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ARTICLE

Clients' experiences of Music and Imagery (MI) sessions: An integrative literature review

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ABSTRACT

Music and Imagery (MI), which forms part of the Continuum Model of Guided Imagery and Music (CMGIM), is a receptive music therapy method developed by Lisa Summer (1999) as an adaptation of the Bonny Method of Guided Imagery and Music (BMGIM). Training in MI started around 2005, and it is therefore a relatively new phenomenon in music therapy practice and research. MI includes and favours the use of clients' preferred music during therapy. An integrative literature review was conducted to investigate how clients experienced MI sessions. Initially, 108 studies were identified through a comprehensive electronic search, including dissertations and presentations as well as personal correspondence with the developer of MI. Nineteen studies met the inclusion criteria with a total of 189 participants, ranging from one to 76 participants per study. Participants' own descriptions of their experiences and researchers' interpretations of participants' feedback were examined in the six-phase thematic analysis process as described by Braun and Clarke (2021). Six themes were identified: Music as a catalyst for transformational experiences; Emotional experiences; Strengths, acceptance and self-awareness; Affect regulation; Trust and feeling protected; and Connectedness. Upon reflection, the researchers found that these themes could all be connected. Music generated emotional experiences, which could assist with affect regulation as well as the recognition of personal strengths, acceptance and self-awareness, and feelings of trust and protection ultimately formed part of a sense of connectedness.

KEYWORDS

music and imagery, therapy, experiences, perspectives, thematic analysis, integrative literature review

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INTRODUCTION

Music and Imagery (MI) can be broadly described as listening to music and "imaging" with no verbal interference by the therapist. The client's experience is discussed after the listening (Grocke & Moe, 2015). Imaging can happen during sessions in a relaxed state with closed eyes (Cohen, 2015; Noer, 2015; Reher, 2015). Another subtype of MI involves the client listening to music with a specific supportive focus or image which is narrated by the therapist during the listening process. Meadows (2015) employed this MI method in cancer care before or during chemotherapy. Various MI approaches are accredited adaptations of the original Bonny Method of Guided Imagery and Music (European Association for Music and Imagery [EAMI], 2023). Some examples of MI approaches include Resource-oriented Music Imagination (RoMI) developed by Frohne-Hageman (EAMI, 2023) and Music and Care: Music Imagery Method developed by Papanikolaou (EAMI, 2023).

The MI method, which forms part of the Continuum Model of Guided Imagery and Music (CMGIM), as developed by Summer (1999), was the main focus of this study. The CMGIM includes two methods, namely MI, developed around 1980 (Summer, 1999), and the Bonny Method of Guided Imagery and Music (BMGIM), which was developed by Helen Bonny in the 1970s (Bonny, 2001). Wolberg (1977) introduced three levels in his psychotherapy practice, from simple to complex, thus on a continuum. Wolberg's continuum was introduced in the training of both BMGIM and MI to enhance the systemisation of the methods (Summer, 2015). The three levels as applied in music therapy, of which MI is an important part, can be defined as follows: the first is a supportive level, with the objective of accessing inner strength; the second is the re-educative level, where the aim is to confront the client's issue and gain insight; and the third is the reconstructive level, where the purpose is to access the unconscious for the client to reorganise meaning (Wheeler, 1983). MI can be used on this continuum from a supportive level through re-education to the reconstructive level (Montgomery, 2012). Both methods (MI and BMGIM) are client-centred (Summer, 2020).

MI uses one piece of music, preferably chosen by the client, which is repeated whilst the client draws their experiences while listening. In MI, the repetition of the music assists with deepening of the image and experience (Summer, 2020). BMGIM uses a particular pre-selected music program that allows the client to visualise or imagine whilst listening in an altered state of consciousness with closed eyes. In BMGIM, through interactive verbal dialogue guided by a Guided Imagery and Music (GIM)-trained music therapist, many images can unfold and deepen during the music listening (Bonny, 2001).

The purpose of this integrative literature review was to explore clients' experiences of MI sessions. To establish the value of specific therapy techniques or methods, it is important to consider the users' experiences of them (Solli et al., 2013). Torraco (2005) notes the value of an

integrative literature review when a relatively new phenomenon is reviewed. Since MI as a therapeutic method is fairly new and has only been seen in research since 2017 (Summer, 2020), this review attempted to identify gaps in the scholarly literature.

There has, to date, been no integrative review in the literature focusing on clients' experiences of MI. However, a meta-synthesis that focused on clients' experiences of a variety of other music therapy interventions was published by Solli et al. (2013). Their review focused on a range of music therapy interventions and the clients were from a specific context, namely a mental health care environment.

Some of the most important outcomes that emerged in a systematic review of the BMGIM and its adaptations (Jerling & Heyns, 2020) were general well-being, mood states, resilience and self-efficacy. However, as this review focused only on specific positive psychology constructs, there is room for exploring other themes. Although most research studies included in the systematic review by Jerling and Heyns (2020) were situated in medical settings, they also included clients from other contexts, including healthy adults, music therapy students and workers on sick leave experiencing stress. The focus of Jerling and Heyns' systematic review was on BMGIM, although it also included some modifications and group MI, however, none of these studies focused on MI.

The present review focused only on clients' experiences of MI sessions, excluding the original BMGIM method and all other receptive music therapy techniques. The contexts of clients or patients in this study were not limited to mental health care facilities. Healthy clients were also included to shed light on the practice of MI and its value for enhancing general well-being.

BACKGROUND

Music and Imagery (MI)

For clarity, the structure of an MI session is outlined below (Summer, 2015):

(1) Prelude: The purpose of introducing a session is to find a focus point, or establish an intention, for the client. The question to be answered in the prelude is: What is the issue at hand, or what resource needs to be explored during the session? For clarity, an example of a focus to be explored during the session could be an internal resource of *bravery*.

(2) Transition: After establishing a focus, the client and therapist collaboratively select suitable music to explore this resource on a deeper level during the music listening experience. Various short music extracts may be explored and listened to in this process of finding the most appropriate music. Suggestions for possible suitable music can come from either the therapist's or the client's music playlists. The music options are discussed and the client selects the music that they feel will fit the focus of the session best. The transition stage is followed by a short induction, which gives the client an opportunity to relax into the moment and return to the focus or intention.

(3) Music experience: The selected music is played whilst the client expresses themselves through imagery, most often through drawing. Imagery can also take the form of movement or clay work (S. Scott-Moncrieff, personal communication, July 23, 2022) and even sand play (Kang, 2017). The music is repeated until the client's image is complete.

(4) Postlude: During the concluding part of the session, the drawing serves as a helpful point of reference in the discussion of the client's process. Talking about the image leads the client to better understanding and integration of their resource and clearer insight on the re-educative level.

The strategy of inquiry: Integrative review

An integrative literature review aims at its core to integrate knowledge about a relatively new topic or phenomenon (Dhollande et al., 2021; Matney, 2018; Torraco, 2005). This review summarises the current literature on this emerging topic of MI holistically to best understand, conceptualise and synthesise what is available (Torraco, 2005). This integrative literature review can be utilised to manage and inform future research (Hanson-Abromeit & Moore, 2014).

The integrative review allows for the inclusion of studies with various methodologies, including qualitative, quantitative, and mixed-method studies in a systematic search. The inclusion of studies with different methodologies could potentially lead to bias, inaccuracy, and a lack of rigour due to data extracted from a large range of literature (Whittemore & Knafl, 2005). However, including several methodologies ensures that various perspectives are represented in the review (Pluye & Hong, 2013), which would ensure comprehensiveness. Including grey literature such as theses, dissertations and conference presentations in an integrative review is recommended by Oermann and Knafl (2021).

Case studies are often omitted when literature is reviewed because generalisation from such studies is not always feasible, and they may lack scientific rigour (Crowe et al., 2011). But case study research is widely recognised and published in the field of music therapy (O'Callaghan et al., 2013). Yin (2003) argues that the case study method is appropriate when the research question is either descriptive or exploratory, or when the phenomenon is strictly context-bound, and when evaluation is at stake. We, therefore, decided to include case studies in the review for the following reasons: 1) case studies were in the majority; 2) the research question is exploratory and our focus was on clients exploring their experience of the phenomenon; and 3) the phenomenon is valid in the real-world context as MI is a therapeutic method.

The protocol for this review included five steps, outlined below. These steps are recommended by Whittemore and Knafl (2005) to help ensure the rigour of an integrative review.

Step 1: Defining a clear purpose

This review intended to trace all evidence of clients' experiences of MI sessions. Therefore, the purpose of this integrative literature review is to explore clients' lived experiences of MI sessions, as well as their therapists' interpretation of their experiences.

Step 2: Finding all relevant literature

MI as a therapeutic method was developed in the 1980s but was presented as a method of practice only in 1999 (Montgomery, 2012; Summer, 1999). All available literature published since 1999 focusing on MI was included in this review. Like the method employed by Fidler and Miksza (2020), the search did not limit inclusion according to sample characteristics, theoretical frameworks or dependent measures. This ensured inclusion of all the available literature on experiences of MI, which limited bias in the selection (McKinney & Honig, 2017; Oermann & Knafl, 2021). Given our

language proficiency, the published languages included in the selection were English and German. It was necessary to ensure that the appropriate search terms were used to identify all relevant studies (Torraco, 2005). The databases that were explored were APA PsycArticles, EbscoHost, eBook open collection, E-journals, ERIC, JSTOR, Open Dissertations, RILM, Scopus, and Web of Science.

The search terms were: experienc* *AND* Music and Imagery *OR* MI *OR* MI sessions. The original search produced only eight studies. When the abstracts of these articles were read, it became clear that MI can be described as part of the CMGIM or as a separate, different adaptation of GIM. For this reason, the search term "Continuum Model of Guided Imagery and Music (OR CMGIM)" was added. "*NOT* BMGIM" and "*NOT* Bonny Method of Guided Imagery and Music" were also added to the search terms, since all BMGIM literature was excluded. MI was specifically developed as an adaptation of BMGIM and is clearly differentiated from BMGIM (Meadows et al., 2015). Backward and forward searching was also employed, which means that a chosen article's reference list was used to find more relevant articles, as suggested by Finfgeld-Connett (2018).

Lisa Summer, who developed MI as a method, sent a list of resources after we contacted her personally via email (S. Summer personal communication, April 24, 2021; July 31, 2021). Another source for research material was the Association for Music and Imagery (AMI) website, since their journal articles (*Journal of the Association for Music and Imagery*) are available only to members. The search included the members' resource page of EAMI, which includes all dissertations from the University of Aalborg in Denmark. Lastly, the search included the proceedings from the Second International CMGIM symposium, hosted by the Korean Music Therapy Education Association, and held online in October 2021. Abstracts were read and the authors of the papers who met the inclusion criteria of this study were emailed with a request for their complete symposium presentations.

Step 3: Assessment of the quality of the literature

Both researchers assessed the quality of the studies included, as suggested by Dhollande et al. (2021). The studies were rated as high or low according to their methodological or theoretical rigour. The following two measures were applied for all studies to assess their value:

1) Is the research method fitting to answer the research question?
2) Do the collected data address the research question?

If the answer to both these questions were "yes", the mixed-methods appraisal tool (MMAT) developed by Pluye et al. (2009) was employed as this allowed us to evaluate the studies' outcomes. This scoring system was developed for mixed-methods research and mixed-studies reviews (Table 1).

We decided to retain certain studies regardless of their quality score, such as symposium presentations with much less data than full articles. However, less weight was given to studies with a lower score (Whittemore & Knafl, 2005). Only studies on which consensus was achieved were included.

Type of study	Methodological quality criteria	Present / Not Yes / No
Qualitative	Qualitative objective or question	
	Appropriate qualitative approach/design/method	
	Description of the context	
	Description of participants & justification of sampling	
	Description of qualitative data collection and analysis	
	Discussion of researchers'' reflexivity	
Quantitative	Appropriate sampling and sample	
	Justification of measurements (validity and standards)	
	Control of confounding variables	
Mixed methods	Justification of the mixed-method design	
	Combination of qualitative and quantitative data collection-analysis techniques or procedures	
	Integration of qualitative and quantitative data or results	

Table 1: The MMAT scoring system (Pluye et al., 2009) used for this review

Studies included

The literature searches produced 108 articles, theses, dissertations and conference contributions. After duplicate resources were removed, 72 studies remained. These studies were screened by reading only the abstracts. Despite excluding BMGIM in the search terms, many still referred to BMGIM, and 23 articles were removed for this reason. After having read the articles in full, 30 more studies were excluded as the main focus was not on clients' experiences. The remaining 19 articles, dissertations and presentations were read and reread, and this time the quality assessment criteria were applied. The PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) flowchart (Page et al., 2021) (Figure 1) is included to summarise this process.

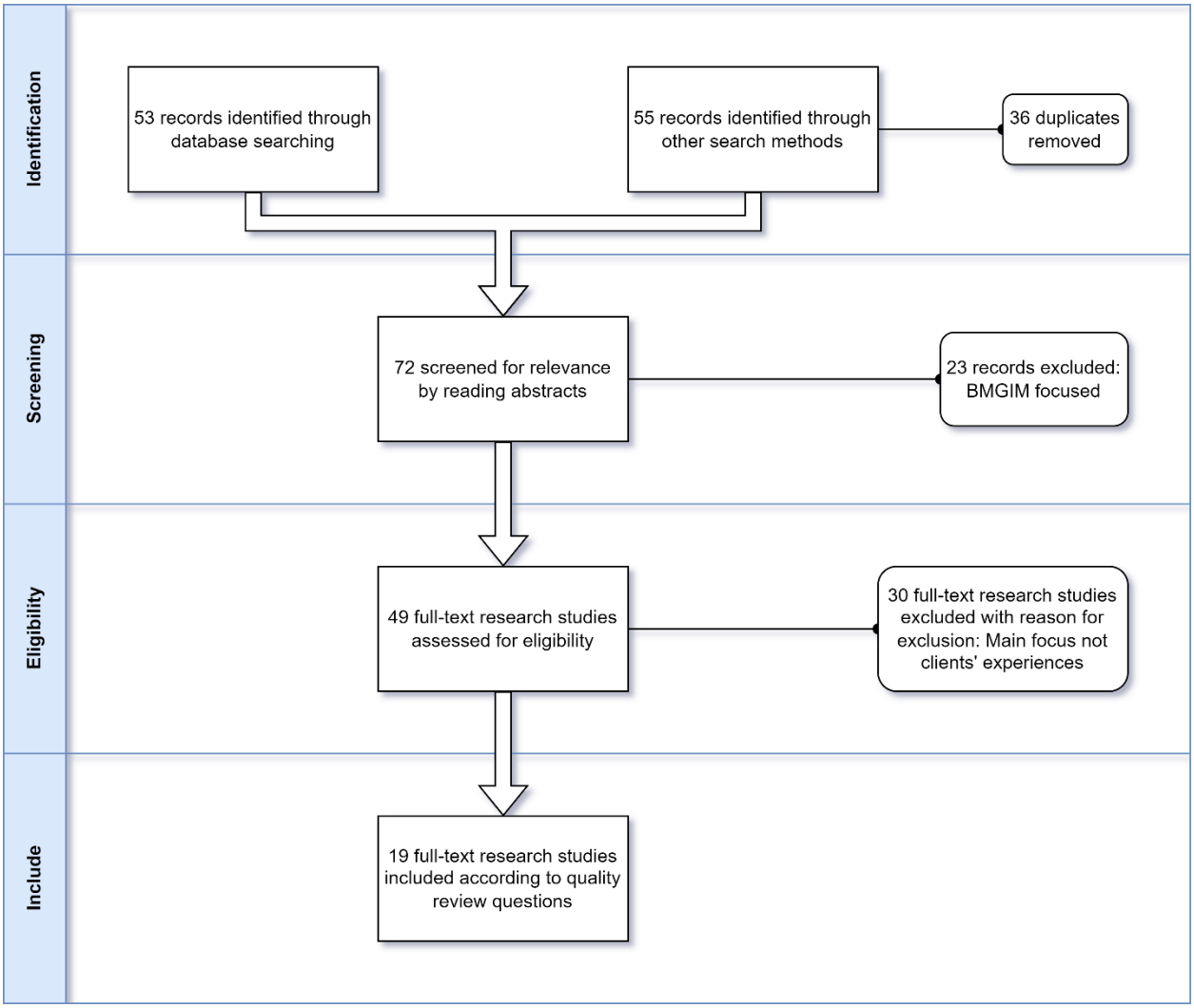

Figure 1: PRISMA flowchart

Table 2 includes the titles, authors and dates of the literature included in this review, as well as the research design, the MI method used, and the population group for each study. Two MI studies that are not part of the continuum model were also included. The reason for the inclusion was two-fold: (a) they all employed the same three levels (supportive, re-educative and reconstructive) as the continuum model and (b) all these studies focused on clients' experiences.

Author and year	Title	Study design	MI method	Population
Angulo et al. (2021)	Selecting the best music for the moment: How do we choose?	Qualitative study: Tri-ethnography	CMGIM	3 female MI therapy trainees in supervision
Dimiceli-Mitran (2020)	Focused Music and Imagery (FMI): Pathway through the psyche; Supportive and re-educative case examples	Case study	Focused Music and Imagery (FMI): MI session with talk-over during music listening to enhance the client's focus on the chosen topic. The same levels as those in the continuum model is employed.	3 clients (1 male and 2 female) looking for ways to cope with their situation(s)
Hearns (2010)	Journey beyond abuse: Healing through Music and Imagery	Case study	One woman's (suffering from domestic violence) case is addressed through supportive MI in a group process	Group session, number of participants is not specified
Herold (2021)	Musik als gefährtin im alltag – ein therapieprozess mit rezeptiver musiktherapie basierend auf modifikationen der methode Guided Imagery and Music (GIM)	Case study	CMGIM	1 woman suffering from PTSD
Kang (2017)	Supportive Music and Imagery with sandplay for child witnesses of domestic violence: A pilot study report	Quantitative study: Single subject design; Pilot study	CMGIM, but with sandplay instead of drawing	3 children (2 boys and 1 girl) who witnessed domestic violence
Karastatira (2021)	Supportive MI in a secondary school for children with emotional and behavioural issues	Qualitative study: Pilot project	CMGIM	3 adolescent clients (1 boy, 2 girls)
Kim A J (2020)	Qualitative inquiry on peer group Music and Imagery experiences	Qualitative study: IPA	CMGIM	4 female MI therapy trainees
Kim Young Shil (2021)	Music Therapy interns' experiences of mindfulness-oriented Music and Imagery (Mo-MI): A grounded theory research	Qualitative study: Grounded Theory study	Comparison CMGIM MI and Mindfulness oriented MI experiences	11 Music Therapy interns
Kim Young Sook (2021)	Drama of attachment trauma recovery using CMGIM	Case study	CMGIM	1 female client with traumatic attachment experiences
Liu (2021)	Clients' progress in Continuum Model of GIM: Based on Q-methodology	Qualitative study: Q-methodology	CMGIM	27 clients; 18 female and 9 male

(Table 2, continued)

Meadows et al. (2015)	Measuring Supportive Music and Imagery interventions: The development of the Music Therapy Self-Rating Scale	Quantitative study: Exploratory factor analysis	Supportive MI sessions, employing the same three levels as the continuum model. Directive guiding while listening to the music; and rating the effect	76 adult cancer patients receiving chemotherapy
Paik-Maier (2010)	Supportive Music and Imagery method	Case study	CMGIM	6 female therapist and trainees of the MI method
Paik-Maier (2013)	Music and Imagery self-experience in the clinical supervision of trainees Guided Imagery and Music	Case study	CMGIM	6 female MI therapists and clients (3 each)
Paik-Maier (2017)	An exploratory study of the processes of Supportive Music and Imagery therapy conducted in Korea	Case study	CMGIM	12 female therapist and trainees involved in MI training and supervision
Park (2021)	Case study of Supportive Music and Imagery for enhancing self-worth	Case study	CMGIM	2 individual female clients
Story (2018)	Guided Imagery and Music with military women and trauma: A continuum approach to music and healing	Mixed method study: Randomised Control Trial	CMGIM	5 women who suffered from MST
Story and Beck (2017)	Guided Imagery and Music with female military veterans: An intervention development study	Qualitative study: Intervention development study	CMGIM	5 women who suffered from MST
Summer (2011)	Music Therapy and depression: Uncovering resources in Music and Imagery	Case study	CMGIM	1 male client suffering from depression
Yun (2021)	A case study on the experience of self-acceptance through Supportive Music and Imagery	Case study	CMGIM	1 individual female client

Table 2: Detailed list of studies included in this review

Step 4: Data analysis

We used ATLAS.ti 22 in this integrative literature review to assist with organising and analysing the selected literature. We used reflexive thematic analysis (Braun & Clarke, 2021) to develop, analyse and interpret patterns across a data set. This analysis consists of six phases.

In phase 1, we read through the selected literature once again to familiarise ourselves with the data. The coding process started simultaneously with the second reading. In phase 2, quotations from clients who participated in the studies were coded and re-coded in line with the purpose of this

study, namely, to ascertain clients' experiences. Authors' descriptions of their clients' experiences were also included. Just over 100 different codes were created across the 19 documents, and the next step was categorising them. Categories included 1) Affect regulation, 2) Becoming aware of character strengths, 3) Experiencing challenging emotions, 4) Experiencing challenges leading to transformation, 5) Connectedness, 6) Feeling protected, 7) Positive emotions, 8) Self-awareness, 9) Positive transformational music experiences, 10) Acceptance, and 11) Trust.

Phase 3 involved generating the initial themes. This process included colour coding and renaming the categories and consolidating them into themes. In phase 4, the themes were reviewed and developed to arrive at a final summary that satisfied both researchers. Phase 5 included the defining, refining and naming the themes. We reached consensus on the following themes:

1) Music as a catalyst for transformational experiences
2) Emotional experiences
3) Strengths, acceptance, and self-awareness
4) Affect regulation
5) Trust and feeling protected
6) Connectedness

Themes	Categories	Codes
Music as a catalyst for transformational experiences	1)Positive transformational music experiences	a different way to communicate; liberating/freeing; empowering/strengthening
	2) Experiencing challenges leading to transformation	disturbing; fleeting; overwhelming
Emotional experiences	1) Experiencing challenging emotions	anger; feeling depressed; anxiety; fearfulness; frustration; loneliness; sadness; uncertainty; feeling disconnected; negative feelings
	2) Positive emotions	emotionally focused; calmness; confidence; feeling encouraged; feeling excited; joyfulness; freedom; feeling motivated; positive memories
Strengths, acceptance, and self-awareness	1) Becoming aware of character strengths	courage; curiosity; faith; forgiveness; zest; love; patience; perspective; resilience
	2) Acceptance	self-acceptance; insight; self-appreciation
	3) Self-awareness	self-knowledge; self-care; self-worth
Affect regulation	1) Release	Aggression release; Music slows down the body; less psychological distress; release of tension
	2) Increase	Music is energising; enjoyment
Trust and feeling protected	1) Feeling protected	groundedness; holding; supported; safety
	2) Trust	self; others; music; process
		Also: feeling unprotected; a need for support
Connectedness	1) Connectedness	God; nature; relationships; spiritual; self
	2) Insight	better insight of self; better insight of others

Table 3: Themes, categories and codes

Step 5: Reporting and interpreting the findings

Findings

Phase 6 entailed writing up the findings (Braun & Clarke, 2021). Each theme that was developed was described in detail in this phase. The interpretation of the findings will follow in the discussion section. A list of relevant quotations that are not discussed in detail in the findings is provided in Table 4.

Theme	Quotation	Publication
Theme 1 Music as a catalyst for transformational experiences	Now I can even love my inner judge, and this empowers me!	Angulo et al. (2021, slide 15)
	Evie felt a sense of release and allowance from her FMI experience.	Dimiceli-Mitran (2020, p. 49)
	He stated that in the music, he had a feeling of knowing he has the power to give himself a great life and that he had not felt truly powerful recently because he needs his creativity to feel whole.	Dimiceli-Mitran (2020, pp. 45-46)
	I see myself growing and expanding.	Paik-Maier (2017, p. 95)
	It felt as if the music was saying wake up, wake up… saplings are coming out…	Paik-Maier (2017, p. 123)
	When a string instrument comes out, that sound makes me free and fly more. Up above the sky is my own playground, a new self, playing freely in the playground.	Park (2021, slide 7)
Theme 2 Emotional experiences	I am so angry with myself!	Angulo et al. (2021, slide 9)
	Just a little at a time, things get a little brighter in our life until we're out here, and that's kind of where I feel like I am.	Hearns (2010, p. 51)
	In this room she feels herself better… she has a great calm and radiates confidence just like the eyes of the grazing horses which she had observed.	Herold (2021, p. 68)
	…feeling sad and overwhelmed…	Karastatira (2021, slide 23)
	It brought in some tension as well as a parallel process to the feelings she was examining between confidence and anxiety.	Story (2018, p. 119)
	Like a coming home kind of joy, you know, like you've been away for a long time and now you know you are where you need to be.	Story (2018, p. 127)

(Table 4, continued)

Theme	Quotation	Publication
Theme 3 Strengths, acceptance & self-awareness	In the process of music selection, it is not only transference on the client's part that occurs. When a therapist offers music in transition, they may be influenced by their ghosts, desires to rescue the client or any other kind of countertransference.	Angulo et al. (2021, slide 17)
	Focus on the present moment, enjoy the present moment, and love to appreciate life.	Liu (2021, p. 19)
	May noted that she could organize her thoughts while she was drawing. She explained that the image in the inner circle represented her mind, and the outer blackness represented her worries and complex problems. In the circle, May was rowing, going upward against the stream. May could not see what was ahead of her as there was thick fog around. It was hard for her to proceed, but with a paddle, like a steering wheel, May felt that she could keep going and 'reach a good, better place'. May later added: 'Depending on how I use the paddle the direction changes. I could accept fate as it is but with a paddle I could steer in the direction I want to go'.	Paik-Maier (2017, p. 175)
	He described himself changing in his everyday life, finding focus, presence, openness, acceptance, hope, availability, relaxation, and contentment.	Summer (2011, p. 491)
	The various levels of sensations, emotions and thoughts experienced in MI serve as a channel through which one's inner world and reality connect to, and these experiences induce the inner state claimed by mindfulness, that is, the orientation of awareness, acceptance and distance.	Young Shil Kim (2021, slide 24)
Theme 4 Affect regulation	Music helped me to express my explosive anger, yet it also helped to restrain my feelings. After repeating this for several times, the intensity of my anger had decreased.	Paik-Maier (2013, p. 9).
	Kim described the experience as 'fully satisfying, I am communing with the piano as if we are one…the piano responds at the end of my fingers…I feel so happy from it'.	Paik-Maier (2017, p. 115)
	So it represented energy to me, rather than the quiet meditative part. And I keep this part mostly hidden. People don't usually see that because I'm not sure what to do with it. Where do I put it?	Story (2018, p. 111)
	While contemplating imagery, participants [became] aware of inner experience clearly and objectively.	Young Shil Kim (2021, slide 26)

(Table 4, continued)

Theme	Quotation	Publication
Theme 5 Trust and feeling protected	The choosing of the music has an essential function in the session's progress because each piece of music has elements that can contribute to the change in the client. It may be originated by the tempo, the orchestration, a new instrument or a different dynamic.	Angulo et al. (2021, slide 17)
	She says the picture has three parts: In the middle is a tree which stretches out its branches like arms and gives protection and security. From the spiral on the right, she says that a path emerged during the painting which she knows from a piece of forest, and which leads her again and again to surprising views. And on the left in the picture is a cave, a protection from the outside. I ask where it would be best for her in the picture now. She says, in the cave. It is warm and gives security. She also invites us to marvel at the cave because there are glow-worms inside. It is like a completely different world. I ask if she can also perceive this warm feeling in her body. Ms. A. points to the chest area. 'It is warm there and feels very light and free'.	Herold (2021, p. 66)
	Jade responded that whenever she felt a difficulty, this warm image would help her, as imagery from previous sessions had. Jade said that she was optimistic about what future awaited her.	Paik-Maier (2017, p. 144)
	Each time she was emotionally engaged, being tearful, smiling, or laughing while listening to music and working on her positive/ supportive experiences.	Paik-Maier (2013, p. 3)
	She gained some insight into how she approaches trust as well as how previous experiences have impacted her ability to trust others and, most importantly, herself".	Story (2018, p. 128)
Theme 6 Connectedness	Reflecting together after some time gives another deep and valuable dimension of the process. We communicated our experience as clients, therapists and witnesses to share our findings and thus grow as therapists.	Angulo et al. (2021, slide 16)
	She is cautious yet is ready to lower her defences (fence of playground) to welcome people selectively in her playground. She now is in charge of regulating, defending her psychological space.	Paik-Maier (2010, p. 10)
	My imagery was as follows: A blue sky, an endlessly wide field in Africa, I stand on it.	Paik-Maier (2013, p. 10)
	"Sue felt that such a connection made her feel not lonely, but secure and free"	Paik-Maier (2017, p. 95)
	She had felt God's 'abundant' presence.	Paik-Maier (2017, p. 183)
	Music that reminds me of a meadow; everywhere I step is a meadow.	Park (2021, slide 15)
	The first session connected her to an image of her grandmother as a positive resource from her childhood that she continued to use throughout the session series.	Story (2018, p. 115)

Table 4: A summary of quotations found in the data

Theme 1: Music as a catalyst for transformational experiences

Several clients experienced music as a catalyst for transformational experiences, which included confronting challenging experiences. We identified transformational music experiences in 17 of 19 studies included in the review. Music was described by the clients as affording a different way to communicate, as liberating and empowering.

Hearns (2010) described her client's experience as "transpersonal and transformative in nature" (p. 55) after the client said that "it's what's inside of me that's kind of coming out to me showing [me who I am]" (p. 54). Music as a catalyst for transformational experiences because of its power to stimulate a different way of communication was mentioned in several examples. A client described the music as communicating to her in the following way: "it led me to an awesome experience of getting in touch with my thoughts, feelings and emotions through music" (Paik-Maier, 2010, p. 14). Story (2018) also described how her clients experienced music as an alternative and transforming method of communication. She mentioned that a client who suffered from PTSD reacted as follows during a music listening experience: "(S)he had her hand pushing out in front of her in a motion of 'stop'. She associated it with saying no to her attacker and also to the current negativity she was feeling in her life" (p. 112). Another client mentioned how a "brief mandala drawing allowed her to draw the anger on the page" (Story, 2018, p. 116).

Music as a catalyst for transformational experiences was noted in quotations involving clients experiencing the music as liberating, for example: "My body flows" (Meadows et al., 2015, p. 373). In Dimiceli-Mitran's (2020) study, a client who was diagnosed in adulthood as being on the autistic spectrum said, "I want to release this boy again" (p. 46), and another client from this same study experienced "a feeling of lightheartedness, good company and nature" (p. 50). Freedom and beauty in the music were described by one of Liu's (2021) clients: "Sometimes music touches my heart. As if it's taking me on some amazing and adventurous journey" (p. 19).

Transformation can be facilitated by clients feeling empowered and can be defined as "the process of becoming stronger and more confident, especially in controlling one's life and claiming one's rights" (Oxford Dictionary, n.d.). Herold (2021) quoted a comment made in the context of the client having started a new job after feeling insecure and intimidated during the difficult process of looking for work. After the MI experience, the client "felt very light … It felt very familiar and light" (p. 69).

Challenging experiences can certainly also lead to transformation. In this theme – where the music is the catalyst for transformational experiences – challenging music experiences were also evident. Hearns (2010) described one client's difficulty: "She said it was challenging for her to stay focused during the music listening experience" (p. 51), whilst Summer (2011, p. 489) described a client experiencing the imagery during the music listening process as "fleeting," "disturbing" and "fragmented." Angulo et al. (2021), Paik-Maier (2017), Story and Beck (2017), and Story (2018) all described clients who found the music-listening experiences overwhelming. Responses such as "unable to engage" (Story, 2018, p. 116), "anxious," "complicated," "flooding" (Paik-Maier, 2017, pp. 130-131), "heavy" and "exhausted" (Paik-Maier, 2017, p. 141), and "inhibited" (Story & Beck, 2017, p. 98) were indicated. In the case of Angulo et al. (2021, slide 6), the client's journey was one of

refusal at first, up to the point where the music had a "profound effect," leading to "change" for the client.

Theme 2: Emotional experiences

Examples of both positive and challenging emotional experiences were included in the literature. Challenging emotional experiences were reported in 12 of the studies. These included anger, confusion and sadness (see Table 4). Frustration also became evident during music listening when Kang's (2017) client played aggressively with the figures in the sand tray. She said, "I'm really delighted to massacre things like a villain" (p. 75).

Feelings of fear and uncertainty were also expressed: "What if I cannot do it because I am afraid of it?" (Paik-Maier, 2017, p. 130). Angulo et al. (2021) mentioned an example of a client realising that she had to face her inner critic even though this would create a feeling of uncertainty in the moment: "But I need the victim to stay, instead of running away" (slide 12). Paik-Maier (2017) noted that her client "expressed many ambivalent feelings" (p. 144). Yun (2021) also mentioned her client feeling disconnected as she "expressed having negative feelings of inadequacy and segmentation" (slide 6).

During MI sessions, some clients also noted that feelings of depression emerged: "Then I was faced with the abyss of depression which I have tried to escape from while breathing at a slow pace" (Paik-Maier, 2013, p. 14). Loneliness is another difficult emotion that arose in some cases, for example when a client asked the therapist to "sing [the] popular song 'A Firefly' whose lyrics are about parting and loneliness" (Kang, 2017, p. 75).

On the other hand, emotions that are experienced as positive and uplifting were also reported in 13 studies. Summer (2011) described how her client became more focused: "Kyle expressed that he had felt 'focused', 'involved' and 'creative' while he was drawing" (p. 490). Meadows et al. (2015, p. 373) noted that their clients felt "refreshed."

Other positive emotions that were expressed during MI sessions include "excitement" and "joy" (Karastatira, 2021). Dimiceli-Mitran (2020) noted that a client felt encouraged by the process: "He felt opened, affirmed, heard, and relieved to sit with his feelings" (p. 45). Five authors also reported that the music stirred positive memories (Dimiceli-Mitran, 2020; Paik-Maier, 2010, 2013, 2017; Story, 2018; Summer, 2011; Yun, 2021).

Theme 3: Strengths, acceptance, and self-awareness

This theme incorporates three concepts which build on each other in a symbiotic relationship. It was found that these three concepts – strengths, acceptance and self-awareness – feed from and into each other. All the included studies included codes from at least one of these concepts.

The various character strengths that the clients became aware of and started to understand as a result of their experiences during the MI sessions were coded. Strengths that were mentioned in quotations included courage and confidence: "I feel 'Yes, I can do it!'" (Paik-Maier, 2017, p. 130). A much earlier study by Paik-Maier (2010) included this comment: "As I experienced my inner positive imageries, I began to unfold my crumpled (creased) mind, found my strength and became confident" (p. 13).

Faith as a strength was also represented: "She connected the flowers in her drawing to faith and wanted to see flowers as a visual reminder of faith during the coming week" (Story, 2018, p. 123). Paik-Maier (2017) wrote how her client experienced her faith in the MI process: "She explained that she felt supported by the oceans like she felt supported by God" (p. 78). Forgiveness also emerged as a character strength: "Mary shared that she was working on forgiveness and being able to stop blaming others" (Story, 2018, p. 116). Love and appreciation of beauty were mentioned as a positive attribute: "Focus on the present moment, enjoy the present moment, and love to appreciate life. I can feel the happiness and beauty around" (Liu, 2021, p. 19).

Two authors noted that their clients appreciated their curiosity as a strength: "It stimulates my curiosity which leads me to meet many different fruits inside me" (Park, 2021, slide 9) and "She was curious about the image and felt energised by it" (Story, 2018, p. 112). The following comment demonstrated how a client became more patient: "Just a little at a time, things get a little brighter in our life until we're out of here" (Hearns, 2010, p. 51). Gaining a sense of perspective was a strength that a client developed during MI sessions: "I have learned to use imagery as a way to ground myself. I can see these images, and it just takes me to a different place" (Story & Beck, 2017, p. 98).

Lastly, resilience was evident in several studies, for example: "He stated the flame symbolizes his resilience, but it is barely above water, a tiny pilot light. He said, 'Life deals you the hand, and you have to prioritize other things.' He doesn't regret it" (Dimiceli-Mitran, 2020, p. 47).

Becoming aware of these strengths is the beginning of acceptance, as clients realise a marked change in self-concept. Acceptance was noted as a theme in Story and Beck's (2017) study: "A new and useful experience and acceptance of a previously marginalized aspect of self" (p. 101). Summer (2011) explained what happened to her client: "The second re-educative step occurred when he was willing to accept, on a new level, the reality of his feelings" (p. 493).

Awareness was also acutely heightened while the music played and the client drew. One client mentioned that drawing mandalas allowed her to "really connect with things that I didn't know were there. That's how I would define this experience" (Hearns, 2010, p. 57). Story and Beck (2017) highlighted the significance of self-awareness: "The imagery [facilitated change through] identification of positive inner resources and a new experience of 'self' in the music" (p. 96). A last example here is from Story (2018): "Listening together to music [that] she had brought [along to the session], she identified herself in an image as 'somebody who takes more risks than I have in my life…'" (p. 112).

Theme 4: Affect regulation

The following five categories related to affect regulation appeared in 16 of the 19 studies: the release of physical tension, the release of anger, the release of psychological tension, slowing down of the body, and energising the body.

In the category of physical tension being released, we noted a client's comment in Meadows et al. (2015, p. 373) about being "less uptight." Karastatira (2021), observing one of the young clients, commented that "[it] feels good in her body. [She] can take [a] deep breath, the self-hug" (slide 12).

Anger release was also noted in a session with a young client: "[H]e said: 'I'll break [the animal figures]' and attempted to do so while pretending to cut them with a knife" (Kang, 2017, p. 75). Adults

could also describe their release of anger (Paik-Maier, 2013) and reduced psychological distress was a theme in Young Shil Kim's (2021) study (see Table 4).

Various comments referred to the slowing down of the body. Clients referred to "Body stabilization (Calming down)" (Young Sook Shil, 2021, slide 13) and that "the music held my emotion, waiting for me patiently and not rushing me" (Paik-Maier, 2013, p. 15). However, there were more references to energising the body: "I have fire for life" (Hearns, 2010, p. 54) is one example. One of the clients reported that they "enjoy the present moment" (Liu, 2021, p. 19). Lastly, when a client heard a specific piece of music, she exclaimed: "This is what I need. It is like the pulse of this dark side of myself" (Angulo et al., 2021, slide 13).

Theme 5: Trust and feeling protected

Trust was a notion present in 16 studies; it included categories such as trusting oneself, trusting others and, significantly, trusting the music: "I am the conductor, I'm at the centre, and I lead the sounds, waves, all of them and everyone follows me. (I) feel thrilled about music perfectly following my direction" (Park, 2021, slide 14). This comment showed how, when the client trusted the music, it helped the client also to trust themself. Comments that focused on trusting others were included in a group study: "Experiences of group support by sense of kinship…trust towards the group…" (Kim, 2020, p. 107). Paik-Maier (2013) referred to the fact that the therapist must also trust the client: "I trusted the power the clients have within" (p. 15).

There was also a category that entailed trusting the music in this type of therapeutic method: Kim (2020) mentioned: "Successful music experiences…trusting the music" (p. 107), and Angulo et al. (2021) said "the music fits better" (slide 14). This comment refers to the choice of music during an MI session and the significance of how suitable music helps the client trust the process. Music also made clients feel safe, even when different emotions were present. Paik-Maier (2010) also mentioned in one example: "This [the music] was a safe and peaceful place to meet a girl who lived happily and freely" (p. 8), whilst Story and Beck (2017) spoke about music which "allows an experience of safety and trust" (p. 94).

Another category under this theme is the feeling of groundedness: "So it was a nice process for me to learn…I've learned to use imagery as a way to ground myself" (Story & Beck, 2017, p. 98). A feeling of being grounded was associated with specific physical spaces: "The room feels much calmer" (Meadows et al., 2015, p. 373). Park's (2021) client felt connected to nature with a "feeling of being connected and joined as one with [an] endless plain [grassland]" (slide 11). This kind of groundedness is similar to feeling supported and contained by either the music or the imagery or both: "It reminds me of coming to a place of home. It definitely feels like I'd want to go there" (Story, 2018, p. 127). Similarly, the comment: "Comfortable; being at home" (Karastatira, 2021, slide 6) indicated a feeling of safety and protection.

Being immersed in the music and the imagery was also experienced by clients as feeling safe and protected: "With the pace of his drawing slowed down, his arms began moving every once in a while, with the rhythm of the music. Listening deeply, he allowed the beauty of the music to shape what he was drawing" (Summer, 2011, p. 491).

Some codes around feeling protected also referred to a lack of support or groundedness. A need for support was noted by Kang (2017, p. 76): "Participant Cera seemed to express a need for

love," and Yun (2021) mentioned: "In the drawing someone was carrying heavy luggage, too heavy for anyone, in the middle of a desert hit by a sandstorm" (slide 13).

Theme 6: Connectedness

Codes that allude to connectedness appeared in all 19 studies. Connection to God was noted by Meadows et al. (2015): "I feel connected to God" (p. 373). Paik-Maier (2017) also observed a connection between her client with God: "She had felt God's 'abundant' presence" (p. 183).

Connectedness to nature also appeared in a number of studies, one example being: "These are her experiences during the excursions, running in the open air, the sounds of windmills…" (Herold, 2021, p. 68). Another was: "These birds are sleeping warmly while embracing each other" (Kang 2017, p. 76). Like Kang, whose clients were children, Karastatira (2021) also worked with young people and noted the following: "A rose in the mirror, playing outside, feeling 'worth it'" (slide 10).

Connection to self was observed both physically, with a heightened body awareness, and emotionally. An emotional connection was observed in the following examples: "[She] asked herself: Perhaps she may have been avoiding feelings, not that she couldn't feel them or empathize with others" (Yun, 2021, slide 19) and: "But I'm trying so hard to [believe] in myself" (Hearns, 2010, p. 54).

Connectedness to others came to the fore in several examples: "I can accept the difficulties and obstacles I have experienced in the past, or the people and things that once made me sad. These will no longer bother me" (Liu, 2021, p. 19). Paik-Maier's (2010) client experienced a more gradual process of connecting with others: "She is cautious yet is ready to lower her defences (fence of playground) to welcome people selectively in her playground. She now is in charge of regulating, defending her psychological space" (p. 10).

Codes dealing with connection with others, specifically in the sense of understanding others, were also found in the literature. Young Sook Kim (2021) found that a direct consequence of the therapeutic work was a better understanding of others. A client in this case felt free from guilt, understanding their mother as a woman. Two emotional and significant comments came from separate studies: "I'm not alone. There will be conflicts, but there will always be that support there" (Story & Beck, 2017, p. 98), and "[H]e reported that he experienced – for the first time in his life that he ever remembered –- really feeling what he knew were normal feelings of compassion for another person" (Summer, 2011, p. 491). Strong insights about better understanding among group members were evident in comments such as: "Allowing individuality; embracing diversity" (Kim, 2020, p. 107) and Young Shil Kim (2021) reported connection in the following way: "To help open-minded[ness] in group, to help reduce defence in group" (slide 25).

DISCUSSION

We explored the experiences of clients during MI sessions. The findings indicate that clients experienced music as a meaningful catalyst for emotional experiences, and for experiences of acceptance, awareness and finding their strengths, affect regulation, trust and feeling protected, and connectedness. Both positive and challenging emotions were represented in the data. Data referring to strengths, acceptance and self-awareness as well as affect regulation included both positive and

difficult experiences during sessions. So-called negative experiences are potentially highly significant in therapy and should not be neglected or overlooked.

Based on the reviewed material, our interpretation is that MI experiences are associated with music as a catalyst for both transformational and emotional experiences. Music is also the catalyst for identifying strengths and developing acceptance and self-awareness. Acceptance, self-awareness and acknowledgement of one's strengths also help to promote meaningful experiences of connectedness. In theme 2, it became clear that positive emotional experiences help with affect regulation, which in turn creates trust and feeling protected. Our interpretation of the data is that when experiences of trust and feeling protected are acknowledged, they also become part of a sense of connectedness. The first theme in our study, 'Music as a catalyst for transformational experiences' produced rich and varied codes which could be linked to the other themes (see Figure 2).

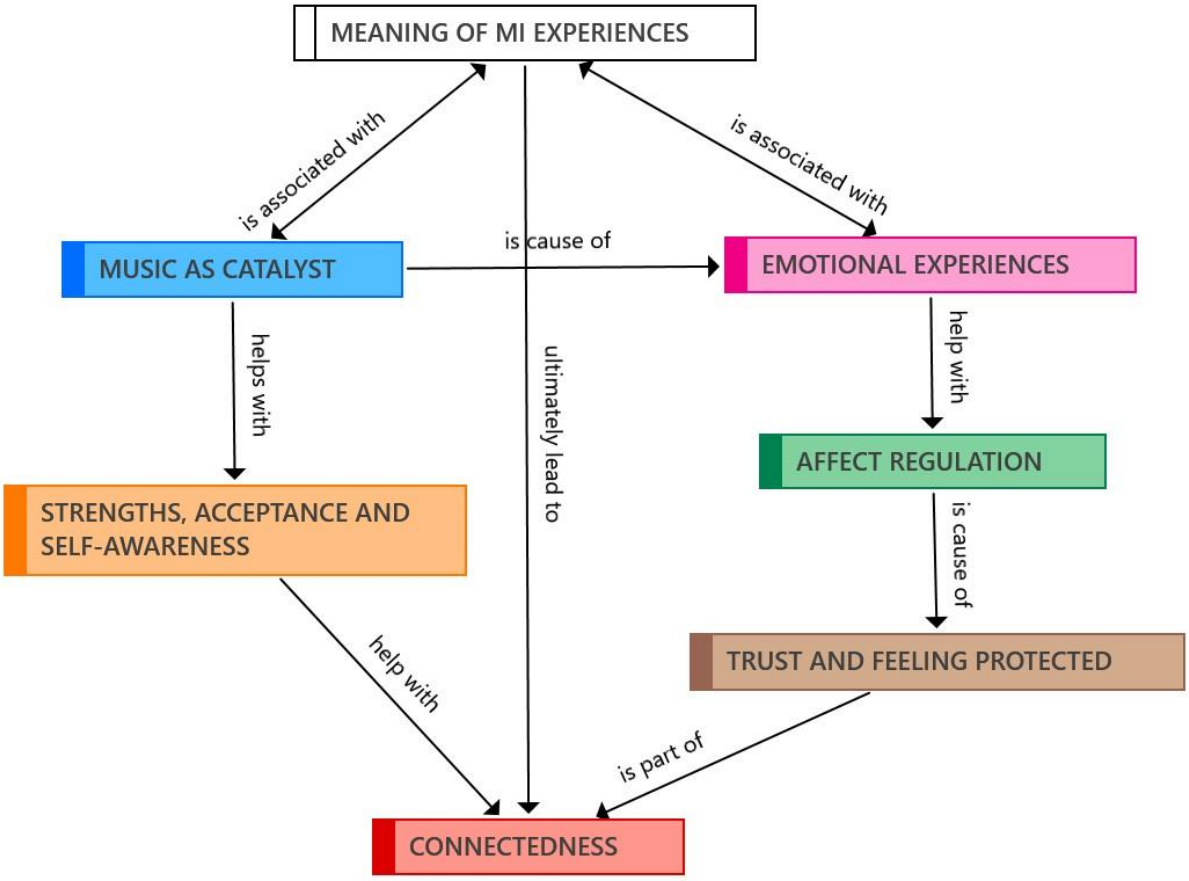

Figure 2: Connections between the themes

GIM in various adaptations has previously been explored as a well-being intervention. The overall results looked positive, with concepts such as hope, resilience, spiritual well-being and self-efficacy identified in the data (Jerling & Heyns, 2020). Literature that argues for the positive role of music in improving clients' well-being in various healthcare settings includes work by Bonny (2002), Bruscia (2015), and Jensen and Bonde (2018).

Reflecting on the themes in this study and comparing them with similar studies (Hess, 2004; Merriam & Grenier, 2019) revealed interesting relationships. In Solli and colleagues' (2013) meta-synthesis of music therapy service users' experiences, for example, there were four themes that helped us to think through our findings: 1) having a good time, 2) being together, 3) feeling, and 4) being someone.

The theme of "having a good time" (Solli et al., 2013) could be compared to aspects of the theme "affect regulation" in our study, which highlighted the enjoyment and the energising element of music. Happiness can be defined as affect balance, experiencing more positive than negative emotions (Catapano et al., 2022), depending on whether basic needs are satisfied (Baumeister et al., 2013). Positive emotions or feeling good contributes to emotional well-being (Keyes, 2002). Happiness is associated with hedonia: "seeking pleasure and comfort" (Huta & Ryan, 2010, p. 735). Happy experiences are associated with ease (Dwyer et al., 2017) and being carefree (Baumeister et al., 2013). Fredrickson (2013) gives examples of positive emotions: love, appreciation of beauty, inspiration, amusement, pride, hope, interests, serenity, gratitude, and joy. Positive emotions and happiness are often fleeting, pleasant and experienced in the moment (Baumeister et al., 2013).

The three categories that Solli et al. (2013) mention under the theme of "being someone," are identity, mastery and regaining music. Regarding identity and mastery, our study alludes to the concepts of self-trust, self-awareness, self-acceptance, self-insight and self-knowledge during the coding process and theme development. Furthermore, our study refers to music not only as a stimulus for different ways of communicating but also that music is strengthening and empowering. These notions can all be related to the sense of "being someone."

"Feeling" is the third theme in the study by Solli et al. (2013). This directly correlates with our study's theme of "emotional experiences." The categories under the "feeling" theme in Solli et al. (2013) are awareness, expression and regulation of emotions. They specifically refer to difficult emotions such as anger. Our study also includes both challenging and positive emotions, and the release of aggression is mentioned under the "affect regulation" theme.

"Being together" (Solli et al., 2013) and our "trust and feeling protected" theme had the following aspects in common: a sense of belonging, feeling supported and trusting others. Our theme "connectedness" can also be compared to the category of social participation in the study by Solli et al. (2013). By comparing results from the thematic analysis in these studies, it is clear that clients' experiences in various music therapy interventions are similar.

The main differences between their study and ours are the method and the focus. Whilst our study is an integrative literature review, the study by Solli et al. (2013) is a meta-synthesis. The purpose of an integrative literature review is to synthesise various kinds of data on a relatively new phenomenon (Matney, 2017). Empirical and theoretical papers can be included, and grey material such as unpublished conference papers, dissertations and theses were also included. The goal of a meta-synthesis, on the other hand, is to synthesise evidence of the effectiveness of complex interventions and suggest how to implement them (Booth et al., 2018). Unpublished material was excluded from the study by Solli et al. (2013).

The second difference is focus. Both studies focused on client experiences. However, the focus of our study was on exploring clients' experiences of MI, as part of the continuum model only. Solli et al. (2013) explored clients' experiences of various music therapy interventions, focusing on

post-session reflections. Only adult clients were included, whilst in our study children and adults were included.

A third noteworthy difference between the two studies is our distinction between "emotional experiences" (theme 2) and "affect regulation" (theme 4), whereas Solli et al. (2013) only address "feeling" as a theme. In our study, we felt it important to distinguish between emotional experiences and affect regulation. Affect regulation refers to controlling or adjusting the physiological or visible reaction that accompanies an emotional experience (Fonagy et al., 2002). Burns et al. (2018) reported that the awareness of body increased substantially on the music therapy self-report scale in their study, adding that the effect size was larger for MI than for music listening. Because affect refers to the physiological response to emotions, according to Folz et al. (2022), it was important to include how clients experienced their bodies and body sensations in this theme. Our study also found examples of sensing the body and slowing down breathing (Scott-Moncrieff et al., 2015) in order to slow down and deepen the imaging experience (Montgomery, 2012).

Bae (2011) measured positive and negative affect in music therapy students using the Positive Affect Negative Affect Schedule (PANAS) before and after two different music therapy interventions. One intervention was Group MI and the other was a drumming group. In the Group MI sessions there was a slight difference in student's positive affect score after the intervention. In the studies we reviewed, it seemed that affect regulation (Theme 4) is an important experience during an MI session. Reduced psychological distress was a theme in a study by Sun and Wang (2021). They found Supportive Music and Imagery (SMI) to be very effective in cases of psychological distress. Bae (2011) measured the affect states before and after sessions, whilst in the studies reviewed above, the data collection occurred during sessions.

The studies included in this review clearly indicated that the choice of music can accomplish a wide range of affect regulatory effects on the client in the session, and the music can therefore be adapted to suit the immediate needs of the client. MI is designed on the continuum from supportive to re-educating and reconstructing. On the supportive level, the comments "feeling less uptight" (Meadows, 2015, p. 191) and "the music held my emotion" (Paik-Maier, 2013, p. 15) allude to how music can regulate affect. Affect regulation on a more re-educative level was seen in studies where greater objective awareness of an inner experience was noticed. Young Shil Kim's (2021) clients reported emotional and sensory experiences whilst focusing on their body sensations during music listening. A good example of how MI can be used on the reconstructive level was found in the case where the choice of music played an important role in reaching a transformative goal. Angulo et al. (2021) reported how the client felt the change in the body with transformative results.

Supportive MI, the first level of the continuum, is also known as resource-oriented MI or RO-MI (Story & Beck, 2017). The primary purpose of this level of MI is to identify and develop inner resources (Summer, 2002). In our analysis we found quite a number of inner resources emerging during supportive MI. Comparing this to the Virtues In Action (VIA) classification of Park et al. (2004), many of the concepts were included in the theme of "strengths."

The VIA character strength classification survey, developed by Park et al. (2004), lists 24 strengths. These strengths are categorised under six virtues, namely, wisdom, courage, humanity, temperance, justice, and transcendence. Of the 24 strengths that are included in the VIA, the following 19 were identified in the MI literature reviewed here: open-mindedness, curiosity, creativity,

perspective, courage, perseverance, integrity, love, social intelligence, teamwork, self-regulation, prudence, forgiveness, humility, appreciation of beauty, hope, gratitude, playfulness and spirituality. All six virtues are represented in these 19 character strengths, which came to the fore due to MI sessions.

We agree with Scott-Moncrieff et al. (2015) who state that acceptance is necessary to overcome issues of trauma, hurt and pain, and live a healthy and fulfilled life. According to the broaden-and-build theory developed by Fredrickson (2001), experiencing positive emotions can broaden our thoughts, which in turn can influence our behaviour, inspiring us to try some new things. This will lead to building personal resources or strengths, which can lead to increased health and well-being. We are of the opinion that MI sessions can contribute to clients experiencing positive emotions and, as a result, opportunities for healing, growth and general well-being are created.

Strengths and limitations

A limitation of this integrative literature review is that there were not many studies available because MI, which is part of the continuum model, is a relatively young method,. The quality of the included studies varied substantially. Seven of the included studies were symposium presentations and, due to the time limit of a presentation, less depth can be explored, which meant that these included studies weighed less than the full articles and theses. Member-checking was not mentioned in any of the included studies, and this could consequently be seen as an unintentional limitation of our study.

Yet, this is the first purposeful review of its kind. The presentations that were included were from a symposium that purely focused on the continuum model, making the content of the presentations very suitable for our purpose. Furthermore, since this literature review focuses on one specific MI method, the study becomes more consistent as all the client descriptions stem from the same type of intervention. We used clients' own words from their lived experiences in the thematic analysis, but we also included quotations from therapists on how they interpreted their clients' experiences in cases where we did not have access to clients' direct words. This double hermeneutic, with the therapist making sense of the client's sense-making of a lived experience (Smith et al., 2009) deepens the understanding of the participants' experiences (Lee & McFerran, 2015). Another factor that strengthens this study is that the two authors collaborated on the inclusion of the studies for review, as well as the thematic analysis. This enhances the validity of this review.

Future research

There is still a significant need and great opportunity for more research on the CMGIM model as well as the other types and variations of MI. All the studies included in this review were focused on Asia, Western countries and the USA. MI uses clients' preferred music in the therapy sessions (Scott-Moncrieff, 2021), and therefore it would be beneficial to extend studies of this nature to other cultures. Future research in this field should include comparisons between clients' experiences, while another possible point of focus could be on broadening the settings and contexts where this method could be beneficial. The musical identities of clients should also be considered in research. The MI method has the potential to help in areas where healing and personal growth are needed.

CONCLUSION

This integrative literature review contributes to the body of research on MI as part of the CMGIM model. We derived six themes: (1) Music as a catalyst for transformational experiences; (2) Emotional experiences; (3) Strengths, acceptance and self-awareness; (4) Affect regulation; (5) Trust and feeling protected; and (6) Connectedness. Data showed that clients in various settings and ages attribute meaning to their lived experiences in MI sessions. Clients' re-connection with themselves during MI sessions can be viewed as meaningful and constructive. The unique feature of this MI method, namely, using client-preferred music, is an important aspect to consider in therapy. There is, therefore, every reason to undertake further exploration of MI as a therapeutic method, both in practice and from a theoretical perspective.

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Ελληνική περίληψη | Greek abstract

Οι εμπειρίες των πελατών από τις συνεδρίες Μουσικής και Νοερής Απεικόνισης (MNA): Μια περιεκτική βιβλιογραφική ανασκόπηση

Petra Jerling | Liesl van der Merwe

ΠΕΡΙΛΗΨΗ

Η Μουσική και Νοερή Απεικόνιση (MNA), η οποία αποτελεί μέρος του Συνεχούς Μοντέλου της Καθοδηγούμενης Νοερής Απεικόνισης και Μουσικής (ΣΜΚΕΜ), είναι μια δεκτική μουσικοθεραπευτική

μέθοδος που αναπτύχθηκε από τη Lisa Summer (1999) ως προσαρμογή της Μεθόδου Bonny της Καθοδηγούμενης Νοερής Απεικόνισης και Μουσικής (KNAM). Η εκπαίδευση στη MNA ξεκίνησε περίπου το 2005, και ως εκ τούτου είναι ένα σχετικά νέο φαινόμενο στη μουσικοθεραπευτική πράξη και έρευνα. Η MNA περιλαμβάνει και τάσσεται υπέρ της χρήσης της προτεινόμενης μουσικής των πελατών κατά τη θεραπεία. Μια περιεκτική βιβλιογραφική ανασκόπηση πραγματοποιήθηκε για να διερευνηθεί το πώς οι πελάτες βίωσαν τις συνεδρίες MNA. Αρχικά, εντοπίστηκαν 108 μελέτες μέσω μιας εκτενούς ηλεκτρονικής αναζήτησης, συμπεριλαμβανομένων διατριβών και παρουσιάσεων, καθώς και προσωπικής επικοινωνίας με την δημιουργό της MNA. Δεκαεννιά μελέτες πληρούσαν τα κριτήρια συμπερίληψης, συγκεντρώνοντας συνολικά 189 συμμετέχοντες, με τον αριθμό τους να κυμαίνεται από έναν έως 76 συμμετέχοντες ανά μελέτη. Οι περιγραφές των ίδιων των συμμετεχόντων για τις εμπειρίες τους και οι ερμηνείες των ερευνητών για την ανατροφοδότηση των συμμετεχόντων εξετάστηκαν μέσω της διαδικασίας θεματικής ανάλυσης έξι φάσεων, όπως περιγράφουν οι Braun και Clarke (2021). Αναγνωρίστηκαν έξι θεματικές ενότητες: Η μουσική ως καταλύτης για μεταμορφωτικές εμπειρίες, Συναισθηματικές εμπειρίες, Δυνατά σημεία, αποδοχή και αυτογνωσία, Συναισθηματική ρύθμιση, Εμπιστοσύνη και αίσθημα προστασίας, και Συνδεσιμότητα. Κατά την ανάλυση, οι ερευνήτριες διαπίστωσαν ότι αυτές οι θεματικές ενότητες θα μπορούσαν να συνδεθούν μεταξύ τους. Η μουσική δημιούργησε συναισθηματικές εμπειρίες οι οποίες μπορούσαν να βοηθήσουν στη συναισθηματική ρύθμιση, καθώς και στην αναγνώριση των προσωπικών δυνάμεων, στην αποδοχή και την αυτογνωσία, και τα αισθήματα εμπιστοσύνης και προστασίας αποτέλεσαν τελικά μέρος μιας αίσθησης συνδετικότητας.

ΛΕΞΕΙΣ ΚΛΕΙΔΙΑ

μουσική και νοερής απεικόνιση, θεραπεία, εμπειρίες, απόψεις, θεματική ανάλυση, περιεκτική βιβλιογραφική ανασκόπηση