about capitalism’s influence regarding the use of branding in music therapy (e.g., the labelling of models of music therapy such as community music therapy) is provided by Elaine Streeter. This section is rich with knowledge and critical appraisals of current practice and contemporary thought/trends within music therapy, and can be used to stimulate and fuel debate within music therapy.

Music therapy teaching (Susan Hadley), supervision (Michelle Forinash), assessment (Sue Shuttleworth), research (Barbara Wheeler) and ethics (Cheryl Dileo) are explored in relation to feminism in the final section. In this section, the notion that feminist research is synonymous with qualitative research is debunked (Barbara Wheeler). Plus, reservations about a number of practices within feminist therapy are challenged, in particular, the use of self-disclosure and the need for all therapists to become social activists (Cheryl Dileo). This critical reflection is a welcomed addition in the text, as often the authors seemed able to critique non-feminist viewpoints, but less frequently offered a critique of their own viewpoint when presenting their work. Nevertheless, Cheryl Dileo concludes that “it is essential for music therapists to be knowledgeable about feminist therapy and feminist therapy ethics” (p. 488).

In summary, this book and the process involved in making it (as described by Susan Hadley early in the book) are examples of community development work in action within our profession. It is an exciting and challenging text that is useful, practical yet also intellectually stimulating. It is highly recommended for use within the field.

Reviewer: Barbara Daveson, RMT
Head of the Music Therapy Department, The Royal Hospital for Neurodisability, London and PhD Candidate, University of Melbourne, Australia


Experienced clinicians, music therapy educators and researchers, Grocke and Wigram come together to contribute a comprehensive text on receptive methods in music therapy. Grocke integrates her clinical and research experience in GIM and Wigram with his clinical and research experience in Vibroacoustic therapy to comprehensively describe a range of
interventions. In addition, they draw on the clinical experience of several therapists to illustrate the methods via vignettes. These bring to life, the techniques and the type of dialogue that clinicians utilize when implementing these interventions. Samples of scripts for inductions and relaxation are presented for varying client groups across the lifespan providing students and clinicians with a repertoire of scripts from which to draw on (chapters 3 and 4). Further, the text offers examples of statements/questions that therapists might pose to clients appropriate for differing depths of discussion/ reflection (chapter 6, p.166).

Grocce and Wigram reinforce the importance of choosing appropriate music and ask therapists to be mindful of their assumptions as to how clients may respond (chapter 2). Eg “the solo human voice can have a powerful effect on a client when in a relaxed state. A female or male voice might be heard as nurturing and supportive to one person, but domineering to another” (p.55). They discuss genres of music that are appropriate for different receptive interventions according to their musical components such as form, harmony and dynamic range. Given that an increasing numbers of Australian music therapists do not enter music therapy training with an undergraduate degree in music, these explanations are valuable. This information is supported with an extensive list of music selections that meet these criteria.

Chapter 1 introduces the reader to considerations the student/RMT should reflect upon when client preferred music challenges the therapist’s own beliefs/attitudes. Useful exercises are included which could be brought to professional supervision or supervision sessions with students. Also included in this chapter is a summary of Egan’s skills of empathic behaviour. But what this text adds is how Egan’s skills can be integrated within a music therapy context, thereby its relevance more transparent.

Those clinicians/students unfamiliar with music and imagery methods will find chapter 5 especially useful where techniques of directed, unguided and guided music imaging are explained and carefully detailed. Examples of short and longer experiences are integrated as well descriptions of how to implement the techniques with individuals or in group contexts. Presentations of methods involving song lyric discussion, reminiscence and life review (chapter 6), perceptual listening and music appreciation (chapter 7), and utilization of art media (chapter 8) are included as well as chapters on Vibroacoustic therapy (chapter 9) and music and movement (chapter 10).

While I take the perspective of a music therapy educator and strongly recommend this text for all students, I also see myself as a life long learner and this book has provided me with new and inspiring methods organized in such a way as to function as a reference text. Each chapter stands alone so the
student/therapist can flick to relevant parts easily. As the first book of its kind on receptive methods in music therapy, this book will serve many needs of all music therapists and students.

Reviewer: Felicity Baker, PhD, RMT
Senior Lecturer and Head of Music Therapy Training
The University of Queensland


Having worked for a number of years in the area of Acquired Brain Injury (ABI) Rehabilitation I can assuredly say this book is a well needed addition to our profession. Professionals will find this a useful reference to demonstrate the benefits of MT to fellow colleagues and administrators while supervisors will be able to utilise it to guide their students suitably. Felicity Baker and Jeanette Tamplin have demonstrated why they continue to be ground breakers in their respective fields. The additional chapter at the end by Jeanette Kennelly on the area of paediatric rehabilitation ensures the book is useful to a number of different professional groups.

The book is introduced through an extensive outline of various neurological problems. It provides realistic dictations of needs and potential outcomes of rehabilitation interventions. I appreciated that the writing did not shy away from the difficult topics of “not so” positive rehabilitation outcomes. Useful aspects of the chapter include physiological diagrams, definitions of the differing types of brain injury, and discussion of functioning levels.

Altered Stages of Consciousness, addressed in Chapter 2, addresses issues surrounding the challenging area of coma and vegetative states. Definitions of conscious states are provided and recommendations regarding music utilisation are assistive. The outline of common rehabilitation assessment scales will be interesting for RMTs who do not work in multi-disciplinary teams and see these scales in use regularly. I felt one of the most important components highlighted the need for accurate clinical judgement in assessing neuro-vegetative states. A feature of particular note, found in chapters 3 through to 5, are the outline of session plans to address specific goals related to physical and communication rehabilitation and cognitive and behavioural impairments. These plans outline: patient need; therapist