

*Book Review***Introduction to Music Therapy Practice (2018).****Annie Heiderscheit and Nancy Jackson****Amy Clements-Cortés¹**¹*University of Toronto, Faculty of Music; Ryerson Chang School, Toronto, Canada***Paperback | Publisher:** Barcelona Publications (2018) | **Language:** English | **ISBN:** 978194511304 | **E-ISBN:** 9781945411311

An overview of music therapy clinical practice in the 21st century, structured around the ways music therapists engage clients in music experiences – re-creating, composing, improvising and active listening. The text includes forty-eight case illustrations from twenty-nine clinicians practicing with diverse client populations. These cases demonstrate how the music therapist adapts the method to meet the unique needs and interests of clients. The benefits of these methods are outlined, and representative research is provided to support clinical applications. Ten context examples written by ten music therapists experienced in those settings are included that illustrate similarities and differences in the roles music therapy may play in treatment. An historical review of the profession is included, providing perspective on the evolution of music therapy as a profession to date. A resource section of professional organizations, peer-reviewed publications, and publishers concludes the text. The text is structured for use by instructors who teach introductory music therapy courses in which the content is presented through an experiential approach, and formatted to provide flexibility for good fit into the instructor's course.

Keywords: *music therapy, clinical practice, music therapy education, training, case examples.*

multilingual abstract | mmd.iammonline.com

Introduction to music therapy practice, by Drs. Annie Heiderscheit and Nancy Jackson, is a timely new 2018 publication which includes: 15 chapters, helpful tables, figures, terms and an index in just over 300 pages. The language used in the book is straightforward, making it an enjoyable read, where information can be easily acquired and retained. Academically, it is suited for undergraduate students, but it is also a text others may want to pick up to learn more about music therapy; such as allied healthcare professionals, caregivers, or future music therapy clients. The overall structure of the book is centered on the ways music therapists engage their clients in the various music therapy experiences: Section A: re-creative; Section B: receptive; Section C: compositional; and Section D: improvisational. A total of 48 short one to four page music therapy case examples are offered throughout the book by practicing music therapists, to provide direct illustrations of music therapy in current practice.

While the text was written and edited by Heiderscheit and Jackson, Chapter 11: Clinical improvisation and the Nordoff-Robbins approach to music therapy, was written entirely by Dr. John Carpenete.

The introductory chapter, outlines how music is a therapeutic medium, and lays the groundwork for understanding why music therapists and others use music in connection with health. It also provides the definition of music therapy which can help readers to understand that not all music experiences in relation to healthcare are music therapy. This chapter also provides a potential launching point for instructors to dialogue in in-class or online classroom environments on the various music experiences.

Each subsequent chapter offers useful definitions of terms that were used in the chapter, again making it a valuable book for a variety of audiences who have different knowledge and backgrounds. An appendix closes the book with helpful information on music therapy professional organizations, research and publications. The authors have purposefully laid out the text in 15 chapters, to correspond to the typical 15 week academic college/University term in the United States. They have limited the amount of literature and research intentionally, to make this a textbook consideration for educators to introduce students to music therapy clinical practice.

The closing chapter on Music Therapy in Historical Context is a creative way of presenting the history as opposed to diving into that material at the onset of the book. By instead beginning with the presentation of the various populations and ways music therapists engage their clients, the text is perhaps more enticing for students, and a way to get them excited about the profession from the start. The twelve tables

PRODUCTION NOTES: Address correspondence to:

Amy Clements-Cortés | E-mail: a.clements.cortes@utoronto.ca
| COI statement: The author declared that no financial support was given for the writing of this article. The author has no conflict of interest to declare.

spread throughout the book are instructive for students and the majority of them are examples of procedures for including a technique or an approach to music therapy, such as singing or song composition. These tables and the figures, as well as the case examples further help to break up the text; and considered with the length of each chapter (which has

appropriate page ranges for a weekly student reading) make it a suitable choice for an undergraduate student.

The populations covered, and the music therapy techniques and/or music discussed are broad. Table 1 provides a list of those offered in the case examples from Chapters 2-13 in the text.

Table 1

Population or Issue/Concern	Recreative: Music Therapy Technique (s)/Music
Pediatric Intensive Care Unit	Lullabies
Parkinson’s Disease	Therapeutic Singing
Down Syndrome	Multiple Techniques
Cerebral Vascular Accident	Playing Organ
Hospitalized Newborn	Familiar Songs
Memory Care	Familiar Songs
Mental Health Group Home	Performing
Cerebral Palsy	Playing Keyboard and Performing
Visually Impaired Group	Multiple Techniques
Bone Marrow Transplant	Multiple Techniques
Paediatric End-of-Life Care	Multiple Techniques
Autism	Familiar Songs
	Receptive: Music Therapy Technique (where applicable)
Mechanically Ventilated Patient in ICU	Active Listening
Caregiver Support Group	Music Relaxation
Eating Disorder	Bonny Method of Guided Imagery and Music
Chronic Pain	Bonny Method of Guided Imagery and Music
Hospice	Multiple Techniques
Substance Abuse Treatment	Multiple Techniques
Osteopetrosis Congenita	Multiple Techniques
End-Stage Dementia	Sensory Stimulation
Procedural Support for Organ Transplant	Music Listening and Entrainment
Breast Cancer	Multiple techniques
Acquired Immune Deficiency Syndrome	Singing, Music and Relaxation/Imagery
Family-integrated Music Therapy in Neonatal Care	
	Compositional: Music Therapy Technique (where applicable)
Dual Diagnosis	Some Composition
Trauma	Song Composition
Bipolar Disorder	Autobiographical Collage
Developmental Disability	Multimedia Composition
Pancreatectomy Transplant	Composition
Social Alienation	Composition
Adolescents with Social Struggles	Composition
Early Recovery	Composition
Halfway House	Songwriting
Youth (Anger)	Songwriting
Transgender Youth Undergoing Cancer Treatment	Songwriting
Older Adults	Song Transformation
	Improvisational: Music Therapy Technique (where applicable)
Autism	Nordoff-Robbins
Selective Mutism	Nordoff-Robbins
Forensic Patient	Improvisation
Older Adults (Memory Care)	Improvisation
Therapeutic Day School (Safety)	Improvisation
Social-Emotional Development	Improvisation and Vibro-acoustic
Developmental Cognitive Disability	Multiple Techniques
Social-Emotional Development	Improvisation-based play
Coordination and Relationship	Improvisation
Inpatient Mental Health	Improvisation
Foster Care Youth	Improvisation
Residential Eating Disorder Treatment	Group Improvisation

1

2

1
 2 One thing to note, is that the case examples are heavily based 26
 3 on music therapists working in the United States. There are 27
 4 some examples of others practicing in various countries 28
 5 around the globe, but this was the one thing that stood out to 29
 6 me as a certified music therapist working and teaching music 30
 7 therapy, and music and health in Canada. Music therapy looks 31
 8 quite different in diverse regions of the world, and as long as 32
 9 the reader is aware of this, I think where there are large 33
 10 differences in populations served or policies and practice, the 34
 11 case examples provide a spring point for discussion in helping 35
 12 students understand where music therapy could be expanded 36
 13 in their country; and how it looks in another country. Even 37
 14 within Canada, there are certain areas where music therapy is 38
 15 more widely available than other parts given our large 39
 16 geographic area and our relatively small population. 40

17 I recommend this book to educators who are looking for a 41
 18 textbook for undergraduate students for an Introduction to 42
 19 Music Therapy, or Introduction to Music in Health Care 43
 20 course. It seems it would be well suited for classes where the 44
 21 students are not necessarily music therapy majors, but come 45
 22 from other fields learning about the discipline of music 46
 23 therapy, or more broadly music in healthcare. I also envision
 24
 25

Chapter 1: Introduction, and Chapter 14: Music Therapy in Different Contexts; alongside all of the case examples to be utilized in various music therapy courses depending on the academic institution. For example, in a class where students are learning about assessment and documentation, Chapter 14 would fit nicely into discussion about documentation standards and typical requirements in various music therapy contexts. These chapters would also fit into a class where students are preparing for their first clinical placements.

Congratulations to the authors who contributed to making this a valuable new music therapy resource. I encourage (you) professionals, colleagues and students to have a look inside for a great read.

Biographical Statement

Amy Clements-Cortés, PhD, RP, MTA, MT-BC, FAMI, NMT-Fellow is Assistant Professor, Faculty of Music, University of Toronto; Academic Coordinator, Ryerson Chang School, Toronto, Canada