



## **Music therapy Journal Articles with Abstracts**

**Created and compiled by the MTABC advocacy team  
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**With special thanks to  
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2019**

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## Music and Medicine

including NICU, burns, trauma, ICU, renal, cardiac, surgery, acute care, cancer (children and adults), autoimmune

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Edwards, J. (2014). The role of the music therapist in promoting parent-infant attachment. *Canadian Journal of Music Therapy*, 20(1), 38-48.

### Abstract

This paper provides a brief overview of recent literature relating to infant musicality and its basis for effective parent-infant work in music therapy. Two strong trends are revealed: the international breadth of the developing work by music therapists within family-centred contexts of practice, especially work with infants and their parents in the early years; and the use of theoretical principles of communicative musicality (Malloch & Trevarthen, 2008) combined with knowledge of early musical skills. This focus on musical perception and musical development (Briggs, 1991; Trehub, 2003) provides a rationale as to why musical interaction supported by a qualified music therapist can offer a potential pathway for improved attachment between the parent and infant when therapeutic support is indicated.

Malloch, S., Shoemark, H., Črnčec, R., Newnham, C., Paul, C., Prior, M., & Burnham, D. (2012). Music therapy with hospitalized infants- the art and science of communicative musicality. *Infant Mental Health Journal*, 33(4), 386-399. doi:10.1002/imhj.21346

### Abstract

Infants seek contingent, companionable interactions with others. Infants in a Neonatal Intensive Care Unit (NICU), while receiving care that optimizes their chances of survival, often do not have the kind of interactions that are optimal for their social development. Live music therapy (MT) with infants is an intervention that is for contingent, social interactions between therapists and infant. This study, with a limited number of infants, examined the effectiveness of a MT intervention in the NICU at The Royal Children's Hospital Melbourne. Two groups of late pre-term and full-term infants were recruited to the study; one was given MT and the other was not. A health group of infants not given MT served as an additions control. The effect of MT was indexed using two measures reflecting infant social engagement: the Neurobehavioral Assessment of the Preterm Infant (NAPI) and the Alarm Distress Baby Scale (ADBB). Results suggest that the MT intervention used at The Royal Children's Hospital Melbourne supports infants' neurobehavioral development. In particular, hospitalized infants who received MT were better able to maintain self-regulation during social interaction with an adult, were less irritable and cried less, and were more positive in their response to adult handling, when compared with infants who did not receive the intervention. These are important prerequisites for social interaction and development. Further and larger scale research using MT with this population in indicated.

Vianna, M., Barbosa, A., Carvalhaes A., Cunha, A. (2011). Music therapy may increase breastfeeding rates among mothers of premature newborns: A randomized controlled trial. *Jornal de Pediatria*, 87(3), 206-212.

### **Abstract**

**Objective:** To evaluate the impact of music therapy on breastfeeding rates among mothers of premature newborns.

**Method:** In this open randomized controlled trial, mothers of premature neonates weighting  $\leq 1,750$ g were submitted to music therapy session three times a week for 60 minutes. The end points were breastfeeding rates at the moment of infant hospital discharge and at follow-up visits (7-15 days, 30 and 60 days after discharge).

**Results:** A total of 94 mothers (48 in the music therapy group and 46 in the comparison group) were studied. Breastfeeding was significantly more frequent in the music therapy group at the first follow-up visit [relative risk (RR) = 1.26; 95% confidence interval (95%CI) = 1.01-1.57;  $p = 0.03$ ; number needed to treat (NNT) = 5.6]. Moreover, this group showed higher breastfeeding rates at the moment of infant discharge (RR = 1.22; 95%CI = 0.99-1.51;  $p = 0.06$ ; NNT = 6.3), and at days 30 and 60 after discharge (RR = 1.21; 95%CI = 0.73-5.6;  $p = 0.13$  and RR = 1.28; 95%CI = 0.95-1.71;  $p = 0.09$ , respectively), but those results were not statistically significant.

**Conclusions:** This study demonstrates that music therapy had a significant effect in increasing breastfeeding rates among mothers of premature newborns at the first follow-up visit, and also a positive influence (although not significant) that lasted up to 60 days after infant discharge. Music therapy may be useful for increasing breastfeeding rates among mothers of premature newborns.

## Oncology

Dvorak, A. L. (2015). Music therapy support groups for cancer patients and caregivers: A mixed-methods approach. *Canadian Journal of Music Therapy*, 21(1), 69-105.

### **Abstract**

The purpose of this study was to examine the effect of participation in music therapy support groups (MTSG) on physical, psychological, and social functioning of cancer patients and caregivers. Participants were 24 cancer patients and 17 caregivers randomly assigned to experimental ( $n=21$ ) or wait-list control ( $n=20$ ) groups. All participants completed the Music Therapy Support Group Assessment Form (MTSG-AF) beforehand to provide demographic information and music preferences. The primary dependent variables were mood, coping, social support, and quality of life as measured by the *Profile of Mood States (POMS)*, the *State Trait Anxiety Inventory-State (STAI-S)* and *Trait (STAI-T)* scales, the *Personal Resource Questionnaire 85-Part 2 (PRQ85-Part 2)*, and the *Functional Assessment of Cancer Therapy-General Form (FACT-G)*. These measures, completed by all participants at baseline, midpoint, and end of three weeks, assessed the long-term effect (three weeks) of participation in the MTSG. The *MTSG Numerical Rating Scales (MTSG-NRS)* were used to evaluate the short-term effect of each 60-minute music therapy session on mood, pain, stress, anxiety, and quality of life. Experimental participants completed six music therapy support group sessions over a three-week period in which several music therapy interventions were utilized: singing, songwriting, playing instruments, movement with music, creative arts with music, and music-assisted relaxation. The wait-list control

group had the opportunity to participate in music therapy sessions after their control period was over. In addition, experimental group participants (MTSG) and wait-list control group participants, who completed music therapy sessions after their control period was over, filled out the Music Therapy Support Group Evaluation Questionnaire (MTSG-EQ). The data from the *POMS*, *STAI-S*, *STAI-T*, *PRQ85-Part 2*, and *FACT-G* questionnaires were analyzed using five individual repeated measures analysis of variance. The MTSG group showed a significant improvement in mood (as measured by 2 the *POMS*) and a significant decrease in anxiety (as measured by the *STAI-S*) as a result of participation in the music therapy support groups; the control group showed no significant change over time. The MTSG also showed improvement, though nonsignificant, on social support and quality of life; the control group remained stable on these measures over time. Data from the *MTSG-NRS* were analyzed using a Wilcoxon Rank Sum test. Analyses revealed that the MTSG achieved significant improvement in mood and significant decrease in stress and anxiety throughout each 60-minute music therapy session. Participation in the MTSG significantly decreased the perception of pain and significantly improved quality of life in four of six sessions. Ratings and open-ended remarks from the Music Therapy Support Group Evaluation Questionnaire (MTSG-EQ) showed high levels of satisfaction with the MTSG. The experimental group participants rated the overall experience as excellent ( $n=9$ ) or good ( $n=9$ ), and felt they benefited from participation. The top five benefits included: improved mood, reduced stress, provided support, improved communication, and learned new skills. The three therapeutic interventions rated as most enjoyable were playing instruments, relaxing with music, and listening to music; the three interventions considered least enjoyable or least therapeutic were songwriting, drawing to music, and singing. Participants responded that they would recommend music therapy to others in a similar situation.

Mahon, E. M., & Mahon, S. M. (2011). Music therapy: A valuable adjunct in the oncology setting. *Clinical Journal of Oncology Nursing*, 15(4), 353-356. doi:10.1188/11.CJON.353-356

## **Abstracts**

Music therapy is the supervised and therapeutic use of music by a credentialed therapist to promote positive clinical outcomes. It can be a valuable form of complementary medicine in the oncology setting to decrease patient stress and anxiety, relieve pain and nausea, provide distraction, alleviate depression, and promote the expression of feelings. The music therapist assesses the patient and consults other members of the multidisciplinary team to create a therapeutic treatment plan. Music therapists design music sessions based on patients' needs and their intended therapeutic goals. Patients can participate actively or passively in individual or group sessions. Only a credentialed music therapist can provide safe and beneficial music therapy interventions.

Nicholson, K. (1999). Music Therapy in Cancer Care, thesis.  
[http://www.collectionscanada.gc.ca/obj/s4/f2/dsk1/tape9/PQDD\\_0018/MQ57916.pdf](http://www.collectionscanada.gc.ca/obj/s4/f2/dsk1/tape9/PQDD_0018/MQ57916.pdf)

### **Abstract**

The purpose of this thesis is to describe and explore the meaning and influence of a music therapy program in a cancer care and treatment centre. The research in support of this endeavour was carried out at the British Columbia Cancer Agency Vancouver Centre – a 46-bed hospital which is the province's largest cancer treatment centre for both in and outpatients. In addition to the analysis and summary of the research findings, this study includes brief overviews of oncology, psychosocial aspects of cancer care, the use of music as/in therapy and the place of qualitative methodology in health care research. A triangulated phenomenological approach, composed of ethno-graphic focus groups, narrative description and hermeneutic reflection was used to explore the essential question of this inquiry.

Wang, Y., Tang, H., Guo, Q., Liu, J., Liu, X., Luo, J., & Yang, W. (2015). Effects of intravenous patient-controlled sufentanil analgesia and music therapy on pain and hemodynamics after surgery for lung cancer: A randomized parallel study. *Journal of Alternative & Complementary Medicine*, 21(11), 667-672.  
doi:10.1089/acm.2014.0310

### **Abstracts**

**Objective:** Postoperative pain is caused by surgical injury and trauma; is stressful to patients; and includes a series of physiologic, psychological, and behavioral reactions. Effective postoperative analgesia helps improve postoperative pain, perioperative safety, and hospital discharge rates. This study aimed to observe the influence of postoperative intravenous sufentanil patient-controlled analgesia combined with music therapy versus sufentanil alone on hemodynamics and analgesia in patients with lung cancer.

**Methods:** This was a randomized parallel study performed in 60 patients in American Society of Anesthesiologists class I or II undergoing lung cancer resection at the Affiliated Cancer Hospital of Xiangya School of Medicine, Central South University. Patients were randomly assigned to a music therapy (MT) group and a control (C) group. The MT group underwent preoperative and postoperative music intervention while the C group did not. Both groups received intravenous patient-controlled sufentanil analgesia. The primary outcome was the visual analogue scale (VAS) score at 24 hours after surgery. The secondary outcomes included hemodynamic changes (systolic blood pressure, diastolic blood pressure, heart rate), changes on the Self-Rating Anxiety Scale (SAS), total consumption of sufentanil, number of uses, sedation, and adverse effects. The postoperative sufentanil dose and analgesia frequency were recorded.

**Results:** Compared with the C group, the MT group had significantly lower VAS score, systolic and diastolic blood pressure, heart rate, and SAS score within 24 hours after surgery ( $p < 0.01$ ). In addition, postoperative analgesia frequency and sufentanil dose were reduced in the MT group ( $p < 0.01$ ).

**Conclusions:** Combined music therapy and sufentanil improves intravenous patient-controlled analgesia effects compared with sufentanil alone after lung cancer surgery.

Lower doses of sufentanil could be administered to more effectively improve patients' cardiovascular parameters.

## End of Life Care

including hospice, palliative, bereavement, children through to older adults; cancer

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Clements-Cortés, A. (2010). The role of music therapy in facilitating relationship completion in end-of-life care. *Canadian Journal of Music Therapy, 16*(1), 123-147.

### **Abstract**

Relationships may be a source of significant psychological pain at the end-of-life. Dying persons often experience anticipatory grief over the loss of relationships with spouses, children, parents, friends and pets, and the loss of future life events such as weddings and the birth of grandchildren. Music therapy is commonly used in palliative care settings and is a powerful tool for addressing issues around relationships. This paper will demonstrate how music therapists may access the power of music to assist and enhance relationship completion at the end-of-life. It is anchored in a critical examination of the roles of music therapy within Dileo and Dneaster's (2005) palliative care music therapy model, in the various contexts of relationship completion, and within the frameworks of the psychological, sociological, and medical literature. An analysis and discussion of this model is presented with clinical music therapy examples alongside a review of music therapy tools, techniques, and practice.

Heath, B., & Lings, J. (2012). Creative songwriting in therapy at the end of life and in bereavement. *Mortality, 17*(2), 106-118. doi:10.1080/13576275.2012.673381

### **Abstract**

This article explores creative songwriting in therapy at the end of life and in bereavement by focussing on the experience of the authors, whose work as music therapists in hospice settings includes writing songs with clients. It draws upon their work as practitioners, teachers and researchers, and is also informed by the published literature and work of other music therapists who have specialised in this field. A brief introduction to music therapy is followed by the contextualisation of creative songwriting within the authors' experience of the therapeutic relationship. Using case study vignettes the article provides an insight into the clinical practice of the authors and into the world of their clients at what can be an extraordinary time in their lives. The songs that emerge in therapy are often emotional, challenging and deeply thought provoking, and can provide a valuable contribution to our understanding of the experience of terminal illness, death and loss.

McFerran, Katrina, Melina Roberts, and Lucy O'Grady. 2010. Music therapy with bereaved teenagers: A mixed methods perspective. *Death Studies* 34(6), 541-565.

**Abstract:**

Qualitative investigations have indicated that music therapy groups may be beneficial for bereaved teenagers. The existing relationship between young people and music serves as a platform for connectedness and emotional expression that is utilised within a therapeutic, support group format. This investigation confirms this suggestion through grounded theory analysis of focus group interviews. Changes in self-perception were not found as a result of participation, however practically significant results were found on adolescent coping. These cannot be generalized because of the small sample size. Grief specific tools are recommended for use in future investigations in order to capture the emotional impact of music therapy grief work with adolescents.

Warth, M., Kessler, J., Koenig, J., Wormit, A. F., Hillecke, T. K., & Bardenheuer, H. J. (2014). Music therapy to promote psychological and physiological relaxation in palliative care patients: Protocol of a randomized controlled trial. *BMC Palliative Care*, 13(1), 98-111. doi:10.1186/1472-684X-13-60

**Abstract**

**Background:** Music therapy is one of the most frequently used complementary therapies in different palliative care settings. Despite its long tradition and high acceptance by other health-care professionals, evidence on the effectiveness of music therapy interventions for terminally ill patients is rare. Recent reviews and health-care reports consistently point out the need of music therapists to provide an evidence-based rationale for their clinical treatments in this field. Therefore, the present study evaluates the psychological and physiological response of palliative care patients to a standardized music therapy relaxation intervention in a randomized controlled trial.

**Methods/design:** A sample of 84 participants from a palliative care unit in Heidelberg is randomized to either two sessions of music therapy or two sessions of a verbal relaxation exercise, each lasting 30 minutes. The music therapy sessions consist of live played monochord music and a vocal improvisation, the control group uses a pre-recorded excerpt from the mindfulness-based stress reduction program containing no musical elements. Outcome measures include self-report data on subjective relaxation, well-being, pain intensity, and quality of life, as well as continuous recording of heart rate variability and blood volume pulse as indicators of autonomous nervous system functioning.

**Discussion:** To our knowledge, this study is the first clinical trial in Europe and one of very few randomized controlled trials worldwide to systematically examine the effects of music therapy in palliative care.

## Dementia care

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Kirkland, K., Fortuna, M. C., Kelson, E., & Phinney, A. (2014). Music therapy and spiritual care for persons with dementia: A mixed-methods study. *Canadian Journal of Music Therapy, 20*(1), 10-37.

### **Abstract**

The combination of music therapy and spiritual care for persons with dementia is largely unstudied. The primary purpose of this study was to analyze the outcomes of a co-led combined spiritual care and music therapy (SCMT) group offered to persons with moderate to advanced dementia living in an extended care setting. A secondary purpose was to identify useful intervention strategies used in music therapy and spiritual care collaboration as informed by Kitwood's (1997a, 1997b) concept of personhood. The researchers were interested in the meaning and significance of the group for participants, especially in terms of self-expression and well-being as well as the associated skills and practices that facilitated positive outcomes. A mixed methods approach of phenomenological methods and dementia care mapping (Kitwood & Bredin, 1992) was used. Study areas included determining what measurable outcomes were indicators of responsiveness to the interventions; what participation in the group meant for the participants; and what skills and practices demonstrated by the leaders facilitated positive outcomes. Key findings from both quantitative and qualitative measures indicated multiple positive outcomes including social involvement and cohesion, inclusion, identity, attachment and belonging, occupation, interaction, expression, positive moods, and comfort. Participants indicated that the spiritual content of the group and the experience of feeling spiritually connected with others were particularly important. The implications for continued research and *Canadian Journal of Music Therapy/Revue Canadienne de Musicothérapie, 20*(1), 10 further development of this form of combined music therapy and spiritual care practice are noted.

Klein, C. M., & Silverman, M. J. (2012). With love from me to me: Using songwriting to teach coping skills to caregivers of those with Alzheimer's and other dementias. *Journal of Creativity in Mental Health, 7*(2), 153-164.  
doi:10.1080/15401383.2012.685010

### **Abstract:**

This pilot intervention compared the effects of songwriting and discussion as methods for teaching self-care to caregivers of those with dementia. The investigator led a psychoeducational discussion and a songwriting intervention with a group of caregivers, focusing on self-care. Participants answered two open-ended questions that were analyzed by finding themes and with the Linguistic Inquiry and Word Count (LIWC) program. Themes found included: distraction from stress; reiteration of subject matter; fun; group cohesiveness; therapeutic insight; appreciation; and comment on presentation. The music therapy condition had more responses in the "fun," "appreciation," and "comments on presentation" than did the psychoeducational condition. LIWC results were similar between groups. Future interventions warrant utilizing larger groups, psychometric instruments, and follow-up procedures.

Matthews, S. (2015). Dementia and the power of music therapy. *Bioethics*, 29(8), 573-579. doi:10.1111/bioe.1214

### **Abstract**

Dementia is now a leading cause of both mortality and morbidity, particularly in western nations, and current projections for rates of dementia suggest this will worsen. More than ever, cost effective and creative nonpharmacological therapies are needed to ensure we have an adequate system of care and supervision. Music therapy is one such measure, yet to date statements of what music therapy is supposed to bring about in ethical terms have been limited to fairly vague and under-developed claims about an improvement in well-being. This article identifies the relevant sense of wellbeing at stake in the question of dementia therapies of this type. In broad terms the idea is that this kind of therapy has a restorative effect on social agency. To the extent that music arouses a person through its rhythms and memory-inducing effects, particularly in communal settings, it may give rise to the recovery of one's narrative agency, and in turn allow for both carer and patient to participate in a more meaningful and mutually engaging social connection.

Mohammadi, A. Z., Shahabi, T., & Panah, F. M. (2011). An evaluation of the effect of group music therapy on stress, anxiety and depression levels in nursing home residents. *Canadian Journal of Music Therapy*, 17(1), 55-68.

### **Abstract**

A randomized controlled trial was conducted to evaluate the effect of music therapy on stress, anxiety, and depression levels of a group of the elderly who resided in a nursing home. The intervention group received 10 weeks of daily music-based sessions (each 90 minutes) including listening to music, singing and playing percussion instruments, while the control group (no music) received daily regular activities. The 21-item Depression Anxiety Stress Scale was used as a pre-and post-intervention measure in each group. Differences in pre- and post-intervention scores indicated significant reductions in mean scores of anxiety ( $P = .004$ ), stress ( $P = .001$ ), and depression ( $P < .001$ ) in the intervention group as compared with the control group (no music).

Suzuki, M., Kanamori, M., Nagasawa, S., Tokiko, I., & Takayuki, S. (2007). Music therapy-induced changes in behavioral evaluations, and saliva chromogranin A and immunoglobulin A concentrations in elderly patients with senile dementia. *Geriatrics & Gerontology International*, 7(1), 61-71. doi:10.1111/j.1447-0594.2007.00374.x

### **Abstract**

**Objective:** To clarify music therapy-induced changes in behavioral evaluations, and saliva chromogranin A and immunoglobulin A concentrations in elderly patients with senile dementia.

**Methods:** A music therapy group consisting of 8 elderly patients with dementia and a control group including eight similarly matched patients received a total of 25 1-h sessions of music therapy that were conducted twice weekly for 3 months. The Gottfries–Brane–Steen Scale, and the Behavioral Pathology in Alzheimer's Disease Rating Scale were used to evaluate behavioral changes. Saliva chromogranin A and

immunoglobulin A were used to assess changes in stress and immunological status, respectively.

**Results:** On the Gottfries–Brane–Steen Scale, the mean score for “different symptoms common in dementia” improved significantly after music therapy. The mean Behavioral Pathology in Alzheimer’s Disease Rating Scale score for “paranoid and delusional ideation” also significantly improved ( $P < 0.05$ ) after the intervention. While immunoglobulin A was slightly increased prior to intervention, at the 25th session, mean chromogranin A was significantly decreased ( $P < 0.05$ ).

**Conclusion:** In this study, the Gottfries–Brane–Steen Scale, the Behavior Pathology in Alzheimer’s Disease Rating Scale, and immunoglobulin A concentrations were shown to have been affected by music therapy. However, as the number of subjects was small, further research is required in order to fully clarify the effects of music therapy.

## Rehabilitation

including NMT, TBI, stroke, physical/cognitive/speech, melodic intonation therapy

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Brandalise, A. (2009). Music therapy, song and communication. *Voices*, 9(2) DOI: 10.15845/voices.v9i2.344

### Abstract

The therapeutic relationship between therapist, client and music can also be considered as part of a communication system. Illness can seriously affect the functioning of this system in the music therapy process. The musical form (song) is used very often in therapeutic processes. It can be very efficient in the treatment. This article intends to make a reflection about the links between music therapy, song and communication.

Clements-Cortes, A., & Vuong, V. (2016). The potential of music for persons with Parkinson's disease. *Canadian Music Educator / Musicien Educateur Au Canada*, 57(3), 34-37.

### Abstract

In this issue of the Canadian Music Educator, the music and healing series article focuses on the potential of music interventions for persons with Parkinson's disease (PD). This piece provides readers with background information on PD and implications for using music; alongside 4 potential music interventions: Vibroacoustic therapy, Rhythmic auditory stimulation, Lee Silverman voice treatment, and Singing.

Gatti, R., Tettamanti, A., Lambiase, S., Rossi, P., & Comola, M. (2015). Improving hand functional use in subjects with multiple sclerosis using a musical keyboard: A randomized controlled trial. *Physiotherapy Research International*, 20(2), 100-107. doi:10.1002/pri.1600

### Abstract

**Background and Purpose.** Playing an instrument implies neuroplasticity in different cerebral regions. This phenomenon has been described in subjects with stroke, suggesting that it could play a role in hand rehabilitation. The aim of this study is to analyse the effectiveness of playing a musical keyboard in improving hand function in subjects with multiple sclerosis. **Methods.** Nineteen hospitalized subjects were randomized in two groups: nine played a turned-on musical keyboard by sequences of fingers movements (audio feedback present) and 10 performed the same exercises on a turned-off musical keyboard (audio feedback absent). Training duration was half an hour per day for 15 days. Primary outcome was the perceived hand functional use measured by ABILHAND Questionnaire. Secondary outcomes were hand dexterity, measured by Nine-Hole Peg Test, and hand strength, measured by Jamar and Pinch dynamometers. Two-way analysis of variance was used for data analysis. **Results.** The interaction time  $\times$  group was significant ( $p = 0.003$ ) for ABILHAND Questionnaire in favour of experimental group (mean between-group difference 0.99 logit [IC95%: 0.44; 1.54]). The two groups showed a significant time effect for all outcomes except for

Jamar measure. Discussion. Playing a musical keyboard seems a valid method to train the functional use of hands in subjects with multiple sclerosis.

Loewy, J. (2004) Integrating music, language and the voice in music therapy. *Voices* 4(1).

### **Abstract**

The use of spoken language is one of the most uniquely human parameters that differentiate one human being from another. The words we choose and the musical qualities that we use to express our words are based on a broad spectrum of functioning. This includes our brain and neurological functioning, our emotions and ego state, our intellectual and historic use of cognitive processes and the cultural realm of our existence. Although there has been a fair amount of research and clinical practice related to neurological music therapy, speech production within a musical context and music psychotherapeutic voice work, we rarely find these practices intertwined. The following article provides history, rationale, definition of practice and theory that provides strong backing for the integration of the models and approaches currently available to music therapists.

Pfeiffer, C. F., & Sabe, L. R. (2015). Music therapy and cognitive rehabilitation: Screening of music cognition in adult patients with right hemisphere stroke. *Psychomusicology: Music, Mind & Brain*, 25(4), 392-403. doi:10.1037/pmu0000123

### **Abstract**

Music therapy (MT) can be applied to the functional recovery of patients who suffer from neurologic conditions. In this context, MT functions as part of a multidisciplinary treatment in neurologic rehabilitation. Stroke is among the most common causes of severe cognitive deficits, which have a negative impact on learning processes and rehabilitation outcomes. Consequently, everyday functioning can be severely limited. Although there is ample evidence for the effectiveness of MT in cognitive rehabilitation (Bradt, Magee, Dileo, Wheeler, & McGilloway, 2010; Gardiner & Thaut, 2014; Hedge, 2014; Moore, Peterson, O'Shea, McIntosh, & Thaut, 2008; Särkämö et al., 2008; Thaut et al., 2009; Thaut, 2010), there is a lack of specific music-based assessment tools that measure the effects of music on the cognitive functions typically affected by stroke. Responding to this need, we developed the Screening of Music and Cognition (SCM) assessment tool. In this pilot study, we used the SCM as an intake assessment of 15 adult in-patients with mild-to-severe cognitive disorders due to right hemisphere stroke; they were reassessed after 1 month of interdisciplinary treatment. This study sought to determine the clinical usefulness of music-based tasks in the assessment of cognitive functioning and to assess the SCM as a tool to evaluate the cognitive functioning of individuals with acquired brain injury. We found that the SCM is effective for gathering important information relevant to cognitive rehabilitation and contributes to an optimal treatment selection for this patient population. In addition, the SCM enables monitoring of patient's progress over time.

## Mental Health

including drug and addiction, acute, eating disorders, psychosis, schizophrenia, bipolar, depression, mood disorders, anxiety, concurrent disorders

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Chen, X. J., Hannibal, N., Xu, K., Gold, C. (2014). Group music therapy for prisoners: Protocol for a randomised controlled trial. *Nordic Journal of Music Therapy* 23(3) 224-241.

### Abstract

The prevalence of psychological problems is high in prisons. Many prisoners have unmet needs for appropriate treatments. Although previous studies have suggested music therapy to be a successful treatment modality for prisoners, more rigorous evidence is needed. This parallel randomised controlled study aims to investigate the effectiveness of group music therapy to reduce anxiety and depression and raise self-esteem in prisoners. One hundred and ninety-two inmates from a Chinese prison will be allocated to two groups through randomisation. The experimental group will participate in twice weekly group music therapy for 10 weeks (20 sessions), while the control group will receive all standard care but no music therapy. Anxiety, depression and self-esteem will be measured by self-report scales three times: before, at the middle and at the end of the intervention. Logs by the participants and their daily routine behaviour records will be utilised as additional information. This study will increase the knowledge of the effectiveness of group music therapy for offenders. Generalisability to clinical practice will be strengthened by the flexibility of the intervention and a practical clinical guideline. We hope the findings will be able to support the further development of music therapy in correctional service.

Christian, C., Safran, J., & Muran, J.C. (2012). The corrective emotional experience: A relational perspective and critique. In L. Castonguay & C. Hill (Eds.), *Corrective experiences in psychotherapy*. Washington, DC: APA.

### Abstract

It has become a commonplace assumption in many psychotherapy traditions that a corrective emotional experience (CEE; Alexander, 1950; Alexander & French, 1946) is an important mechanism of therapeutic action (Goldfried, 1980). In this chapter, we present a contemporary relational perspective on the CEE (Aron, 1996; Bromberg, 1998, 2006; Mitchell, 1988, 1993, 1997). We also present Safran and Muran's (2003) model of therapeutic alliance rupture and repair as an example of an empirical research program that has been informed by the relational perspective on the CEE. We begin by outlining Franz Alexander's original conceptualization of the CEE, and the theoretical controversies that it engendered. We also provide a retrospective account of some sociopolitical factors that led to its marginalization within mainstream psychoanalysis at the time. We then proceed to discuss a more contemporary psychoanalytic perspective on the CEE, with a particular emphasis on relational thinking.

Erkkilä, J., Gold, C., Fachner, J., Ala-Ruona, E., Punkanen, M., & Vanhala, M. (2008). The effect of improvisational music therapy on the treatment of depression: Protocol for a randomised controlled trial. *BMC Psychiatry*, 8(50), 1-9. doi: 10.1186/1471-244X-8-50

### **Abstract**

**Background:** Music therapy is frequently offered to individuals suffering from depression. Despite the lack of research into the effects of music therapy on this population, anecdotal evidence suggests that the results are rather promising. The aim of this study is to examine whether improvisational, psychodynamically oriented music therapy in an individual setting helps reduce symptoms of depression and improve other health-related outcomes. In particular, attention will be given to mediator agents, such as musical expression and interaction in the sessions, as well as to the explanatory potential of EEG recordings in investigating emotion related music perception of individuals with depression.

**Methods:** 85 adults (18–50 years of age) with depression (ICD-10: F 32 or F33) will be randomly assigned to an experimental or a control condition. All participants will receive standard care, but the experimental group will be offered biweekly sessions of improvisational music therapy over a period of 3 months. A blind assessor will measure outcomes before testing, after 3 months, and after 6 months.

**Discussion:** This study aims to fill a gap in knowledge as to whether active (improvisational) music therapy applied to people with depression improves their condition. For the first time in this context, the mediating processes, such as changes in musical expression and interaction during the course of therapy, will be objectively investigated, and it is expected that the results will provide new insights into these processes. Furthermore, the findings are expected to reveal whether music related emotional experiences, as measured by EEG, can be utilized in assessing a depressive client's improvement in the therapy. The size and the comprehensiveness of the study are sufficient for generalizing its findings to clinical practice as well as to further music therapy research.

Evans, D. J. (2010). The challenge of treating conduct disorder in low-resourced settings: Rap music to the rescue. *Journal of Child & Adolescent Mental Health*, 22(2), 145-152.

### **Abstract**

Conduct disorder is one of the most frequent serious childhood problems that present for treatment in community clinic settings. Evidence-based treatments for conduct disorder are intensive and require considerable resources to implement. In low-resourced contexts it is often not feasible to implement evidence-based treatments in their current form, which poses significant challenges for clinicians attempting to treat children in these settings. This article explores these challenges using a case study of the treatment of a young adolescent boy with a short-term multisystem intervention where rap music was employed as a powerful tool to facilitate an empathic connection in therapy and as a projective technique to explore underlying emotional difficulties.

Grocke, D. E., Bloch, S., & Castle, D. (2008). Is there a role for music therapy in the care of the severely mentally ill? *Australasian Psychiatry*, 16(6), 442-445. doi:10.1080/10398560802366171

### **Abstract**

**Objective:** The role of music therapy in psychiatric care in Australia is briefly traced from the early 1990s to the present. With the shift to community-based care, contemporary music therapy practice for the severely mentally ill is reappraised alongside the principles of the recovery model.

**Conclusions:** Music therapy is a viable option within the creative arts therapies for enhancing quality of life in people with severe and enduring mental illness.

Jensen, B. (2004). The principle of polarisation used in working with schizophrenic patients. Paper presented at the Many Faces of Music Therapy: Proceedings of the 6th European Music Therapy Congress, Jyväskylä, Finland.

### **Abstract**

Through a case with a schizophrenic man I will give examples of my clinical music therapy method working with schizophrenic patients. A key concept is the integration of polarities through musical improvisations. The case starts as individual music therapy with a schizophrenic patient, becomes group therapy with another schizophrenic patient, and later on a mentally healthy person joins, and a band is formed. As the patient dropped out of the project a short time before the conference in Finland, an additional focus emerged: an attempt to identify reasons for the patient's withdrawal at a time where the music therapy seemed to be very successful. The withdrawal from the band project is explored from several perspectives. A phenomenological understanding of schizophrenia is used to identify polarities central to the therapy. The patient is interviewed as to why he had to quit the project. Finally, the meaning of the patient's knowing that the case material is used in presentations to promote music therapy is discussed. Are there ethical problems? At the same time this is a description of the complexity of schizophrenia and psychosis. The presentation in Finland was a personal oral presentation. I decided to keep this form, well knowing that the text at times may be very brief. I therefore suggest that the reader listens to the music and sees the videos.

Lefevre, M. (2004). Finding the key: Containing and processing traumatic sexual abuse. *The Arts in Psychotherapy*, 31, 137-152.

### **Abstract**

Childhood sexual abuse is associated with a range of detrimental effects on interpersonal and intrapsychic functioning and is a significant factor for some survivors in seeking psychotherapy, as they struggle to find ways of managing or overcoming the damaging impact of their experiences. Within this paper, I shall explore these dynamics through analysing part of the therapeutic journey of Penny, a young white woman, who presented for individual psychotherapy at the age of 17 following a childhood of intrafamilial sexual (and physical) abuse. All names and identifying factors have been changed for the purpose of confidentiality. The therapy took place weekly in a multi-disciplinary clinic setting within the UK and a two-year period of the work is considered in this paper. My discipline is Integrative Arts Psychotherapy—this is an approach which

draws on a range of arts modalities (visual, auditory and kinaesthetic) in order to maximize the possibilities for the client's expression, communication, growth and containment (IATE, 2004; also see, for example, Levine, 1997; McNiff, 1992). My theoretical base synthesizes object relations, attachment and gestalt perspectives with various arts approaches, as appropriate. As well as considering the impact and dynamics of sexual abuse more generally, this paper will explore the usefulness of metaphor and imagery (used by both client and therapist) in understanding, containing and processing the traumatic sequelae of abuse for this client who had some resistance to using the arts, alongside other therapeutic elements such as working with the relationship.

Lindberg, K.A. (1995). Songs of healing: Songwriting with an abused adolescent. *Music Therapy 13*(1), 93-108.

### **Abstract**

Survivors of childhood sexual abuse are often left to deal with a variety of mixed emotions and in need of a means for self-expression. This article discusses the use of songwriting with an abused adolescent to increase expression of feelings and build self-esteem. A review of the effects of sexual abuse and the use of songwriting in the literature is given, followed by a brief client case history, music therapy assessment results and goals, and a description of the author's procedure for songwriting sessions. Finally, client progress is shared through a number of original song lyrics.

Robarts, J. (2006). Music therapy with sexually abused children. *Clinical Child Psychology and Psychiatry, 11*(2), 249-269.

### **Abstract**

Music is part of everyday life and is generally regarded as therapeutic. There is increasing interdisciplinary interest in innate human musicality and the link between music and the emotions. Innate musicality is evident in the dynamic forms of emotional expression that both regulate and cultivate the foundations of meaning in human communication (intersubjectivity). This article discusses music therapy, drawing from interdisciplinary perspectives, and illustrated by case material of individual music therapy with a sexually abused child. Where the growth of mind and meaning is devastated at its core by early relational trauma, music, when used with clinical perception, may reach and work constructively with damaged children in an evolving, musically mediated therapeutic relationship.

Ross, S., Cidambi, I., Dermatis, H., Weinstein, J., Ziedonis, D., Roth, S., & Galanter, M. (2008). Music therapy: A novel motivational approach for dually diagnosed patients. *Journal of Addictive Diseases, 27*(1), 41-53.

### **Abstract**

Co-occurring mental illness and addiction is very common and results in worse treatment outcomes compared to singly diagnosed addicted individuals. Integrated treatment for co-occurring disorders is associated with better treatment outcomes. However, there is a wide range of what is included in integrated treatment. Due to patient and staff interests, integrated treatment often includes complementary and alternative therapies, including music and art therapy. There is a need to study how

these approaches effect treatment engagement, retention, and outcome. This study was a prospective naturalistic non-randomized pilot study without a control group that sought to evaluate how participation in a music therapy program affected treatment outcomes for individuals with co-occurring mental illness and addiction. In summary, music therapy appears to be a novel motivational tool in a severely impaired inpatient sample of patients with co-occurring disorders. Future studies of music therapy in integrated co-occurring disorder setting should include a control group.

Silverman, M. J. (2009). Implementing a music therapy program at a new 72-hour acute psychiatric admissions unit: A case study of a patient who was malingering. *Journal of Creativity In Mental Health*, 4(1), 17-31.  
doi:10.1080/15401380802672518

### **Abstract**

Because of the relatively poor treatment available, the high financial costs of hospitalization, multiple and complex issues of persons with severe mental illnesses, and advancements in pharmacotherapy, psychiatric patients are often only hospitalized for a few days before they are discharged. Thus, brief psychosocial interventions for persons who are mentally ill have become an important treatment methodology. This article presents a brief review of crisis intervention and its literature as it relates to persons with severe mental illnesses and music therapy. Additionally, it provides clinical guidelines for therapists working in this setting along with a description of an innovative 72-hour program and approach to crisis intervention treatment at a public inpatient psychiatric facility. The article concludes with a clinical case example of music therapy treatment on this pioneering unit with a patient who was diagnosed with malingering.

Slotoroff, C. (1994). Drumming technique for assertiveness and anger management in the short-term psychiatric setting for adult and adolescent survivors of trauma. *Music Therapy Perspectives*, 12, 111-116.

### **Abstract**

Survivors of trauma often have difficulty with assertiveness and anger management. This paper describes an improvisational technique which utilizes drumming and cognitive-behavioral methods to address issues of power in an experiential and symbolic manner. This drumming technique was developed in an inpatient short-term psychiatric setting with adults and adolescents who had a history of physical, sexual, or emotional abuse.

Solli, H. P. (2015). Battling illness with wellness: A qualitative case study of a young rapper's experiences with music therapy. *Nordic Journal of Music Therapy*, 24(3), 204-231 DOI: 10.1080/08098131.2014.907334

### **Abstract**

Mental health difficulties are connected with major interpersonal and social challenges. Recent qualitative research indicates that music therapy can facilitate many of the core elements found to promote social recovery and social inclusion, findings also reflected in results from a growing body of effect studies. The objective of this study was to explore how music therapy might afford possibilities for social recovery to one man with psychosis admitted to a psychiatric intensive care unit. This was achieved by

means of a qualitative case study featuring a description of the music therapeutic process alongside first-hand accounts of the participant's subjective experiences. The data were analysed using interpretative phenomenological analysis (IPA). The findings are presented in a narrative form reflecting processes and activities considered particularly important for the process of social recovery. Theoretical perspectives from the recovery literature and current perspectives in music therapy are discussed with a view to the possible use of music therapy for strengthening agency, (re)building identity, developing positive relationships, and expanding social networks.

Tuastad, L. & O'Grady, L. (2013) Music therapy inside and outside prison - A freedom practice? *Nordic Journal of Music Therapy* 22(3), 201-232.

### **Abstract**

The authors of this article have worked as music therapists in and outside prisons and have both completed qualitative studies that explore their work. Here, they present a narrative synthesis of their two studies while exploring the concept of music as a freedom practice in and outside prisons. Most of the prisoners and ex-prisoners participating in the two studies reported that music helped them to feel momentarily free from the harsh realities of both prison life and the world outside. The sense of freedom through music that was reported and analysed in the narrative synthesis is related to the dual nature of reality, through the categories of finding freedom by "escaping reality" and "entering reality." The categories describe how, through music, prisoners find a free space in an authoritative, suppressing and institutionalized environment, and also how music activities help the prisoner in building ties to the world outside prison while connecting to personal emotions and becoming humanized in a dehumanizing setting. In both cases, the participants from the two studies performed their freedom practice using music as a technology of the self. The paradox and potential of music as a freedom practice is illuminated and discussed using theories from community music therapy, musicology, sociology and criminology. In conclusion, the article proposes that music is one key to handling the complexities of the practice of freedom in everyday life.

Zwerling, I. (1989). The creative arts therapies as "real therapies". *American Journal of Dance Therapy*, 11(1), 19-26.

### **Abstract**

Elements of a standard definition of psychotherapy are used to support the argument that the creative arts therapies should not be characterized as adjunctive therapies or discredited as not being "real therapies". Two concepts widely acknowledged as important in the application of the creative arts therapies are discussed: first, that the nonverbal media employed by creative arts therapists tap emotional rather than cognitive processes and evoke responses more directly and immediately than traditional verbal therapies, and, second, that creative arts therapies are reality-based and provide a more immediate and real link to a patient's experience than something he can portray only verbally.

Vinkler Frederiksen, B. (1999). Analysis of musical improvisations to understand and work with elements of resistance in a client with anorexia nervosa. In T. Wigram & J. De Backer (Eds.). *Clinical applications of music therapy in psychiatry* (pp. 211-231). London: Jessica Kingsley Publishers.

## Music therapy support

Including burnout, songwriting, music and health

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McFerran, K., Baker, F., & Krout, R. (2011). What's in the lyrics? A discussion paper describing the complexities of systematically analyzing lyrics composed in music therapy. *Canadian Journal of Music Therapy*, 17(1), 34-54.

### **Abstract**

Songwriting is an increasingly prominent topic in music therapy literature. A number of large-scale investigations have examined strategies used by music therapists to compose songs with, and for, clients. Lyric analyses have also been published; these have canvassed small groups of clients in the areas of neurorehabilitation, palliative care, bereavement, and eating disorders. This paper describes an investigation that included a meta-analysis of client-composed lyrics published in the music therapy literature and that aimed to make generalizations about the purpose of songwriting. It was hypothesized that goals being addressed through songwriting could be classified as either affirmation-oriented or process-oriented. This hypothesis was not confirmed; instead, the complexity of analyzing lyrics without sufficient contextual or "insider" information was confronted. Recommendations for future studies include the use of more systematic approaches to soliciting raw data and the use of inductive analytic strategies.

Chang, K. (2014). An opportunity for positive change and growth: Music therapists' experiences of burnout. *Canadian Journal of Music Therapy*, 20(2), 64-85.

### **Abstract**

In a study of burnout among music therapists, a phenomenological approach was used to examine the question of how music therapists describe their experience of being burnt out and the methods they use to find resolution. Six music therapists practicing in Canada were interviewed. They had between 1 and over 15 years of experience in the field. Analysis of the interviews identified four main themes: (1) previous knowledge of burnout before experiencing burnout as a music therapist, (2) factors causing burnout among music therapists, (3) symptoms of burnout, and (4) resolution of burnout. The findings demonstrate a need for more discussion of burnout and self-care during the music therapy training process as well as the creation of support systems and resources should symptoms occur. The participants emphasized the significance of self-awareness in their recovery process and that this self-awareness has a key role in preventing future occurrences. Most importantly, they expressed that burnout can turn out to be a positive experience, allowing for self-growth and exploration.

Edwards, J. (2011). A music and health perspective on music's perceived 'goodness'. *Nordic Journal of Music Therapy*, 20(1), 90-101.  
doi:10.1080/08098130903305085

### **Abstract**

In this paper consideration is given to aspects of social and professional music use premised from a “music as health” perspective. This critical exploration is intended to reveal values about music participation and music listening, with consideration of the way music is constructed as a contributor to social gains within music as health application. The frequently encountered expectation that music participation and music listening are innately good and “helpful” is examined. A range of projects are described and examined with reference to the theme of music’s “commodified goodness” or what has elsewhere been termed, the ubiquitous “goodness of music” (Edwards, 2008b).

Jones, J. D. (2006). Songs composed for use in music therapy: A survey of original songwriting practices of music therapists. *Journal of Music Therapy*, 43(2), 94-110.

### **Abstract**

While researchers have documented the efficacy of clinical songwriting in music therapy, limited research has been conducted on songs composed by music therapists that address clinical goals. The purpose of this research was to examine the original songwriting practices of music therapists. Professional music therapists (N = 1,364) received a 14-question survey via email asking each to identify client populations and clinical goals addressed by original songs, their length of time in clinical practice, and specifics about their acquisition of songwriting skills. The data collected from 302 completed surveys revealed that respondents who used original songs were most likely to work with children and adolescents in schools or the developmental disability field and wrote songs in order to individualize treatment. Music therapists working with persons over 65 years of age in long term care or assisted living programs were the least likely to use original songs in clinical practice, opting for interventions utilizing the client's familiar music. Most music therapists found songwriting generally easy, but only 37% indicated that they acquired this skill during their undergraduate degree. Additional research on the clinical efficacy of original songs and therapist's compositional processes is needed to identify best practices models for strategic songwriting.

Dileo, C. (Ed.) (2016). *Envisioning the Future of Music Therapy*. Temple University: Philadelphia, PA.

### **Introduction**

On April 10, 2015, an international symposium representing the 7th conference of the Arts and Quality of Life Research Centre of the Boyer college of Music and Dance/Centre for the Arts was held at Temple University in Philadelphia. The theme of the conference was intended to stimulate thinking about the future of music therapy in the US and beyond. Invited presenters gave a short talk about how they envisioned the future of music therapy theory, practice and research. This book was edited with the goal of having a document that would be accessible free of charge through the university websites of the members of the Consortium.