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Brief online Guided Imagery and Music (GIM) sessions for university students: Urgency and surrender

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ABSTRACT

The global pandemic has led many music therapists to reconceive their practices for online delivery. This article describes a small-scale study investigating the provision of brief online Guided Imagery and Music (GIM) sessions for university students. Three participants agreed to be interviewed about their experience of the sessions and a descriptive phenomenological approach was adopted to identify the essential features of the phenomenon using phenomenological reduction from rich descriptions. Individual themes were identified and then classified into global themes of purpose, guiding, music selection, creative resources and outcomes. Two essential features were identified as shared by all three of the university students, which was a sense of urgency leading to involvement and the experience of surrender to the music and the process.

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INTRODUCTION

Guided Imagery and Music (GIM) is a transformational therapy that involves a music-centred exploration of consciousness, traditionally practised in a series of sessions for the resolution of life issues (Grocke & Moe, 2015, p. 21). However, Grocke and Moe (2015) document several adaptations which have emerged where modifications are made to key aspects of the traditional Bonny Method of GIM, including to the selection of music and the length of therapy. This openness to adaptations was utilised in the study described below, where several changes were made to traditional practice in

response to the changed psycho-social-emotional conditions provoked by the COVID-19 pandemic, and specifically, the lengthy lockdowns used in Australia to manage transmission of the virus (Rogers & Cruikshank, 2021). Our intention was to explore the ways that university students described their experience of the adapted sessions and the ways in which they utilised the opportunities afforded by brief, online, GIM experiences.

The COVID-19 pandemic has been experienced differently around the globe leading to different needs presenting in the context of therapy. Although some authors have proposed that resilient responses have been stronger than expected according to large scale samples (Prati & Mancini, 2021) and the psychological toll may not have been as large in Australia as other parts of the world with greater infection rates (Rogers & Cruikshank, 2021), the impression of many commentators is that it has been a difficult time (Nurunnabi et al., 2020). In Australia, the use of lockdowns as a way of managing community transmission was initially successful and even celebrated around the globe. The loss of freedom, however, impacted some people negatively (Westrupp et al., 2021) and high levels of loneliness appear to significantly contribute to distress (Mikocka-Walus et al., 2021).

Many university students around the globe reported increased loneliness during lockdowns, including in the USA (Birmingham et al. 2021), Egypt (El-Monshed et al., 2021) Germany (Werner et al, 2021) and it is likely this is even more widespread than reported to date. The university sector in Australia supports over 1.4 million local and international students to undertake tertiary studies (2020 Higher Education Facts and Figures), and a survey of 787 university students who had experienced extended isolation saw large numbers reporting feeling lethargic and unmotivated, as well as anxious (Dodd et al., 2021). However, it is important to note that the anxiety provoked by the pandemic and subsequent lockdowns occurred in a context where higher levels of anxiety and depression were already reported amongst the Australian university student community compared to other adults (pre-pandemic) (Larcombe et al., 2016), and it is difficult to know whether the worsening was more rapid than it would have been, or simply a continuation of the trajectory already in place.

Music therapists quickly identified that, contrary to synchronous music making, therapeutic experiences involving music listening did not involve the same challenges in delivery over online platforms. For example, Knott and Block (2020) outlined three key considerations for virtual music therapy, including curating online resources, creating online resources and using Telehealth approaches via video technologies. Technological developments over the past decades provided conducive conditions for being able to access music therapy online with several surveys illustrating how music therapists have increasingly been using online technologies (Agres et al, 2021; Hahna et al, 2012; Magee, 2006). In addition, music itself has become readily available and young people are generally familiar with streaming technologies, music sharing methods, and communicating freely through video and text chats. The cumulated conditions created by the pandemic at this moment in time afforded a range of opportunities for immediately moving to the use of receptive music therapy methods as a first step in reconnecting with clients. Therapists, however, debated intensely the question of client safety for the first few months of the pandemic, often through online forums such as email discussions, as well as meetings (McCaffrey et al, 2020). Psychotherapists around the globe raised numerous concerns about privacy challenges associated with online therapy being streamed from people's homes, which are often the sites of the problems discussed in therapy (Ioane et al, 2021).

For therapists who were trained in the Bonny Method of GIM, additional issues presented themselves. For example, the use of mandala drawing as a component of sessions meant that clients needed to have materials for drawing and for sharing their drawing with their therapist. In addition, the expectation that clients would close their eyes was closely linked to the therapist's presence and based on the assumption that the therapist would manage interruptions, such as people knocking on doors or sudden sounds from outside the room, which was not possible online. In spite of the additional challenges associated with managing environments, some GIM therapists were already using online technologies and literature existed with recommendations for music sharing and how to ensure the best quality audio (Sanfi, 2019). Expertise in facilitating online sessions has continued to be developed and is beginning to be published in GIM (Gordon et al, 2021; Lawes, 2020) as well as music therapy more broadly (Kantorová et al., 2021).

At the time this study was conducted, knowledge about online approaches to music therapy was still emerging and anecdotal reports of student loneliness and anxiety were being reported by educators across our university. Prior research results suggested that brief approaches to therapy were more popular with younger people, who attended a mean of three session at youth mental health programs for those seeking initial support for anxiety and depression (Seidler, 2020). Brief therapy has been described within numerous therapeutic orientations as a valuable approach to psychotherapy (Bloom, 2001; Hoyt et al., 2020). Single-session therapy is typically associated with a strengths orientation that focuses on identifying and amplifying existing resources. Talmon (1990) is broadly credited as the creator of this approach and emphasises a solution-focus, which contrasts with a depth-oriented approach that requires time for trust to be developed and layers of barriers to insight to be gently peeled away. Instead, therapy is targeted and specific and return for subsequent sessions is negotiated on an as-needs basis, rather than assumed as a requirement for successful therapy.

Numerous examples of this approach exist across the creative arts therapies including several adaptations of GIM that have used brief models. Some examples are Wärja's (2015) short music journeys, and within Summer's (2015) continuum of Music Imagery and GIM practices. Music therapists have also incorporated brief models into their work and some have demonstrated the effectiveness of these using active methods such as playlist construction and song writing in mental health work (Hense et al., 2018; Silverman, 2009). Moreover, single-session art therapy has even been shown to be feasible in containing and processing traumatic memories that emerge during sessions with university students, to the satisfaction of the client (Wilson, 2021). The potential for brief, online GIM sessions has therefore been indicated, however, many aspects of the practice are novel and it is important to proceed carefully and to seek ongoing feedback from all those involved to ensure that safety and benefit are prioritised. This article describes a research project that was conducted to gather such perspectives to inform local practices and be shared with the global GIM community. The question to be answered was: How do a small number of Australian university students experience GIM sessions that have been adapted for brief, online encounters during a time of lockdowns due to a global pandemic?

METHOD

Ethics

Ethics approval had already been granted, prior to the global pandemic, to explore the experience of GIM with university students (University of Melbourne HREC#1750266.1) and this approval was extended to include online provision.

Recruitment

In April 2020, the authors advertised the availability of sessions for using music to manage anxiety via networks across the university. This advertising included student unions, mental health services, faculty newsletters and collegial contacts who had expressed interest in making support available to students during the uncertainty of the year. Basic information described the project as using music listening to manage anxiety and inviting participation if they were interested "to explore evidence-based ways of using music listening to manage your feelings." Information was shared via emails and announcements and students were invited to contact the first author if they were interested in participation. Those who expressed interest received a further invitation to have a meeting with the first author and discuss what this would involve.

Ten students attended initial meetings, and eight students participated in the project. All participants provided formal, written consent to participate in the study, with guarantees that their identity would be disguised to the greatest extent feasible by removing identifying information in publications and presentations. Three students agreed to be interviewed at the conclusion of sessions and all were postgraduate students, identifying as female and over 35 years of age. The data from these three interviews is the basis of analysis in this research.

The remaining five students included mostly undergraduate students, mostly female identifying, and mostly younger than 25 years of age. Their reasons for not being interviewed were typically being too busy, or not answering the email request, despite their seeming to have had a positive experience during the session(s) and appearing to trust the researcher. This outcome is anecdotally similar to the engagement of graduate and undergraduate students in other activities at the University of Melbourne and further interpretation of meaning was therefore considered to be conjecture.

Session format

As described above, a brief therapy orientation was adopted for the purposes of the project. Participants agreed to attend a single session initially, after which they were given the option of continuing for further sessions. Therefore, each session was considered to be a contained therapeutic process, in keeping with brief therapy approaches. The session followed the traditional GIM process, with a prelude, induction, guided music listening and postlude, with time for summarising and making decisions about future sessions at the end. The Zoom video platform was used, and students were encouraged to use headphones to ensure better quality of listening for them, and clarity of speaking while the music was playing for the facilitator. The music was shared from the facilitator's computer using the 'share sound' function within Zoom. These sessions usually lasted between 60-120 minutes, with most people asking to contain sessions to 60 minutes because of other commitments.

Session	Purple	Red	Blue
1	Debussy: *String Quartet* (Andantino) Bach: *Christmas Oratorio* (Sinfonia) Warlock: *Capriol Suite* (Pied en l'air)	Bach: *Concerto for two violins* (Largo)	Bach: *Passacaglia and Fugue in C Minor* (orch. Stokowski)
2	Ravel: *Introduction & Allegro* Copland: *Appalachian Spring* (excerpts) Respighi: *The Birds* (The Dove) Chesnokov: Salvation is Created	Bach: *Fugue in G Minor* (orch. Stokowski) Vivaldi: *Violin Concerto* (Largo e cantabile) Bach: *Come sweet death* (orch. Stokowski) Puccini: *Madame Butterfly* (Humming Chorus)	Vaughan-Williams: *Lark Ascending*
3	Ravel: *Daphnis and Chloe Ballet Suite* (Introduction and danse religieuse)	Chopin: *Concerto in E Minor* (Romance) Rachmaninoff: *Symphony #2* (Adagio) Respighi: *Fountains of Rome* (Valle Giulia & Villa Medici)	Bach: *Concerto for two violins* (Largo)
4			Rodrigo: *Concierto de Aranjuez* (Adagio)
5			Grieg: *Holberg Suite* (Air)

Table 1: Music selections for each participant

Music selections were usually not full GIM programs, often consisting of a single piece of music, sometimes with repeated listening, and sometimes with a longer sequence informed by the traditional GIM music programs. A list of the music used by the three participants during their three (two participants) and five (one participant) sessions are summarised in Table 1.

Data collection and analysis

Descriptive phenomenological approach

A descriptive phenomenological approach was adopted, which shaped the focus of the data collection and analysis on soliciting rich descriptions of the phenomenon under investigation, as it was lived. This approach was broadly inspired by Giorgi's (1997) assertion that the essential features of phenomenological research are threefold, including phenomenological reduction, rich description, and an interest in identifying essences. More specifically, analysis focused on the essential structural features of the phenomenon in keeping with the traditions of Husserl (as described in Finlay, 2009), since this analysis seemed congruent with the unique structural features we perceived in the brief, online approach, such as length and modality. Analysis was focused on identifying individual

experiences, global themes, and essential features. This approach was descriptive, rather than interpretive, in keeping with the Duquesne traditions (Giorgi et al., 1971), and focused on creating themes that could reasonably be agreed upon by the two authors as we worked through the same data. The phenomenological attitude adopted foregrounded subjectivity and emphasised our instinctive, emotionally informed meaning making of the data but attempted to bracket our pre-assumptions (Moustakas, 1990) through careful reflexive consideration of the questions asked and themes created, guided initially through the creation of an Epoche.

Epoche

The Epoche included reflections on how the first author's pre-assumptions about what participants meant by their descriptions would be infused into the analysis, informed by her role as both music therapist and guide of the online sessions. It also highlighted the possibility that the rapport established throughout the therapy process may lead those participants who agreed to be interviewed to monitor their comments out of sensitivity to the feelings of their therapist.

Interviews

Data was collected through interviews, as is traditional in descriptive phenomenological research, and no additional session content analysis was conducted. The interviews were open-ended and conducted on Zoom between one and two weeks following the final session by the first author who was also the guide. The primary question involved asking for descriptions of their experience of the process, with follow up questions asking for elaborations about aspects of the structure, mode of encounter, music, relationship and benefits, as well as other aspects of their experience that they initiated. There were no difficulties in encouraging further elaborations around the primary question, possibly due to the participants clear decision to contribute to research through the interviews, and their own interest in research as postgraduate students in a research-led university. Interviews were between 20 and 30 minutes long and the university students appeared to have pre-determined views they wished to share and which required little prompting from the interviewer, who offered basic encouragement and avoided introducing new concepts or terminology.

Data analysis

The first author conducted the analysis of the interviews, and the second author verified the process. The first layer of analysis involved inductive creation of key themes in each individual interview, which was done separately. The analytic process involved looking across the whole interview for ideas that had come up repeatedly but in different ways, rather than gathering together key statements that were answers to specific questions. These ideas were then compiled as a list of potential themes that the two authors discussed and some adjustments were made. Each interview was then summarised based on the ideas that seemed most prominent and are presented in the findings section as summaries, supplemented with elaborations from the interview transcript. Cross-interview analysis was then undertaken, with similar ideas gathered together as global themes that encompassed all of the structural elements (descriptions of things that had happened and the ways that they occurred) that had been included in the individuals' analysis. The two authors again discussed these findings to

reach a level of agreement. These key themes are presented in Table 2 below. The final stage of analysis was to identify any structural features that were consistent across the three interviews and might indicate what was essential about the phenomenon based on the perspective of the three participants. These are presented in the conclusion.

FINDINGS OF CROSS INTERVIEW ANALYSIS

The three participants in the research provided vastly different reports of their experience. They were all articulate, expressive and able to provide rich descriptions using a wide and relevant vocabulary since each one of them was studying artistic practice and had previous experience in psychotherapy. In addition, each one engaged in some form of meditation practice. We experienced their commentary as sincere, and perhaps because of the university context, they seemed to take the research seriously, providing feedback about aspects of their experience that were more and less successful and attempting to theorise about why that might be. The interviews were quite intellectual, with the participants reflecting on and analysing their experiences, which were then analysed further by the researchers through the construction of themes. Although this study is located within a descriptive phenomenological approach, the idea of the double hermeneutic seemed relevant to the nature of the analysis, "whereby the researcher is trying to make sense of the participant making sense of" the phenomenon (Smith et al., 2009, p. 187). This is not to align with an interpretive phenomenological approach, but rather, expresses a particular quality of the phenomenon which was due to the deep and articulate insights expressed by these creative, postgraduate university students.

Individual summaries

The following summaries are structured around the key themes that were identified for each interview. Additional phrases have been added by the authors to the original words of the students in order to illuminate the context whilst also including the depth and breadth of vocabulary contributed through their descriptions.

> **Participant 1**
> When I heard about the research, I was experiencing a lot of anxiety due to the transition to university, the challenges of studying, imposter syndrome, plus the lockdown. I've always been interested in music and symbolism so reconnecting with playfulness and creativity was really helpful for me. It was helpful when you prompted me to listen with my whole body, and not put pressure on myself to create visual imagery, and my meditation practice supported that. I enjoyed making meaning together and it was helpful in making latent knowing mentally available. It was a way of thinking about issues that were relevant right now, and which are ongoing, that I hadn't been able to recognize previously. The first session was a powerful experience, and the second was hard going because I was tired, but it was useful to talk about it and make changes to the time to bring that into the open. The impressionistic music really brought images up,

but I question whether it needs to be classical music as there is so much other music to choose from.

Participant 2

At the point I reached out, I had nothing to lose. I was going through an existential crisis of being lost and desperate, and when I read about the project, I was curious. Your witnessing made me feel safe. I often feel alone and have been struggling with nightmares, but your reminders about what I can do made all the difference. And it's hard to explain, but the music you chose seemed to respond to me and what I needed in the moment. Since I have an adventurous imagination and inner world, your prompts helped me understand what was expected and to share, even when it was embarrassing to say it out loud. Being guided and accepted was special and as a result, I'm stumbling forward. It's far from a miraculous recovery, but nonetheless I'm moving from hopelessness to hope.

Participant 3

I was struggling with severe anxiety at the beginning and enrolled out of deep need. When I discovered it was about personal growth instead of anxiety management, it wasn't what I expected but I still knew it would be beneficial. I used the music to find myself – to extend, develop and grow, and I also used it to shift from anxiety and fear to more positive states. Your choices of music were perfect every time plus your job was training me how to listen for meaning making. What I hear in the music can tell me things about my situation and then using the images to see what is significant - what is the narrative, what are the emotions?

Global themes

Several essential structural features (labelled 'global themes') seemed to be present in the cross-case analysis. Table 2 contains the global themes arising from the interviews with attributions to each participant. Those include purpose, guiding, music selection, creative resources, and outcomes. These themes were not the direct result of the questions that had been asked, as evidenced by the fact that there are not contributions from each participant to every theme. The theme labels are descriptive rather than interpretive and there is diversity in the reflections made by the participants that are gathered under each theme, which is consistent with our experience of how each person engaged with the GIM process differently.

DISCUSSION OF CROSS INTERVIEW ANALYSIS

There seemed to be a lack of exaggeration or attempting to be pleasing in the interview feedback which felt palatable when undertaking the analysis. The first author had been transparent about their desire to explore the process for the purposes of research from the first meeting and there were moments in each interview where she felt the participants trying to teach her something that could be better next

time. Both authors enjoyed the level of authenticity that seemed present across all three interviews and felt this made the participants' contributions more likely to be an honest reflection on what they had experienced.

Purpose	Guiding	Music selection	Creative resources	Outcome
At the point I reached out, I had nothing to lose	Your witnessing made me feel safe	Your choices of music were powerful	I've always been interested in music and symbolism	It made latent knowing mentally available
When I discovered it was personal growth and not anxiety management, I still knew it would be beneficial	Prompts to listen with your whole body, not just visual imagery, were helpful	The music you chose seemed to respond to me	Reconnecting with playfulness and creativity was helpful	I am stumbling forward
I was experiencing a lot of anxiety	Being guided and accepted was helpful	I question whether it needs to be classical music	What I hear in the music is significant	I used the music to find myself
	Making meaning together about what it all meant	When I was tired, it was hard doing		
	It was embarrassing to share my imagination out loud			

Table 2: Global themes illustrated by key themes from the individual interviews

With regards to the perspectives gathered into the theme of *Purpose*, people had clearly been invited to participate if they were interested "to explore evidence-based ways of using music listening to manage your feelings". This invitation led to some initial confusion when the first author explained that we would be exploring unconscious material using music and imagery to provide insights. This messaging could have been more transparent on the recruitment materials and on the informed consent, and in reflection, the first author had been acutely aware of the needs of university students struggling with anxiety during this time and this concern had unhelpfully influenced the language used. In a subsequent program run by the first author, the language was adjusted and described the program as being about navigating uncertainty, rather than managing feelings, and this change in wording seemed to be a more useful way for potential participants to anticipate what might be involved.

The feedback categorised under the theme of *Guiding* included a sense of surprise from two participants that they were able to talk with someone whilst exploring their imagery. This sense of surprise may be related to their experience in meditation practices, which generally do not involve talking back to a guide. Their revelations also reminded us how important it was to explain and prepare people for this part of the experience which felt qualitatively different in the online medium compared to face-to-face where people are invited to physically shift spaces and positions. Explicit reference to conversing with the therapist whilst generating imagery was not made, leading to the assumption that it would be a private experience. In these sessions, all three participants remained in the same

positions for the duration of the experience online and although inductions still seemed to enable people to go deeply into the imagery, the induction was often brief and lights remained bright. These differences did not appear to be the cause of people's surprise at the interactive nature of the guiding, but they did combine to produce less well-defined conditions where more detailed verbal explanation may have helped people to anticipate the experience better. Alternately, some more explanatory comments could have been incorporated into the guiding, which instead maintained a traditional focus on encouraging further elaborations of their imagery. Again, the brief nature of the experience meant that the pace of adaptation to the medium needed to be quite fast, and this contrasts with a longer process where people can gradually become accustomed to the process.

The experience of *Music selection* was very interesting in this new domain. There were only four occasions when incorporating a series of pieces felt appropriate for these three participants, and it usually required a significant extension of the session length. Participant 2 was comfortable with this lengthy process, and this willingness to extend the session was possibly because she had taken a leave of absence from her course and returned home where she was in lockdown. Therefore 1.5 to 2-hour sessions were feasible. Participant 1 had a different response to longer music selections and when a more extended sequence of pieces was attempted, she described being very tired by the end of the music, and since evenings were the only time she had available, she found the depth of the experience difficult to manage. Surprisingly, she indicated a desire to continue with a long sequence of music in the third session, even though the guide suggested closing in response to her prior exhaustion, but the time of day was also different. Although the guide considered a full program as possible in any of the sessions, it required a significant time commitment by participants that is typical in traditional GIM sessions, where it might take a client half a day to travel to therapy, have the longer session, and then return to their own place. For the active university students, extended therapy sessions were rarely feasible.

The theme of *Creative resources* was particularly conspicuous and congruent with previous research involving university students. The types of people who are interested in personal development work whilst undertaking university studies tend to be articulate, insightful and creative (Wilson, 2021; Song & McFerran, under review). They can be described as having high levels of what Bourdieu (2000) has called cultural capital (Huang, 2019). Despite this assessment of their high intellectual capacities, all the participants expressed some concern about being good enough for their studies, a phenomenon that is sometimes referred to in university students as the imposter syndrome (Bravata et al., 2020). The therapist frequently provided strengths-oriented feedback to the three participants during the process, highlighting their creative resources and ensuring that they recognised the impressive capacity they had to connect to their imaginations, engage with the western classical repertoire, make meaning of their experiences, and make changes in their lives as a result. The importance of this feedback was reflected in the quality of the self-affirming descriptions included in this theme, which suggests that the witnessing was valued and that it served the intended purpose of highlighting their existing resources.

The *Outcomes* described by the participants also reflected the honest, modest and unexaggerated nature of the descriptions shared during the interviews. In keeping with the previous theme, participants described a sense of ownership of their journey and avoided the tendency to attribute their success to the therapist or the process, which we interpreted as a sense of agency

(Bravata et al., 2020). Each participant described the benefits they experienced using language that was well-matched to their nature. For example, one participant impressively resolved a critical career change decision amidst adverse global circumstances, yet she humbly described herself as "still stumbling forward". Another described proudly that she felt more strongly connected to her own inner knowing, which had seemed to be her intention from the start. The third participant described reconnecting to her identity and she skilfully used the process to connect to metaphoric and literal experiences that illuminated her inner strengths.

ESSENTIAL ELEMENTS: URGENCY AND SURRENDER

The final stage of analysis was to identify any features that were consistent across the three descriptions which might indicate what was essential about the phenomenon for the participants. Two essential features seemed prominent, with the first being a sense of urgency of purpose. Descriptions of existential crises, high levels of anxiety and a deep need for anxiety resolution were firmly stated by the participants and were consistent with concerns being raised by university staff who were observing students with deteriorating wellbeing during the lockdowns. It was unusual to have such a swift uptake of the opportunity to participate in the project, given it had existed for three years prior to the pandemic with only four previous participants in all that time. To have 10 people express interest within two weeks and eight people participate in the sessions was an indication of the high levels of distress and anxiety exacerbated by the global pandemic.

Common factors research (Duncan et al., 2004), helps to explain why this increased sense of urgency may have resulted in the kinds of valuable outcomes described by the three participants. The notion of the 'Heroic Client' explains how the thoughts, ideas, actions, initiatives and traits of clients are the most important predictor of therapy success. All three participants had previous experience of therapy and were currently self-managing their mental wellbeing, but the additional pressures of the global pandemic and subsequent lockdowns led to the participants resolve in experimenting with a new kind of support and responding to the advertisement. The urgency might therefore be the exacerbation of situations that they were managing well enough before the systemic crisis, but which were no longer palatable whilst also managing additional social requirements. All three participants referenced important others during early stages of their therapy, including fathers, mothers and daughters. They needed support because they also needed to provide more support to these important others, and this may have been a driving factor that helped them to justify finding the time for this process. In any case, they came to fulfill an urgent need, and they used the process successfully to grow in that direction.

The second essential feature that seemed present in their descriptions was a willingness to surrender to the process. Blom (2011) explored the notion of surrender in her doctoral research about GIM and described the importance of shared attention and intention in the purpose of therapy which can allow people to open up to the solutions that the music might afford. She described surrender as "an ongoing experiential movement between a deep sense of being known and a deep sense of seclusion and aloneness" (Blom, 2017, p. 272). The experience of lockdown during a global pandemic may have contributed to this sense of aloneness and therefore also to the value of sincere and focused connection, but most importantly, to the possibilities that could be discovered in response to the

music. These ideas appear to intersect with several of the global themes about the music, the guiding, the urgency of purpose and their own creative resources. The idea of surrender also incorporates the pre-assumption that deep listening and attention would meet the needs of people experiencing anxiety and isolation but adds the sought-after nuance about what music listening and imagery affords. The solutions and ideas that were discovered through imagery and in response to the musical suggestions were noted by all participants. Being guided and accepted whilst sharing their inner worlds was critical to the findings and themes described, combined with their felt sense that when the music selections were right, they offered solutions and opened up new possibilities.

CONCLUSION

The combination of urgency of purpose and surrendering to the affordances of brief, online GIM sessions encapsulates the essence of the experience for these three participants. There is no expectation that these can be generalised to other people and places, given the small number of participants and the unique circumstances. However, the combination of context, conditions, need and readiness was met by a sincere commitment from the therapist, and faith in the method. These findings are therefore both rich and contextualised and they offer several important learnings that might be interesting to other therapists adjusting their practice to novel conditions. Namely, that brief sessions may be preferred by participants of either online therapy and/or young adults. In addition, some of the unique aspects of typical GIM sessions (laying down, lights dimmed, therapist attending to distractions, natural conversations emerging with the person next to you as the music plays) may require more explicit discussion, negotiation and faith in the participants ability to self-manage in their own space. But most importantly, the findings from this study convey a deep sense of what became possible for people at a time when they felt anxious and desperate, and this enabled them to connect with their own inner resources to find what they needed to move forward. Future research will undoubtedly offer more insights based on increased understanding of global conditions and added expertise of future researchers.

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Ελληνική περίληψη | Greek abstract

Βραχείας διάρκειας διαδικτυακές συνεδρίες Καθοδηγούμενης Νοερής Απεικόνισης και Μουσικής (ΚΝΑΜ) για φοιτητές πανεπιστημίου: Επιτακτικότητα και άφεση

Katrina Skewes McFerran | Denise Elizabeth Grocke

ΠΕΡΙΛΗΨΗ

Η παγκόσμια πανδημία οδήγησε πολλούς μουσικοθεραπευτές να αναθεωρήσουν τις πρακτικές τους για την παροχή διαδικτυακών συνεδριών. Αυτό το άρθρο περιγράφει μία μικρής κλίμακας μελέτη που διερευνά την παροχή βραχείας διάρκειας διαδικτυακών συνεδριών Καθοδηγούμενης Νοερής Απεικόνισης και Μουσικής (ΚΝΑΜ) για φοιτητές πανεπιστημίου. Τρεις συμμετέχοντες συμφώνησαν να παραχωρήσουν συνέντευξη σχετικά με την εμπειρία τους από τις συνεδρίες και ακολουθήθηκε περιγραφική φαινομενολογική προσέγγιση για να εντοπιστούν οι βασικές παράμετροι αυτού του φαινομένου χρησιμοποιώντας φαινομενολογική αναγωγή για την ανάλυση των πλούσιων περιγραφών. Ορίστηκαν μεμονωμένα θέματα που στη συνέχεια οργανώθηκαν στις ευρύτερες θεματικές κατηγορίες του στόχου, της καθοδήγησης, της μουσικής επιλογής, των δημιουργικών μέσων και αποτελεσμάτων. Εντοπίστηκαν δύο βασικά χαρακτηριστικά που ήταν κοινά και στους τρεις φοιτητές, τα οποία αφορούσαν την επιτακτικότητα που οδήγησε στη συμμετοχή και την εμπειρία της άφεσης στη μουσική και στη διαδικασία.

ΛΕΞΕΙΣ ΚΛΕΙΔΙΑ

μουσική και νοερή απεικόνιση, φοιτητές, βραχεία θεραπεία, διαδικτυακή μουσικοθεραπεία