



Book of Abstracts

3. EAMI CONFERENCE. Denmark 21. – 25. Sep. 2022

The Power of Music – moving towards the core of

Guided Imagery and Music

Location: Trinity Hotel and conference Center

Gl. Færgevej 30, 7000 Fredericia. <http://www.trinity.dk>

The book of abstract was authored by Bolette Daniels Beck and Inge Nygaard Pedersen, 2022.

Guidelines for the readers!

1. Prekonference

1.1 Keynote workshop

1.2 Other presentations in alphabetical order

2. Main conference

2.1 Keynote presenters

2.2 Other presenters in alphabetical order.

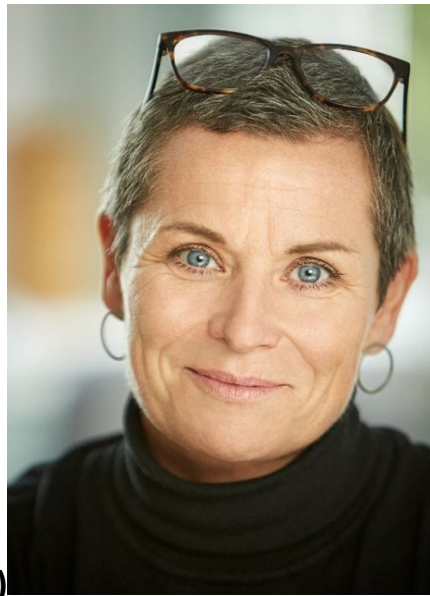
**NB: All online presentations have their category listed in
red color.**

1. Pre-konference Wednesday 21. September 9am – 17pm.

1.1 KEYNOTE WORKSHOP: Wednesday 21. September 14pm-17pm.

Title: PREVENTING BURNOUT, COMPASSION FATIGUE AND SECONDARY TRAUMATIC STRESS IN MENTALLY DEMANDING JOBS

Rikke Høgsted. Danmark



Abstract: The work of protecting, treating and helping other people is enriching and meaningful. In this often very important period of the other person's life, you are as a professional able to contribute with competence and care. However, in order to remain both professional and caring, it is important to have an eye for your own reactions so that you do not experience mental imbalance in the form of stress, burnout or traumatization etc. As a professional, you must be able to continuously create a present, trusting, and calm contact with the other person, and at the same time keep the balance within yourself between not being over-involved with the risk of becoming thin-skinned, but also not being under-involved and thus thick-skinned. Keeping the

balance is not always easy. This workshop is based on the understanding that preventing burnout, compassion fatigue and secondary traumatization is a team sport that can only succeed if everyone in the organization understand their role and responsibilities. It takes a whole organization to prevent a trauma!

Rikke Høgsted is a crisis psychologist, author, lecturer and consultant with a long and broad experience in stress psychology from working as a consultant in the Danish Red Cross and the Danish Cancer Society. Rikke has furthermore worked as a military psychologist in the Danish Defense, been the Chief Psychologist of Falck Healthcare as well as Development Manager in the Regional Psychiatry. Among numerous projects, Rikke has solved crisis psychological tasks in Iraq and Afghanistan and provided Danish shipping companies emergency assistance in connection with accidents, hostage situations and other critical events around the world. In 2018, Rikke published "Grundbog i Belastningspsykologi – Forebyggelse af primær og sekundær traumatisering ved psykisk krævende arbejde". See more at Rikke's website (in Danish): www.belastningspsykologi.dk.

Your returns on the workshop:

- Insight into the psychology of mental strain - knowledge about what makes an impact and thus potentially stresses and at worst leads to mental work injuries
- A good eye for the danger signals within yourself, as well as colleagues or employees
- Ideas for sustainable strategies in the form of concrete prevention tools at multiple levels - individual, group and organizational.
- A common language that qualifies a further dialogue and work with the subject

1.2. WORKSHOP ONLINE. 21. September 9am-13am.

Title: Music Breathing – an adaptation of GIM for traumatic stress disorders with autonomic dysregulation.

Körlin, D. (Sweden).

Abstract: Background.

Music Breathing (MB) is an adaptation of the Bonny Method of Guided Imagery and Music (BMGIM) where mindful awareness and modulation of the breathing is used to regulate arousal evoked by music listening. The goal is to first stabilize and then modulate the Autonomic Nervous System (ANS) using a Body Image of the Breathing as a Volume with a Center. An MB series consists of a minimum of 1 Discovery Breathing (DB), 1 Silent Breathing (SB), 2-3 Music Breathing (MB) and 1 Music Finding (MF) session. The clients body image of Breathing is explored via a drawing on paper and then processed verbally.

MB was originally developed for persons with traumatic stress, and a dysregulation of the Autonomic Nervous System during GIM travels. Although the goal is to enable the client to manage full Bonny Method sessions, MB can be used as a stand-alone method. It has been used for Adjustment Disorders, Developmental Crises, Prolonged Grief, and Spiritual problems where the client has a significant difficulty of managing Arousal. The scope has been expanded to include also affordance of Resources and Resilience, which are emerging topics in times of Covid and the general strains on social fabrics over the world.

During the workshop, there will be a short presentation of current research. Two randomized controlled studies are proposed in Hong Kong by Angela Schum on the topic of Resilience and Joyu Lee of the US conducts a study on Music Breathing at a diagnostic psychiatric unit for teenagers and young adults.

There will be information on the Training which consists of a Basic two day seminar followed by an advanced seminar 6-9 months later with client practice and other requirements in between. The current training on the Zoom platform has 14 participants from all over the world: Dag Körlin is trainer and is assisted by Evangelia Papanikulaou. Trainings in Hong Kong and the US are in the planning.

The workshop:

Participants are encouraged to have paper and colours ready. During the workshop, the stages of an MB series are practiced: Discovery Breathing (DB), Silent Breathing for grounding (SB), Music Breathing (MB) for grounding and MB for modulation.

Participants are invited to make a Mandala of their images of Breathing Center and Breathing Volume during these various stages.

Music examples for various levels of Stabilization and Activation of the Breathing and the Autonomic Nervous system will be played, as well as music for different degrees of Emotional Modulation.

We will also discuss how the client can be encouraged to practice between sessions and to develop a music repertoire of her/his own for future independent use. A special Music Finding (MF) session can be added for this purpose.

1.2. Workshop. LIVE. 21. September. 9.15 am – 10.45 am + 11.15-12.00 am

Title: Guided Imagery and Music in the treatment of trauma survivors – theoretical perspectives and clinical implications

Lund, S. T., Messel, C., & Beck, B. D. (Denmark).

Abstract.

Music and Imagery and Guided Imagery and Music have been used for the treatment of clients with trauma for decades, as described in literature, but the rationale for and theoretical background of the healing effect of the GIM methods for traumatized clients is still underdeveloped. In this workshop, we will present some perspectives from current trauma theory, among others “Somatic Experiencing” (Levine, 2010) and “Structural dissociation” (Van der Hart et al., 2006). We will discuss how these perspectives, when adapted in a phased treatment framework, can provide theoretical rationale and description of the working mechanisms and the potential of the MI and GIM methodology as trauma therapies. The theoretical frameworks will be illustrated with examples from clinical practice, and the workshop participants will explore and discuss exercises related to the focus (we will not work directly with trauma material).

Focus on the qualities and affordances of music used in trauma work - how can the music help to provide a secure base and a supportive framework? Perspectives on music choice in different phases of the treatment, and when working with clients with different types of trauma. The workshop includes group work and discussion.

References

Beck, B. D., Lund, S. T., Sjøgaard, U., Simonsen, E., Tellier, T., Cordtz, T. Laier, G., Moe, T. (2018). Music therapy versus treatment as usual: Protocol of a randomized non-inferiority study with traumatized refugees diagnosed with posttraumatic stress disorder (PTSD). *Trials*, 19:301. <https://doi.org/10.1186/s13063-018-2662-z>

Levine, P. (2010). *In an unspoken voice. How the Body Releases Trauma and Restores Goodness*. North Atlantic Books.

Van der Hart, O., Nijenhuis, E. R. S., & Steele, K. (2006). *The haunted self: Structural dissociation and the treatment of chronic traumatization*. W W Norton & Co.

Keywords: Trauma, dissociation, music choice, personalization, trauma-informed care, resourcing, exposure, integration.

CV : Steen Theis Lund, Copenhagen University Hospital – Psychiatry Region Zealand, Slagelse, Denmark; Institute of Psychology, University of Copenhagen, Denmark.

Contact: Email: smey@regionsjaelland.dk; Tel: +45 60623690; Orcid: 0000-0001-7801-0522; LinkedIn: www.linkedin.com/in/steen-theis-lund

CV: Catharina Messell is a trained music therapist and GIM therapist. She works as a research assistant and music therapist at Neuro Biological Research Unit, Rigshospitalet, Copenhagen. **C. CV:** Bolette Daniels

Beck, PhD., GIM trainer, Associate professor at Aalborg University. Has researched GIM/ MI for persons with stress and trauma conditions. Contact: bolette@ikp.aau.dk

2. MAIN CONFERENCE

2.1. KEYNOTE SPEAKERS.

Thursday 22. September – Sunday 25. September.

KEYNOTE. Thursday 22. September 9am – 10am.

Title: IS MUSIC A HIDDEN THERAPIST IN PSYCHEDELIC THERAPY?

Dea Siggaard Stenbæk (Denmark).



Abstract: Serotonin 2A receptor stimulation with the psychedelic compound psilocybin is emerging as a promising novel therapeutic for treating depression and other neuropsychiatric illnesses. The psilocybin-induced psychedelic experience (i.e., altered state of consciousness, sensory distortions/synesthesia, mystical type experiences and ego dissolution) lasts ~6 hours and is in current best practice supported by carefully selected music. However, we need a better understanding of the proposed synergy between music and acute effects of psilocybin, and whether music can also be used to prepare research participants for the psilocybin intervention. Such knowledge would critically inform us about the clinical utility of music in psychedelic therapy. In my presentation, I will present a series of five studies, where we 1) evaluated the emotional response to music induced by psilocybin as compared to serotonin 2A receptor blocking with ketanserin, including 2) underlying functional changes in brain dynamics of this emotional response, and 3) the association between participant's perceived effects of music during the acute effects of psilocybin and other prototypical psychedelic experiences such as mystical type experiences and ego-dissolution. I will also 4) present an ongoing study of a novel GIM-inspired music exercise which we are currently testing as part of the preparation for the psilocybin intervention, and I will 5) briefly describe a novel music program which we developed for use during psilocybin interventions. During my presentation results from other of our psilocybin studies at Rigshospitalet will be also presented.

CV: My name is Dea Siggaard Stenbæk, I am a licensed clinical psychologist with a PhD in neuroscience. Currently I am employed at Institute of Psychology, Copenhagen University, and Neurobiology Research Unit, Rigshospitalet, as Associate Professor and head the Psychedelic Psychology Group at Center for Psychedelic Research. In addition, I am currently finishing my four-year training as GIM therapist.

KEYNOTE. Friday 23. September. 9am-10am.

Title: DISLOCATION, DISPLACEMENT AND RE-CONNECTION: GIM DURING THE COVID-19 PANDEMIC

Denise Grocke (Australia).



Abstract: As we enter year 3 of the Covid-19 pandemic there is much to reflect on. We have lived through the experience of dislocation within ourselves and for our loved ones; and a displacement of the normal rhythm of the day, week, month and year. The restrictions placed on us have provided time to reflect and appreciate the privileges and freedoms of our previously enjoyed life. Our collective experience has elements that are similar to the Hero/Heroine's journey, in which there is a descent into the nadir. Through the lived experience of the nadir lie the gifts of the journey, which prompts the question: what are the gifts from this extraordinary period of time? What can we learn about the power of music and GIM in catastrophic times? What is the music that accompanies the nadir? This presentation will capture some of the lessons of the descent and, drawing on studies within the GIM literature and

beyond, we will trace the resilience of GIM therapists in meeting the demands and challenges of the Covid-19 pandemic to support GIM clients and ultimately ourselves.

CV: Dr Denise Grocke AO, PhD, RMT, RGIMT, FAMI is Professor Emerita in Music Therapy at the Faculty of Fine Arts and Music, University of Melbourne, where she founded the music therapy course in 1978. She retired from teaching in 2012 and in 2016 was awarded the Officer in the Order of Australia (AO) for her pioneering work in music therapy as a practitioner, researcher, author and teacher.

Denise has been a Primary Trainer in the Bonny Method of Guided Imagery and Music (GIM) since 1994 and has published extensively on music therapy and GIM through articles, book chapters and texts. Recent publications are as editor of *Guided Imagery and Music: The Bonny Method and Beyond* 2nd edition (2019); co-author of *Receptive Music Therapy* (1st edition 2007, 2nd edition, 2022), and co-editor with Torben Moe of *Guided Imagery & Music and Music Imagery Methods for Individuals and Groups* (2015).

KEYNOTE. Saturday 24. September 9am-10am

Title: *TOGETHER IN MUSIC: PHENOMENOLOGICAL EXPLORATIONS OF MUSIC ABSORPTION*

Simon Høffding (Denmark).



Abstract: In this talk, I present some key findings from my phenomenological investigations on musical expertise as summed up in my monograph *A phenomenology of Musical Absorption*. For the last 8 years or so, I have been touring with, interviewing, and conducting experiments with The Danish String Quartet (DSQ) – one of the world’s leading classical ensembles today. Having performed together as a tightly knit group for 10-15.000 hours has, I show, changed the structure of their consciousness. Their minds have become resilient to stress, robust yet flexible, but also subject to mental experimentation into zones of dissociation, out-of-body experience, hyper-reflection, amnesia, and sleep-like or blackout-like states. After presenting a general topography of such musical absorption, I focus on the DSQ’s sense of togetherness and analyze the different

ways in which they partake in a single performance and a single mind. Here it becomes evident that processes of cognitive empathy, of “putting oneself in the other’s musical shoes” cannot essentially explain the constitution of such a shared mind, which is better understood through analyses of pre-reflective bodily self-awareness and a sense of resonant affect.

Finally, I ask whether we can find any important structural similarities between the musical journeys of such an expert ensemble and that of therapist and client’s relation and development over the course of GIM-interventions.

CV: Simon Høffding is a post-doctoral researcher at the University of Southern Denmark. He obtained his PhD from the Centre for Subjectivity Research, University of Copenhagen in 2015 and has since held positions at the Interactive Minds Centre, University of Aarhus, and at the Department of Psychology, University of Copenhagen. His main interests are in phenomenology, 4E cognition, (bodily) self-awareness, aesthetic experiences, musical absorption, expertise studies, shared minds, and improvisation. He pursues these interests through interdisciplinary methodologies combining phenomenological analysis, ethnographic field work and psychophysiological experiments. This work is published in *Phenomenology and the Cognitive Sciences*, *Journal of Consciousness Studies*, *Topoi*, *Synthese*, *Mind & Language*, and *Musicae Scientiae* and in his first monograph, *A Phenomenology of Musical Absorption* (Palgrave Macmillan).

2.2. Presenters at Main Conference.

22. September to 25. September in alphabetical order

PAPER LIVE. Saturday 24. September 11.30am -12.15pm

Title: *The Power of Music Improvisation to Forge Insights in Individual GIM Sessions*

Arnason, Carolyn. (Canada).

Abstract. This presentation will present findings from an art-based research study, illustrated by examples of music improvisations that participants created in response to their music-imaging experiences. The main research question was: *How are participants' GIM experiences reflected in their music improvisations?* An adapted method created by the researcher and her research assistant for analyzing music improvisations created in individual GIM sessions will be described. Participants processed their own sessions with an arts-based methodology developed by the researcher that includes different artistic media (e.g., Mandalas, imagery poems, music improvisation). However, music is *the least used artistic medium* in arts-based research (Leavy, 2015), and a feature of this study was the creation of music improvisations. Therefore, this presentation will focus on the use of live music for processing music-imaging experiences in-between GIM sessions. Initial findings of this study indicate: (1) distinct connections between the musical content of participants' improvisations and their music-imaging experience and (2) that the creation of music improvisations was instrumental in furthering participants' awareness and insights related to their imagery.

Keywords: Music improvisation, musical-imaginal analysis

Relation to the theme of the conference: because the presentation focuses on the power of music by using live music (music improvisation) to reflexively process music-imaging experiences in GIM. As well, a description of an adapted method for analyzing music improvisations created in the context of individual GIM work will be described.

References:

- Arnason, C. (2002). An eclectic approach to the analysis of improvisation in music therapy sessions. *Music Therapy Perspectives*, 20, 4-12
- Bruscia, K. E. (2001). A qualitative approach to analyzing client improvisations. *Music Therapy Perspectives*, 19(1), 7-21.
- Bunt, L. (2002). Transformation, Ovid and Guided Imagery and Music (GIM). In L. Bunt & S. Hoskyns, *The handbook of music therapy* (pp.290-307). New York: Brunner Routledge.
- Ferrara, L. (1991). Philosophy and the analysis of music: Bridges to musical sound, form, and reference. New York: Greenwood Press.
- Leavy, P. (2015). *Method meets art: Arts-based research practice*. New York & London: The Guilford Press.

CV: Carolyn Arnason, RP, DA, MTA, FAMI holds degrees in piano performance, social work and a Doctor of Arts in Music Therapy, New York University. Carolyn coordinates the Master of Music Therapy program at Wilfrid Laurier University and she is President-Elect of the Association for Music & Imagery (AMI). Her

current research focuses on integrating music improvisation with music-imaging experiences in individual GIM sessions.

Contact: carnason@wlu.ca

PAPER LIVE. Saturday 24. September 12.15pm-13.00pm

Title: Change of oxytocin after trauma-focused Music and Imagery with refugees

Beck, Bolette Daniels (Denmark).

Abstract:

Background: The effect of GIM has been assessed with biomarkers such as beta-endorphin and cortisol in several studies, but not yet with salivary oxytocin, a neuropeptide connected to relaxation, pro-sociality and wellbeing. Oxytocin suppresses the stress responses, and have been observed to increase after singing, improvising music and listening to calming music. The aim of the study was to investigate whether 16 Music and Imagery sessions could change basic levels of salivary oxytocin, beta-endorphin, and two other biomarkers.

Methods: In a research project comparing Music and Imagery to verbal psychotherapy 75 refugees suffering from posttraumatic stress disorder were randomized to one of the two conditions, saliva samples were collected before and after 16 sessions, and at three months follow-up as well as pre-post third and 14. session in both groups. The samples were analyzed after two years of storage at -80 Degrees with a multiplex solution for four components: Oxytocin, beta-endorphin, substance p and neurotensin. Statistical analysis of significance and effect sizes between the two intervention groups pre-post therapy and pre-post sessions will be carried out.

Discussion and results: Not all the participants gave saliva, and the quality of some of the samples were too low for analysis. 320 samples were analysed. The statistical calculation showed no significant changes between groups in any of the markers, however a tendency to a change between baseline and 14th session was seen, and a decline at follow-up in oxytocin. different interpretations of the results will be presented.

Conclusion: Biomarker as effect measure has been seen to be feasible, and analysis of protein levels was possible after two years storage. Improvements in collection methods are needed.

References:

Beck, B. D., Meyer, S. L., Simonsen, E. , Sjøgaard, U., Petersen, I. , Arnfred, S. M. H., Tellier, T., & Moe, T. (2021). Music therapy was noninferior to verbal standard treatment of traumatized refugees in mental health care: Results from a randomized clinical trial. *European Journal of Psychotraumatology*, 12:1. DOI: [10.1080/20008198.2021.1930960](https://doi.org/10.1080/20008198.2021.1930960)

Beck, B. D., Lund, S. T., Sjøgaard, U., Simonsen, E., Tellier, T., Cordtz, T. Laier, G., Moe, T. (2018). Music therapy versus treatment as usual: Protocol of a randomized non-inferiority study with traumatized refugees diagnosed with posttraumatic stress disorder (PTSD). *Trials*, 19:301. <https://doi.org/10.1186/s13063-018-2662-z>

Beck, B., Hansen, Å.M., & Gold, C. (2015). Guided Imagery and Music (GIM) on perceived stress, mood and job return in adults on stress-related sick leave. Randomized controlled trial. *Journal of Music Therapy*, 52(3), 323-352.

Ishak, M., Herrera, N., Halbert, A., Tu, J., & Gao, W. (2020). Music and Biomarkers of Stress: A Systematic Review. *International Journal of Healthcare and Medical Sciences*, 6(5), 82-92 doi.org/10.32861/ijhms.65.82.92

McKinney, C. H., Antoni, M. H., and Kumar, M., 1997. "Effects of guided imagery and music (GIM) therapy on mood and cortisol in healthy adults." *Health Psychol.*, vol. 16, pp. 390-400.

Beck, PhD., GIM trainer, Associate professor at Aalborg University. Has researched GIM/ MI for persons with stress and trauma conditions. Contact: bolette@ikp.aau.dk

PAPER LIVE. Thursday, 22. September 10.15am-11.00am.

Title: *“Survey on Inter-rater reliability of the Taxonomy of Music in Therapeutic Music and Imagery Work – preliminary results”.*

Bertelsen, Lars Rye & Bemman, Brian (Denmark)

Abstract:

Background: The taxonomy by Wårja and Bonde was published (2014) and has inspired music therapists and GIM practitioners in their clinical work. It is also broadly used for teaching and disseminating the power of music in treatment using several interventions e.g. MI, SMJ and GIM. This international survey examined whether there is a consensus of the taxonomy’s classification of music among GIM practitioners around the world (inter-rater reliability) – including the new additional category “Zero”.

We wish to present preliminary results from this survey and hope the gathered insights can be used to support further research in terms of practical applications such as current use cases involving the Music-Star app in several psychiatric hospitals in Denmark and as well can inspire both the individual GIM therapist and the GIM community as a whole.

Method: The survey was administered through a webpage with an introductory section on the taxonomy after which 10 randomly chosen pieces of music were offered for the participants to listen to and to categorise anonymously. Data collection included among other things geographic and demographic information, training and work experience, and was concluded on December 1st, 2021. We wish to present some preliminary results with this presentation. The survey was a collaboration between Margareta Wårja, Lars Ole Bonde, Brian Bemman and Lars Rye Bertelsen, and both the AMI and the EAMI have been very supportive.

Keywords: Taxonomy, Inter-rater reliability, GIM, Curating Playlists.

Relation to the conference theme: Music in therapy holds the power to move and transform our body, emotions, mind, and spirit. Music can also be used as medicine to promote health and well-being, and this can affect our ways of being in relationships and with ourselves. Choosing music for both clinical interventions broadly and GIM specifically can be ambiguous and are informed by both objective and subjective considerations. Can these choices be informed by the taxonomy, and are we in agreement with its classifications of both the existing and the new category “Zero” for trauma healing?

References:

Lund, H. N., Bertelsen, L. R., Bonde, L. O. (2016). Sound and Music Interventions in psychiatry at Aalborg University Hospital. *SoundEffect*, 6(1), 48-68.

Wårja, M & Bonde, L. O., (2014) Music as Co-therapist: Towards a Taxonomy of Music in Therapeutic Music and Imagery Work. *Music and medicine*. 6(2):16-28

CV: **Lars Rye Bertelsen**, M.A. in music therapy (1997), FAMI (2012), Certified as EAMI accredited BMGIMTherapist (2021), part-time research assistant at Aalborg University Hospital, Psychiatry (music therapy research clinic) since 2005, private music therapy clinic since 1999. PhD student at Aalborg University doing an RCT trial on the use of playlists as mollifiers for patients undergoing ECT treatment.

Contact: Larb@hum.aau.dk

PAPER ONLINE. Clinical practice. Friday 23. September 10.15am-11.00am

Title: Listening to the Inner World – GIM with Adults with Cerebral Palsy

Friederun, Anna Böhmig (Germany)

Abstract:

Method and intent. A pilot study with adults in a day center for people with cerebral palsy. Individual GIM sessions allowed the opportunity for self-exploration, opening up new inner spaces and listening to inner worlds. This process is demonstrated through the characteristics of the therapy and results of the study.

Possibility for introspection offered by GIM and how the process could expand self-perception and self-awareness. By listening to their hitherto unknown deeper consciousness, clients were able to positively influence their sense of life and find psychological ways to compensate for physical and social impairments

This paper introduces a pilot study carried out over two and a half years in a day center in Athens for people with cerebral palsy (ICD 10 CM G80-G83). Eight participants were linguistically communicative adults with varying degrees of mostly severe physical limitation and social deprivation due to their condition. They were offered a series of between 10-20 individual GIM sessions. GIM gave them all the opportunity for self-exploration; they became more and more able to open up new inner spaces, to listen to their inner worlds and expand their emotional expression. They made use of the imagery in GIM travels to compensate for their difficult physical and social situations. Challenges and surprises aroused for the GIM therapist: Employing appropriate adaptations for the induction, understanding attitudes towards disability, the transcendence of physical limitations through a deepening connection to the process. The special nature of this process as well as the specific characteristics of the therapy and its results with the target group of people with cerebral palsy are presented here.

Keywords: GIM and Cerebral Palsy, self-exploration, inner listening, specific characteristics in the GIM process, therapeutic results

CV: Friederun Anna Böhmig: Music Therapist (MA), Degree in French Horn, FAMI, registered EAMI member, Chair of the Ethics Committee of EAMI, member of the Greek and German Music Therapy Association
Work experience: Music Therapy: Children and adults with mental and physical disabilities, psychiatric and psychosomatic patients, depression, autism, anxiety, cancer, pain management, palliative care and personal growth.

Music: various orchestras, music ensembles, dance theatre performances and solo performances.

Contact: anna.boe.eami@protonmail.com Tlf +49 176 5569 2092

PAPER LIVE. Friday 23. September 11.30am-12.15pm.

Title: Music Imagery (MI) as a resource in an interdisciplinary team in specialist health care for children

Fugle, Gunn-Caroline (Sweden) & Moe, Torben (Denmark).

Abstract: How can the Music Imagery (MI) method be used to increase qualitative presence, to reduce stress and strengthen collaboration in multidisciplinary teams in specialist health services for children? In a period of three years' team workers in an outpatient clinic have met every week, and led by the music therapist listened to music to prepare themselves to their work. The overall goal was to share the experiences in a group building process to prevent compassion fatigue and other stress reactions. Attention, presence and stress management are central to the work of mental health practitioners. Professionals have many shifts during a day that requires attentive presence and ability to shift attention between different clients. Research shows that empathic attentive presence and relationship in therapy are of main importance for the outcome of treatment. Efficacy studies of neurobiological studies of how music works show that music performance and listening can simultaneously and complexly affect many functions and levels of the brain and nervous system. The Music and Imagery (MI) method can have an integral function in judging emotional and prefrontal parts of the brain connected with cognition and regulation. The intention is that MI will attenuate stress response and strengthen the connection between the frontal and limbic area and thereby result in increased control and regulation. The music experience might also have a positive effect on the hormonal and immune systems, activating dopamine and other reward systems.

Participants' qualitative responses regarding participation and dividends will be analyzed and presented. Data is generated from ongoing evaluation, individual interviews by eight team members, an interdisciplinary composite group, and from a six-year joint summary in teams with a review of their own process.

Keywords: Music Imagery (MI); team building; health care; stress; health care

References:

- Beck, B. D., Hansen, Å. M. & Gold, C., 2015, In : Coping with work-related stress through Guided Imagery and Music (GIM): Randomized controlled trial. *Journal of Music Therapy*. 52, 3, s. 323-352
- Bonde, L. O., Christensen, E., Pedersen, I. N., Hannibal, N., Holck, U., Stensæth, K., ... Wigram, T. (2014). *Musikterapi*. (L. O. Bonde, Ed.). Klim. Retrieved from [//www.saxo.com/dk/musikterapi_lars-ole-bonde_haefdet_9788779553972](http://www.saxo.com/dk/musikterapi_lars-ole-bonde_haefdet_9788779553972)
- Brean, A og Skeie G.O. (2019). *Musikk og hjernen. Om musikkens magiske kraft og fantastiske virkning på hjernen*, Cappelen Damm
- Nissen-Lie, H. W. Oddli, B. E. Wampold, 2013: Fellesfaktordebatt på ville veier. *Norsk psykologtidsskrift* 7:2013
- Peik, A., 2015, TEAM-GIM: A creative Group Method for Team Building Institutions and Organizations. In: *Guided Imagery and Music (GIM) and music imagery methods for individuals and group therapy*. Grocke, D. & Moe, T. (red.). London, Storbritannien: Jessica Kingsley Publishers, p.211-221.

CV: Gunn Karoline Fugle, Cand Philol, music therapist, GIM- therapist, body-oriented psychotherapist, specialist in clinical pedagogy and psychotherapy.

Torben Moe, Ph.D. Music Therapist, Senior Researcher, Region Zealand, DK

GIM Primary Trainer, Specialist and Supervisor in Psychotherapy. Torben has been a GIM therapist and Primary trainer since the 90s, and has conducted GIM training in several European countries, and he is former chair of the EAMI.

Workshop Online. Thursday 22. September 11.30am-13.00pm

Title: Music Imagery Relaxation Technique (MIR)

Gimeno, Maria Montserrat (USA)

Abstract

This workshop will introduce the technique MIR (Music Imagery Relaxation)[®], a technique developed by Dr. Gimeno over the years. The main goal of this technique is to quiet the mind using preferred music, and client's own imagination. The technique is very useful during pandemic time, to release stress, pain, isolation and depression, through the therapeutic power of music and imagery. Participants will learn how to create scripts for relaxation based on the patient's self-report of wellbeing, and how to choose appropriate music. This workshop will include a didactic as well as experiential component.

The fundamentals of this presentation are based on research done in adaptations of the Bonny Method. The use of supportive inductions in the medical setting has been reported in a recent study (Gimeno, M 2015a). Gimeno uses short inductions based on patient's self-report to bring relaxation, and emphasizes the use of helping the patient to find an inner positive resource to cope with the stressors of the ailment. Music's effect on imagery has been a therapeutic modality where individuals become involved in imagery experiences while listening to music. Music provides structure and can become a "projective screen" that encourages involvement (Goldberg, 1998). Research is needed to explore the effects of self-report relaxation experiences to induce a quiet state of mind for patients in hospital setting.

Keywords: GIM Adaptation, Imagery, Relaxation, Music.

CV: Dr. Maria Montserrat Gimeno EdD., LCAT, MT-BC., is an Associate Professor Emeritus, and *Retired Music Therapy Graduate Coordinator* from the State University of New York at New Paltz. She is a Primary Trainer of the Bonny Method of Guided Imagery and Music, teaching and giving Music and Imagery sessions online. Dr. Gimeno is internationally acclaimed for her research on Medical Music Imagery and has developed an adaptation of the Bonny Method called MIR (Music Imagery Relaxation). Dr. Gimeno is the co-founder of a project called "Health4us-Turismo de Saúde" that serves the needs of retired citizens, independent and dependent living during pandemic time. She is also *retired Music Therapy Graduate Coordinator* State University of New York (SUNY), New

WORKSHOP. ONLINE! Research Clinical. Thursday 22. September 14.00pm-15.30pm

Title: Addressing the complexities of intertwined physical and psychological health in the GIM process.

Heiderscheit, Annie (USA) and Short, Alison. (Australien/USA)

Abstract: Some GIM clients demonstrate multiple complexities across physical and psychological health issues. Exploring the concept of patient complexity leads to improved capacity for interprofessional care, and surrogate terms include comorbidity, multimorbidity, polyopathy, dual diagnosis, multiple chronic conditions (Manning & Gagnon, 2017). Influenced by modelling of social determinants of health, the often ambiguous complex patient/client demonstrates a wide range of contextual and health factors. Further, the knowledge, experience, and communication style of the practitioner is known to combine with patient characteristics and the clinical context to influence understandings and delivery of appropriate complex care (Manny & Gagnon, 2017), further extending into trauma-informed practice. This workshop discusses the use of GIM related to a range of complex cases, based on information gained through practice and analysis of presenters' extensive research and clinical practice experience. Case illustrations demonstrate timely implementation of GIM with complex clients, actively engaging workshop participants as the therapeutic process is described, significant therapeutic moments unfold, and music is chosen, thereby providing information about the interaction of the client/dyad with the music within the whole GIM process. Fostering and transfer of client generated insights into daily life to improve physical and emotional health in light of the social determinants of health are also reviewed and discussed. These cases provide opportunities to discover the significance of the client/therapist relationship in navigating the complexities of care, pacing of the therapeutic work, and assist within fostering clinician insights and change to support excellence in client care.

Method: The cases presented are from various research studies conducted by the presenters. Research questions for these studies focused on exploring the impact of GIM on physiological and psychological measures for clients with complex health issues. These complex health issues include the physical and emotional issues and the interconnection between them and their impact in the therapeutic process.

Preliminary results: The results from presenter's research and clinical practice demonstrate that clients who present with complex issues that include physical and psychological in nature, necessitate assessment of readiness for GIM that considers physical health factors and coping skills to manage the therapeutic process. Considerations regarding pacing of the therapeutic process, selection and impact of music, and therapist's clinical decision making in the process are discussed.

Keywords: Guided Imagery and Music, complex patient, physical health, trauma

Relation to the conference theme: This workshop fosters the narrative on exploring how GIM can meet the needs of clients coping with complex health issues. It explores the importance of assessing when the client is prepared to engage in the deep psychological, ensuring stability in physical health and ability to cope with emotional issues that emerge in the therapeutic process.

References:

-Heiderscheit, A. (2017). The effects of the Bonny Method of Guided Imagery and Music (GIM) on interpersonal problems, sense of coherence, and salivary Immunoglobulin A of adults in chemical dependency treatment. *Music and Medicine*, 9(1), 24-36.

- Heiderscheit, A. (2015). The use of the creative arts therapies in eating disorder treatment. In Heiderscheit, A. (Ed.). *Creative Arts Therapies in Eating Disorder Treatment*, (p. 9-26) London, England. Jessica Kingsley Publishers.
- Manning, E. & Gagnon, M. (2017). The complex patient: A concept clarification. *Nursing and Health Sciences*, 19, 13-21.
- Short, A. (1990). Physical illness in the process of Guided Imagery and Music. *AJMT*, 1, 9-14.
- Short, A. (2019). GIM for health and wellbeing in the context of physical and medical care (Chapter 12, pp.217-244). In Grocke, D (ed). *Guided Imagery and Music: The Bonny Method and Beyond*, 2nd ed. Dallas, TX: Barcelona Publishers.

CVs: Dr. Annie Heiderscheit, PhD., MT-BC, LMFT. Fellow of the Association for Music and Imagery. She is Director of Music Therapy at Augsburg University. She has authored books, book chapters and articles on her research and clinical use of GIM with clients in addictions and eating disorder treatment. She is chair of the publications commission for the WFMT and Editor of Music Therapy Today.

Dr Alison Short, PhD, MT-BC, RMT, FAMI, RGIMT. Fellow of the Association for Music and Imagery. Registered Guided Imagery and Music Therapist (MIAA). Senior Lecturer and Academic Course Advisor, Music Therapy, Western Sydney University, Australia. She is an internationally accredited music therapist and GIM practitioner, and an experienced music therapy academic at Western Sydney University, Australia. Initially training in GIM at NYU, she was the first AMI-approved trainer in the Southern Hemisphere. Alison has 60 publications across many discipline areas, and writes and lectures extensively.

WORKSHOP LIVE! Thursday 22. September. 10.15am-11.00am

Title: Working with MI-Methods in Clinical Context – A Mindfulness Informed Approach of Music Centered Listening in Psychiatric or Psychosomatic Groups

Herold, Christina (Germany).

Abstract: When the therapist is working with MI in groups the clients have to be able to regulate their emotions and imageries during the listening process by themselves because the therapist is not in dialogue with the client. In clinical contexts this often is a problem with patients in groups with low psychic structure and problems of self-regulation.

The workshop offers a special approach for the preparation to work with music and imagery: Two steps that I developed in and for clinical groupwork can help to enable patients with low structure to control their emotions and to find distance from their inner experiences. Learning this way of mindful listening helps them to establish an adequate inner oscillation between the music and the emotional experience and body sensations. For these skills the patients need special instructions how to experience the music as "an anchor in it" enabling them to go back to the music or to get inner distance from it. When sufficient internal security is achieved to oscillate, the next step (before going into free imagination) intends to enable them to listen to musically evoked imagery from an excentric position.

The workshop presents the theoretical background, clinical examples, the choice of suitable music and a variety of useful practices.

Keywords: Attentive Listening - Inner oscillation – Mindfulness

Relation to the theme of Conference: To use the power of music with groups in a clinical context for patients who need to develop an ability to control and regulate their emotions and sensations in order to be able to meet the challenges of music induced imagery. This approach provides the development of the needed skills.

References:

- Barthes, R. (2006). Zuhören als Haltung. In Bernius, V. et a. (Ed): Der Aufstand des Ohrs – die neue Lust am Hören. Reader Neues Funkkolleg. S. 76-89. Vandenhoeck & Rupprecht: Göttingen
- Bohus, M., Wolf-Arehult, M. (2013). Interaktives Skillstraining für Borderline-Patienten – Das Therapeutenmanual. S. 73-110. Schattauer: Stuttgart
- Kabat-Zinn, J. (2005). Coming to Our Senses (Rough Cut): Healing Ourselves and the World Through Mindfulness. Hyperion: New York
- Linehan, Marsha M. (2015). DBT Skills Training Manual, Second Edition. Copyrighted Material. Gilford Press: New York, London
- Linehan, Marsha M. (1996). Trainingsmaterial zur Dialektisch-Behavioralen Therapie der Boderline-Persönlichkeitsstörung. S. 77-87. CIP-Medien: München
- Summer, L. (2002). Group music and imagery therapy: emergent receptive techniques in music therapy practice. In Bruscia, K. E. & Grocke, D. E. (Eds). Guided Imagery and Music: The Bonny Method and Beyond. P. 297-306. Gilsum, NH: Barcelona Publishers
- Van Dort, C. (2015). Music-Based Mindfulness – Group Sessions with Adults who have Substance Addictions. P. 221-230. In Grocke, D. & Moe, Th. (Eds): Guided Imagery & Music (GIM) and Music Imagery Methods for Individual and Group Therapy. Jessica Kingsley Publishers: London and Philadelphia

CV: Christina Herold, Clinical Music Therapist and Systemic Therapist, GIM-Fellow, working since about 20 years in the Vivantes Clinic for Psychiatry, Psychosomatic and Psychotherapy in Berlin-Neukölln, Staff member of the Institute for Music, Imagery and Therapy in Berlin (IMIT) (www.IMITberlin.de). She has authored some articles about her work with GIM adaptations in clinical context.

WORKSHOP LIVE! ((MUSICAL PROGRAM) Thursday 22. September. 14.00pm-15.30pm.

Title: Desolation and Hope – Exploring new GIM programme

Horvat, Jasenka (United Kingdom).

Abstract:

“Despite all the darkness, human hope is based on the instinct that at the deepest level of reality some intimate kindness holds sway.” (John O’Donohue, ‘Benedictus - A book of Blessings’)

Desolation and hope represent the essential dualism that underpins almost all existential narratives of our human condition, encompassing our body, emotions, mind, and spirit. The programme presented here offers an opportunity to explore the elements of this apparent duality as applied to the traveller’s own life experience and to the polarity between optimistic hope for a better future and an anxious concern for the modern world with all its challenges.

In the experiential part of the workshop the participants will listen to the extracts from the programme and explore the multifaceted affordances of the music through expressing their experience in different forms, including drawing and movement. This will provide a framework for addressing the main theme of the workshop - how we create and how we are being created through the act of listening to and being in the music, and the impact it has on our sense of being and our sense of agency both in our private and collective life.

Keywords: GIM programme, experiential exploration, music affordance

CV: Jasenka Horvat is GIM Fellow and Music Therapist who trained GIM with Prof. Leslie Bunt in UK. She works at Nordoff Robbins Centre in London and holds her private GIM and supervision practice. She has an extensive experience in facilitating workshops within wide variety of contexts, including education and training of music therapists and other professionals.

PAPER LIVE (CLINICAL). Thursday 22. September 10.15am-11.00am.

Title: *The power of music and imagery in the process of change*

Jerling, Petra (South Africa).

Abstract: Adaptations of GIM are becoming more accepted and used in practice to be more client centred. The Continuum Model of GIM, including Supportive Music and Imagery (MI) and Supportive GIM is a model which emphasises slowing down. In MI, the session starts by guiding the client from the daily events to focus on his internal world where resources are identified. An inner resource, as well as suitable music is chosen collaboratively by the client and therapist. Choosing the music happens through listening to short sections of different pieces of music that might be appropriate. The most suitable piece, which has gentle and supportive qualities, is played repeatedly, and the client draws whilst listening with open eyes. Depending on the client's relationship with music, often the choice of music is that of the client. This perspective is very empowering to the client and provides an opportunity to connect deeply with the music. The presenter, a GIM Fellow, has recently trained in, and is integrating, Supportive MI and Supportive GIM into practice. Supportive MI seemed ideal for a case where a client presented with an unfulfilled life. An obvious goal was to identify positive qualities. This presentation explores the effectiveness of the MI model. The client experienced seven Supportive MI sessions, two of which were using the client's own music. The presenter focuses on these sessions and shows how using the continuum model led to a deeper self-awareness and connection to inner resources. Some outcomes and the therapist's insight will be discussed.

Keywords: Supportive Music and Imagery (SMI); Supportive GIM; transformation

Relation to the conference theme: The client had a personal experience with the music and gained significant insight through this process which was transformational in terms of his acceptance and journey forward. Using his own music, possibly leads to using this tool on an ongoing basis ensuring deeper connection and strengthening.

References:

- Summer, L. (2015). The journey of guided imagery and music (GIM) training from self-exploration to a continuum of clinical practice. In D. Grocke & T. Moe (Eds.), *Guided imagery and music (GIM) and music imagery methods for individual and group therapy*. UK, London: Jessica Kingsley
- Scott-Moncrieff, S. (2018). Decision tree.

CV: Petra Jerling (M.Mus Music Therapy; MA Positive Psychology) is a registered music therapist and GIM Fellow. Petra is one of the first group of GIM Fellows who trains in the Continuum Model with Prof. Lisa Summer. In private practice, she uses GIM with various client populations, especially recovering Substance Use Disorder clients. She is clinical supervisor of M.Mus music therapy students at the University of Pretoria, South Africa.

WORKSHOP ONLINE. Friday 23. September 14.00-15.30pm

Title: Music and archetypes- A resonance

Kerem, Dikla & Papanikolaou, Evangelia. (Israel).

Abstract: Using music to explore our inner guides in our life journey by evoking spontaneous multi-modal images can be a meaningful and rich tool for self-understanding and personal growth.

This workshop will follow my group project for the GIM training which was inspired by the GIM therapist Carol Bush, and her work on archetypes (based on Pearson, (1991)). In this workshop, the participants will work in pairs on some of the archetypes according to our time frame, each taking the role of a 'traveler' and a 'guide'. A focus on the archetype will be given, and music excerpts specifically chosen for this work will be played, following the stages of the standard procedure at a GIM session. Each musical piece was chosen based on what I perceived as its ability to represent and resonate with different aspects of the archetype, thus enabling the 'traveler' to have a more complete experience, embracing both the positive aspects of the archetype as well as its shadow side.

After the postlude, we will reflect upon what transpired with Pearson's material on the various archetypes and the participants will be invited to give feedback on the music pieces. Finally, the group project that I led will be briefly described along with my rationale for choosing these selections.

Keywords: Archetypes, music and imagery, group.

Relation to the topic of the conference: The contribution of the workshop to the conference are the music pieces that I have chosen for the various archetypes, which I believe encourage GIM clients (either in group or individual therapy) to experience different aspects of the archetypes and through their experience and their interpretation to become more sensitive and self-aware people who can contribute more to society.

CV: Dikla Kerem is a former head of the music therapy program, Graduate School of Creative Arts Therapies in Israel. She holds a psychotherapy certificate from the University of Haifa, MA in music therapy from Hahnemann Medical College, Philadelphia, and a PhD from Aalborg University, Denmark. Has extensive clinical experience with different clients (children/adolescents/adults); A GIM advanced trainee, Was chairperson of the Eligibility Committee of The Israeli Association for Creative and Expressive Therapies during 2008-2013.

Evangelia Papanikolaou, PhD, MA, FAMI-GIM trainer. Affiliation: Aalborg University, Denmark-SONORA-Organization for Music Therapy & Research

PAPER LIVE. Thursday 22. September 11.30am-12.15pm

Title: Music listening and Imagery (MI) for training mentalization- capacity of dementia caregivers

Krøier, Julie K. and Ridder, Hanne Mette (Denmark).

Abstract: The concept of mentalization plays an increasing role in psychotherapy, education and management, and art- and GIM therapists have successfully integrated mentalization as a way of describing and understanding psychodynamics taking place in therapy. The use of Music and Imagery (MI) may enhance relational competences and improve mentalization capacity, which is highly relevant when working in stressful environments. With this paper, we aim to address how MI can be used for training mentalization capacity of caregivers working in dementia care. We used MI as part of a training program in Person Attuned Musical interaction (PAMI) for caregivers. The development of the PAMI training program was part of a research project at Aalborg University, Denmark. By working directly with MI-experiences, the caregivers gained new understandings of themselves and their own way to perceive music. When the caregivers shared their listening experiences and the emerged imageries, we applied a mentalization-based approach by openly exploring the caregivers' unique experiences and imageries as well as the content of the experience and how the experience could be fruitful in their daily work life. For evaluating how the caregivers' perceived MI experiences, a focus group interview was conducted and analyzed by applying a phenomenological approach.

In the paper we will outline how we applied MI, and how the caregivers experienced this way of working with their own interpersonal competences. We will furthermore discuss ethical implications for applying MI in professional training contexts.

Keywords: Dementia care, mentalization, music and imagery, caregiver competences.

References:

- Beer, L. E., Hutchinson, S. R., & Skala-Cordes, K. K. (2012). Communicating With Patients Who Have Advanced Dementia: Training Nurse Aide Students. *Gerontology and Geriatrics Education*, 33(4), 402–420. <https://doi.org/10.1080/02701960.2012.702165>
- Ellis, M., & Astell, A. (2017). Communicating with people living with dementia who are nonverbal: The creation of Adaptive Interaction. *PLoS One*, 12(8), e0180395. <https://doi.org/10.1371/journal.pone.0180395>
- Frohne-Hageman, I. (2015). A mentalization-based approach to guided imagery and music. In D. Grocke & T. Moe (Eds.), *Guided imagery & music and music imagery methods for individual and group therapy* (pp. 169–178). London: Jessica Kingsley Publishers.
- Hayward, R. M., & Tuckey, M. R. (1900). *Emotional Boundary Management: A New Adaptive Approach to Emotion Regulation at Work*. (R. M. Hayward & M. R. Tuckey, Eds.) (Vol. 11). Emerald Group Publishing Limited. [https://doi.org/10.1108/S1479-3555\(2013\)0000011006](https://doi.org/10.1108/S1479-3555(2013)0000011006)

CV: Julie K. Krøier and Hanne Mette Ridder. Aalborg University, Denmark.

WORKSHOP ONLINE.! Thursday 22. September 16.00pm-17.30pm

Title: A New Music Program: String Quartet Music for Grief, Loss, and Life Transitions

Lee, Joyu (USA. Taiwan/Japan/USA).

ABSTRACT: A presentation of a new string quartet music program in Guided Imagery and Music (GIM) sessions, representing multiple emotional states to work through grief, loss, and life transitions. The researcher analyzed the unique timbre and music qualities string quartet music presents to listeners in both normal waking states, and altered states of consciousness. Each musical selection has been analyzed separately, and explained in relationship to the program as a whole. The analysis is presented in both subjective and objective approaches, with references made to the metaphorical language of music. The presentation includes an in-depth analysis of the longest piece in the program: F. Schubert String Quartet No.14, second movement "Andante con Moto". This movement is based on Schubert's Lied "Der Tod und das Mädchen" (Death and the Maiden), consisting of a theme and variations. In conclusion, the researcher will present multiple adaptations for this program, including live music performances, individual or group sessions, as well as the individual applicability of each musical selection.

Keywords: New GIM Music Program; String Quartet; Grief, Loss, and Transitions

CV: Joyu Lee MM, MT-BC, Advanced Trainee. Private Practice, Raleigh/Durham, North Carolina, USA. She is born in Taiwan and raised in New York State, is a founding member of Vida Strings. She received a BM in Cello Performance from the National Taiwan Normal University, a MM in Cello Performance from the Cleveland Institute of Music, and completed her music therapy equivalency at Appalachian State University. From 2008 - 2012, Joyu was a core member of Hyogo Performing Arts Center Orchestra, Japan. She is a Board-Certified music therapist (MT-BC), and specializes in mental health care. She has been an advanced trainee of Guided Imagery and Music (the Helen Bonny Method-Psychotherapy in music) since May of 2015.

PAPER ONLINE. Research. Friday 22. September 11.30am-12.15pm

Title: Preparing to "Catch the tiger by its tail": Using Music Breathing, an adaptation of the Bonny Method Guided Imagery and Music, to improve emotional self-regulation in an inpatient eating disorders unit.

Lee, Joyu (USA. Taiwan/Japan/USA).

Abstract: Background and Statement of Research: Eating disorders are among the deadliest mental illnesses, second only to opioid overdose. In the United States alone, 9% of the U.S. population, or 28.8 million Americans, will have an eating disorder in their lifetime. Among adolescent females in the United States, eating disorders are the third most common chronic illness. 35-57% of adolescent girls engage in crash dieting, fasting, self-induced vomiting, diet pills, or laxatives; In a college campus survey, 91% of the women admitted to controlling their weight through dieting (ANAD, 2021). There has been a recent growth in the GIM literature describing the use of GIM with individuals with eating disorders in a variety of settings (Heiderscheit, 2015; Noer, 2015; Papanikolaou 2015; Trondalen, 2016), and there is a greater need to focus on inpatient eating disorder treatment. I have noticed within my own experiences working directly with this population, not only GIM may not be readily available to the patients due to the small numbers of GIM practitioners working within these spaces, but also due to the 'crisis' nature of inpatient hospitalization: Traditional GIM therapeutic process may be "too strong" for the patients. Patients in the inpatient eating disorder unit need to be carefully assessed before beginning GIM work. Often times they will be discharged to residential and outpatient care by the time they may be appropriate for GIM work. Factors such as medical stability, availability of coping skills, ability to manage symptoms of disordered eating, and sufficient ego strength should be present; these factors are similar to factors considered for GIM clients who do not have eating disorders.

Noer (2015) described a group adaptation of the Bonny Method she calls Breathing Space in Music (BIM) in work with adolescent clients who have eating disorders as well as with their parents. Her process of BIM appears to be influenced by Körlin's (2008) Music Breathing. In this once weekly group method, the focus is on fostering "relaxation and resilience," learning to better recognize one's body signals, as well as reducing isolation through the sharing of individual experience with others in a group setting. During my Music Breathing training with Dag Körlin last year, I started offering MB sessions for my patients in the eating disorder unit with the supervision of Dag. The aim of MB is to help the person to learn affect regulation through breathing while listening to selected pieces of music (Körlin, 2019). Music Breathing requires that the client learn the skills of meditation and of integrating music listening into a meditative state. This takes regular training. By becoming aware of their current status specifically related to breathing, participants are encouraged to collect an honest inventory of their baseline. In the process of practicing mindfulness skills through music breathing, they can learn to mobilize their resources and manage stimulating feedback on a daily basis. The aim is for the participants to continue personal sessions after the conclusion of this short series. I hope that the Music Breathing sessions will open up opportunities and possibilities for the participants to experience full-length GIM sessions in the future.

Purpose of this study: The purpose of this research study is to learn about the efficacy of Music Breathing

in the inpatient eating disorders unit. The Music Breathing sessions will support the participants to learn the skills of meditation and of integrating music listening into a meditative state. The aim is for participants to continue to utilize the Music Breathing resources to manage stimulating feedback daily and improve their sense of coherence and mindfulness.

Study design. All participants will receive a 3-week Music Breathing programme including 6 sessions. At the beginning of the series, the participants will complete 2 surveys: One is the “Child and Adolescent Mindfulness Measure (CAMM)”; “The Mindful Attention Awareness Scale (MAAS)” (for 18+ years), and the other is “Sense of Coherence Scale”. The participant will complete the same two surveys after receiving a total of 6 sessions in the 3-week duration.

Week 1	Pre-Surveys and Discovery Breathing Sessions	2 in-person individual sessions, 30-60 minutes each
Week 1- Week 2	Silent Breathing & Self-practice with Silent Breathing Recordings offered in between sessions	2 in-person individual sessions, 45-60 minutes each
Week 2- Week 3	Music Breathing-Grounding, and music breathing recordings offered in between sessions	2 in-person individual sessions 45-60 minutes each
End of week 3	Post surveys measurements	All recordings will be offered as continuous resources for participants, 45-60 minutes for the closing session.

Data will be collected at two time points: before-intervention, after-intervention (end of week 3).

The participants will have access to meditative breathing recordings, music breathing recordings, and drawing supplies. The intervention will be delivered to individuals, age range between 12 years old to 30 years old, by a Fellow of the Association of Music and Imagery, board-certified music therapist, and certified Music Breathing practitioner (trained and supervised by Dr. Dag Körlin). Music Breathing consists of five components, including 1) therapist-guided mindfulness breathing practice and discussions (“Discovery Breathing” Stage), 2) therapist-guided meditative breathing (“Silent Breathing” Stage), 3) breathing with music listening for grounding purposes (“Music Breathing-Grounding” Stage), 4) drawing a mental image of the breathing practice with a circle as a reference, and 5) sharing and processing of the experience.

Researcher will utilize the same two pieces of music for the two Music Breathing “Grounding” sessions for every participant. The music breathing recordings will be offered in the same sequence: After receiving the 1st music breathing session, the participant will have access to the same music breathing recording. After receiving the 2nd music breathing session, the participant will have access to the second music breathing recording. Every participant will have the same instructions for self-practicing.

Music Selections:

Music Breathing ‘Grounding’ Session 1: Spiegel im Spiegel- Version for Cello and Piano, by Arvo Pärt

Music Breathing ‘Grounding’ Session 2: Dream 3 (in the midst of my life), by Max Richter

Keywords: Eating Disorders; Embodiment; Grounding; Mindfulness; Music Breathing; Trauma Healing.

CV: Joyu Lee, MM, MT-BC. Fellow of the Association for Music and Imagery. She is owner and founder of Music and Your Mind, LLC, is a professional cellist and music therapist with over 20 years of experiences in cello performance, music education, and arts administration. Joyu has been working in the mental health field for 7 years, and she specializes in Guided Imagery and Music, Music Breathing, music-focused relaxation, anxiety, pain and depression treatment and management. Joyu currently works as a senior therapist at UNC Health in Chapel Hill, NC, primarily working with teens and young adults with eating disorders and in mental health.

WORKSHOP LIVE. (MUSICAL PROGRAM). Friday 23. September. 16.00pm-17.30pm

Title: Living Light - Evaluation of a New GIM Programme.

Leslie, Ian (Ireland) and Fuglestad, Svein (Norway).

Abstract: This workshop offers insights into the process of the evaluation of a new GIM programme, within a musical experiential setting. This is conducted in parallel with the presentation and launch of a series of new GIM programmes designed by Svein Fuglestad and Ian Leslie, where elements of compilation and evaluation will be examined within the practical context of the new programme. The workshop offers a practical music experience within the context of the evaluation and further development of a series of new GIM programmes. The emergence and development of such programmes in recent years has been a significant element in new directions and development of GIM worldwide. The *Living Light* series of programmes contains mainly neo-classical contemporary selections by living European composers. The series presents beginner, intermediate and advanced versions of the programme, further developing the original. The series has been created acknowledging the many difficulties and challenges we all face in the modern world. The intention is to offer the traveller an engagement with the positive beauty of the music, as experienced in the present moment.

During the workshop, participants will listen to extracts from the *Living Light* series of GIM programmes, focusing on different affordances this contemporary music offers, and expressing the experience through various creative forms. There will be time for reflection and sharing, both in dyads/small groups and plenary, the manner in which these new programmes resonate with(in) participants.

Keywords: New, GIM, Programme, Compiling, Evaluation.

References.

Bonny, H.L. (1978) *The Role of Taped Music Programmes in the GIM Process*. GIM Monograph No 2. Baltimore, MD: ICM Books.

Bruscia, K. (2019) A Historical Account of Music Programming in GIM. In D Grocke (ed) *Guided Imagery and Music: The Bonny method and Beyond*. Second Edition. Gilsum: NH: Barcelona. (pp. 401-411). Gilsum, NH: Barcelona.

Bruscia, K. (2002) Developments in Music Programming for the Bonny Method. In K Bruscia and D Grocke (eds) *Guided Imagery and Music: The Bonny Method and Beyond* (pp. 307-315). Gilsum, NH: Barcelona.

Fuglestad, S. (2019). The Development of Music programmes in Europe and beyond. In D Grocke (ed) *Guided Imagery and Music: The Bonny method and Beyond*. Second Edition. Gilsum: NH: Barcelona.

CV: Ian Leslie, MAMT, FAMI, is a professional saxophonist/composer, senior music therapist an AMI-Fellow and an assistant GIM trainer. He served as an ENGIM committee member between 2008 and 2012. He has presented seminars at the University of Limerick MA in Music Therapy, The Vocational Education Committee, Irish Psychoanalytical Society and The Creative Arts Therapies Association. He is also a published author.

Svein Fuglestad, FAMI, associate professor, teaches music and creative methods in social work at the Child Welfare and child protection programme at Oslo Metropolitan University. He is a BMGIM-therapist since 2006 and has been organizing and assisting in the joint Scandinavian GIM Level III Training Programme from 2017-2019 in Sweden, Denmark and Norway, and is a singer and a musician.

PAPER LIVE. RESEARCH (ALSO CLINICAL AND MUSICAL). Thursday 22.

September 12. 15pm - 13.00pm

Title: Feeling alive: Changes in mentalized affectivity through music in GIM

Liesert, Ruth (Germany).

Abstract: The starting point of this presentation is a doctoral research about the treatment of inpatients with mental disorders on a psychosomatic ward with GIM and the benefits for those patients' mentalized affectivity. I modified GIM for the treatment of these inpatients with special needs and within the structural framework of a hospital. The heart of the research focused on four qualitative analyses of therapeutic processes. It could be said that by treating the patients with GIM, their mentalized affectivity improved in three cases. The final patient benefitted from GIM, but her mentalized affectivity did not improve. Based on the qualitative analysis of the processes this presentation takes a closer look at the moments when the mentalized affectivity of the patients changed unexpectedly during the GIM-sessions. I will show how the mentalized affectivity shifted and how those shifts are related to the music. Three levels of mentalizing emotions will be explored: identifying emotions, modulating emotions and expressing emotions. Improving each level helps the patients to enhance their mature mentalized affectivity: if all three levels are present, then one is capable of mature mentalized affectivity. This means that patients can attend their own mental states and that of others. I will explain how the improvement of the patients can be theoretically understood.

Keywords: GIM for psychosomatic inpatients, music, mentalized affectivity

References:

Allen, Jon G.; Fonagy, Peter; Bateman, Anthony W. (2008): *Mentalizing in Clinical Practice*. American Psychiatric Publishing, Washington, DC, London, England.

Bateman, Anthony W., Fonagy, Peter (Ed.) (2012): *Handbook of Mentalizing in Mental Health Practice*. American Psychiatric Publishing, Arlington, Virginia, London, UK.

Grocke, Denise E. (Ed.) (2019): *Guided Imagery and Music: The Bonny Method and Beyond*. Second Edition. Barcelona Publishers, Dallas.

Liesert, Ruth (2018): *Vom Symptom zum Gefühl*. Readbox publishing, Münster.

Winnicott, Donald W. (1971): *Playing and Reality*. Tavistock Publications Ltd., London.

CV: Dr. phil. Ruth Liesert studied music and music therapy, followed by doctoral study. She is working on an inpatient psychosomatic ward and also in a private practice. She publishes and gives lectures and seminars. She is a GIM Fellow and did her doctoral dissertation about GIM. She regularly delivers GIM sessions.

PAPER LIVE! Research, Clinical. Sunday 25. September 10.00am-10.45am

Title: The morphological method of "Description and Reconstruction" as a way to reach the imaginative potential of music

Liesert, Ruth (Germany).

Abstract: For us GIM therapists it is extremely important to know well and to have deeply absorbed and reflected the imaginative potential of the music our clients travel to. For this purpose we have various methods of analysis at our disposal, for example by Helen Bonny, Denise Grocke and Kenneth Bruscia. They can be relatively elaborate.

Another method of analysis is shared with the GIM community by the lecturer which can be complementary.

The method is called "Description and Reconstruction" and originates from Morphological Psychology (Wilhelm Salber) respectively Morphological Music Therapy (Rosemarie Tüpker). As a qualitative research tool it has been validated and accepted and widely used for the analysis of music therapy improvisations for about 35 years.

Transferred to and adapted for Receptive Music Therapy this tool helps to reveal the imaginative potential of a piece of music and identifies how this impacts on the psyche.

This paper will demonstrate how the method of "Description and Reconstruction" is being embedded in the history of Morphological Psychology and Morphological Music Therapy. The methodological steps will be shown, as well as how these steps have been adapted so that they are practicable and valuable for GIM. Currently this method of analysis is also beneficial due to its digital compatibility.

In the workshop, we will be exploring the method of analysis based on a piece of music.

Keywords: Music Analysis, Morphological Music Therapy, Description and Reconstruction, Imagination Potential, Guided Imagery and Music.

Relation to the topic of the conference: Perspectives of the spiritual qualities and the affordances of the music can be comprehended, by employing the morphological research method of the "Description and Reconstruction". This knowledge is of use to the GIM therapists to support their clients in these current challenging times.

References:

Bruscia, Kenneth E. (2015): Notes on the Practice of Guided Imagery and Music. Barcelona Publishers, Dallas.

Goethe, J.W. (& Jeremy Naydler) (1997): Goethe on Science. An Anthology of Goethe's Scientific Writing. Floris Books, Edinburgh.

Salber, W. (1969). Wirkungseinheiten [Effect units]. Moll und Hülser, Cologne.

Tüpker, R. (1996a). Ich singe, was ich nicht sagen kann. Zu einer morphologischen Grundlegung der Musiktherapie [I sing what I cannot say. A morphological foundation of music therapy] (2nd ed.). Lit-Verlag, Münster (1st edition published 1988).

Eckhard Weymann, Rosemarie Tüpker (2005): Morphological Research. In: Barbara Wheeler: Music Therapy Research, 2nd Edition. Barcelona Publishers, Gilsum NH.

CV: Dr. phil. Ruth Liesert

WORKSHOP LIVE! Research. Clinical. Sunday 25. September. 11.00am-12.30pm
(Participation in conjunction with the previous paper: *The morphological method of "Description and Reconstruction" as a way to reach the imaginative potential of music*).

Title: *Analysis of a piece of music with the help of "Description and Reconstruction" to comprehend the imaginative potential of music*

Liesert, Ruth (Germany).

Abstract: A piece of music will be analyzed with the help of the morphological analysis method of "Description and Reconstruction", previously explained in the paper.

The workshop participants carry out the methodological steps themselves. This provides insight into the imaginative potential towards the end of the workshop.

Having completed the workshop the participants will be able to apply this method after further practice. The workshop will be conducted live. Participants should have heard the paper. They are kindly requested to bring writing materials.

Keywords: Music Analysis, Morphological Music Therapy, Description and Reconstruction, Imagination Potential, Guided Imagery and Music

Relation to the topic of the conference: Perspectives of the spiritual qualities and the affordances of the music can be comprehended, by employing the morphological research method of the "Description and Reconstruction". This knowledge is of use to the GIM therapists to support their clients in these current challenging times.

References:

- Bruscia, Kenneth E. (2015): Notes on the Practice of Guided Imagery and Music. Barcelona Publishers, Dallas.
- Goethe, J.W. (& Jeremy Naydler) (1997): Goethe on Science. An Anthology of Goethe's Scientific Writing. Floris Books, Edinburgh.
- Salber, W. (1969). Wirkungseinheiten [Effect units]. Moll und Hülser, Cologne.
- Tüpker, R. (1996a). Ich singe, was ich nicht sagen kann. Zu einer morphologischen Grundlegung der Musiktherapie [I sing what I cannot say. A morphological foundation of music therapy] (2nd ed.). Lit-Verlag, Münster (1st edition published 1988).
- Eckhard Weymann, Rosemarie Tüpker (2005): Morphological Research. In: Barbara Wheeler: Music Therapy Research, 2nd Edition. Barcelona Publishers, Gilsum NH.

CV: Dr. phil. Ruth Liesert

WORKSHOP LIVE! /MUSICAL PROGRAM) Sunday 25. September. 11.00am-12.30pm

Title: A new program: Intimate Voices

Lindblad, Katarina (Sweden).

Abstract: In this workshop a new program will be presented. Despite the many wonderful GIM programs that are already developed, there is still a lack of “safe” programs, which are mainly supportive and can work for clients to whom a lot of the GIM music is too challenging.

The aim was to create a safe, holding and mildly exploring program, corresponding to the categories 3-4 in the taxonomy (Wärja & Bonde 2014). It follows the original ideas of Helen Bonny, the music being from Western art (“classical”) music, and the affect curve following the idea of onset - build to peak – peak - stabilization - return (Bonny 1978, p 39). Musical aspects as highlighted by Grocke (2002), such as the balance between tension and release, the “movement” quality, the amount of variation and the emotional quality, have been attended to. There was also an ambition to find music previously not used in GIM programs. All the pieces are by Nordic composers. All music can be found and streamed on Spotify. Immense amounts of musical pieces have been listened through, following different ideas of composers, styles, epochs and musicians. The program was then tested with nine volunteers, adapted and presented to GIM fellow students and teachers.

In the workshop I will reflect on the music choices, the affective curve of the program and the affordances the music can be expected to offer to clients. I will describe some of the reactions from the “test”, and of course present the music.

Keywords: New program, classical music, supportive

Relation to the theme of the conference: It adds new repertoire to the community, music that is mainly safe and supportive without being mere relaxation music, but rather mildly challenging, corresponding to the categories 3-4 in the taxonomy.

References:

Bonny, H. (1978). GIM Monograph #2: The role of tape music programs in the GIM process. Salina, KS: Bonny Foundation.

Grocke, D (2002). The Evolution of Bonny’s Music Programs, K. Bruscia & D. Grocke: Guided Imagery and Music, the Bonny Method and Beyond, 85-98. Dallas: Barcelona Publ.

Wärja, M & Bonde, L O (2014), Music as Co-Therapist: Towards a Taxonomy of Music in Therapeutic Music and Imagery Work, Music & Medicine vol. 6/2, 16-27.

CV: Katarina Lindblad is a music therapist MA, a musicologist BA and a doctoral student in musicology at Örebro university. She is recently examined as GIM therapist, primary trainer Margareta Wärja, from the Scandinavian level III in September 2019. Katarina is a presenter of classical music at the Swedish Radio since 1991 and has a private music therapy practice in Stockholm.

PAPER LIVE! Research/clinical. Friday 23. September 10.15am-11.00am

Title: What can GIM-therapists learn from hypnotherapists about directive and suggestive interventions?

Lindvang, Charlotte (Denmark); Ridder, Hanne Mette Ochsner (Denmark); and Godal, Anne (Norway).

Abstract: Guiding a GIM-session, GIM therapists primarily use non-directive interventions. However, when guiding the induction, or when the traveller has positive experiences, it is common to use more directive interventions (“Get in contact with your breathing”, “Allow yourself to give as much space as you need for these good feelings...”). In variations of GIM i.e., with children (music travels, Sanfi et al. 2021) or in MI-groups, there might be more directive interventions than in traditional BMGIM. These directive interventions have similarities with the suggestive interventions used in hypnotherapy. Furthermore, the altered state of consciousness in GIM share features with hypnosis.

To explore this theme, we (the authors) carried out a phenomenological study based on lived-experience descriptions and dialogues. Each one of us have tried one session of hypnosis with the common theme “work stress”. Moreover, the three hypnotherapists used for this, were given a GIM-session. Three dialogues followed the sessions (one dialogue between each pair of hypnotherapists and GIM therapists), to explore differences and similarities between the two forms of treatment approaches. These dialogues were recorded, listened to, and analysed qualitatively by the authors. In this paper we present our results and exemplify our experiences, and we discuss what GIM-therapists can learn from hypnotherapists.

Keywords: induction, directive interventions, suggestive interventions, hypnosis, altered state of consciousness

References:

Bruscia, K.E. (2015). *Notes on the practice of Guided Imagery and Music*. Barcelona Publishers.

Palsson, O.S. & Tilburg, M.V. (2015). Hypnosis and guided imagery treatment for gastrointestinal disorders: experience with scripted protocols developed at the University of North Carolina. *American Journal of Clinical Hypnosis*, 58(1), 5-21.

Sanfi, I., Blichfeldt-Ærø, S.C., Steinhardt, T.L., Mangersnes, J., Messell, C., Pedersen, K.Ø., Noer, M.L., & Hasle, H. (2021). Music imagery in child oncology (MICO). *Dansk Musikterapi*, 18 (1), 17-26.

van Manen, M. (1997). *Researching lived experience: Human science for an action sensitive pedagogy*. Althouse Press.

PAPER LIVE. Saturday 24. September. 10.15am-11.00am

Title: *Attachment pattern changes in GIM treatment of traumatized refugees.*

Lund, Steen Theis (Denmark).

Abstract: Attachment is important to the development and treatment of trauma. Experiences of secure attachment have been related to resilience (Darling Rasmussen et al., 2019), and improvements in attachment security is related to symptom improvements (Levy et al., 2018). High levels of attachment insecurity is found with traumatized refugees, characterized by loss of familiar environments and social support systems. This paper presents the results of an investigation into changes of attachment patterns of refugees treated in a pilot study and in the randomized controlled trial: "Music Therapy Versus Treatment as Usual: A Randomized Non-inferiority Study With Traumatized Refugees Diagnosed With PTSD" (Beck et al., 2021). A Trauma adapted GIM method creates experiences of emotional resources and flexibility (Beck et al., 2017). Those are hypothesized to facilitate growth in secure attachment. The research question is: Does this treatment lead to changes in attachment patterns. The study investigates the relations between attachment, trauma and treatment. The novel Patient Attachment Coding System (PACS) (Talia et al., 2015) is used to rate transcripts of GIM sessions, and is used in conjunction with the self-rated questionnaire Revised Adult Attachment Scale (RAAS) to detect changes in attachment patterns pre- to post treatment. A better understanding of attachment dynamics possibly lead to better treatment options and to attachment oriented enhancement to existing treatments. This study and the RCT was sponsored by the Obel Foundation and Region Zealand, and the prior pilot study sponsored by Region Zealand.

Keywords: PTSD Attachment Trauma

Related directly to the conference theme of trauma healing.

References:

- Beck, B. D., Messel, C., Meyer, S. L., Cordtz, T. O., Sjøgaard, U., Simonsen, E., & Moe, T. (2017). Feasibility of trauma-focused Guided Imagery and Music with adult refugees diagnosed with PTSD: A pilot study. *Nordic Journal of Music Therapy*, 1–20. <https://doi.org/10.1080/08098131.2017.1286368>
- Beck, B. D., Meyer, S. L., Simonsen, E., Sjøgaard, U., Petersen, I., Arnfred, S. M. H., Tellier, T., & Moe, T. (2021). Music therapy was noninferior to verbal standard treatment of traumatized refugees in mental health care: Results from a randomized clinical trial. *European Journal of Psychotraumatology*, 12(1), 1930960. <https://doi.org/10/gk979t>
- Darling Rasmussen, P., Storebø, O. J., Løkkeholt, T., Voss, L. G., Shmueli-Goetz, Y., Bojesen, A. B., Simonsen, E., & Bilenberg, N. (2019). Attachment as a Core Feature of Resilience: A Systematic Review and Meta-Analysis. *Psychological Reports*, 122(4), 1259–1296. <https://doi.org/10.1177/0033294118785577>
- Levy, K. N., Kivity, Y., Johnson, B. N., & Gooch, C. V. (2018). Adult attachment as a predictor and moderator of psychotherapy outcome: A meta-analysis. *Journal of Clinical Psychology*, 74(11), 1996–2013. <https://doi.org/10/gfnvhi>
- Talia, A., Miller-Bottome, M., & Daniel, S. I. F. (2015). Assessing Attachment in Psychotherapy: Validation of the Patient Attachment Coding System (PACS). *Clinical Psychology & Psychotherapy*, 24(1), Scopus. <https://doi.org/10.1002/cpp.1990>

CV: Steen Theis Lund is affiliated to Unit for Psychotherapy & Psychopathology, Mental Health Service West, Copenhagen University Hospital – Psychiatry Region Zealand, Slagelse, Denmark; Institute of Psychology, University of Copenhagen, Denmark.

Contact: Email: smey@regionsjaelland.dk; Tel: +45 60623690; Orcid: [0000-0001-7801-0522](https://orcid.org/0000-0001-7801-0522);
LinkedIn: www.linkedin.com/in/steen-theis-lund

WORKSHOP LIVE. Thursday 22. September. 16.00pm-17.30pm

Title: Kundalini: A goddess in the therapy room

Maack, Carola (Germany).

Abstract: Kundalini is the name of a Hindu Goddess who represents creative energy. She is described as a snake coiled up at the lower end of the spine. If she awakens she starts rising to the crown of the head. This rising brings spiritual knowledge, mystical visions, and finally enlightenment to the person in the Kundalini process. However, the rising of the Kundalini often is blocked due to physical or psychological problems. This can lead to a spiritual crisis with severe physical and psychological symptoms which may last for years. Even though the concept of Kundalini stems from the Hindu tradition, mystical processes of other religious and/or spiritual traditions can be described and understood with the help of this concept as well. (See for example Harrigan 2005; Hofmann 2017)

In the workshop I will give an introduction to the Kundalini process including catalysts for Kundalini rising and kinds of risings using case material from patients. I will look especially at working with traumatized patients with an additional Kundalini process and how to use GIM with that. The focus will be on the actual therapy process, on the guiding, and on choice and use of music.

Keywords: Kundalini, spiritual emergency, spiritual process

References:

Harrigan, J. S. (2005). Kundalini Vidya – The Science of Spiritual Transformation: A Comprehensive System for Understanding and Guiding Spiritual Development, 6th edition. Knoxville: Patanjali Kundalini Yoga Care.

Hofmann, L. (2017). Das Kundalini-Phänomen und andere vegetativ-energetische Störungen. In: L. Hofmann & P. Heise (eds.), Spiritualität und spirituelle Krisen: Handbuch zu Theorie, Forschung und Praxis. Stuttgart, Germany: Schattauer.

CV: Carola Maack, Ph.D, FAMI is a lic. psychotherapist, supervisor and music therapist in private practice in Germany specialized in trauma therapy. She is a primary trainer for GIM and a guest researcher at Aalborg University, Denmark.

Contact: Carola Maack, Institut für imaginative Psychotherapie und Musik, Lohbergenweg 39, 21244 Buchholz, Germany, e-mail: c.maack@t-online.de

WORKSHOP ONLINE. CLINICAL. Sunday 25. September. 9.15am-10.45am

Title: Music as Mirror: Musical Strata as Gateway to Deepened Listening

Maris, Diane (South Africa)

ABSTRACT: Music allows for infinite possibilities to mirror the human mind and emotions with a deep sense of truth. Within the BMGIM context, there are multiple opportunities available to the client, to link to intuitive engagement with the self at various levels of the listening experience.

This workshop will explore particular decision points within the listening experience, using a selection of single pieces to facilitate a transition from the intellectual into the intuitive. Pausing before the music begins becomes important as a helpful measure for the client to choose safety available for deeper excavation of the self, allowing shadow material to emerge. An understanding of risk is explored, as an aspect of the alchemy of decision points available to the client. The musical elements are emphasized as key helpers along the journey, serving as the resonating chambers for change and allowing for kinesthetic responses, insights as well as transpersonal experiences to become available through the conscious layering of sounds. Buoyancy emerges as a result of the depth work, which is made possible by the choice to heal through the inherent power in the music. The use of art materials, using mandalas and a specific method called Colour Dialogue will allow opportunities to deepen the choice points and to maximize the opening of new pathways for healing towards a strengthening of self, into the expansiveness of truth.

KEYWORDS: Musical Elements, Pause, Intuition, Risk, Listening

REFERENCES

Grocke, Denise E; (Ed) Guided Imagery and Music: The Bonny Method and Beyond (Second Edition)

Kroeker, Joel; JUNGIAN MUSIC PSYCHOTHERAPY When Psyche Sings

Nothaft, Magdalena: Colour Dialogue

Oppelt, Chantel; Mentorship through Conversations, Courses, Videos, Client-Interventions

CV: Diane Maris. B.Mus, AMI Fellow, MARI practitioner/trainer, certifications in process-art and energy medicine. Diane has a special interest in the transformative power of the creative arts. Her methodology leans into the Balance of The Self through a combination of processes using art and music. She works internationally, both live and online, with individuals and groups of all ages.

Contact: imageryandmusic@iafrica.com; Tel: +27-82-926-0548

PAPER LIVE! Friday 23. September 10.15am-11.00am

Title: Music imagery for stress management and self-care in hospital staff

Messell, Catharina and Sanfi, Ilan (Denmark).

Abstract: Stress is an increasing health care problem in Denmark and many countries (Sundhedsstyrelsen, 2020). In continuation of this, work related stress constitutes a major problem on an individual, societal, and economical level (Stressforeningen, 2021). Stress and burnout apply in particular for nurses and physicians working in oncology and patients with life-threatening diseases. Furthermore, the Covid-19 pandemic has only made things worse in the health care systems worldwide. The research literature documents the beneficial effect of music in stress (de Witte et al., 2020) and GIM in health-related outcomes (McKinney & Honig, 2016). This clinical related paper comprises a presentation of a new concept and intervention with specially composed music imagery journeys for preventive stress management and self-care in hospital staff. The concept originates from the MICO project (www.micostudy.com) and was developed during a five years period by the authors. Subsequently, they tested it out in a feasibility pilot study involving five Danish hospital units (2019–2021). In addition, the applied music imagery journeys were composed and written by the authors and secondary composed by another GIM therapist (Kirsti Øibakken Pedersen). In the paper the authors will outline the clinical setting, therapeutic objectives, and the development of their music imagery intervention. Next, they will elaborate on the music imagery journeys and provide an outline of their feasibility study. They will sum up their clinical experience and challenges with the intervention in a hospital setting. Finally, they will reflect on clinical applicability and future directions.

Keywords: Music Imagery, Preventive Stress Management, Hospital Staff

Relation to the theme of the conference: The paper addresses the transformative powers of music as to how an (even short) music imagery intervention can regulate body and mind (efficiently and gently) as to stress and self-care in hospital staff working in a challenging working environment.

References:

- de Witte, M., Spruit, A., van Hooren, S., Moonen, X., & Stams, G. (2020b). Effects of music interventions on stress-related outcomes: A systematic review and two meta-analyses. *Health Psychology Review*, 14(2), 294-324.
- McKinney, C. H., & Honig, T. J. (2016). Health outcomes of a series of bonny method of guided imagery and music sessions: A systematic review. *The Journal of Music Therapy*, 54(1), 1-34.
- Stressforeningen. (2021). Stress og statistik. Retrieved from <http://www.stressforeningen.dk/stress-og-statistik/>
- Sundhedsstyrelsen. (2020, 2. januar). Tal og fakta. Retrieved from <https://www.sst.dk/da/viden/mental-sundhed/stress/tal-og-fakta>

CV: Catharina Messell is a trained music therapist and GIM therapist. She works as a research assistant and music therapist at Neuro Biological Research Unit, Rigshospitalet, Copenhagen.

Ilan Sanfi is a trained music therapist, PhD, GIM therapist, and composer. He works and researches in music and imagery (the MICO project: www.micostudy.com) at Paediatrics and Adolescents Health, Aarhus University Hospital.

Contact: Catharina Messell (c_messell@hotmail.com) and Ilan Sanfi (ilan@sanfi.dk)

PAPER ONLINE. Clinical. Saturday 24. September. 10.15am-11.00am

Title: *GIM during active cancer treatment: A model for clinical practice*

Papanikolaou, Evangelia (Israel).

Abstract: As GIM is growing and expanding to various clinical areas, new models and adaptations of the method for medical populations are being considered by clinicians, theorists, and researchers. GIM is gradually becoming popular especially in cancer care, with a growing amount of research and clinical applications.

This presentation is inspired by an original research project on the potential efficacy of GIM as supportive, psychological therapy during active treatment for breast and gynecologic cancers that was carried out through Aalborg University (Denmark) in collaboration with SONORA-Organization for Music Therapy & Research (Greece). Using a summary of the findings of this study, I will attempt to propose a model for clinical practice which is based on the learnings I gained through this study as a clinician and researcher into this field.

The aim of the presentation is to describe the focus areas of working with this client group and how to achieve the goals based on session structure, music properties, and theoretical framework. The presentation will include a description of the setting, the importance of relaxation and focus, why and how music has been adapted to serve certain purposes, and eventually, what are the potential main therapeutic for these patients. I will focus on the importance of music as a “new experience”, described as such by the women with cancer who participated in the programme, and highlight the importance of the flexibility and sensitivity of the therapist in order to serve their particular needs the best possible way.

Keywords: GIM, cancer, chemotherapy, adaptations, supportive therapy

Relevance to conference theme: this is mainly a clinical and psychological contribution to the conference. Within this context, it will focus on how the power of music in the GIM process can enhance sense of hope and alleviate physical symptoms for cancer patients, and what are the important music properties and adaptations that need to be made.

Reference:

Papanikolaou, E. (in press). Guided Imagery and Music (GIM) during active treatment for cancer: Considerations for clinical practice. *Journal of the Association of Music & Imagery*.

CV: Evangelia Papanikolaou. PhD, MA, FAMI-GIM trainer. Affiliation: Aalborg University, Denmark-SONORA-Organization for Music Therapy & Research

PAPER LIVE. CLINICAL. Friday 23. September. 11.30am-12.15pm

Title: Accessing Self Through Music and Imagery

Routhier, Christine (USA).

Abstract: Throughout time, humankind has searched for ways to connect with a deeper sense of Self. In the IFS (Internal Family Systems) model, the Self is believed to be present in us all and is the agent of psychological healing. The Self helps our parts free themselves from their extreme feelings and behaviors and calls on our parts to contribute their gifts.

Music, using the methods of GIM (Guided Imagery and Music) and MI (Music and Imagery), is very effective for accessing Self. The more deeply and fully we are able to listen to the music, the more deeply and fully we are able to listen to our Selves. The aesthetics of the music and our personal connection with it allows us to connect with Self and the healing power present within.

As a humanistic and client-centered model the Continuum Model of GIM has at its foundation the belief that our clients know what they need to heal. It is comprised of two methods and three levels of practice: supportive; re-educative; and reconstructive. The method and level chosen in a session is determined by how connected the client is to self-energy. A case study will illustrate this process.

Keywords: Self, music, Continuum Model of GIM

References:

Abrams, B. (2018). Understanding humanistic dimensions of music therapy: Editorial introduction. *Music Therapy Perspectives*, Vol 36(2), pp.139-143.

Paik-Maier, S. (2010). Supportive music and imagery method. *On-line journal- Voices: A World Forum for Music Therapy*, Vol 10(3)

Schwartz, Richard (1995). *Internal family systems therapy*. New York: Guilford Press.

Summer, L. (2011). Music therapy and depression: Uncovering resources in music and imagery. In A. Meadows (ed). *Developments in music therapy practice: Case study perspectives*, Gilsum, NH: Barcelona Publishers, pp. 486-500.

Torres Serna, E. (2011-2012). Separation and mourning: A Bonny method of guided imagery and music case study. *Journal of the Association for Music and Imagery*, Vol 13, pp.1-22.

CV: Christine Routhier, MA, MT-BC, LMHC, is a Fellow of the Association for Music and Imagery and a supervisor for the Institute of Music and Consciousness. She has a music and psychotherapy practice in Gloucester MA, USA, is Senior Lecturer and Clinical Supervisor at Lesley University, Cambridge, MA, and supervises music therapy professionals both locally and internationally.

PAPER LIVE. Research. Saturday 24. September. 10.15am-11.00am

Title: *Group Music and Imagery (GrpMI) and expressive arts in trauma treatment: A randomized controlled study.*

Rudstam, Gabriella (Sweden).

Abstract: Purpose: The purpose of this paper is to present a PhD study that explores whether group psychotherapy with music and expressive arts can diminish symptoms of posttraumatic stress disorder (PTSD) in women suffering from PTSD or CPTSD and enhance the flexibility of the autonomic nervous system (ANS) as measured by Heart Rate Variability (HRV) and Skin Conductance (SC).

Method: The effects of a trauma focused GrpMI intervention (12 weekly sessions) for women suffering from PTSD /CPTSD due to psychological, physical, and sexual abuse, often together with a history of childhood maltreatment, were explored using a randomized controlled parallel group design. Forty-five women were randomized to either a treatment group (5-7 participants per group) or a wait list control condition (WLC). PTSD symptoms (primary outcome), dissociation, quality of life, depression, and anxiety (secondary outcomes) were measured at pre, post and at 3 months follow up, together with a psychophysiological profiling, using script-driven imagery method, with the aim of measuring reactivity and recovery.

Conclusion: GrpMI seemed to strengthen the social engagement system, increase wellbeing, and decrease PTSD symptoms and dissociation in a group therapy intervention with women suffering from PTSD/CPTSD.

Keywords: GrpMI, PTSD/CPTSD, script driven imagery.

Relation to the conference theme: This presentation connects to the Conference theme of trauma healing and embodiment through the power of music.

References:

Cloitre, M. (2015). The "one size fits all" approach to trauma treatment: Should we be satisfied? *European Journal of Psychotraumatology*, 6. <https://doi.org/10.3402/ejpt.v6.27344>

Grocke, D. E. (2019). *Guided imagery and music: The Bonny Method and beyond*. Barcelona Publishers.

Orr, S. P., & Roth, W. T. (2000). Psychophysiological assessment: Clinical applications for PTSD. *Journal of Affective Disorders*, 61(3), 225–240. [https://doi.org/10.1016/S0165-0327\(00\)00340-2](https://doi.org/10.1016/S0165-0327(00)00340-2)

Rudstam, G., Elofsson, U., Søndergaard, H. P., Bonde, L. O., & Daniels Beck, B. (2017). Trauma-focused music and imagery with women suffering from PTSD/complex PTSD: A feasibility study. *Approaches: An Interdisciplinary Journal of Music Therapy, Special Issue 9(2)*, 147–158.

CV: Gabriella Rudstam; PhD student at Aalborg university, licensed psychotherapist, music therapist, BMGIM fellow, expressive art therapist, and cert EMDR supervisor

Contact: gabriella.rudstam@telia.com

PAPER ONLINE. Music. Theory. Thursday 22. September. 11.30am-12.15pm

Title: *From “more holding” to “less holding”: How non-musical elements in the session affect the music*

Scott-Moncrieff, Suzannah (Scotland).

Abstract: Recent research has affirmed that there is a pedagogical necessity to categorise the music we use in our MI and GIM sessions. As much as categorisations contribute to our ability to choose appropriate music for our clients, clinical experience tells us that other elements of the session affect the way that the music is actually experienced, making choosing music solely by category overly simplistic. The client's experience of the music will be affected by, among other things, how relaxed the client is, what state of consciousness they are in, the type of induction that the therapist uses, the client's pre-existing relationship to the music, the client's relationship to their inner world, the relationship between the client and the therapist, whether the session format is individual or group, and whether the client is familiar with the music or not. The presenter proposes looking at music's potentiality in relation to how more or less holding these other elements are. The presenter seeks to evolve the conversation around the music, disrupt the often too-prescriptive use of music, and deepen our understanding of why a piece of music is experienced differently each time it is heard.

Keywords: Music, Theory, Listening

Relation to the conference theme: This paper will seek to deepen the conversation around how music is heard, and the elements that contribute to a person's experience of the music in a GIM session.

References:

Summer, L. (2011). Client perspectives on the music in Guided Imagery and Music (GIM). *Qualitative Inquiries In Music Therapy*, 634-74.

Wärja, M., & Bonde, L. O. (2014). Music as Co-Therapist: Towards a taxonomy of music in therapeutic music and imagery work. *Music and Medicine*, 6(2), 16–27.

CV: Suzannah Scott-Moncrieff, MA, MT-BC, LCAT, Registered Music Therapist, FAMI

PAPER LIVE. Clinical. Saturday 24. September. 10.15am-11.00am

Title: Music and consciousness in BMGIM: A spiritual compass for GIM students in advanced training

Setterberg, Ulla Johanne (Denmark).

Abstract: The presentation introduces a tool to navigate in the client's process when music opens the mind to expanded levels of consciousness and recalls materials of an archetypal and a spiritual dimension. How can the richness and depths of the client's inner world be described in relation to the development of levels of self and of consciousness and compared with the degrees of consolidation and surrender? The tool is inspired by the neuroaffective compasses, developed by the Danish psychologist Susan Hart and Marianne Bentzen and is an elaboration of these for a GIM process. The tool is a spiritual compass with axes for consciousness and embeddedness. It is developed in connection to a final project at the Scandinavian BMGIM level III education, Expressive Arts, Stockholm. The compass is elaborated through a triangulation between theories of Carl Gustav Jung, Jes Bertelsen, Katarina Mårtensson-Blom, Susan Hart, case studies and personal experiences as a traveler. The presentation will discuss expansion of consciousness supported by music, surrender to feelings and embeddedness in own life narrative and suggest categorization into four quadrants.

Keywords: spiritual compass in BMGIM, music and consciousness

Relation to the main theme: The contribution in this presentation is related to the honor of the spiritual qualities of the BMGIM

References:

- Bertelsen, J. (1991). *Bevidsthedens befrielse – ved meditative indsigt i bevidsthedens kilde*. Kbh.: Borgen
- Blom, K. M. (2011). Transpersonal-spiritual BMGIM experiences and the proces of surrender. *Nordic Journal of Music Therapy, Vol. 20, No 2, 185-203*
- Haaning, A. (2012). *En stemme fra dybet*. Kbh.: Akademisk Forlag
- Hart, S. (2012). *Neuroaffektiv psykoterapi med voksne*. Kbh.: Hans Reitzels Forlag
- Jung, C. G. (1991). *Mennesket og dets symboler*. Kbh.: Lindhart og Ringhof

CV: Ulla Johanna Setterberg, Trainee in the Scandinavian BMGIM level III education, cand. mag. in Music Therapy and Psychology, Music Therapist in a neurorehabilitation center at Neurocenter Østerskoven, Denmark, External Lecturer at Aalborg University, Denmark.

PAPER. ONLINE. Research. Clinical. Friday 23. September 11.30am-12.15pm

Title: *Hybrid practices: Music and imagery in fertility/IVF treatment*

Short, Alison (Australien/USA).

Abstract: Background. Women undergoing fertility/IVF experience anxiety generated within the process this intrusive intimate treatment process, and often struggle with personal identity and meaning in life. Amidst a treatment process dependent on medical interventions, one fertility specialist sought help with using music to reduce anxiety and enhance experiences. Several interlinked ethics-approved funded research projects resulted. Although music and imagery sessions have been used elsewhere to address anxiety/stress related to medical treatment (Short, 2019), fertility treatment has rarely been addressed.

Method: This presentation focuses on the development and implementation of hybrid music therapy sessions, in light of Wheeler's re-educative therapy level. These sessions incorporated GIM-inspired music and imagery techniques with other music therapy approaches for women undergoing the fertility treatment process, as outlined. Although initially in-person attendance, the program switched to online delivery. Data collection was via validated scales: State Trait Anxiety Inventory (STAI) and Strategies Used by People to Promote Health (SUPPH-29), indicating issues of choice and empowerment.

Findings: Despite small participant numbers, results achieved statistical significance for the STAI and the SUPPH-29. Positive comments occurred in qualitative responses, supported by session field notes where participants reported changes resulting from the hybrid music therapy sessions, e.g. seeking out music for personal relaxation. This presentation demonstrates that music and imagery can be deliberately combined with other music therapy techniques in a thoughtful and systematic manner in order to address the needs of women undergoing stress and anxiety during fertility treatment.

Keywords: Fertility Treatment, Music and Imagery, Anxiety, IVF, Hybrid approaches

Relation to the main theme: This presentation addressed mind-body links in medical treatment through using music and imagery to promote and embodying relaxation to assist with anxiety reduction, thereby enhancing and supporting the whole integrated person (emotion, mind and spirit) during a challenging medical treatment protocol. The use of music and imagery provides an additional tool to assist and empower women in their treatment journey, as demonstrated by the results of this empirical study.

References:

- Carr, E., Brockbank, K., Allen, S., & Strike, P. (2006). Patterns and frequency of anxiety in women undergoing gynaecological surgery. *Journal of Clinical Nursing*, 15, 341-352.
- Short, A. (2019). GIM for health and wellbeing in the context of physical and medical care (Chapter 12, pp.217-244). In Grocke, D (ed). *Guided Imagery and Music: The Bonny Method and Beyond*, 2nd ed. Dallas, TX: Barcelona Publishers.
- Short, A. E., Ahern, N., Holdgate, A., Morris, J., & Sidhu, B. (2010). Using music to reduce noise stress of patients in the emergency department. *Music and Medicine*, 2(4), 201207.
<https://doi.org/10.1177/1943862110371808>
- Turner, K., Reynolds-May, M. F., Zitek, E. M., Tisdale, R. L., Carlisle, A. B., & Westphal, L. M. (2013). Stress and anxiety scores in first and repeat IVF cycles: A pilot study. *PLoS ONE*, 8(5): e63743.
<https://doi.org/10.1371/journal.pone.0063743>
- Wheeler. B. (1987). Levels of therapy: The classification of music therapy goals. *Music Therapy*, 6 (2). 39-49.

CV: Dr Alison Short PhD, MT-BC, RMT, Senior Lecturer and Academic Course Advisor, Music Therapy, Western Sydney University, Australia. She is an internationally accredited music therapist and GIM practitioner, and an experienced music therapy academic at Western Sydney University, Australia. Initially

training in GIM at NYU, she was the first AMI-approved trainer in the Southern Hemisphere. Alison has 60 publications across many discipline areas, and writes and lectures extensively.

Contact: Email: a.short@westernsydney.edu.au

WORKSHOP LIVE! Thursday 22. September. 16.00pm-17.30pm

Title: *Our relationship to music: Experiences of client-chosen music in MI and GIM sessions*

Story, K. Maya (USA).

Abstract: With a focus on the client's relationship to music, this workshop proposes to examine the experience and implications of utilizing client-chosen music from their own collection for MI and GIM sessions. The use of a client's existing music acknowledges their musical and cultural background and empowers them with a tool already in their possession. Based on the presenter's previous research with traumatized women, the use of client-chosen music: fostered the client-therapist relationship and development of trust, established a strong connection between identity and music, increased awareness of how they already used music as a coping tool, and recognized the knowledge they brought to the therapy process. As a foundation, the previous points will be introduced in addition to other benefits and potential barriers of integrating a client's music into the MI/ GIM sessions. The importance of the therapist's relationship to music is also highlighted as our personal relationship to music impacts how we work with clients and their music. With the purpose of highlighting and deepening the understanding of our relationship to music, participants will be invited into a listening experience that utilizes their own music. Please note that in order to participate in this workshop, participants need to bring their own music listening device (such as music on their mobile phones, computers, mp3 players) and headphones/ earbuds for individual listening.

Keywords: music relationship, client-music, research

Relation to the conference themes: This presentation proposal speaks to the following conference themes "the significance of musical and cultural background of the client, the influence on the clinical experience of the client's or guide's relationship with the music."

CV: K. Maya Story, PhD

WORKSHOP LIVE – HYBRID. Friday 23. September. 14.00pm-15.30pm

Title: When You Listen Deeply to Music, You are Listening Deeply to Yourself

Summer, Lisa (USA).

Abstract: The idea of listening deeply to music with a concentrated and open perspective will be introduced, and an experiential exercise will demonstrate a collaborative music selection procedure for Music & Imagery (MI) and GIM sessions. A brief overview of the central elements of the Continuum Model of GIM including client empowerment, emotional regulation, stabilization, relational safety and resource-oriented strategies will also serve as an introduction to the Continuum Model panel presentation: A Decade of Development.

Keywords: Continuum Model, clinical application, music selection, trauma-informed

Relation to the theme of the conference: This workshop responds to the conference theme question which asks how music can empower GIM clients to find their path. It will provide a hands-on experiential exercise to help participants consider music listening from the client perspective, and it describes clinical strategies for music selection.

References

- Summer, L. (1998). The pure music transference in guided imagery and music (GIM). In K.Bruscia (Ed.), *The dynamics of music psychotherapy* (pp. 431-460). Gilsum, NH: Barcelona Publishers.
- Summer, L. (2009). Client perspectives on the music in guided imagery and music (GIM). Doctoral dissertation, Aalborg University: Denmark
https://vbn.aau.dk/ws/portalfiles/portal/316409760/6467_lisa_summer_thesis.pdf
- Summer, L. (2011, June). Keynote presentation: Helen Bonny's Journey. Association for Music and Imagery Conference; Chicago, IL
- Summer, L. (2015). The Journey of Guided Imagery and Music (GIM) Training from Self- Exploration to a Continuum of Clinical Practice. In D. Grocke & T. Moe (Eds.), *Guided Imagery and Music and Music Imagery Methods for Individual and Group Therapy, (Chapter 31)*, London, England: Jessica Kingsley Publishers.

CV : Lisa Summer, FAMI, Professor/Director of Music Therapy at Anna Maria College, developed the Continuum Model of GIM through clinical practice and as Coordinator of GIM Training at The Bonny Foundation. Her Institute for Music & Consciousness offers international training, including Continuum Model Level I/II trainings for GIM Fellows in Europe.

Contact: lsommer@annamaria.edu

PANEL ONLINE. Thursday 22. September. 16.00pm-17.30pm

Title: *The music in Music and Imagery Psychotherapy: Applying the Summer Continuum Model in clinical practice*

Ries, Carine ; Wallace, Helen; Hayata, Motoko (Great Britain).

Abstract: The music and imagery methods discussed in this panel are short term receptive music psychotherapies that have been developed by Lisa Summer over many years, known as the Summer Continuum Model. These methods are derived from Guided Imagery & Music (GIM) practice, addressing the necessity of GIM practitioners to adapt imagery and music to a wide variety of client's needs. The model specifies the specific uses of certain music when adapting to a client's needs. This can vary from a containing, nurturing musical space (Supportive Music and Imagery) to a provocative use of challenging musical interactions (Re-educative Music and Imagery) while drawing mandalas. In this panel we will present case studies showing how specific characteristics of music were used with several client groups giving GIM therapists the opportunity to learn more about integrating music into clinical work with clients whose needs can't be met by the GIM model only. After an introduction to different types of music and imagery models, the theory will be illustrated by several case studies with a wide variety of client groups, including work with depression, schizophrenia, learning difficulties as well as group work.

Keywords: Music and Imagery; The Summer Continuum Model; Supportive and Re-educative Music and Imagery

References:

Maier, S. (2010b) 'Supportive music and imagery method', *Voices: A World Forum for Music Therapy*, 10(3) [online]. Available at: <https://voices.no/index.php/voices/article/view/453> [Accessed: 24 May 2015].

Paik-Maier, S. (2017). An exploratory study of the processes of Supportive Music and Imagery therapy conducted in South Korea (PhD Thesis), The Tavistock and Portman Foundation and the University of East London, London.
Summer, L. and Chong, H. J. (2006) 'Music and imagery techniques with an emphasis on the Bonny method of guided imagery and music', in Chong, H. J. (ed.) *Music therapy: techniques and models* (Korean language). Seoul: Hakjisa Publishing Company.

Summer, L. (2015) 'The journey of guided imagery and music (GIM) training from self-exploration to a continuum of clinical practice', in Grocke, D.E. and Moe, T. (eds.) *Guided imagery and music: a spectrum of approaches*. London: Jessica Kingsley Publishers.

CV: Carine Ries. Carine Ries has worked as a freelance music therapist since 2010 and in 2014 founded Sound Resonance. Sound Resonance employs therapeutic and creative thinking to deliver therapy, community and educational programmes. Carine has trained in neurologic music therapy and is currently completing her training in Guided Imagery and Music. The presenters are qualified Music and Imagery Psychotherapists and currently enrolled at the Integrative Guided Imagery and Music Training Programme with Martin Lawes in London. Contact: carine.ries@gmail.com

Helen Wallace Helen is a Music Therapist and Music & Imagery Therapist and has worked within the field of learning disabilities. Finishing training in GIM, Helen works with Key Changes, in private practice, and is a Director at Whole Step CIC. She is a singer/song-writer and percussionist with folk trio Iscalis.

Motoko Hayata Motoko Hayata is a music therapist and Music and Imagery therapist, currently completing her training in GIM. She has worked in various settings, has directed the music therapy service at Newham Music Trust and is a Director at U Understand Me Music and Imagery & Music Therapy Services.

WORKSHOP LIVE! Thursday 22. September. 14.00pm-15.30pm

Title: REVISITING AND REVISING “MUSIC AS CO-THERAPIST: A TAXONOMY OF MUSIC IN THERAPEUTIC MUSIC AND IMAGERY WORK

Wärja, Margareta (Sweden); Dammeyer, Charlotte (Denmark); Mårtensson-Blom, Katarina (Sweden); and Bonde, Lars Ole (Denmark).

Abstract: In 2014 the article *Music as Co-Therapist: A taxonomy of music in therapeutic music and imagery work* was published. It was based on the independent classification work by Wärja and Bonde as related to the musical repertoire of GIM and as related to various client groups. Together they developed a synthesis of this work in the form of a taxonomy with three major categories: (1) Supportive music – (2) Mixed supportive and challenging music – (3) Challenging music; and with nine subcategories. Since then the taxonomy has been tried out in many sessions and used in various research projects and publications. From the experiences over the past six years, the authors think it is time to revisit and revise the taxonomy with the goal to develop its uses and deepen the understanding of the learnings so far. In this presentation Dammeyer and Mårtensson-Blom have been invited as providers of valuable clinical and theoretical perspectives in this regard.

This workshop will start with a lecture of the revised taxonomy. Use of the taxonomy in research projects will be included. Furthermore, the lecture will propose how this structure can be functional in psychotherapy as a mean of focusing on relational aspects of the musical choices. The categories of the taxonomy will be illustrated with music and clinical examples. In the experiential part the participants will be involved in music listening experiences. Furthermore, the aim is to also invite the audience in an open discussion and feedback related to the revision of the taxonomy.

Keywords: Selecting music for GIM, classification system, relational aspects of music choices

Relation to the theme of the conference: As the theme of the conference is *the power of music – moving towards the core* we suggest that this workshop, focusing on choosing music for GIM, has high relevance. In receptive music therapy the selection of music for a client is a significant element, but also a difficult, or even a controversial issue. What music is appropriate for which clients, and how is the choice of music related to the physical, psychological and/or existential problems of the client? As practitioners of the Bonny Method of Guided Imagery and Music we are well aware of the selecting process as an intrinsic, sensitive, and essential part of GIM. In our profession we mean that this skill can always be developed, discussed, and refined.

References:

- Bonde, L. O. (Ed.). (2010). Music as support and challenge - group music and imagery with psychiatric outpatients. *Jahrbuch Musiktherapie/Music Therapy Annual* Vol 6: 89-118.
- Grocke, D. E., & Wigram, T. (2007). *Receptive methods in music therapy: Techniques and clinical applications for music therapy clinicians, educators and students* London: Jessica Kingsley Publishers.
- Mårtensson Blom, K. (2014). *Experiences of transcendence and the process of surrender in guided imagery and music (GIM). Development of new understanding through theories of intersubjectivity and change in psychotherapy* (Doctoral dissertation, Aalborg University, Denmark).
- Wärja, M., & Bonde, L. O. (2014). Music as co-therapist: Towards a taxonomy of music in

therapeutic music and imagery work. *Music and Medicine*, 6(2), 16–27.

Wärja, M. (2015). KMR (short music journeys) with women recovering from gynecological cancer. In D. Grocke & T. Moe (Eds.), *Guided Imagery and Music (GIM) methods for individual and group therapy* (pp. 253–266). London, UK: Jessica Kingsley.

CV: Margareta Wärja, PhD, is a licensed psychotherapist in private practice, a music and expressive arts therapist, GIM therapist and Primary Trainer, supervisor and teacher of psychotherapy, and has directed the Swedish Institute of Expressive Arts for 30 years. She is a faculty member of the expressive arts MA program at South-East Norway, and an renowned workshop leader in the expressive arts. Her researched is focused on arts-based psychotherapy in oncology.

Lars Ole Bonde, PhD. Emeritus professor in music and health, Center for Research in Music and Health, The Norwegian Academy of Music and former professor in music therapy at Aalborg University. GIM Primary Trainer and clinical supervisor.

Charlotte Dammeyer, MA in music therapy Aalborg University 1998. GIM-fellow EAMI. Experience with trauma therapy at Pavarotti Music Centre - Bosnia 1998, private clinic community 1999-2003, special needs and palliation. Since 2003, clinical MT at Aalborg University Hospital, Psychiatry, specialized in GIM/MI with adult PTSD/C-PTSD outpatients. Private psychotherapy practice (MPF): supervision and GIM.

Katarina Mårtenson Blom PhD. Educated as licensed psychologist in the 70s, started her professional career in child & adolescent psychiatry, currently works in private practice in Stockholm as licensed psychotherapist, GIM music therapist, supervisor and trainer in psychotherapy and GIM. Katarina completed her PhD at the Music Therapy Phd program in Aalborg University November 2014. She has written several professional articles, book chapters and with a colleague, a book on intersubjectivity.

WORKSHOP LIVE. Friday 23. September. 14.00pm-15.30pm

Title: *Tristan and Isolde: a merging of body and soul; resonances for GIM*

Wärja, Margareta (Sweden) & Bunt, Leslie (United Kingdom).

Abstract: The search for the redemptive and transformational potential of love permeates our human condition. Elements from the mediaeval legend of *Tristan and Isolde* continue to resonate within our personal and collective consciousnesses, exemplified in storytelling, art, music, theatre and film. Patterns of descent and ascent; memory and future contained in the present moment; striving for resolution are features of the legend, as likewise manifested within the transformational properties of music and therapeutic processes familiar to GIM practitioners.

The presenters have been exploring connections between myth, music and GIM during several European GIM conferences with many themes culminating in this epic story. After an introduction to some elements of the story's Celtic background, we will explore some of the archetypal aspects that build on our earlier work including the: hero's/heroine's journey; sacrifice; wounded psyche and healing; integration of the feminine and masculine, seen/unseen and nature of transcendence, in this case the surrendering release of two souls moving ecstatically beyond individuation to something mutually whole, yet different.

During the experiential part of the workshop musical illustrations will be from Wagner's monumental opera. The composer James MacMillan (2019) has described our protagonists' love as 'erotic and pagan in its original storytelling, but the wider implications in Wagner's music drama are hugely cosmic (p.61).' How does Wagner use the music to evoke memories? How does the musical structure hold this unending stretching of dissonance, as illustrated in the famous unresolved *Tristan* chord? What are the 'cosmic' resonances within our work as GIM therapists?

Key words: music and myth, transformation, archetypes

Relationship to themes of the conference: music and consciousness; music and processes of change; therapists' relationship to music.

References:

Bédier, J, *The Romance of Tristan and Iseult, Retold by Joseph Bédiler*, translated by Hillaire Belloc, Dover Publications, 2005.

Groos, A. (ed.) (2011) *Richard Wagner: Tristan and Isolde*. Cambridge University Press.

Johnson, R.A. (1983) *We – Understanding the Psychology of Romantic Love*. San Francisco: Harper & Row Publishers.

MacMillan, J. (2019) *A Scot's Song: A Life of Music*. Edinburgh: Berlinn.

Scruton, R. (2003) *Death-Devoted Heart: Sex and the Sacred in Wagner's Tristan and Isolde*. Oxford University Press.

CV: Margareta Wärja, PhD, is a licensed psychotherapist in private practice, a music and expressive arts therapist, GIM therapist and Primary Trainer, supervisor and teacher of psychotherapy, and has directed the Swedish Institute of Expressive Arts for 30 years. She is a faculty member of the expressive arts MA

program at South-East Norway, and a renowned workshop leader in the expressive arts. Her research is focused on arts-based psychotherapy in oncology.

Leslie Bunt studied music therapy with Juliette Alvin (1976-7), gained the first PhD in music therapy in the UK (1985), studied GIM with Kenneth Bruscia (mid-90's) and is a GIM therapist and Primary Trainer. He has worked with individuals and groups across the lifespan with diverse healthcare needs and is currently Professor in Music Therapy at the University of the West of England, Bristol.

Contacts: margareta.warja@expressivearts.se www.expressivearts.se
Leslie.Bunt@uwe.ac.uk; www.lesliebunt.com.