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Nota di contenuto	COVER; Interactive Music Therapy -A Positive Approach:Music Therapy at a ChildDevelopment Centre; Contents; FOREWORD; ACKNOWLEDGEMENTS; INTRODUCTION; Chapter 1Characteristics of my MusicTherapy Approach; Orientation; How I feel about my work; Organisation of the sessions; Getting to know the child's musical likes and dislikes; My approach to improvisation and music making; Single line instruments; What I need to survive as a music therapist; Parallels between music therapy improvisation and chambermusic playing; The unique role of the music therapist in the multi-disciplinaryteam Who should be referred to music therapy?Ending the treatment; Conclusion; Chapter 2 Working with Pre-school Children with Autistic Spectrum Disorder and their Parents:Setting and Case Studies; The Child Development Centre (CDC); Music therapy at the centre; Five short case studies; Conclusion; Chapter 3 Working with Pre-school Children with Autistic Spectrum Disorder and their Parents: Characteristics of my Approach; Layout of the room; Beginnings and endings of sessions; Motivation; Structure; Balance between following and initiating; Basic exchanges; Control; Movement; Playfulness and

drama

Involving parents or primary carers  
How my approach fits in with general approaches to autism; How my approach fits in with other music therapists' work; Conclusion; Chapter 4 Music Therapy with Individual Children with Severe Physical and Mental Difficulties; Three case studies; Reflections on these cases; Conclusion; Chapter 5 Music Therapy with Individual Children with No Clear Diagnosis; Three case studies; Reflections on these cases; Conclusion; Chapter 6 Music Therapy Groups at the Child Development Centre; Practicalities; Group objectives; Group membership; Group rules; Planning and reviewing What musical material to use in group sessions Four different types of group; Conclusion; Chapter 7 Investigation into Music Therapy for Ten Pre-School Children with Autistic Spectrum Disorder and their Parents; Introduction; Literature review; Main research hypotheses; Methodology; Setting the aims; Videotaping the sessions; Video analysis; Interpreting the video analysis data; Structured interviews; Parenting Stress Index (PSI) forms; Results of the study; Review of main findings and conclusions; Conclusion; Coda; APPENDIX 1 'HELLO' SONG; APPENDIX 2 MUSIC THERAPY ASSESSMENT FORM (STAGE 1) APPENDIX 3 ON-GOING MUSIC THERAPY ASSESSMENT (STAGE 2) APPENDIX 4 MUSIC THERAPY REPORT FORM (STAGE 3); APPENDIX 5 DANNY'S MUSIC THERAPY REPORT; APPENDIX 6 LEON'S MUSIC THERAPY REPORT; APPENDIX 7 GUIDING NOTES FOR PARENTS WRITING ABOUT MUSIC THERAPY SESSIONS; APPENDIX 8 TWO MAKATON SONGS; APPENDIX 9 THREE ACTIONS SONGS; APPENDIX 10 EXCERPT FROM A COMPLETED VIDEO ANALYSIS FORM (MINUTES 16-23 OF THE SESSION); REFERENCES; SUBJECT INDEX; AUTHOR INDEX

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Sommario/riassunto

Amelia Oldfield explains how her approach to music therapy sessions establishes a constructive musical dialogue with children that emphasises positive experiences - these establish trust and allow feelings to be expressed through music. This practical book will be of use to clinicians and teachers working with children with a variety of needs.

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