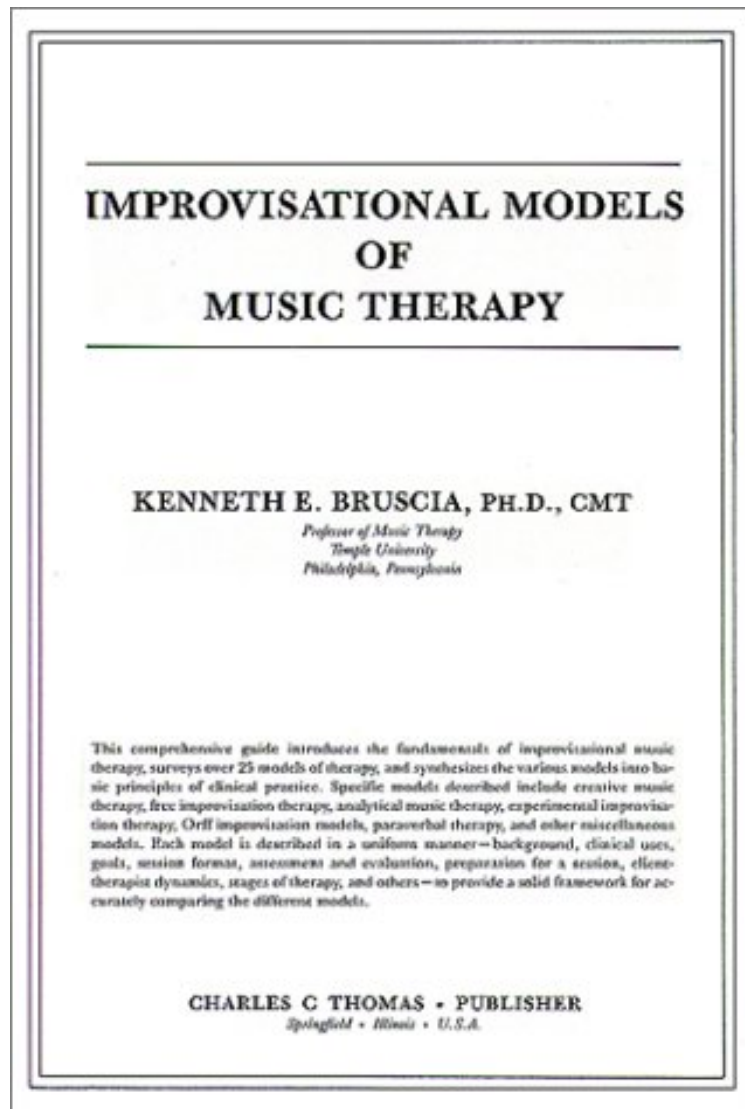


Improvisational Models of Music Therapy

Kenneth E. Bruscia

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Kenneth E. Bruscia : Improvisational Models of Music Therapy before purchasing it in order to gauge whether or not it would be worth my time, and all praised Improvisational Models of Music Therapy:

1 of 1 people found the following review helpful. Although dated, this is a valuable book, describing ...By Deborah Gelnitsky Although dated, this is a valuable book, describing the many improvisational models in music therapy. It is underutilized. The conscientious music therapist will have a copy of this and follow up with current day information about how these models are or are not currently employed in practice.6 of 6 people found the following review helpful. Clear insight into different models of music therapyBy A Customer This book is a treasure for people who

want to know more about music therapy. It compares different models of music therapy always with the same categories, which makes it easy to find differences and similarities. It is not only referred to British music therapy but also to international music therapy (e.g. Orff-model). It actually describes different models of music therapy with the emphasis on improvisation. But don't be scared, it is quite a thick book. If you are interested in music therapy, it is worth it!

The purpose of this book is to provide a comprehensive source of reference on the use of musical improvisation in therapy. The book contains an introduction to the fundamentals of improvisational music therapy (Unit One), a detailed synopsis of over twenty-five models of therapy that have been developed over the last thirty years (Units Two through Nine), and a synthesis of the various models into basic principles of clinical practice (Unit Ten). Specific models described include: creative music therapy; free improvisation therapy; analytical music therapy; experimental improvisation therapy; Orff improvisation models; paraverbal therapy, and other miscellaneous models. Each model has been described according to the same basic outline. The outline was developed by the author to provide a uniform way of collecting and organizing information about each model, while also providing a framework for synthesizing different models according to common topics or variables. When an entire unit is devoted to a single model, these topics are grouped together into four main chapters, followed by a Unit Summary and References. The chapters are entitled: Introduction, Assessment and Evaluation, Treatment Procedures, Dynamics and Process. When a single chapter is devoted to a model, the topics of the outline are used as subheadings within the chapter itself. Summaries are provided for those models that take an entire unit to describe. They are not given for those models that are described within a chapter. *Improvisational Models of Music Therapy* will be a beneficial text to music educators, practicing and student music therapists and mental health professionals.