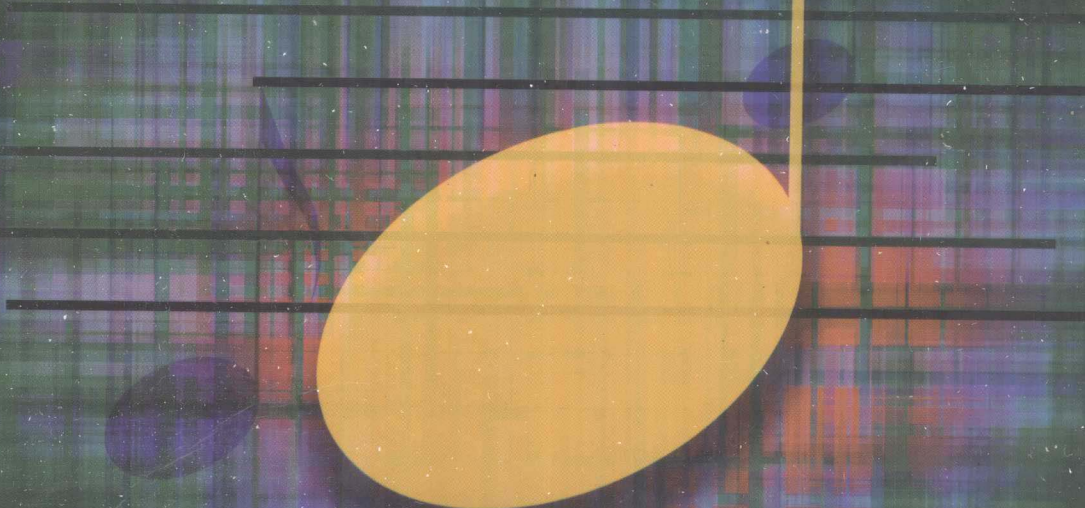


Receptive Methods in Music Therapy

Techniques and Clinical Applications
for Music Therapy Clinicians,
Educators and Students

Denise Grocke and Tony Wigram

Foreword by Professor Cheryl Dileo



Receptive Methods in Music Therapy

Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students

Denise Grocke and Tony Wigram

Foreword by Professor Cheryl Dileo



Jessica Kingsley Publishers
London and Philadelphia

First published in 2007
by Jessica Kingsley Publishers
116 Pentonville Road
London N1 9JB, UK
and
400 Market Street, Suite 400
Philadelphia, PA 19106, USA

www.jkp.com

Copyright © Denise Grocke and Tony Wigram 2007
Foreword copyright © Cheryl Dileo 2007

The right of Denise Grocke and Tony Wigram to be identified as authors of this book has been asserted by them in accordance with the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this publication may be reproduced in any material form (including photocopying or storing it in any medium by electronic means and whether or not transiently or incidentally to some other use of this publication) without the written permission of the copyright owner except in accordance with the provisions of the Copyright, Designs and Patents Act 1988 or under the terms of a licence issued by the Copyright Licensing Agency Ltd, 90 Tottenham Court Road, London, England W1T 4LP. Applications for the copyright owner's written permission to reproduce any part of this publication should be addressed to the publisher.

Warning: The doing of an unauthorised act in relation to a copyright work may result in both a civil claim for damages and criminal prosecution.

Library of Congress Cataloging in Publication Data

A CIP catalog record for this book is available from the Library of Congress

British Library Cataloguing in Publication Data

A CIP catalogue record for this book is available from the British Library

ISBN-13: 978 1 84310 413 1
ISBN-10: 1 84310 413 X

Printed and bound in Great Britain by
Athenaeum Press, Gateshead, Tyne and Wear

Contents

	FOREWORD BY PROFESSOR CHERYL DILEO	11
	Introduction	13
	Evidence-based practice in receptive music therapy	15
	Receptive methods in music therapy	15
	Definitions of receptive music therapy	16
	Overview of the book	17
	Ethical guidelines	19
Chapter 1	Engaging with Clients Verbally and Musically	20
	Beliefs and values that impact on interaction with patients	20
	Verbal processing of client's experiences in music therapy	25
	Empathic improvisation for non-verbal clients	41
	Conclusion	44
Chapter 2	Selecting Music for Receptive Methods in Music Therapy	45
	Differences between music for relaxation and music for stimulating imagery	45
	The characteristics of music for receptive music therapy	47
	Other considerations when selecting music for receptive methods	53
	Assessing a music selection for suitability	55
	Choice of music for particular patient/client groups and ages	56
	Guidelines for using recorded music in the hospital environment	58
	Conclusion	60
Chapter 3	Relaxation and Receptive Methods for Children and Adolescents	61
	Introduction	61
	Receptive music therapy for hospitalised children and adolescents: setting the scene	62
	Receptive music therapy for hospitalised young children	64
	Receptive music therapy for hospitalised older children	68
	Relaxation for children with sleep difficulties in a psychiatric setting	73
	Receptive music therapy for children in palliative care	77
	Receptive music therapy for young hospitalised adolescent patients	79
	Receptive music therapy in the classroom	81
	Relaxation for older adolescents	85

Chapter 4	Receptive Methods and Relaxation for Adults	89
	Introduction	89
	Theoretical framework	89
	Establishing an environment that is conducive to relaxation with music	90
	Therapeutic skills for facilitating a relaxed state in the client	92
	Music selection	94
	Relaxation inductions	95
	Short relaxation	95
	Structured/count-down relaxation induction	97
	Autogenic-type relaxation	98
	Colour induction (with colour)	100
	'Light' relaxation inductions	102
	Progressive muscle relaxation (PMR) (based on Jacobson 1938)	104
	Clinical Examples	105
	Hospitalised adult clients	105
	Relaxation for older adults	108
	Relaxation in palliative care: a group context	113
	Adaptation of relaxation in palliative care: case example	115
	Relaxation and music for patients in cardiac rehabilitation	117
	Conclusion	122
	Contraindications	123
	Music selections	123
Chapter 5	Music, Visualisations and Imagery	127
	Why use visualisations/imagery in conjunction with music?	127
	Visualisations and directed music imaging	128
	Assessing a client's suitability for music and imagery methods	128
	Visualisations	129
	Bringing the visualisation to an end	130
	Directed music imaging	131
	Managing a negative experience to an imagery script	132
	Unguided music imaging (UMI) and group music and imagery (GrpMI)	133
	Types of imagery experiences	134
	Assessing a client's suitability for methods that involve self-generated imagery	136
	Unguided music imaging	136
	Group music and imagery	139
	Music selections for unguided music imaging and group music and imagery	142
	Applications of group music and imagery	143
	Guided music imaging (GMI)	148
	Interventions for short pieces of music	151
	Applications of GMI	152
	Unguided and guided music and imagery in medicine	154
	Conclusion	156

Chapter 6	Song Lyric Discussion, Reminiscence and Life Review	156
	Introduction and definitions	157
	Song lyric discussion (SLD)	158
	Who can benefit from song lyric discussion?	170
	Song reminiscence in aged care settings	176
	Music life review	176
	Conclusion	178
	Note	178
Chapter 7	Perceptual Listening and Musical Appreciation	179
	Introduction	179
	Principles in evaluating the value of recorded music for clients	180
	Suitability and cautions in selecting and playing music	180
	Protocol for the use of recorded music for listening in individual and group work	181
	Influencing factors	185
	Recorded music as part of the music therapy programme for people with intellectual disability	186
	Choice of music: a clinical/research example	187
	Summary	193
	Notes	194
Chapter 8	Receptive Music Therapy and Art Media	195
	Music collage	195
	Music therapy and collage with bereaved children	208
	Music, drawing and narrative (MDN)	211
	Conclusion	213
Chapter 9	Vibroacoustic Therapy in Receptive Music Therapy	214
	Introduction	214
	Basic theory	214
	Clinical applications	217
	Method of intervention and clinical procedures	220
	Frequency and duration of sessions	225
	Choice of music used in vibroacoustic treatment	226
	Contraindications	227
	Clinical applications of vibroacoustic therapy	229
	Conclusion	231
	Classical music selections for vibroacoustic therapy: discography	232
Chapter 10	Music and Movement	236
	Introduction	236
	Clients with physical disabilities	236
	Music and movement protocol	242
	Conclusion	254
	REFERENCES	258
	THE AUTHORS	264
	SUBJECT INDEX	266
	AUTHOR INDEX	271

List of Figures

9.1	Vibroacoustic bed, side view	217
9.2a	Vibroacoustic bed, top view	218
9.2b	Vibroacoustic chair	218
10.1	Good morning song	243
10.2	Goodbye song	255

List of Tables

1.1	A comparison of verbal processing in counselling practice and music therapy practice	27
1.2	A comparison of effective and poor listening skills	30
1.3	Focused questions and possible elicited response	33
2.1	Comparison of the elements of music for relaxation and imagery	46
2.2	Ranking an entire CD	58
2.3	Assessing individual tracks	58
4.1	Choice of music for each stage of the relaxation process (Kildea 1998)	109
4.2	Relaxation compilation no.1	110
4.3	Relaxation compilation no.2	110
4.4	Relaxation compilation no.3	110
4.5	Relaxation compilation no.4	111
4.6	Relaxation compilation no.5	111
4.7	Relaxation compilation no.6	112
4.8	Music examples 1–4	119
5.1	The differences between the methods in relation to the context and the roles of the client and the therapist	129
5.2	Types of imagery experiences	134
5.3	Comparison of unguided music imaging and guided music imaging	148
6.1	Songs, artists and issues explored in the song lyrics	161
6.2	Classic songs from 1970 to 1990	163
6.3	Songs presented at Odyssey House	173
6.4	Song titles and topics for discussion	177
7.1	List of recorded music used in the study	187
7.2	Recording chart for client responses to recorded music selections	189
7.3	Group 1 responses to the music selections by piece and loudness presentation in %	190
7.4	Group 2 responses to the music selections by piece and loudness presentation in %	192
9.1	Frequencies used in VA therapy	220
9.2	Classical music selections for VA therapy	233

List of Plates

8.1	Reproduction of collage created by woman in an aged care facility	201
8.2	The ‘reflecting on the beauty of life collage	204
8.3	The ‘journey’ collage	205
8.4	The ‘on the prow!’ collage	206
8.5	The ‘lady in red’ collage	207
8.6	‘Trisha’s’ family tree	210

Receptive Methods in Music Therapy

Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students

Denise Grocke and Tony Wigram

Foreword by Professor Cheryl Dileo



Jessica Kingsley Publishers
London and Philadelphia

First published in 2007
by Jessica Kingsley Publishers
116 Pentonville Road
London N1 9JB, UK
and
400 Market Street, Suite 400
Philadelphia, PA 19106, USA

www.jkp.com

Copyright © Denise Grocke and Tony Wigram 2007
Foreword copyright © Cheryl Dileo 2007

The right of Denise Grocke and Tony Wigram to be identified as authors of this book has been asserted by them in accordance with the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this publication may be reproduced in any material form (including photocopying or storing it in any medium by electronic means and whether or not transiently or incidentally to some other use of this publication) without the written permission of the copyright owner except in accordance with the provisions of the Copyright, Designs and Patents Act 1988 or under the terms of a licence issued by the Copyright Licensing Agency Ltd, 90 Tottenham Court Road, London, England W1T 4LP. Applications for the copyright owner's written permission to reproduce any part of this publication should be addressed to the publisher.

Warning: The doing of an unauthorised act in relation to a copyright work may result in both a civil claim for damages and criminal prosecution.

Library of Congress Cataloging in Publication Data

A CIP catalog record for this book is available from the Library of Congress

British Library Cataloguing in Publication Data

A CIP catalogue record for this book is available from the British Library

ISBN-13: 978 1 84310 413 1
ISBN-10: 1 84310 413 X

Printed and bound in Great Britain by
Athenaeum Press, Gateshead, Tyne and Wear

Receptive Methods in Music Therapy

of related interest

Improvisation

Methods and Techniques for Music Therapy Clinicians, Educators, and Students

Tony Wigram

Foreword by Professor Kenneth Bruscia

ISBN-13: 978 1 84310 048 5 ISBN-10: 1 84310 048 7

Songwriting

Methods, Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students

Edited by Felicity Baker and Tony Wigram

Foreword by Even Ruud

ISBN-13: 978 1 84310 356 1 ISBN-10: 1 84310 356 7

Microanalyses in Music Therapy

Methods, Techniques and Applications for Clinicians, Researchers, Educators and Students

Edited by Thomas Wosch and Tony Wigram

ISBN-13: 978 1 84310 469 8 ISBN-10: 1 84310 469 5

A Comprehensive Guide to Music Therapy

Theory, Clinical Practice, Research and Training

Tony Wigram, Inge Nygaard Pedersen and Lars Ole Bonde

ISBN-13: 978 1 84310 083 6 ISBN-10: 1 84310 083 5

Clinical Applications of Music Therapy in Developmental Disability, Paediatrics and Neurology

Edited by Tony Wigram and Jos De Backer

Foreword by Colwyn Trevarthen

ISBN-13: 978 1 85302 734 5 ISBN-10: 1 85302 734 0

Clinical Applications of Music Therapy in Psychiatry

Edited by Tony Wigram and Jos De Backer

Foreword by Jan Peuskens

ISBN-13: 978 1 85302 733 8 ISBN-10: 1 85302 733 2

Music Therapy in Health and Education

Edited by Margaret Heal and Tony Wigram

Foreword by Anthony Storr

ISBN-13: 978 1 85302 175 6 ISBN-10: 1 85302 175 X

Music Therapy Methods in Neurorehabilitation

A Clinician's Manual

Felicity Baker and Jeanette Tamplin

With a contribution by Jeanette Kennelly

Foreword by Barbara L. Wheeler

ISBN-13: 978 184310 412 4 ISBN-10: 1 84310 412 1

This book is dedicated to three generations of my family: my parents, who nurtured my musical development, my two children, Aylin and David, who have supported me over many years, and to the newest generation – to Harry and Sam who represent joy and hope for the future.

Denise Grocke

I dedicate this book to Juliette Alvin, a sometimes forgotten pioneer of music therapy who inspired me and many hundreds of others with her incredible vision of the therapeutic power of music, and to my wife and three boys – musicians all, who in their own way use their talents to give people their music.

Tony Wigram

Acknowledgements

The authors wish to thank many people who have made contributions to this book. During sabbatical leave the first author (DG) was attached to the Royal Children's Hospital, Melbourne, and the Calvary Health Care Bethlehem Hospital in Melbourne. Music therapists of those hospitals trialled some of the ideas in this book, and contributed clinical vignettes describing methods and approaches. The authors wish to thank Beth Dun, Helen Shoemark and Clare Kildea (music therapists at the Royal Children's Hospital, Melbourne); Bridgit Hogan, Matt Holmes, Karen Hamlett and Melina Roberts (music therapists at Calvary Health Care, Bethlehem Hospital). Music therapists working in various facilities also contributed clinical vignettes, including Katrina McFerran (Very Special Kids), Katrina Stathis (Monash Medical Centre, Melbourne), Emily Shanahan (St Paul's School, Melbourne), Susan Bray Wesley (Arcadia Hospital, Bangor, Maine, USA), John Hedigan (Odyssey House, Melbourne), Rachel Nendick (Melbourne), Rachael Martin (Melbourne), Karin Schou (Aalborg, Denmark) and Joanna Booth (Auckland, New Zealand). Thanks also to music therapy students in 2005 at the University of Melbourne, particularly Tania de Brincat, Margaret Gilbert, Joyce Lim and Jason Kenner. Lyn Weekes (Physiotherapy Advisor UK Rett Syndrome Association) was involved in the original work on music and movement and vibroacoustics in the 1980s. David Wigram and Lisa Tomkins contributed expertise in the design and musical examples, and Jo Ryan provided essential secretarial support.

Contents

	FOREWORD BY PROFESSOR CHERYL DILEO	11
	Introduction	13
	Evidence-based practice in receptive music therapy	15
	Receptive methods in music therapy	15
	Definitions of receptive music therapy	16
	Overview of the book	17
	Ethical guidelines	19
Chapter 1	Engaging with Clients Verbally and Musically	20
	Beliefs and values that impact on interaction with patients	20
	Verbal processing of client's experiences in music therapy	25
	Empathic improvisation for non-verbal clients	41
	Conclusion	44
Chapter 2	Selecting Music for Receptive Methods in Music Therapy	45
	Differences between music for relaxation and music for stimulating imagery	45
	The characteristics of music for receptive music therapy	47
	Other considerations when selecting music for receptive methods	53
	Assessing a music selection for suitability	55
	Choice of music for particular patient/client groups and ages	56
	Guidelines for using recorded music in the hospital environment	58
	Conclusion	60
Chapter 3	Relaxation and Receptive Methods for Children and Adolescents	61
	Introduction	61
	Receptive music therapy for hospitalised children and adolescents: setting the scene	62
	Receptive music therapy for hospitalised young children	64
	Receptive music therapy for hospitalised older children	68
	Relaxation for children with sleep difficulties in a psychiatric setting	73
	Receptive music therapy for children in palliative care	77
	Receptive music therapy for young hospitalised adolescent patients	79
	Receptive music therapy in the classroom	81
	Relaxation for older adolescents	85

Chapter 4	Receptive Methods and Relaxation for Adults	89
	Introduction	89
	Theoretical framework	89
	Establishing an environment that is conducive to relaxation with music	90
	Therapeutic skills for facilitating a relaxed state in the client	92
	Music selection	94
	Relaxation inductions	95
	Short relaxation	95
	Structured/count-down relaxation induction	97
	Autogenic-type relaxation	98
	Colour induction (with colour)	100
	'Light' relaxation inductions	102
	Progressive muscle relaxation (PMR) (based on Jacobson 1938)	104
	Clinical Examples	105
	Hospitalised adult clients	105
	Relaxation for older adults	108
	Relaxation in palliative care: a group context	113
	Adaptation of relaxation in palliative care: case example	115
	Relaxation and music for patients in cardiac rehabilitation	117
	Conclusion	122
	Contraindications	123
	Music selections	123
 Chapter 5	 Music, Visualisations and Imagery	 127
	Why use visualisations/imagery in conjunction with music?	127
	Visualisations and directed music imaging	128
	Assessing a client's suitability for music and imagery methods	128
	Visualisations	129
	Bringing the visualisation to an end	130
	Directed music imaging	131
	Managing a negative experience to an imagery script	132
	Unguided music imaging (UMI) and group music and imagery (GrpMI)	133
	Types of imagery experiences	134
	Assessing a client's suitability for methods that involve self-generated imagery	136
	Unguided music imaging	136
	Group music and imagery	139
	Music selections for unguided music imaging and group music and imagery	142
	Applications of group music and imagery	143
	Guided music imaging (GMI)	148
	Interventions for short pieces of music	151
	Applications of GMI	152
	Unguided and guided music and imagery in medicine	154
	Conclusion	156

Chapter 6	Song Lyric Discussion, Reminiscence and Life Review	156
	Introduction and definitions	157
	Song lyric discussion (SLD)	158
	Who can benefit from song lyric discussion?	170
	Song reminiscence in aged care settings	176
	Music life review	176
	Conclusion	178
	Note	178
Chapter 7	Perceptual Listening and Musical Appreciation	179
	Introduction	179
	Principles in evaluating the value of recorded music for clients	180
	Suitability and cautions in selecting and playing music	180
	Protocol for the use of recorded music for listening in individual and group work	181
	Influencing factors	185
	Recorded music as part of the music therapy programme for people with intellectual disability	186
	Choice of music: a clinical/research example	187
	Summary	193
	Notes	194
Chapter 8	Receptive Music Therapy and Art Media	195
	Music collage	195
	Music therapy and collage with bereaved children	208
	Music, drawing and narrative (MDN)	211
	Conclusion	213
Chapter 9	Vibroacoustic Therapy in Receptive Music Therapy	214
	Introduction	214
	Basic theory	214
	Clinical applications	217
	Method of intervention and clinical procedures	220
	Frequency and duration of sessions	225
	Choice of music used in vibroacoustic treatment	226
	Contraindications	227
	Clinical applications of vibroacoustic therapy	229
	Conclusion	231
	Classical music selections for vibroacoustic therapy: discography	232
Chapter 10	Music and Movement	236
	Introduction	236
	Clients with physical disabilities	236
	Music and movement protocol	242
	Conclusion	254
	REFERENCES	258
	THE AUTHORS	264
	SUBJECT INDEX	266
	AUTHOR INDEX	271

List of Figures

9.1	Vibroacoustic bed, side view	217
9.2a	Vibroacoustic bed, top view	218
9.2b	Vibroacoustic chair	218
10.1	Good morning song	243
10.2	Goodbye song	255

List of Tables

1.1	A comparison of verbal processing in counselling practice and music therapy practice	27
1.2	A comparison of effective and poor listening skills	30
1.3	Focused questions and possible elicited response	33
2.1	Comparison of the elements of music for relaxation and imagery	46
2.2	Ranking an entire CD	58
2.3	Assessing individual tracks	58
4.1	Choice of music for each stage of the relaxation process (Kildea 1998)	109
4.2	Relaxation compilation no.1	110
4.3	Relaxation compilation no.2	110
4.4	Relaxation compilation no.3	110
4.5	Relaxation compilation no.4	111
4.6	Relaxation compilation no.5	111
4.7	Relaxation compilation no.6	112
4.8	Music examples 1–4	119
5.1	The differences between the methods in relation to the context and the roles of the client and the therapist	129
5.2	Types of imagery experiences	134
5.3	Comparison of unguided music imaging and guided music imaging	148
6.1	Songs, artists and issues explored in the song lyrics	161
6.2	Classic songs from 1970 to 1990	163
6.3	Songs presented at Odyssey House	173
6.4	Song titles and topics for discussion	177
7.1	List of recorded music used in the study	187
7.2	Recording chart for client responses to recorded music selections	189
7.3	Group 1 responses to the music selections by piece and loudness presentation in %	190
7.4	Group 2 responses to the music selections by piece and loudness presentation in %	192
9.1	Frequencies used in VA therapy	220
9.2	Classical music selections for VA therapy	233

List of Plates

8.1	Reproduction of collage created by woman in an aged care facility	201
8.2	The 'reflecting on the beauty of life collage	204
8.3	The 'journey' collage	205
8.4	The 'on the prow!' collage	206
8.5	The 'lady in red' collage	207
8.6	'Trisha's' family tree	210