM training)

Seminar A+B

Goal:

The student must achieve through the module:

Basic knowledge of

- Internal imaging as a form of cognitive representation and a basic human cognition mode
- music's therapeutic potential in terms of working with inner images in therapy; including various therapeutic levels and music formats (taxonomies)
- receptive methods of music listening, and home imaging used in individual and group formats
- selected psychological theories, including theories of consciousness, as well as international research that illuminates the therapeutic potential in working with music and internal images
- theory, practice and ethics of receptive music therapy in general and The Bonny Method of Guided Imagery and Music (BMGIM) specifically

skills

- to orient themselves in and reflect on scientific theories, methods and tools to work with music listening and imagery.
- mastering basic relaxation techniques and inductions.
- mastering basic guide technology.
- to guide short fantasy journeys and make an informed choice of music.
- using basic verbal forms of assistance, drawing etc. in the processing of the therapeutic experiences.

competencies

- to initiate and implement receptive music therapy courses.

- using relaxation techniques and short music accompanied imaginary journeys in various clinical contexts.
- to build a repertoire of music for use in receptive music therapy.
- to continue the education of GIM at intermediate level (level II) under international auspices if in section 2 mentioned prerequisites are met.

Seminar C+D

Goal:

The student must achieve through the module:

Advanced knowledge of

- various types of internal imagery and the guidance of these
- the basic GIM music programs and their options in relation to work with inner imagery in therapy.
- music analytical methods of particular relevance for GIM.
- selected psychological theories and international research for clarification of the therapeutic potential of Gim.
- depth therapeutic processes of altered states of consciousness, including transpersonal experiences.
- theory and practice in BMGIM.
- ethical standards and contraindications relevant to BMGIM.
- basic competencies in clinical diagnostics / functional evaluation with the respect to the use of music listening used in the therapeutic space.

Higher skills

- mastering various relaxation techniques and inductions.
- master guide technology at a level where students can conduct sessions under supervision.
- using verbal and non-verbal forms of intervention for the processing and integration of imagery and music experience.
- to guide group travel and fantasy journeys in different formats and make an informed choice of music.
- analyzing GIM music from different perspectives.
- Perform basic assessment of the client / traveller with respect to go together into altered states

competencies

- to initiate and implement BMGIM-course under ongoing supervision with nonclinical target groups.
- using relaxation techniques and short music accompanied fantasy journeys and reflect on their relevance in clinical contexts.
- building a basic repertoire of music for use in BMGIM.
- to be able to continue the education of GIM at the advanced level (level III) internationally.
- To use own therapeutic attitude in the meeting between therapist, client and music, in furthering the creation of trust and a working alliance, paralleling the performance of adequate evaluations.
- Neuropsychology/Biology in accordance with psychology

Advanced skills

- to assess and choose among scientific theories, methods and tools in the work with music listening and imagery.
- to master relaxation techniques and inductions at expert level
- to master basic guidance technology, including guidance related to transpersonal states.

- to guide short fantasy journeys and make an informed choice of music.
- using verbal and non-verbal forms of intervention, including mandala drawing and movement to music, to use for processing of the therapeutic experience.
- To work with changes in the working alliance such as ruptures and repairs in relation to the therapist and the music, where transference-countertransference can be a part..
- To perform relevant clinical evaluations and functional diagnostics regarding work with music in altered states of consciousness.

Advanced competencies

- to initiate and implement short as well as long receptive music therapy courses individually and in groups, from simple Music and Imagery formats to BMGIM.
- using relaxation technique and short music accompanied imaginary journeys in different formats and clinical contexts.
- using an extensive repertoire of music in receptive music therapy.

