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Nota di contenuto	Cover; Title Page; Copyright; Acknowledgments; Table of Contents; Chapter One: Introduction; Essential Competencies; Suggestions for Using This Book; Chapter Two: Terms and Nomenclature of Improvisation; Foundational Definitions; Methods, Procedures, Techniques; Referential and Nonreferential Improvisations; Givens; Improvisation Versus a Drum Circle; Chapter Three: Instruments of Improvisation; Instrumentarium; Mallets; Getting to Know Your Instruments; Ambidexterity; Selecting the Instruments; Quality; Number; Types; Client Age; Cautions; Needs and Objectives; The Therapist's Instrument Arranging the Environment Presenting the Instruments; Sound Vocabulary; Chapter Four: Musical Elements of Improvisation; Rhythmic Elements; Language and Rhythm; Tonal Elements; Textural Elements; Dynamic Elements; Timbral Elements; Chapter Five: Structures for Improvisation; Session Structures; Selecting and Presenting Givens and Referents; Selection; Presentation; Chapter Six: Nonmusical Facilitation Skills (Verbal & Gestural); Starting and Stopping; Starting; Stopping; Communicating During Improvisation; Movement; Physical Assistance; Chapter Seven: Musical Facilitation Skills

Techniques of Empathy/Imitating; Synchronizing; Incorporating; Pacing; Reflecting; Structuring Techniques; Rhythmic Grounding; Tonal Centering; Elicitation Techniques; Repeating; Modeling; Making Spaces; Interjecting; Redirection Techniques; Introducing Change; Intensifying; Intimacy Techniques; Sharing Instruments; Bonding; Soliloquizing; Procedural Techniques; Receding; Referential Techniques; Free Associating; Emotional Exploration Techniques; Holding; Doubling; Contrasting; Splitting; Transferring; Chapter Eight: Making Sense of What We Hear: The IAPs
Improvisation Assessment Profiles (IAPs)Intramusical Relationships; Intermusical Relationships; The Profiles; Salience; Integration; Variability; Tension; Congruence; Autonomy; Summary and Caveats; Chapter Nine: Verbal Skills; To Process or Not to Process; Focal Point of Verbal Processing; Role of the Therapist; Verbal Techniques; Probe; Reflection of Feeling; Clarification; Checking Out; Self-Disclosure; Summary; Chapter Ten: Closing; Appendix A--Essential Competencies for Clinical Improvisation; Appendix B--Exercises; Appendix C--Referents for Clinical Music Improvisation
Appendix D--Harmonic Progressions/VampsAppendix E--Givens/Parameters; Appendix F--IAP Profiles and Scales; References

Sommario/riassunto

This unprecedented book provides clinicians, educators, and trainers with knowledge-based and skill-based competencies in group improvisation leadership and a suggested sequence for instruction in these specific competencies. The competencies pinpointed fall into three categories: Preparatory Skills (before the improvisation), Facilitative Skills (during the improvisation), and Verbal Processing Skills (after the improvisation). The book contains clinical vignettes and 80 exercises designed to reinforce competency in the aforementioned areas. (
