

## Book Review

**Music Therapy Handbook by Barbara Wheeler**Meganne K. Masko<sup>1</sup><sup>1</sup>University of North Dakota**Hardback:** 607 pages | **Publisher:** The Guilford Press, (January 19, 2015) | **Language:** English | **ISBN-10:** 1462518036 | **ISBN-13:** 9781462518036**Summary**

Rich with case material, this ground breaking volume provides a comprehensive overview of music therapy, from basic concepts to emerging clinical approaches. Experts review psychodynamic, humanistic, cognitive-behavioural, and developmental foundations and describe major techniques, including the Nordoff-Robbins model and the Bonny Method of Guided Imagery and Music. An expansive section on clinical applications examines music therapy with children and adults, as well as its recognized role in medical settings. Topics include autism spectrum disorder, school interventions, brain injury, and trauma. An authoritative resource for music therapists, the book also shows how music can be used by other mental health and medical professionals. The companion website features audio downloads illustrative of the Nordoff-Robbins model.

**Keywords:** *song development, childhood development, music therapy, techniques, ethics*

multilingual abstract | [mmd.iamonline.com](http://mmd.iamonline.com)

*Music Therapy Handbook* is the latest in the Creative Arts and Play Therapy series edited by Cathy Malochiodi and David Crenshaw available through Guilford Press. The series “highlights action-oriented therapeutic approaches that utilize art, music, dance/movement, drama, play, and related modalities” (from the Series Overview page <http://www.guilford.com/browse/psychology-psychiatry-social-work/creative-arts-play-therapy-serie>). While several of the aforementioned therapeutic modalities are explored concurrently in other books within the series, music therapy receives its own volume because, as the series Editors write in the Editors’ Note, “Music therapy has its own special footprint, bears its own signature, and has unique benefits” (p. xiv).

Edited by Barbara Wheeler, this thorough and expert-written book contains 37 chapters divided into 3 parts: Part I (pp. 1-127), titled “Overview and Issues” is divided into 10 chapters covering general information about Music Therapy as a treatment modality and profession. Chapters 1-3, by Barbara Wheeler, William Davis and Susan Hadley (pp. 17-28), and James Hiller (pp. 29-39) respectively, would make

excellent readings for introductory music therapy and/or inter-professional health care courses. Wheeler’s chapter, ‘Music Therapy As A Profession’ (pp. 5-16), includes a section comparing and contrasting Music Medicine and Music Education to Music Therapy that would be both informative and helpful for those not familiar with the differences between these disciplines. Chapter 4, ‘Music and the Brain’ (pp. 40-50), by Concetta Tomaino would serve as a quality introductory chapter for both undergraduate Psychology of Music and graduate music and neuroscience courses. Of particular note in Part I is the inclusion of the chapters ‘Music Therapy and Cultural Diversity’ by Seung-A Kim and Annette Whitehead-Pleaux (pp. 51-63), ‘Ethics in Music Therapy’ by Debbie Bates (pp. 64-75), including information on ethics and social media, and ‘Music Therapy Research’ by Debra Burns and Anthony Meadows (pp. 91-102), topics that have been traditionally under-represented in general music therapy texts. Other chapters in the first section include ‘Music Therapy Assessment’ by Anne Lipe (pp. 76-90), ‘Evidence-Based Practice in Music Therapy’ by Felicity Baker (pp. 103-115), and ‘Music Therapy Methods’ by Susan Gardstrom and Suzanne Sorel (pp. 116-127).

Part II (pp. 129-259) titled, ‘Orientation and Approaches’ includes ten chapters covering theoretical approaches to Music Therapy, providing the reader with a comprehensive introduction to the wide scope that is Music Therapy as a discipline. Each chapter includes the history and theoretical underpinnings of the presented approach, as well as clinical examples highlighting how the approach is applied with clients. The section includes the chapters ‘Psychodynamic

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Approaches' by Connie Isenberg (pp. 133-147), 'Humanistic Approaches' by Brian Abrams (pp. 148-160), 'Cognitive Behavioural Approaches' by Suzanne Hanser (pp. 161-171), 'Developmental Approaches' by Cynthia Briggs (pp. 172-182), 'Nordoff-Robbins Music Therapy' by Nina Guerrero, David Marcus and Alan Turry (pp. 183-195), 'The Bonny Method of Guided Imagery and Music' by Madeline Ventre and Cathy McKinney (pp. 206-219), and 'Neurologic Music Therapy' by Correne Hurt-Thaut and Sarah Johnson (pp. 220-232). The chapters 'Community Music Therapy' by Brynjulf Stige (pp. 233-245) and 'Music Therapy in Expressive Arts' by Margareta Wårja (pp. 246-259) thoroughly cover these globally emerging areas of interest and clinical practice.

Part III (pp. 261-480) titled, 'Clinical Applications' includes 17 chapters separated into 3 sub-sections. The chapter authors, acknowledged experts on the clinical areas covered, provide clarity of knowledge for readers who may not be familiar with the chapter topics. Each chapter in this section includes descriptions of the clients served, examples of music therapy clinical work with clients, and discussions of how music could be used by other professionals with the described populations.

Section A: 'Music Therapy for Children and Adolescents' includes the chapters 'Music Therapy and Developmental Issues in Early Childhood' by Marcia Humpal (pp. 265-276), 'Music Therapy for Children with Intellectual Disabilities' by Beth McLaughlin and Ruthlee Adler (pp. 277-289), 'Music Therapy for Children with Autism Spectrum Disorder' by John Carpente and Blythe LeGasse (pp. 290-301), 'Music Therapy for Children with Speech and Language Disorders' by Kathleen Howland (pp. 302-314), 'Music Therapy for Children with Sensory Deficits' by Greta Gillmeister and Paige Robbins Elwafi (pp. 315-327), and 'Music Therapy in Schools' by Katrina McFerran (pp. 328-338).

Section B: 'Music Therapy for Adults' includes the chapters 'Music Therapy for Adults with Mental Illness' by Gillian Stephens-Langdon (pp. 341-353), 'Music Therapy in Addictions Treatment' by Kathleen Murphy (pp. 354-366), 'Music Therapy for Older Adults' by Hanne Mette Ridder and Barbara Wheeler (pp. 367-378), 'Music Therapy for Women Survivors of Domestic Violence' by Elizabeth York and

Sandra Curtis (pp. 379-389), 'Music Therapy for Survivors of Traumatic Events' by Ronald Borczon (pp. 390-400), and 'Music Therapy for Grief and Loss' by Robert Krout (pp. 401-411). It is especially heartening to see the chapters by York, Curtis and Borczon included as these areas continue to grow in their clinical importance in the United States and abroad.

Section C: 'Medical Music Therapy' includes the chapters 'Music Therapy in the Neonatal Intensive Care Unit' by Helen Shoemark and Deanna Hanson-Abromeit (pp. 415-424), 'Medical Music Therapy for Children' by Joanne Loewy (pp. 425-440), 'Medical Music Therapy for Adults with Traumatic Brain Injury or Other Neurological Disorders' by Jeanette Tamplin (pp. 454-467), and 'Music at the End of Life' by Clare O'Callaghan, Lucy Forrest, and Yun Wen (pp. 468-480).

In general, the structure of the book, as it ranges from basic, broad information to specific clinical practice settings, lends itself well to use by students and professional music therapists, as well as non-music therapists with whom clinicians and researchers collaborate. Physicians, nurses, social workers, child life specialists, OTs and PTs and other allied healthcare professionals may find the text particularly helpful. All of the chapters on specific clinical applications would make excellent resources for clinicians, educators, students, and researchers, and they could also be helpful information sources for non-music therapist stakeholders, including potential reimbursement agencies. I highly recommend this book for current students, individuals studying for the board certification exam, professional clinicians, and clinical and academic researchers needing a resource to share with non-music therapists.

### Biographical Statement

Megan K. Masko PhD, MT-BC/L, is a board-certified and licensed music therapist whose clinical specialties include Oncology, Palliative Care, and Hospice Care. Dr. Masko is an Assistant Professor of Music and Director of the Music Therapy program at the University of North Dakota in Grand Forks, ND, where she conducts collaborative research studies examining mechanisms underlying the effectiveness of music therapy in Oncology and Hospice Care.