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Altri autori (Persone)	WigramTony
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Nota di contenuto	COVER; Receptive Methods in Music Therapy; Contents; FOREWORD BY PROFESSOR CHERYL DILEO; Introduction; Evidence-based practice in receptive music therapy; Receptive methods in music therapy; Definitions of receptive music therapy; Overview of the book; Ethical guidelines; Chapter 1 Engaging with Clients Verbally and Musically; Beliefs and values that impact on interaction with patients; Verbal processing of client's experiences in music therapy; Empathic improvisation for non-verbal clients; Conclusion; Chapter 2 Selecting Music for Receptive Methods in Music Therapy Differences between music for relaxation and music for stimulating imagery The characteristics of music for receptive music therapy; Other considerations when selecting music for receptive methods; Assessing a music selection for suitability; Choice of music for particular patient/client groups and ages; Guidelines for using recorded music in the hospital environment; Conclusion; Chapter 3 Relaxation and Receptive Methods for Children and Adolescents; Introduction; Receptive music therapy for hospitalised children and adolescents: setting the scene

Receptive music therapy for hospitalised young children; Receptive music therapy for hospitalised older children; Relaxation for children with sleep difficulties in a psychiatric setting; Receptive music therapy for children in palliative care; Receptive music therapy for hospitalised adolescent patients; Relaxation and receptive music therapy in the classroom; Relaxation for older adolescents; Chapter 4 Receptive Methods and Relaxation for Adults; Introduction; Theoretical framework; Establishing an environment that is conducive to relaxation with music; Therapeutic skills for facilitating a relaxed state in the client; Music selection; Relaxation inductions; Short relaxation; Structured/count-down relaxation induction; Autogenic-type relaxation induction; Colour induction; 'Light' relaxation inductions; Progressive Muscle Relaxation (PMR) (based on Jacobson 1938); Clinical examples; Hospitalised adult clients; Relaxation for older adults; Relaxation in palliative care: a group context; Adaptation of relaxation in palliative care: case example; Relaxation and music for patients in cardiac rehabilitation; Conclusion; Contraindications; Music selections; Chapter 5 Music, Visualisations and Imagery; Why use visualisations/imagery in conjunction with music?; Visualisations and directed music imaging; Assessing a client's suitability for music and imagery methods; Visualisations; Bringing the visualisation to an end; Directed music imaging; Managing a negative experience to an imagery script; Unguided music imaging (UMI) and group music and imagery (GrpMI); Types of imagery experiences; Assessing a client's suitability for methods that involve self-generated imagery; Unguided music imaging; Group music and imagery (GrpMI); Music selections for unguided music imaging and group music and imagery

Sommario/riassunto

This practical book describes the specific use of receptive (listening) methods and techniques in music therapy clinical practice and research, including relaxation with music for children and adults, the use of visualisation and imagery, music and collage, song-lyric discussion, vibroacoustic applications, music and movement techniques.
