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Nota di contenuto	Cover; Title Page; Copyright Page; Dedication; Acknowledgments; Contents; Tables; Figures; Preface; Part I: The Context For Music-Centered Theory In Music Therapy; 1. The Nature of Theory; 2. Theory in Music Therapy; The Role of Theory in Contemporary Music Therapy; A Conceptual Framework for Music Therapy Theory; Metatheoretical Issues in Music Therapy; Part II: The Nature Of Music-Centered Theory And Practice; 3. Origins and Foundations of Music-Centered Music Therapy; What is Music-Centered Music Therapy and How Has It Developed?; Music as a Medium: One Basis of Music-Centered Theory Musicing as the Core of Music-Centered PracticeThe Necessity of a Theory of Music as a Basis for Music-Centered Music Therapy; Can a Notion of Music Derived From Nonclinical Contexts Be the Basis for Music Therapy?; 4. Values Central to Musicing in Music-Centered Music Therapy; The Idea of Musical Values; Musicing Requires an Understanding of Silence; Musicing Requires Listening; Musicing Incorporates the Individual Within the Communal; Musicing Involves Surrender; Musicing Cultivates a Respect for Craft; Musicing Creates Connection 5. Rationales, Practices, and Implications of Music-Centered Music TherapyThe Client's Experience in Music Is Primary; Musical Goals Are

Clinical Goals; The Primary Focus Is Enhancing the Client's Involvement in Music; The Convergence of Personal Process and Musical Development; The Intrinsic Rewards of Musical Participation; The Experience of the Musical Process Is the Therapy; Interventions Are Guided by Musical Properties; Music as an Autonomous Clinical Force; Musical Analysis Highlights Clinical Processes; Therapy Can Incorporate a Focus on Performance and Products  
Verbal Processing Need Not Accompany Musical Experiences  
The Therapeutic Relationship Is a Musical Relationship; Music-Centered Thinking Embraces Holism; An Alternative Perspective on Generalization; Generalization of Functioning Is Not a Necessary Criterion for Evaluating Music Therapy; 6. Music-Centered Thinking in Music Therapy Models; Analytical Music Therapy; Guided Imagery and Music; Nordoff-Robbins Music Therapy; 7. Music-Centered Thinking in Contemporary Music Therapy Frameworks; Aesthetic Music Therapy; Community Music Therapy; Culture-Centered Music Therapy  
Part III: A Philosophy Of Music For Music-Centered Music Therapy  
Theory/Introduction to Part III; 8. Music Therapy and Schema Theory; Introduction to Schema Theory; Image Schemata in Music and Music Therapy; Time-as-Space, Force, and Motion in Music; Schema Theory and Areas of Benefit in Music Therapy; 9. Zuckerkandl's Dynamic Theory of Tone; Fundamental Aspects of Zuckerkandl's Theory; Applications to Music Therapy; Objections to Zuckerkandl's Ideas and Some Responses; 10. The Status of Musical Force, Motion, and Space: Reconciling Schema Theory and Zuckerkandl  
Revisiting Schema Theory: The Ontological Status of Schemata

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Sommario/riassunto

An ambitious and long-awaited text that sets out the basic practices and principles of approaches to music therapy that place music and musical experience in a central role. The text provides a philosophical and practical rationale for musical experience as a legitimate goal of clinical music therapy. An historical account is given of music-centered thinking in music therapy and the manifestation of this way of thinking in various contemporary music therapy models. The latter part of the book develops the specifics of a particular music-centered theory that is meant to be applicable across diff

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