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Review: *Evidence-Based Practice in Music Therapy: Transfers from Research to Clinical Settings* (Jayne M. Standley)

Critique : *Pratique de la musicothérapie fondée sur l'expérience clinique : les applications cliniques de la recherche* (Jayne M. Standley)

Kavaliova-Moussi, A

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Book Review

Evidence-Based Practice in Music Therapy: Transfers from Research to Clinical Settings

Jayne M. Standley
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The *Evidence-Based Practice in Music Therapy* e-book is an asset to the music therapy literature. With an easy-to-follow structure, nine chapters cover the main settings in which music therapists work: early childhood, special education, medical music therapy, rehabilitation, mental health, hospice, music therapy for older adults, and wellness music therapy. The book can be used by university instructors and students, by new professionals and those who start working with a new population, and by seasoned professionals as a go-to resource. The e-format makes it very accessible and affordable. The book has features such as the ability to look up any word and its meaning in a text (convenient for those whose first language is not English!); links to podcasts, assessments, and other resources; as well as built-in videos. Each chapter has multiple pages of references, providing opportunities to dig deeper and uncover more layers in the work conducted with nearly all types of clients.

Chapter 1, “Music Therapy Clinical Practice”, talks about the role of a therapist in a client’s progress, describes the seven-step process of treatment planning, and lists a variety of music therapy techniques. It has a link to the Music and Brain podcast of the Library of Congress and a video of music therapy in action. A change of objectives and the adaptation of session plans to the immediate needs of clients is an essential theme of the chapter, especially for novice professionals.

“Early Childhood Music Therapy” (Chapter 2) has a section about fetal development and what expecting parents can do with their sound environment. A link to the milestone tracker app on page 18 can be recommended to parents. The chapter provides a wealth of information on infant development and stimulation, listing “red flags” and what practitioners and parents can do in these cases. There are plenty of ideas for caregivers and professionals alike, excellent explanations of brain development, and great suggestions on caregiver-child interactions. Even a novice music therapist with no parenting experience can advise parents when working with parent-child dyads or groups. There is also a small

but informative part about infant overstimulation that will help a professional without specific NICU training to recognize the signs. The chapter has a useful table that details responses to sound and auditory learning characteristics of children and youth ages 0 to 20 which can serve as an excellent resource for everyone working with this population. One mistake in this chapter, which can be corrected in the next edition, is a duplication of the content of page 19 on pages 20 and 21. The American focus of the author was evident in her use of “MT-BC” when talking about music therapists. In my opinion, just using “music therapists” or even “MTs” would be more inclusive of international practitioners.

“Music Therapy in Special Education” (Chapter 3) has a wealth of information on the following developmental disorders: intellectual disabilities, hearing and visual impairments including deafness/blindness, autism spectrum, multiple disabilities, speech and language impairments, traumatic brain injury, orthopedic disorders, and emotional disturbances. It is very behavioural-based, with somewhat older references (only a few of them are more recent than 2010). As a result, there are some outdated terms like “annoying behaviors” (p. 58) which, as research and current practice shows, may be caused by the neurological differences of children and not by their conscious choices. There is no mention of the importance of anxiety reduction and self-regulation skills, but rather a focus on behaviour modification. I would like to see newer content included in the second edition of the book, for example, neuroscience of autism research (Green et al., 2015; Kahn et al., 2015; Kern et al., 2015; Perkins et al., 2015; Wang et al., 2014, to name a few) and music therapy research by Lai et al. (2012), Hardy & LaGasse (2013), Lim (2010), and Sharda et al. (2015).

Chapter 4 focuses on medical music therapy and provides plenty of useful material. Table 4.1 (p. 127) is an example of a reference guide for physicians adapted for music therapy outcomes, developed by Miriam Hillmer, MT-BC, for the Tallahassee Memorial

Hospital. It lists various conditions from pre- and post-operative anxiety to pain, nausea, trauma, difficult labour, stroke, TBI, etc., and gives examples of music therapy interventions, outcomes, and supporting research. The documentation section has two identical SOAP (subjective, objective, assessment, and plan) notes samples (p. 131), which should be corrected in the next edition. The section on reimbursement will only apply to our U.S.-based colleagues at the moment. NICU-MT is represented through a beautiful, embedded video, plus great content on premature babies' difficulties and how music therapists can facilitate positive outcomes. It also includes links to assessment tools (p. 141) and a wealth of useful information for professionals. There is a section on pediatric medical MT, with a list of music therapy goals and protocols for CT scans, EKG, and EEG (pp. 146–147). Finally, the adult medical section has great lists of non-music reasons for referrals (pp. 149–150) and various hospital service areas, and could be very useful for grant writing and professional presentations. One of the three assessment links (Burns anxiety scale) is not working (p. 154), which is an ongoing issue with internet links nowadays; however, it is freely available online. Although there are many references for this section, most are from the author herself. The topic would have benefitted from the inclusion of other authors' work in music and medicine.

“Music Therapy for Rehabilitation” (Chapter 5) shares information on the brain's functions, what damage to different areas may look like, and what difficulties this may cause. The chapter covers four areas of rehabilitation (motor, speech/language, cognitive, and social/emotional) with plenty of valuable information on each topic, descriptions of neurologic music therapy techniques, and assessments.

Chapter 6 is dedicated to music therapy in mental health. It has a useful link to the Diagnostic and Statistical Manual of Mental Disorders-DSM-5 fact sheet with updated diagnoses (p. 241). Twenty-nine cognitive behavioural techniques are described, followed by detailed descriptions of music therapy interventions and diagnosis-specific goals. The diagnoses included are anxiety, bipolar disorder, depression, PTSD, eating disorders, obsessive-compulsive disorder (OCD), schizophrenia, substance abuse, and borderline-personality disorder. The chapter reports on prescribed psychotropic drugs and their side effects and includes an hour-long video on the topic as well as links to mental health and trauma-specific

assessments. Reviewing the many reference pages at the end of the chapter, it is apparent that most of the studies listed were from the 1960s to the early 2000s. In addition, although a medically-based treatment standard focuses on Cognitive Behavioural Therapy, current research shows that this model is, in many cases, inadequate. Other approaches are more efficient when working with severe mental health issues, for example, feminist, Dialectical Behaviour Therapy, sensorimotor psychotherapy, and somatic experiencing, to name a few. Many music therapists working in mental health base their work on these models of practice, in addition to music therapy approaches such as Nordoff-Robbins, GIM, and Rolvsjord's resource-oriented music therapy.

Hospice music therapy is described in Chapter 7, with assessment links (p. 278), a description of clinical goals, and a link that will be very useful for our American colleagues—the “Hospice in a Minute” app, (p. 278)—which has patient education videos and a hospice locator function. This chapter talks about grief, characteristics of patients, and family services, and has a detailed description of seven evidence-based music therapy techniques used in hospices (Hilliard, 2011).

Chapter 8 is focused on older adults and includes an extensive discussion on biological, physiological, sociological, and medical changes involved in aging. The music therapy program settings described here include community support, home care, adult daycare, assisted living, and hospice. As in every chapter, specific objectives and non-music goals are described and useful links to assessments and song repertoires are included (p. 300). There is also a well-referenced section on Alzheimer's Disease, with its characteristics, verbal and nonverbal communication guidelines, and a description of sundowner syndrome (very useful for practicum students and novice professionals!).

The last chapter of the book is dedicated to music therapy for wellness, an area which, fortunately, has developed significantly in this decade. It describes the concept of wellness, explains three levels of prevention of illness and injury, and provides links to the National Wellness Institute with its many resources and certification programs. The chapter offers a wealth of information on the topic, with age-specific wellness programs and goals, suggestions for implementing music-based interventions, and links to wellness assessment tools (p. 324). The chapter stresses the need to develop music-based wellness programs for the school-aged population and young adults.

Jayne Standley has delivered a valuable resource for practitioners around the world. This e-book provides a plethora of information for many areas and populations served by music therapists. It is concisely written and detailed at the same time. Occasionally, the American focus of the writing can exclude international readers and the book would benefit from focusing on current references. That being said, I highly recommend it to educators training new music therapists, to seasoned professionals preparing program proposals or grant writing, and to any professional who wants to have a digital resource that covers important aspects of our daily work.

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Reviewed by Aksana Kavaliova-Moussi, MA, MM, MTA

Neurologic Music Therapist Fellow, Certified Trauma Integration Clinician, RP(Qualified)

Aksana Kavaliova-Moussi has a private practice in Bahrain and Canada, working with individuals with special needs and residents of long-term care homes. She is co-chair of the Online Conference for Music Therapy, editorial board member of the journal, *Music and Medicine*, vice-president of the Music Therapy Association of Ontario, and a member of the Commission on Education and Training of the World Federation of Music Therapy.