

Aigen, K. S. (2014). *The study of music therapy: Current issues and concepts*. Routledge: New York. 262 pages. ISBN-10: 0415626412 | ISBN-13: 978-0415626415. Cost: US\$48.95 (print) \$38.49 (kindle).

The *Study of Music Therapy* examines scholastic dimensions relating to music therapy's evolution, relationship to other disciplines, and contemporary, contested views on theoretical underpinnings of clinical practice. While early theorists are honoured, contemporary music therapy "orientations" ["tendencies of thought" (p. 223)] are mainly critiqued, grouped into those which: (a) support existing kinds of music therapy practice (Aigen, Garred, Kenny, Pavlicevic, Ansdell, Rolvsjord, Smejsters, and Stige); (b) provide foundations for new practices (Crowe, Hadley, Lee, Ruud, and Taylor); and (c) provide the foundation for a new clinical model (Thaut). The scope of books and journals examined were not listed.

After outlining his commitment to music-based and socio-cultural music therapy orientations, rather than scientific and psychodynamic approaches, Aigen details music therapy themes relating to five areas: the scope of music therapy, music's place within music therapy, nonverbal aspects within music therapy, music therapy's relation to how music is otherwise used in society, and psychobiological aspects of music therapy. There are many standout topic discussions in this text which would appeal to a broad readership. A topic I found especially interesting included the client engagement and ethical implications of identifying one's clinical work with psychotherapeutic and/or community music therapy. Another interesting discussion considered music therapy's survival and its relation to music-based and indigenous theory and/or explanatory mechanisms and nonmusical goals. The discussion on whether the client-therapist relationship needs to be an equal collaborative partnership or hegemonic with therapist-ascribed "interventions" is appropriate, given healthcare's increasing focus on shared decision making (Charles, Gafni, & Whelan, 1997).

Some topics need further elaboration, notably that "some see a conflict of interest when materials generated by clients are used to fund positions" (p. 167). Although the text is mostly well referenced, some statements would have been strengthened through additional citations, including the questionable statement that in 'Australia the role of "music therapist as medical professional" has held greater sway' (p. 17).

Aigen's strong Nordoff Robbins music therapy background was evident when music therapy was aligned with "music-making" (p. 239). Nonetheless, I believe that Aigen's assertion that, "Most music therapy involves clients in actively creating music" (p. 201), can arguably encompass music listening as a kind of music-making because, "perceiving is an act of composition" (McAdams, 1984, p. 319). While Aigen's critiques give credence to his suggestion that music-centered concepts can be a foundational source for general music therapy theory, I also laud his plea for "multiple perspectives" (p. 193) on understanding music in human life. He adds that such cultural sensitivity should not cause music therapy to lose "connection to its core" (p. 131) but, rather, encourage consideration about what is at our profession's "core".

The text should assist music therapists to locate and articulate theoretical stances informing their work, conceptualisation of their value, and potentially increase tolerance and shared understanding. Arguably descriptions of music therapy clinical work and theoretical perspectives now need to include authors' statements about our "very different beliefs about the nature of music, human experience, and human values" (p. 104), as music therapist researchers are encouraged to state (Edwards, 1999). I highly recommend this text to all music therapists, and others interested in understanding theoretical underpinnings of our field.

Reference

Charles C, Gafni A, Whelan T. Shared decision-making in the medical encounter: what does it mean? (or it takes at least two to tango). *Soc Sci Med*, 1997;**44**:681-92.

- Edwards, J. (1999). Considering the paradigmatic frame: Social science research approaches relevant to research in music therapy. *Arts in Psychotherapy*, 26(2), 73-80.
- McAdams, S. (1984). The auditory Image: A metaphor for musical and psychological research on auditory organization. In R. Crozier, & A. Chapman (Eds.). *Cognitive Processes in the Perception of Art* (Vol. 19). Amsterdam: North-Holland.

Reviewer:

Clare O'Callaghan PhD RMT

Music Therapist, Caritas Christi Hospice, St Vincent's Hospital, Melbourne

Senior Research Associate in Palliative Care, Cabrini Health

Departments of Medicine and Oncology (Honorary Associate Professor), and The Melbourne Conservatorium of Music (Honorary Principal Fellow), The University of Melbourne.

Email: clarecocallaghan@gmail.com

Hadley, S. (2013). *Experiencing Race as a Music Therapist: Personal Narratives*. Gilsum: Barcelona Publishers. 228 pages. Print ISBN: 978-937440-39-8. E ISBN: 978-1-937440-40-4. Cost: \$AUD28.00

With this book, Hadley hopes to bring new voices and new perspectives to the contested concept of 'race.' She deploys the term 'race,' which she defines as 'a social, political and cultural concept,' ('Introduction,' p.30) purposefully to challenge her informants and her readers to discuss their assumptions and biases. Hadley interviewed seventeen music therapists about race and their experiences. These interviews were recorded and then transcribed into personal narratives that make up the core of the book, along with introductory and concluding chapters detailing Hadley's reflections, summaries and analysis of the themes that emerged. She stresses the importance of cultural self-awareness and the critical examination of white privilege and Eurocentrism in music therapy practice.

“... in music therapy there has been a tendency to examine issues of racial diversity as something pertaining to clients of color and not as something that is inclusive of white music therapists' identities... Eurocentrism permeates our theories, our musical practices, our research practices, our educational practices, and so on.” ('Introduction' p.51)

The therapists were asked to discuss their specific experiences of their race when they were studying music therapy and how they experienced their race in their professional lives. These therapists were selected from a range of ethno-cultural backgrounds, views and the fact that these individuals were known for their cross-cultural music therapy (academic and professional) practice. They include Sarah Hoskyns (New Zealand), Meagan Hunt (Australia), Carolyn Kenny (US), Anja Tait (Australia), Seung-A Kim (US), and Adeline Dos Santos (South Africa). Although therapists of Japanese and Korean heritage practicing in the US were included, this book did not have any informants from Asian countries such as China or Singapore.