

Helen Bonny and the Development of the First Series of Music Programs for the Bonny Method of Guided Imagery and Music (1972-1979)

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Helen Lindquist Bonny developed the Bonny Method of Guided Imagery and Music (BMGIM), a music oriented self-exploration of consciousness, with the influence of humanistic and client-centered approaches. BMGIM can help people manage pain, anxiety, relationship issues, depression, and other conditions through self-awareness and self-potential. The purpose of this biographical study was to explore Bonny's early life experiences and their contribution to the humanistic and transpersonal approach to music therapy. The study was organized in chronological order: Bonny's childhood and young adulthood; inspirations that led to development of BMGIM; and research and clinical events that helped solidify the development of BMGIM. An interview with Bonny and a review of the literature supported the significance of these periods. The years between 1972 and 1979 mark the development of the first series of BMGIM music programs, which Bonny said served as the base for many later GIM music programs developed. Bonny's contribution to the field of music therapy includes the provision of strong foundation for music therapy based on Maslow's and Rogerian approach, and the introduction of time-valued music to the music therapy field.

Keywords : Helen Bonny, Guided imagery and music, Music, Imagery, Biographical study

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Helen Bonny와 Bonny 방식 심상음악(BMGIM) 프로그램 첫 시리즈의 개발 (1972-1979)

배민정*

Helen Lindquist Bonny는 음악을 통한 의식의 자기탐색인 Bonny 방식 심상음악 (Bonny Method Guided Imagery and Music: BMGIM)을 개발했으며, 이는 인본주의적 접근과 내담자 중심 치료방식의 영향을 받아 발달하였다. BMGIM은 자기인식과 자기개발을 통해 문제인식과 대면하도록 하여 통증완화, 불안 해소, 대인관계 개선 및 우울증 감소 등의 결과를 돕는다. 본 전기연구는 Bonny의 유년기 및 성장과정 및 삶을 질적 측면에서 돌아보며, 그녀의 인본주의적이며 초자아적 음악치료 개발에 이르기까지의 바탕 및 영향을 알아보고자 했다. 연구자는 인터뷰와 관련 자료의 문헌고찰을 통해 그녀의 삶을 유년시절 및 성장과정, 교육과정, BMGIM의 개발로 이끌었던 영감이 되는 경험, 또한 연구 및 임상훈련 등을 순차적으로 살펴본 다음, 각 전환점이 되는 사건이나 시기를 재검토하고 전체적으로 BMGIM 개발 및 발달의 맥락에서 의미성을 찾으려고 하고자 하였다. 또한, 1972년부터 1979년까지의 기간 동안 Bonny가 개발한 BMGIM 첫 음악프로그램 시리즈가 있기까지의 배경과 이와 관련된 그녀의 삶을 인본주의적 초자아적 철학 기반을 바탕으로 살펴보았다. 위의 기간 동안 개발한 BMGIM 음악프로그램의 첫 시리즈는 이 후 여러 다양한 GIM 음악프로그램의 밑바탕이 되었다는 Bonny의 의견에 근거하여 위 기간을 선정하게 되었다. Bonny의 초기 임상경험 및 업적은 Maslow의 개념과 Rogers의 접근방법을 적용하면서 음악치료학계에 공헌하였으며, 또한 음악을 중심으로 한 고유한 음악치료의 예로서 학계에 의미를 더하였다.

핵심어 : 헬렌 보니, 유도된 심상음악, 음악, 심상, 전기연구

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I. Introduction

1. Historical and societal development of BMGIM

The Bonny Method of Guided Imagery and Music (BMGIM) is “the conscious use of imagery, which has been evoked by relaxation and music, to effect self-understanding and personal growth processes in the individual” (Bruscia & Grocke, 2002, p. 95). BMGIM has been used by health care professionals to reduce levels of anxiety and pain and to maximize self-potential in children, adolescents, and adults. Populations reported to receive benefits from BMGIM include those diagnosed with substance abuse and emotional disturbances, psychological issues, women during childbirth, and those desiring self-growth. The clinical settings for BMGIM include hospital settings (surgical and palliative care units), schools, nursing homes, prisons, work places, and counseling clinics (Bae, 2011; Blom, 2014; Bruscia & Grocke, 2002; Maack, 2012; Summer, 1988).

Helen Lindquist Bonny (1921~2010), a music therapist inspired by humanistic and client-centered approaches, developed BMGIM in the late 1960s. In the 1960s, society experienced rapid political and social changes in the U.S. that entailed the search for inner-self, freedom, and the meaning of existence. Alan Shephard was sent to space as the first American in “Freedom 7” on May 25, 1961. Martin Luther King made the speech, “I Have a Dream” on August 28, 1963. The Beatles a British rock and roll band became very popular. President Kennedy was assassinated in Dallas, Texas, on November 22, 1963. The Vietnam War also began in the mid 1960s (Farber, 1994).

In neuropsychiatry, researchers started to explore the etiology of schizophrenia and mystical experiences through the use of Lysergic acid diethylamide-25 (LSD). Researchers used LSD to help patients with alcoholism, terminal illnesses, and neuroses to cope with their conditions, gain insight into themselves, and promote positive social skills (Bonny & Pahnke, 1972; Pahnke, 1969). Researchers believed that LSD evoked a “peak experience.” Peak experience, initially introduced by Abraham Maslow (Maslow, 1971), was important for researchers because they considered it to be a pathway to the many subconscious levels of the human mind that could lead to healthy personality changes. GIM was one of the products of the numerous studies conducted to examine the effects of music listening and LSD (H. Bonny, personal communication, March 19, 2001; Yensen & Dryer, 2000).

In 1969, Bonny was a research fellow at the Maryland Psychiatric Research Center during its LSD research program. She was assigned to investigate the effects of music listening and relaxation during the LSD in-take treatment. As part of the music experience, Bonny became increasingly interested in a relationship between the preparation of the music experience, which involved relaxation, and music listening itself.

After the government banned LSD from clinical use in 1971, Bonny conducted a music and imagery session with the wife of a patient at the facility (H. Bonny, personal communication, March 19, 2001; Summer, 2002). She found that the music had more vivid effects that lasted longer for the wife who did not take LSD than for the husband who had received the LSD treatment with music and imagery. She then decided to conduct research involving music listening and relaxation but without the LSD component. She came to realize that guided imagery and music listening experience promoted greater self-awareness and acceptance by allowing the individual to confront personal issues in an altered state of consciousness. Bonny's experiences with the GIM and her clients' personality changes led to the establishment of the Institute for Consciousness and Music (ICM) in 1973 and later the Bonny Foundation in 1988. Through this training institute, located in Kansas, specific training courses for prospective GIM practitioners were offered. The Bonny Foundation inspired others in various regions to offer GIM training. Today, GIM training courses are offered to many health care professionals, including music therapists, psychologists, social workers, and teachers (Association for Music and Imagery [AMI], 2014).

2. Description and procedure of method

This paper was based on the author's interview with Bonny and review of the literature. The researcher had a follow-up phone interview to clarify the timeline of music programs Bonny had mentioned. The author had met Bonny during level I training in BMGIM in 1995. Since then, the author stayed in communication with Bonny and was inspired to write a biographical essay focusing on Bonny's personal life and the development of BMGIM. When discussing the time period in which this work should focus, Bonny suggested the period between 1972 and 1979 since the programs developed during these years served as a base for the BMGIM music programs that followed. The interview took place at Bonny's residence on March 19, 2001 in Salina, Kansas. The author recorded the session and created a word-for-word transcript of the interview.

At the time of the interview, two of the main books regarding Bonny's lifelong work in BMGIM were pending publication (Bruscia & Grocke, 2002; Summer, 2002). Although the two pending publications included a wide range of content regarding GIM, and Summer's book included Bonny's autobiographical essay (Summer, 2002), Bonny agreed to participate in this work, expressing that this paper would be unique in terms of having the content related to personal accounts especially regarding how her childhood and earlier years influenced the development of GIM music programs. The author tried to honor Bonny's initial intention (H. Bonny, personal communication, March 19, 2001).

The author reviewed the transcript of the interview with Bonny and other related literature, including the *Journal of Association for Music and Imagery* (JAMI) and books on BMGIM and Bonny (Bruscia & Grocke, 2002; Summer, 2002). The author also searched key words, including music, imagery, and guided imagery and music using the Google scholar database. Through the review of the literature and the interview, the author gathered related information on Bonny's life and the development of BMGIM, information was divided into three categories following chronological order, namely, early childhood and young adulthood, experiences and inspirations that led to the development of BMGIM, and the solidification of BMGIM. The three main categories were then categorized into a total of eight subcategories: childhood and young adulthood, the first peak experience, clinical work, inspiration leading to the development of GIM, the first book, music programs, training in BMGIM, and current and future GIM research and practice. The purpose of this work was to explore the meaning and the influence of Bonny's early life experiences, education, and inspiration on the development of her humanistic and transpersonal approach to music therapy and the first series of BMGIM music programs.

II. Bonny's Life Experiences and Development of BMGIM

1. Childhood and young adulthood

Helen Bonny was born in Rockford, Illinois on March 31, 1921 (H. Bonny, personal communication, March 19, 2001). She moved to Lawrence, Kansas with her family when she was still an infant and spent most of her childhood in Kansas, where she remembered being particularly close to, and intrigued by, her natural surroundings. Bonny was a shy child who

used piano performance as a way to get attention and express herself to others. Her parents, Gustavus Elmer Emmanuel Lindquist and Ethel Geer Lindquist, provided her with spiritual fairy tales and classical music. Bonny's father had attended the Oberlin College School of Theology as a student. There, he met Ethel Geer, an Oberlin Conservatory piano and organ student. Gustavus Elmer Emmanuel Lindquist was a Baptist missionary whose focus was on Native American ministries. He later became affiliated with the United Church of Christ. Lindquist traveled frequently for his work with Native Americans and wrote 13 books related to his work. Gustavus Elmer Emmanuel Lindquist served as Missionary-at-large for the Society for the Propagation of the Gospel among Indians and Others in North America. He also served as a director of the American Indian Survey, which led to his publication of *Red Man in the United States* in 1923 (H. Bonny, personal communication, March 19, 2001).

Bonny was reared in a family filled with music and various music events. Her mother played the piano at bedtime, and the whole family spent many evenings singing and playing the piano. Helen's father sang masterpieces such as Schubert's *Erl King*, and together with other family members, provided an environment rich in music and religious practice. On Saturdays, the family listened to operas on the Texaco radio program. They also attended concerts given by the great artists of the day. Helen Bonny's close relationship with music continued through her early adulthood when she graduated from Oberlin Conservatory of Music (1939~1943) with a degree in violin performance (H. Bonny, personal communication, March 19, 2001).

During her time at Oberlin, Bonny met her future husband, Oscar Bonny, who was a student at the Oberlin School of Theology. Oscar Bonny was born in Poland and with his family moved to Russia and later to the United States. Helen Bonny continued to have a great interest in music, even after she married and devoted herself to being a full-time wife and mother (H. Bonny, personal communication, March 19, 2001).

2. First peak experience

As a minister's wife, Bonny helped provide congregations with a rich combination of music, religious thought, and practice. Later in her life, Bonny alluded to the deep yearning, which arose within her at this time, to discover more about the relationship between music and human experience. According to Bonny, there were already clues to this relationship, such as "attention to a sunset when color and form overwhelm the senses, or that moment

of unknowing silence when the intensity of music has stopped and yet there is something more in the soundlessness, or when at the end of a reasonable discussion cognition evaporates into a sense of ‘now what?’ and you know that there is more” (H. Bonny, personal communication, March 19, 2001).

September 21, 1948 was a date that affected Bonny’s life philosophically and professionally. At the time, she was attending the Congregational Church in Manhattan, Kansas. The pastor at the church was Dr. Frank Laubach, a well-known missionary and developer of the literacy program, “each one, teach one.” At a churchwomen’s meeting, she was asked to perform a number on her violin. Helen Bonny played “Swan” from Saint Sean’s *Carnival of Animals*. In the middle of the performance, she experienced a mystical force that overwhelmed her and assisted her own best efforts to make inexplicably beautiful music. When the speaker of the service, Dr. Frank Laubach, asked Bonny to perform another piece, the experience continued as she played Schubert’s *Ave Maria*. Bonny remembered the experience vividly and saw it as a significant mark in the development of the GIM procedure (H. Bonny, personal communication, March 19, 2001; Summer, 2002).

The aura of this peak experience remained even after the service ended. Bonny not only experienced vivid and lively sensations around her that were very pleasant but also experienced the opening of her inner self that included childhood trauma associated with the death of her brother and other painful issues that impacted her daily life. To help her overcome the stress that rose from her mystical experience, Bonny sought direction through different approaches in therapy and found help at Camps Farthest Out, a place where people in the traditional church came to share prayers and beliefs through drawing, writing, artwork, movement, and rhythmic choir. Her pastoral counselor suggested that she engage in music in addition to her duties as a pastor’s wife and mother, to help with her discomfort. Bonny’s growing interest in music, imagery, and hypnosis for exploring consciousness led her to return to school for further education and research in music therapy (H. Bonny, personal communication, March 19, 2001).

In 1964, Bonny earned a bachelor’s degree in music education from the University of Kansas. Then in her early forties, Bonny began studying music therapy under the supervision of E. Thayer Gaston at the University of Kansas in same year. Her premise was that her “mystical experience also could occur in others if a way were found to enter the creative potential in each person through the use of carefully chosen music” (H. Bonny, personal communication, March 19, 2001). Bonny expressed that the heavy emphasis on the

behavioral approach to music therapy at the University of Kansas seemed different from what she desired to explore within music therapy, and she believed there was still much that remained unknown about how to use music to influence human consciousness.

3. Clinical work to develop GIM

In 1966, Bonny received her master's degree in music education with an emphasis on music therapy. During her studies at the University of Kansas, Bonny became aware of Ken Godfrey, a researcher who started work with LSD in California and led research with alcoholics at the Veteran's Administration (VA) hospital in Topeka, Kansas. After visiting Godfrey and learning about his work at the VA hospital, she was invited to join him in research involving hypnotherapy and meditation. Godfrey introduced Bonny to other interested researchers, including Walter Pahnke, and was asked to join the LSD research team in Baltimore to incorporate music with peak experience (H. Bonny, personal communication, March 19, 2001; Burns, 1998).

Following her work as a central office coordinator for the National Association for Music Therapy for two years (1966 to 1968), Bonny started working in 1969 as a research fellow at the Maryland Psychiatric Research Center. Patients at the research center included those with neurotic symptoms, substance abuse, and terminal cancer. Because there were no formal music programs developed in the field at that time, Bonny discovered that researchers had been bringing in their own favorite music selections to explore their effects on the LSD treatment. Bonny's role was to select the appropriate music programs that would aid the LSD experience, with each LSD music session lasting for 8 to 10 hours (H. Bonny, personal communication, March 19, 2001; Summer, 2002).

While continuing with her assigned task to research the production and choice of music for the LSD sessions, Bonny discovered that music could penetrate into deeper layers of the psyche in the unconscious. The LSD, music, and imagery combination was found to be effective in allowing consciousness to transfer into the unconscious and subconscious levels during altered states of consciousness. Altered states of consciousness were defined by E. Fromm (1977) as "types of awareness that are different from the waking state" (p. 373). They included "daydreaming and other relaxation states, hypnotic or quasi-hypnotic states, meditative states, states of rapture and religious ecstasy, nocturnal dreams, states of dissociation, fugue states, and psychotic states" (p. 373). The imagination was valued as a

means to gain insight, and music was used to provide safe and effective accompaniment for the retrieval of the information in the form of imagery (Bonny, 1978; Bonny, 1999; H. Bonny, personal communication, March 19, 2001).

Later in 1969, when excessive recreational use of LSD became a societal and political issue, the government restricted the use of the drug and banned the use of LSD in clinical settings altogether. Bonny was disappointed to see the study shortened without reaching its specific outcomes. She sought ways to further the study without using the LSD treatment to explore human consciousness and unconsciousness. In 1971, Bonny decided to continue her study of music's impact on altered states of consciousness without the combination of drugs to promote transpersonal experiences. Much trial and error followed in trying to find the best relaxation techniques and length of music sessions. Through these trials, she acquired more knowledge in how to guide the patient during the music session and eventually started to develop a relaxation process that began prior to the music phase. She explored processes similar to Jacobsen's Progressive Relaxation (Jacobson, 1938) in which the client alternates between tensing and relaxing muscle groups, and the Schultz Autogenic Training method (Schultz, 1950), in which the client is asked to imagine a figure or a color to help focus the body and to provide adequate relaxation without the help of LSD. Bonny also learned to reduce the length of the session to approximately 2 hours, much shorter than the initial duration of 8 to 10 hours designed for LSD treatment sessions (H. Bonny, personal communication, March 19, 2001; Clark, 2002).

Bonny discovered that music listening in the deeper states of consciousness produced imagery of various sensory qualities, including kinesthetic, visual, and auditory components. She also realized that various musical elements such as melody, rhythm, and tone in orchestral or choral compositions had individuality, yet they were connected to each other to make music as a complex whole, creating multilayered paths for individuals to travel to music differently, yet have a common core from which they could feel secure enough to confront and manage issues that may arise during music listening. Bonny believed that the resulting musical experience surpassed the superficial state and entered the deep psychological spaces within the person. When the musical experience impacted the deeper layer of psyche a person could have a so-called "peak experience," which may affect many aspects of a person's life, including personality, perception, relationships, and sense of self (H. Bonny, personal communication, March 19, 2001; Summer, 2002).

4. Inspiration leading to the development of the BMGIM

According to Bonny, GIM was based from two major psychological perspectives: Abraham Maslow's theory of self-actualization (Maslow, 1971) and Carl Rogers' client-centered therapy (Rogers, 1951). Abraham Maslow was well known for his hierarchy of needs that focused on the concept of self-actualization. He stressed the importance of understanding and living the process of self-actualization to achieve an individual's maximum potential (Maslow, 1971). In 1970, Bonny was encouraged in her pursuit of music with Abraham Maslow's humanistic approach that focused on self-actualization, self-perception, feeling, intuition, and emotions. Bonny met Maslow in 1970 at a meeting in Council Grove, Kansas, where 45 professionals who were interested in exploring the human consciousness gathered. The invitees included the researchers at the Maryland Psychiatric Center, Stan Groff and Elmer Green, who were well known for their Biofeedback technique. At the meeting, Bonny presented a music session that involved active music listening and imagery and a color-matching activity to explore visual sense and consciousness with music listening. After the session, Maslow approached her and expressed his interest in combining music and psychotherapy for effective ways to promote self-actualization. Maslow's humanistic approach was later combined with the transpersonal approach on which the GIM philosophy was ultimately based. The Council Grove meeting has continued to take place on the Monday after Easter every year since that first meeting in 1970 (H. Bonny, personal communication, March 19, 2001).

In addition to Maslow, Bonny was also influenced by the philosophy and approach of Carl Rogers. Carl Rogers was a psychologist well known for person-centered therapy and student-centered learning, from which Bonny later adapted GIM (Bruscia & Grocke, 2002; Rogers, 1951). Although Helen Bonny never met Carl Rogers in person, she was influenced by his approach to client-centered therapy along with Maslow's humanistic approach. In Rogerian person-centered therapy, the core theme is nonjudgmental listening and acceptance of a client's change. The nonjudgmental aspect of a therapist's role is also reflected in the GIM sessions where the guide (therapist) does not interpret the traveler's (client) experience for him or her. Instead, the guide accepts the client's changes and needs when necessary, and helps the client unfold his/her own path for solving problems and confronting conflicts in life as represented through symbols and archetypes in the imagery (H. Bonny, personal communication, March 19, 2001; Bruscia & Grocke, 2002).

In addition to the guide's nonjudgmental role in the GIM session, Bonny believed in a person as a potential being. Bonny's view of a person as a whole being included the mind expanding its potential in response to unusual experiences, altered states, and the healing effects of holistic medicine. In some respects, Bonny shared common ground with the Jungian perspective in terms of working with the unconscious, using symbolism, and focusing on spiritual growth (Ward, 2002). In other ways, Bonny's perspective shared affinities with the improvisational music therapy approach by Nordoff and Robbins (1965) that exemplified the concepts of Maslow in its emphasis on self-actualization, intrinsic learning, creativeness, and peak experience (H. Bonny, personal communication, March 19, 2001; Bruscia & Grocke, 2002).

During a demonstration of an imagery session conducted by Hanscarl Leuner at the Maryland Psychiatric Research Center, Bonny realized the effect of music in evoking imagery and exploring deep inner spaces. Hanscarl Leuner was a psychiatrist well known for developing Guided Affective Imagery (GAI) and for pioneering the use of psychodrugs (Leuner, 1969; Summer, 2002). Bonny believed that this effect occurred not only in response to the musical material composed so as to be descriptive of place and mood, but also thought it to be idiosyncratic and more profoundly relevant to music enjoyment and therapeutic intervention.

Leuner's GAI, which was based on the psychoanalytic model, was more structured but less focused than GIM on the transpersonal areas of the psyche. Leuner used music to evoke an affective response within the set imagery sequences he allowed for his clients. However, Leuner's ideas and work inspired Bonny to explore more in using music and imagery in different ways and later became a source for Bonny's suggestions for using GIM programs in a group format as presented in her first book, *Music and Your Mind* (Bonny & Savary 1973, p. 15). Bonny developed her GIM music program incorporating Leuner's imagery motifs: meadows, mountains, and the edge of the woods. Bonny, however, allowed for less rigid structure within the imagery to let clients have more flexibility in their imagery experiences (H. Bonny, personal communication, March 19, 2001).

Bonny became more interested in questions regarding why and how certain elements of music and performance affected the depth of the client's reported states. For example, "the same music piece played by different performers could either encourage clients to confront pending issues or not reach enough ground to do so, because of the lack of capacity to bring out emotional responses" (H. Bonny, personal communication, March 19, 2001). Bonny

sought answers through observation and experience in her clinical work and in the published works of Leonard Meyer, Pinchas Noy, and Susanne Langer. Elmer Green, who mainly focused on biofeedback, Jean Houston, and June Singer also influenced Bonny's philosophical and professional path (H. Bonny, personal communication, March 19, 2001).

5. Music programs

The first music program developed by Bonny was "Positive Affect" in 1972. It was presented at the American Humanistic Psychology meeting that same year. Her concerns for selecting the musical pieces for the program were phrasing, intensity, tempo, emotional flow of the piece, and different performances of the same piece. Bonny credited her educational background at the Oberlin Conservatory of Music for her intuitive ability to interpret various musical works (H. Bonny, personal communication, March 19, 2001). When selecting music pieces for GIM, Bonny considered musical elements such as rhythm, melody, harmony, timbre, pitch, and vocal/instrumental mode (Bonny, 1978).

Bonny also experimented on herself with the music programs. She underwent a process called induction, in which she would lie down and breathe deeply with her eyes closed, focus on music listening, and put herself into a slightly altered state of consciousness while listening to the music program (Bonny, 1978). Bonny was able to detect whether some of the musical phrases were providing enough time or dragging a person's stage of consciousness and imagery. For example, she found that "holding a certain note in a musical piece for an extended period of time could help a person go deeper into an altered state of consciousness, enabling the person to effectively work on personal issues often too difficult to confront in a normal state of consciousness, especially if the person was not ready to face the particular issue" (H. Bonny, personal communication, March 19, 2001). Bonny realized that holding a note for too long could also affect the person negatively by causing him or her to be held in the same state for too long, making it difficult to confront the issue effectively. Choosing the right music program, one that depended on the person's psychological and emotional readiness, was an important element to be considered (H. Bonny, personal communication, March 19, 2001).

In an interview with Grocke (2002b), Bonny described the six characteristics of the music pieces used for the GIM music programs, namely, catalyst, container, ability to encourage the flow of imagery, variability, mood, and classical music. Bonny used classical music because

of its multilayered format and mixture of predictability as well as variability, enabling stimulation necessary for the imagery experience; however, she also cautioned that cultural aspects needed to be considered for those from different cultures (H. Bonny, personal communication, March 19, 2001; Grocke, 2002b). Grocke also documented the detailed description of the 18 GIM music programs developed by Bonny (Grocke, 2002a).

In 1973, students at the University of Massachusetts visited Bonny at the Maryland Research Center to discuss the development of a music program to help return to their childhood experiences and provide comfort for them. As a result, her second music program was developed that same year. The program was called "Comforting/Analectic" but was renamed "Caring" in 1990 (H. Bonny, personal communication, March 19, 2001).

By 1974, Bonny developed 12 music programs to meet the needs of people with psychological and/or emotional difficulties. The "Imagery" program focused on vocal music in which male clients could confront different relationship issues. "The Beginner's Group" program helped to conduct initial group GIM sessions. The "Quiet Music" program was developed for clients who were depressed or fearful of going into the imagery experience in the beginning sessions. The "Mostly Bach" program encouraged a deep imagery experience, which was structured with various dynamics. The "Affect - Release" program was used to help people deal with deep feelings of anger and anxiety. "Death/Rebirth and Peak Experience" was initially developed as one program to help people experience death and life under not necessarily physical terms, and to create possible peak experiences. The suggestion was to use this particular program over several sessions following the initial session albeit dependent upon the psychological and emotional readiness of the client. Later in 1980, the "Peak Experience" program was separated from the initial "Death/Rebirth and Peak Experience" to help people narrow their range of focus in confronting their issues (H. Bonny, personal communication, March 19, 2001).

In 1975, Bonny helped create a music therapy program while serving as a faculty member at the Catholic University of America School of Music, a position she held for the next 5 years. Between 1972 and 1979, Bonny developed a total of 12 music programs that she used to help people with their psychological and emotional difficulties. The "Emotional Expression" program consisted of intense music that helped evoke dramatic affections and encouraged the expression of one's desire to process anger or regret. The "Transitions" program was designed for people who were going through a change of environment, such as moving to a different place or the loss of a job. The "Nurturing" program was developed

for nurturing experiences with more intense feelings than the “Quiet Music” program (H. Bonny, personal communication, March 19, 2001).

Bonny used these music programs by first considering the client’s readiness to deal with his or her issues and then modifying the programs by shortening parts(H. Bonny, personal communication, March 19, 2001; Yensen & Dryer, 2000), or combining parts of different programs. For example, if the client needed more comforting or nurturing, Bonny provided one or two more music selections from the needed category in addition to the on-going music program. Bonny believed that knowledge of each music program as well as when to provide each musical selection was necessary to help clients. If a program is not carried out properly, clients could be left in an unstable or dangerous psychological state (H. Bonny, personal communication, March 19, 2001).

Bonny stated that the music itself was pre-composed, chosen from the elements of the person that were evoked through the imagery that arose in response to the music and the presence of the supportive guide. Other artistic media were used to make the imagery experiences more concrete and to help in the integration of the experience. She did not seek an immediate interpretation of the imagery and feeling responses for she believed that “imagery had a life and response of its own that revealed interpretation when the client was ready to realize it”. Today, GIM music programs have expanded with the development of compact discs to become a series of at least 100 programs, including various musical pieces for different states of consciousness and psychological readiness (Bonny, 1978; H. Bonny, personal communication, March 19, 2001). A full list of all the music pieces used in the 12 music programs can be found in the book, *Guided Imagery and Music: The Bonny method and beyond* (Bruscia & Grocke, 2002).

6. First Book, Music and Your Mind

Sister M. Trinitas Bocchini, who was a colleague of the author Louis Savary, became interested in Bonny’s method of GIM and met with Bonny to learn more about the GIM approach. Then Savary, who was working on different ways to approach human consciousness, contacted Bonny in 1973 and suggested she write a book about the work and concepts of GIM. Bonny chuckled as she reminisced about her meeting with Savary, and said, “I didn’t think much of it. I didn’t think she was really going to do it” (H. Bonny, personal communication, March 19, 2001). In spite of Bonny’s initial skepticism, the book,

Music and Your Mind: Listening with a New Consciousness, was finally published in 1973. The book contained collaborative work between Savary and Bonny, such as a pilot study in which Bonny used the Hevner adjective mood wheel to measure common responses to 23 musical selections. Bonny and Savary explored the ways of reaching new consciousness and introduced different levels within consciousness (Bonny & Savary, 1973). Bonny and Savary (1973) also provided suggestions for verbal induction, possible imagery settings, and musical selections for individual and group music and imagery sessions. The second edition of their book was published in 1990 with an updated list of musical selections. Today, it is one of the fundamental works in GIM (Bonny & Savary, 1973; H. Bonny, personal communication, March 19, 2001).

7. Training in GIM

In order to use the music programs and techniques in GIM effectively and safely, Bonny saw the need to train professionals who were interested in using GIM in their work. In 1973, Bonny, Savary, and Sister Trinitas co-founded the Institute for Consciousness and Music (ICM) to share their interest in human consciousness and to educate professionals in the GIM approach. In addition, Bonny established The Bonny Foundation in 1988 to help train and inform people interested in GIM (H. Bonny, personal communication, March 19, 2001).

Bonny considered music to be a “co-therapist” in the GIM process, which she divided into four elements and patterned in a way similar to the psychedelic sessions in which she was originally trained. The divisions were as follows:

- 1) Elicit information and get to know the patient.
- 2) Relax the patient by having him or her lie on a couch; further relax through an induction followed by a focus, a setting to begin the process.
- 3) Initiate the music program, a carefully chosen series of selections around a relevant theme that has been determined by the facilitator as provocative for raising images and emotions.
- 4) Initiate integration to return the traveler to a normal state of consciousness and to elicit feelings on the imagery experiences and possible reflections on the material that may have emerged. Integration is usually achieved following a process of drawing a mandala related to the music and imagery experience.

8. Current and Future GIM Research and Practice

Since the first book, *Music and Your Mind : Listening with a New Consciousness* by Bonny and Savary, numerous publications have contributed to the study of GIM. More systematic and thorough introduction to the GIM approach can be found in publications such as *Guided Imagery and Music: The Bonny Method and Beyond* (Bruscia & Grocke, 2002) and *Music Consciousness: The Evolution of Guided Imagery and Music* (Summer, 2002). Bruscia and Grocke (2002) include an overview of BMGIM in terms of its history, forms, boundary issues, differences between BMGIM and other approaches, and music programs used in BMGIM. In part two of the book, various settings and populations are explored using BMGIM. Part three through six explain the philosophical framework, assessment, theory, research, and other issues related to the BMGIM approach. Summer (2002) took a more historical approach to the concepts and methods in BMGIM. Starting with Bonny's autobiographical essay, the book describes the background behind discovering the method and the evolution of the ICM. The book also explains the concept of music in relation to exploring consciousness and suggests various new ways of applying GIM to meet clients' needs (Summer, 2002).

Research in GIM has also become wider in its range of settings and populations served, the form of GIM used, and the methods applied. In a qualitative study using a modified form of GIM with repeated use of the same piece of music and music-centered guiding for well-functioning adults, the results found that the client's concomitant self-transformation leading to reconstructive transformation of consciousness seemed to occur when the client's relationship with music deepened (Summer, 2009).

Researchers explored aspects of transcendence experiences and the process of surrender within GIM (Blom, 2014), compared modified group GIM and group drumming (Bae, 2011), and investigated the effects of GIM as a treatment of complex Post Traumatic Stress Disorder (PTSD) (Maack, 2012). Bae (2011) found that a modified form of group GIM helped enhance job engagement and reduce trait anxiety compared to group drumming. Results from Maack's study (2012) revealed that GIM treatment significantly reduced symptoms of trauma as measured by the Dissociative Experiences Scale (DES-T), Self-Report Inventory for Disorders of Extreme Stress (SIDES-SR), The Inventory of Interpersonal Problems for Personality Disorders (IIP-PD25), the Somatoform Dissociation Questionnaire (SDQ-5), and the Sense of Coherence Scale (SOC-13), compared to Psychodynamic Imaginative Trauma Therapy (PITT)

and a control group. Results from this study also explored different functions of music and imagery within GIM (Maack, 2012). An increasing number of quantitative and qualitative research as well as mixed method research related to GIM has been conducted in recent years.

Today, there are more than 100 GIM programs in addition to the 18 programs compiled by Bonny herself. Evolving from the initial use of LPs and cassette tapes used in GIM sessions, GIM practitioners now use CDs and streaming options provided by Barcelona and Naxos Collaboration (2014). There are over 300 members of the AMI, members of European Association for Music and Imagery (EAMI), Korean Association for Music and Imagery, and Music and Imagery Association of Australia (MIAA) (AMI, 2014). In addition to the members of these GIM organizations, GIM therapists, including psychiatrists, expressive arts therapists, psychotherapists, psychologists, social workers, counselors, teachers, and music therapists, use the GIM approach to help people with their psychological, emotional, and spiritual challenges as well as post cancer treatment symptoms, biologic stress conditions, and post operational pain. Settings in which GIM therapists work include private clinics, hospitals, schools, hospices, stress clinics, and psychiatric clinics (AMI, 2014). In spite of the small size of this group of practitioners, a number of studies exploring the effects of the GIM approach and its relationship to personal growth as well as some clinical outcomes are in progress. Because music has complexities that are difficult to dissect, Bonny stressed the importance of perceiving and evaluating its impact in a holistic and phenomenological way rather than narrowing it into one or two particular areas, resulting in possible overgeneralization of outcomes (H. Bonny, personal communication, March 19, 2001). She also suggested that there be more long-term research to examine the in-depth benefits of GIM on persons with changing perspectives and needs. Furthermore, Bonny shared her interest in studies emphasizing the effects



〈Figure 1. Helen Lindquist Bonny〉

Taken by Author at Author's personal event, 2001

And values of group GIM, although her initial clinical focus was on the individual (H. Bonny, personal communication, March 19, 2001).

III. Conclusions

1. Bonny's Contributions to the Field of Music Therapy

Bonny's work in the field of music therapy continues to be well received, as well as in other health care areas that stress the importance of consciousness in their work. The beginning years of her work (1972-1979) resulted in two primary contributions to the discipline of music therapy:

- 1) An effective private practice milieu for music therapists that emphasized Maslow's concepts related to the humanistic approach and Rogerian client-centered therapy
- 2) Introduction of time-valued music into the field of music therapy

In the years following Bonny's original work, effects of GIM were examined in different clinical and educational settings using case studies and both qualitative and quantitative research. Empirical studies were conducted to show the effects of relaxation, music listening, and imagery in more behavioral terms. In recent years, practitioners of the Bonny method of

GIM have continued to pursue and explore new possibilities, such as various genres, lengths of sessions, and modifications of the original format. Despite the primary use of western music in the program, the GIM community has seen demographic changes that include more practitioners in Asian countries over the past few years. For example, various culturally-based music programs, such as orchestral work using traditional Chinese scales and instruments, have been developed and presented at international conferences related to GIM. Bonny's contribution in the field of music therapy is carried on by those who continue to follow in her footsteps in search of the power of music to affect the human body, mind, and spirit as a balanced whole.

2. Personal aspects of Bonny's life as a pioneer

Bonny's spirit of exploration and musical intuition that arose from her early life experiences and manifested itself throughout her adulthood not only served as an essential base for her development of the Bonny Method of Guided Imagery and Music (BMGIM) but also continued to provide inspiration for many GIM therapists who followed her path of practicing GIM. Through her constant desire to search for the many aspects of music, imagery, and human experiences by being intrigued by her own personal experiences and phenomena that occurred around her, Bonny made many discoveries necessary to further the development of GIM and also practiced the humanistic approach in this way. Following Bonny's footsteps in believing in the importance of constant learning and exploration, GIM training programs require trainees to experience their own self-exploration. GIM therapists also continue to be encouraged to explore different aspects of practicing GIM by maintaining their own self-explorations and maintaining a pioneering spirit.

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