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Review: *Guided Imagery and Music: The Bonny Method and Beyond*, 2nd ed.
(Denise Grocke (Ed.))

Critique : *Musique et imagerie guidée : la méthode Bonny et au-delà*, 2e éd.
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Book Review

Guided Imagery and Music: The Bonny Method and Beyond, 2nd ed.

Denise Grocke (Editor)
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The second edition of *Guided Imagery and Music: The Bonny Method and Beyond*, edited by Denise Grocke, is a substantial and timely update to the first edition, originally published in 2002. While the first edition of the book primarily focused on the Bonny Method of Guided Imagery and Music (BMGIM), the second edition lives up to the “and beyond” portion of the title by including information about the numerous modifications and adaptations of the Bonny Method that have emerged in recent years. Given that there is no single clear definition of the Bonny Method or its adaptations, Grocke (2019) states that the authors who contributed to the second edition of *Guided Imagery and Music: The Bonny Method and Beyond* were “encouraged to clarify their use of the terms ‘Bonny Method,’ ‘the Bonny Method of Guided Imagery and Music,’ ‘guided imagery and music,’ and ‘music and imagery’ in their chapters” (p. 3). This results in a lack of consistency throughout the book and may be confusing to readers who are unfamiliar with the different branches of guided imagery and music (GIM). However, this is a necessary statement for Grocke to make as the book features chapters from 31 authors from nine different countries. All authors, including Grocke, are trained GIM practitioners, with many holding the designation of Fellow of the Association for Music and Imagery. While the Association for Music and Imagery has their own definition of the BMGIM, many practitioners opt to define the method based on their theoretical orientations and individual approach to guided imagery and music. As I read through the text, I found it helpful to know how each author was defining the terms used in their chapters.

Those who are familiar with the first edition of the book will find it worthwhile to take a look at the second edition. Many topics that were not explored in-depth in the first edition have now been allotted full chapters as a result of expanded expertise and knowledge. For example, the section on applications of GIM has almost tripled in size, including chapters on the

use of GIM in addictions, cancer care, mental health and illness, and with survivors of trauma. Grocke attributes these new developments to the growing number of research projects that explore clinical applications of GIM, leading to increased evidence of best practices of the method. Other topics that are new to the second edition include self-care for GIM therapists, a historical account of the creation of music programs, the use of technology in GIM, and the foundational theories of BMGIM. Numerous chapters from the first edition have been updated, such as the chapters on GIM research, music used in GIM, and the core chapters on the BMGIM. Grocke reorganized the overall structure of the book to reflect recent developments in acknowledging the variety of approaches of GIM. The new additions and updates lead to a comprehensive volume about the current practice of GIM, including the Bonny Method and its numerous adaptations. The information presented in the book is relevant to GIM practitioners of all levels and years of experience, GIM trainees, and people who are generally interested in learning more about GIM.

At first glance, the book appears to contain an overwhelming amount of information. It consists of 36 chapters divided into six parts and concludes with a comprehensive list of music programs created by GIM practitioners from around the globe. I recommend that readers begin by selecting specific chapters that appeal to their interests and learning goals. Due to its extensive range of content, the book is an excellent resource that readers can return to again and again—either to refresh their knowledge or to learn about an unfamiliar topic.

Part One introduces readers to the original Bonny Method of GIM, pioneered by the work of Helen Bonny in psychedelic-assisted psychotherapy at the Maryland Psychiatric Research Center in the early 1970s. The first chapter provides a thorough overview of the development of the BMGIM. Marilyn Clark describes its evolution, the establishment of training programs and associated guidelines, and the

formation of international associations. The remaining chapters in this section discuss the key components of the BMGIM. Elaine Abbott outlines the phases of a traditional BMGIM session. Kenneth Bruscia analyzes the writings of Helen Bonny and provides a thematic overview of their theoretical concepts. The final chapter, written by Denise Grocke, consists of an examination of the 18 music programs created by Bonny. Grocke briefly describes the music pieces in each program and offers a rationale as to why they were selected. Most of the information in the chapter is taken from interviews conducted with Bonny and readers will appreciate the incorporation of direct quotes from Helen Bonny herself.

Part Two explores applications of GIM across the life span. Each of the 11 chapters looks at the use of GIM with a different clinical population and/or an application of the method to address a specific goal, such as life transitions or group music and imagery. This section of the book introduces readers to adaptations of the traditional BMGIM. It features chapters written by two GIM practitioners from Canada: Heidi Ahonen and Amy Clements-Cortés. Ahonen writes about her work using GIM as a form of trauma psychotherapy. The chapter starts with a description of psychological trauma and post-traumatic stress disorder (PTSD), including symptoms, neurology, and the process of recovering from trauma. I appreciate the inclusion of cultural similarities and differences in understanding and addressing trauma as many consider GIM to be rooted in Western culture and ways of thinking. Ahonen acknowledges the importance of understanding the specific meaning that survivors of trauma attribute to their individual experiences. I believe it is also important to apply this concept to the music preferences of clients. It is key to avoid making assumptions about how a client may interpret a piece of music and it may be useful to do a preliminary assessment of responses to different styles of music before facilitating a GIM session. The remainder of the chapter describes the rationale for using GIM with trauma survivors and how GIM can be appropriately modified for this clinical population. While Ahonen includes some information about her personal approach to working with this clinical population, I would have liked to see specific examples from her clinical work.

The chapter written by Clements-Cortés focuses on grief, bereavement, and loss at end-of-life. She offers a brief literature review, looking at the use of the Bonny

Method with persons who are at end-of-life and with persons who are experiencing bereavement, along with suggested indications, contraindications, and common goals. Two case studies taken from the author's clinical work close the chapter. In my opinion, the effectiveness of GIM is best understood by reading real-life experiences of clients. Case studies allow for insight into the processes experienced by both the client and the therapist. Clements-Cortés describes the rationale for the use of specific music programs along with direct quotes from the clients about their imagery and responses to the music. While the clients' experiences are described in detail, there is little information about the therapist's reactions to the clients, such as countertransference and possible personal triggers. I would have liked to learn more about practices that GIM therapists can engage in to ensure safe and effective use of self when working with clients with complex emotions such as grief and loss.

Part Three of the book examines various orientations that can be used in the practice of GIM. My training in the BMGIM incorporated elements of Jungian, humanistic, psychodynamic, and transpersonal orientations. Consequently, I was drawn to the chapters that discussed other types of orientations. I found Ginger Clarkson's chapter on combining GIM with Gestalt dream work to be an intriguing read. Gestalt therapy allows clients to face old and unresolved issues as if they were presently occurring. In my opinion, this aligns with GIM as clients' imagery that occurs in real time within the context of a session may consist of past events. Clarkson presents three case studies in which the therapist applies principles of Gestalt therapy within the structure of a GIM session. The combination of music with Gestalt dream work enhances clients' interactions with their imagery and provides additional support for clients to confront unresolved issues. Overall, this section of the book serves as a strong reminder that GIM can be easily combined with other therapeutic approaches and that GIM as a method is accessible to therapists from a variety of theoretical orientations.

Part Four focuses on GIM music programs. Chapters 23 and 24 describe programs that developed in Europe, the UK, South Africa, and China. It may be surprising for practitioners of the traditional BMGIM to learn that some of these programs contain music that is outside of the classical genre. I believe that embracing music from other genres leads to the growth

of GIM and increases the accessibility of the method. Not everyone is familiar with Western classical music and, depending on their cultural background, some may have a personal adverse reaction because of individual history, while others may have enhanced experiences during guided imagery interventions that use other genres of music. While I appreciated the opportunity to learn about music programs developed by other practitioners, I was disappointed that the book did not go into detail about the programs that Bonny either created or co-created, which would have provided important context. However, information about Bonny's GIM program discography can be found in *Discography of Guided Imagery and Music (GIM) Programs*, written by Kenneth Bruscia and published in 2014 by Barcelona Publishers.

The remaining two sections of the book discuss research and theory, and professional issues. Laurel Young and Erin Montgomery, two Canadian GIM practitioners, contributed chapters in these sections. In Chapter 30, Young (2019) provides an “overview of qualitative [research] methodologies used thus far to investigate the individual form of GIM” (p. 573). I found this chapter to be a detailed description of various qualitative methodologies and their applications in GIM research studies. I would have liked to see more insights into the relationship between research and practice—specifically how GIM practitioners can incorporate the results of qualitative inquiries into their own clinical work. I am also curious about future directions of qualitative-based GIM research. It appears that the goal of most studies has been to improve

understanding of the experiences of clients. How can qualitative methodologies be used beyond proving the efficacy and benefits of GIM?

Montgomery's chapter about the ethical practice of GIM concludes the book. It explores the practice of GIM in relation to four ethical principles: nonmaleficence, beneficence, autonomy, and justice. I appreciated the use of examples from both GIM literature and clinical work to demonstrate the importance of practising in an ethical manner. Montgomery emphasizes the role of professional associations in encouraging ethical practice of GIM. This is challenging to accomplish due to the ongoing development of adaptations of GIM. I agree with Montgomery that the various associations need to work together to establish clear codes of ethics for their members. This may lead to increased professionalization of BMGIM and its many adaptations.

As a GIM practitioner who is solely trained in the Bonny Method of GIM, I find the second edition of *Guided Imagery and Music: The Bonny Method and Beyond* to be an up-to-date and thorough examination of all aspects of BMGIM and its growing number of adaptations. It is an excellent book for GIM trainers, trainees, and practitioners that accurately captures current issues and debates relevant to the method. The inclusion of authors from various countries and cultural backgrounds means that the book is not rooted in a particular cultural perspective. Grocke does an outstanding job of presenting a comprehensive volume of information about GIM that is a necessary resource for anyone with an interest in the method.

Reviewed by Kiki Chang, MA, MEd, RP, MTA, FAMI

Kiki Chang holds master's degrees in both music therapy and counselling psychotherapy and is a Fellow of the Association for Music and Imagery. She is currently completing a PhD in Health Policy and Equity at York University in Toronto, ON. Her research interests include the regulation of health-care professions, the professionalization of music therapy, and burnout among music therapists. Her clinical music therapy work has primarily been with older adults in hospital and long-term care settings. Kiki has served on the CAMT Board of Directors since 2015 and currently holds the role of president.