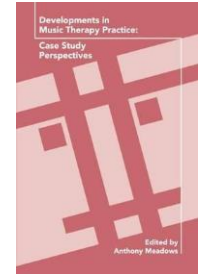


## Developments in Music Therapy Practice: Case Study Perspectives (Anthony Meadows, Editor)

Reviewed by Florencia Grasselli



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Edited by Anthony Meadows, *Developments in Music Therapy Practice: Case Study Perspectives* offers readers the possibility to learn and understand how music therapists from all over the world develop their practice across the life span working with different client groups and using different models, approaches and theories to tend the needs of their clients. The book compiles the contributions of 47 music therapists and is divided into four parts according to the population with which they work: children, adolescents, adults and older adults/end of life. In total, there are 34 chapters each describing different case study perspectives. The editor agrees that “When examined as a whole, these authors discuss the ways in which they have linked theory and practice, describing how goals, methods, and techniques form a coherent therapeutic whole” (p. 33).

The book takes three dimensions of music therapy practice as its starting point: methods used, clients served and goals addressed. Meadows propose the use of Wilber's four quadrant model (Wilber 1995, 2000) to contextualise each chapter. In addition to this model, he adds two important

dimensions of music related to clinical practice: the aesthetic and transpersonal (Bruscia 1998). It is in through understanding the link between theory and practice that the reader can gain more knowledge and reflect this in his/her own practice.

In the first part of the book, Nöcker-Ribaupierre, Hillmer, Swedberg, Standley, Schwatz, Elefant, Oldfield, Crouwe, Carpena, Edwards, Kennelly, LaGasse and Uhlig write about their experiences using music therapy with children. Nöcker-Ribaupierre (2004, 2007) introduces her approach entitled Auditory Stimulation in the work with premature infants and addresses the importance of this approach in the early intervention to help infants and their families. Hillmer, Swedberg and Standley explain in depth the whole therapeutic process when working in medical music therapy settings with premature infants. Schwartz (2008) writes about her work with children with special developmental needs and their mothers. She describes how she uses a developmental framework as well as her own assessment tool, Music Indicators of Early Childhood Development (MIECD). On the other hand, Elefant uses concepts

from Stern to work with a client with Rett Syndrome proposing a "musical relating experience including affect attunement" (p. 95) to help these clients move forward. A very interesting chapter is the one from Oldfield (2004) who developed a Music Therapy Diagnostic Assessment (MTDA) which scoring system allows a comparison of the MTDA to the Autism Diagnostic Observation Schedule (ASDOS) (Lord et al. 1989). Further, Crowe and Carpenete also work in the area of autism while Crowe clearly describes his need to adapt the models used during treatment to meet client needs. Carpenete writes about his experience in developing a music therapy programme integrating two models: Developmental, Individual-Difference, Relationship-based (DIR®) and Nordoff-Robbins Music Therapy. In chapter eight, Edwards and Kenelly describe their family-centred approach for children in hospital care. LaGlasse presented a case example on how she uses Neurologic Music Therapy with a child diagnosed with Down Syndrome. LaGlasse uses Neurologic Music Therapy with a child with Down Syndrome focusing on language development, while Uhlig also works within a neurodevelopmental theory to describe her work with a child with aggressive behaviour. She uses the voice as a primary therapeutic instrument and, in comparison to other authors in this section, she presents a wide range of research material to explain her foundational concepts.

In part two, music therapy practices with adolescents are addressed. All authors work with recreational and creative experiences. Erkkilä describes three different cases in a psychiatric school, psychiatric hospital and psychiatric clinic in Finland. He considers that therapy can be a success with this population when the treatment uses an eclectic approach and organises his work process in phases where the therapist adopts a specific role in each phase. On the other side of the world, Fouche and Torrance work in South Africa within a very interesting Music Therapy Community programme where adolescent boys take part in music therapy group sessions with the collaboration of community musicians. Krout writes about a single session using a strategic songwriting-based music therapy within a group. McFerran also works within a group modality by offering group sessions with recovering addicts. She describes her work and the challenges she faced as a professional working with this population. She is the only author that addresses her specific learning experiences and reflections on the therapeutic process of her client. Lastly, Pavlicevic describes a microanalysis on a three-minute improvisation in a music therapy

group with vulnerable youth in a community setting.

In part three, the authors describe their practices with adults within medical, addiction, psychiatric and "well adults" (p.28) settings. In the medical setting, Baker works with a client suffering from a brain injury using a modified melodic intonation therapy (Baker 2000) to allow the client to regain verbal communication. Loewy and Quentzel share their work using music psychotherapy with a musician with medical problems. They describe their philosophy of work with musicians as "the desire to recover creativity and aspects of health and spontaneity" (p. 257). Furthermore, Sekeles developed her own psycho-medical model 'Developmental-Integrative Model in Music Therapy' (Sekeles 2006) and writes about her experience in treating a traumatised war adult using active and receptive music therapy experiences.

Next, Borling and Ala-Ruona, as well as Punkanen, work with adults recovering from addictions. While they both contextualise their practice around the 12-step process, their work differs in their theoretical principles. Borling presents his work based on three areas: bio-physical, psycho-emotional and psycho-spiritual within group music therapy working in an active and receptive way; Ala-Ruona and Punkanen use receptive experiences within a vibroacoustic therapy approach.

Within adult psychiatry, Sutton illustrates her work with a female who experienced trauma and concentrates "on what was not sounded in the sessions" (p. 314), remaining musically present and open to what is not sounding in the clinic room. Eyre describes how she tries to establish contact with her withdrawn client through music. She develops in detail her ideas over the role of music in therapy and the roles that the therapist needs to adapt throughout the therapeutic process. Kaser works with groups in a male forensic mental health setting. They offer a wide variation of music therapy programmes and activities such as music therapy improvisation groups and karaoke, where clients are encouraged to take an active role in their own treatment process. Furthermore, Stige uses a culture-centred approach to work with a client with major depression and suicidal tendencies. The author presents very interesting concepts and thoughts such as the therapist adopting a "not knowing" position to be able to meet the client where he/she is and to be inspired by them, or music therapy "as an interspace allowing movements inward [...] and outwards" (p. 365). Using a humanistic framework, Trondalen works through musical improvisations and verbal

exchange with a young man suffering from anorexia nervosa to empower him through creative work. Haase and Reinhardt present an overview of their work with an adult suffering from a personality disorder. They emphasise the importance of stimulating awareness to improve the client's functioning and the importance of verbalisation of the musical experience in order for the client to acquire insight.

In the last section of this part, four cases with "well adults" are discussed. Bosco works through Elemental Music Alignment (EMA) and bodywork with a woman challenged by traumas and insecurity. Summer presents her adapted version of Guided Imagery and Music (Bonny 2002) with her client suffering from depression, using a three-level practice. Bunt works with the same approach as Summer with a client recovering from trauma and loss. Ahonen and Lee work with musicians from a string quartet through the combination of two models of music therapy: Group Analytic Therapy (Ahonen-Eerikäinen 2007) and Aesthetic Music Therapy (Lee 2003). Their chapter describes four sessions in this new field where psychological and physiological stressors are explored.

In the fourth and last part of the book, the work with older adults, including end of life care is addressed. All the authors in this section work using different theoretical perspectives. Mercadal-Brotons uses Behavioural Music Therapy with a client suffering from Alzheimer's disease within a group setting in a day care centre. She describes how she worked with structured sessions and underlines the importance of singing with this population. This part includes two chapters written by Dutch authors. Van Hest-de Witte, Verburgt and Smeijsters work in group settings with older adults suffering from depression, interpreting their work by means of the theory of analogy (Smeijsters 2005). Meanwhile, van Bruggen-Rufi & Vink present their culturally centred approach in working with a woman with dementia born in Indonesia but living since adulthood in the Netherlands. They discuss the importance of discovering the client's world in order to meet the client and facilitating the therapeutic process. Finally, the last chapter of the book is written by Hilliard and Justice who work with a client in a hospice care facility. They provide a foundational framework for the use of music therapy in end of life care and present structured interventions and goals used within the therapy process.

All in all, Meadow's book presents a broad range of theoretical perspectives and interventions.

The reader will feel identified with the search every therapist faces in finding the correct therapeutic direction to contain the needs of the client. While some authors use a certain theoretical orientation, others choose for an 'eclectic' perspective, fitting different approaches and theories to meet their client's needs. As Stige states "The idea of therapy is recreated in each new encounter" (p. 356). The editor encourages the reader to question their practice using as inspiration the work of all authors.

I certainly felt inspired while reading the book; I learnt about new approaches and techniques and this made me question my own practice. Working as an Argentinean music therapist in the Netherlands, I was pleased to read that many of the authors stress the importance of knowing and understanding the cultural background of their clients and how this needs to be addressed when looking for the right therapeutic frame. All authors acknowledge that research is the basis for their clinical work. What I did miss in some chapters was a clear and specific description of the assessment process. I still find that we music therapists have a long way to go in developing and finding good assessment tools. After reading the book, it became clear that therapists working with children are more developed in this field.

As a reader, I found certain chapters more difficult to read. Every author has their own way of writing; some of them write in a more academic way while others are clearer when describing certain concepts. Some authors write their work as a chronicle of a patient's progress and others support the different stages of the therapeutic process with a bibliography and research studies. I will also add that the book compiles mainly authors from Europe; it would also have been interesting to read about practice developments in Latin America or Asia. For example, professionals like Diego Schapira from Argentina, Lia Rejane Mendes Barcellos from Brazil or Mark Ettenberger from Colombia are developing great approaches and programmes that would definitely be interesting to share within the world music therapy community (e.g. Barcellos 2007; Ettenberger 2016; Schapira 2006).

The editor has definitely succeeded in compiling a wide range of case studies using many different theoretical frames, techniques and cultural backgrounds, including all age groups and various client populations. The book is accessible to students and professionals in search of inspiration and motivation to challenge their own professional practice.

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