

**MUSIC THERAPY  
IN PRINCIPLE  
AND PRACTICE**

## ABOUT THE AUTHORS

**Donald E. Michel, Ph.D., LPC**, Emeritus Professor, Texas Woman's University. Known as a pioneer in the field of music therapy, he established one of the first music therapy programs in the country at the Veterans Hospital in Topeka, Kansas, upon his return from Naval service in World War II. He also established the first music therapy internship with the University of Kansas. In 1954, he established the academic program in music therapy at Florida State University, which he directed until 1975, when he became coordinator of the music therapy program at Texas Woman's University until his retirement in 1992. Working in the field (part-time for TWU for five years after retirement), he continues to learn through research and writing in his lifelong profession. He is also a Licensed Professional Counselor (LPC) as well as was one of the first Registered Music Therapists. His honors include President (1959–61), Honorary Life Member, and recipient of the Presidential Citation for Lifetime Achievement of the National Association for Music Therapy (NAMT, now AMTA), Distinguished Alumnus at Missouri Western College, and Life Honorary Member of the Southwestern Region of AMTA. He is known for his extensive research and publications in the field and has traveled the world as a lecturer and workshop leader. He is life member Phi Mu Alpha Sinfonia, Phi Kappa Phi, and Rotary International. He takes pride in his family, spouse, two children, and four grandchildren.

**Joseph Pinson, M.A., MT-BC** is a member of the faculty at Texas Woman's University, where he teaches courses in music therapy. Mr. Pinson holds degrees in music from Southern Methodist University and the American University and all level certification in music education in the State of Texas. From 1974 until 1997, he was Director of Music at Denton State School, a residential facility for persons with developmental disabilities. He is director of the Denton Bell Band, the Denton Senior Center Chime Choir, and the Redbud Ringers. He is a published composer and has received the annual ASCAP Standard Award since 2000. He is a former member of the Board of the American Guild of English Handbell Ringers and former President and Honorary Life Member of the Southwestern Region of the American Music Therapy Association.

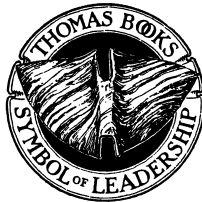
# MUSIC THERAPY IN PRINCIPLE AND PRACTICE

*By*

DONALD E. MICHEL, PH.D., LPC

*and*

JOSEPH PINSON, M.A., MT-BC



CHARLES C THOMAS • PUBLISHER, LTD.  
*Springfield • Illinois • U.S.A.*

*Published and Distributed Throughout the World by*

CHARLES C THOMAS • PUBLISHER, LTD.  
2600 South First Street  
Springfield, Illinois 62704

This book is protected by copyright. No part of  
it may be reproduced in any manner without  
written permission from the publisher.

©2005 by CHARLES C THOMAS • PUBLISHER, LTD.

ISBN 0-398-07542-5 (hard)  
ISBN 0-398-07543-3 (paper)

Library of Congress Catalog Card Number: 2004053734

*With THOMAS BOOKS careful attention is given to all details of manufacturing  
and design. It is the Publisher's desire to present books that are satisfactory as to their  
physical qualities and artistic possibilities and appropriate for their particular use.  
THOMAS BOOKS will be true to those laws of quality that assure a good name  
and good will.*

*Printed in the United States of America  
GS-R-3*

**Library of Congress Cataloging-in-Publication Data**

Michel, Donald E.

Music therapy in principle and practice / by Donald E. Michel and Joseph Pinson.

p. cm.

Includes bibliographical references and index.

ISBN 0-398-07542-5 – ISBN 0-398-07543-3 (pbk.)

1. Music therapy. I. Pinson, Joe. II. Title.

ML3920/M483 2004

615.8'5154—dc22

2004053734

## PREFACE

For many years *Music Therapy* (Michel, D., 1976, 1985) has been a standard textbook at many universities. During discussions with Joseph Pinson about a third edition, it was decided to create a new textbook, one which presents music therapy from the perspective of Michel's fifty-plus years as an educator, clinician, and researcher and Pinson's thirty-plus years as a clinician, educator, and composer. *Music Therapy in Principle and Practice* offers the student or anyone interested in learning about the profession an overview from two important perspectives—combining valuable information from research as a basis for principles with the realities of hands-on experience as a basis for practice.

This book approaches therapy from the position of assessing developmental skills in individuals served. We include a good amount of information regarding diagnosis; however, it is our opinion that the focus of treatment should be based upon the needs (for habilitation and/or rehabilitation) that are apparent at the time of assessment. We encourage each therapist and each person reading this book to be aware of levels of stress—before, during, and following treatment. These may be the key to improvement and maintenance of the condition that is the focus of treatment. The ability to manage or cope with the anxiety associated with any life situation is very important, especially if the condition is one that is likely to present during the entire life of the individual.

A glance at the Contents of this book reveals that beyond the basic principles and mechanics of assessment and protocol planning, we have discussed treatment of various types of lifetime developmental skills. Each of these is further explored with regard to different populations served and the various strategies that have been found to be effective. There is a very strong chapter dealing with professional ethics, because we feel that the quality of treatment that is possible and the stability and reputation of our association hinges on these principles.

Donald E. Michel  
Joseph Pinson



# CONTENTS

	<i>Page</i>
<i>Preface</i> .....	v
<i>Chapter</i>	
1. THE FIELD OF MUSIC THERAPY .....	3
Defining Music Therapy .....	3
Basic Philosophical Concepts .....	8
Historical Perspectives .....	11
Employment Opportunities .....	14
2. PROFESSIONAL GUIDELINES .....	19
Principles and Practice .....	19
The Stress Model .....	23
Developmental Skills .....	23
Diagnostic Categories .....	26
3. MUSIC THERAPY ASSESSMENT .....	30
Observation and Documentation .....	30
Qualitative and Quantitative .....	34
Strengths and Weaknesses .....	37
4. PROTOCOL PLANNING .....	43
Post Your Goal .....	43
Setting the Stage for Intervention .....	44
Writing the Objective .....	46
Implementation and Evaluation .....	50
5. MUSIC THERAPY AND MOTOR SKILLS .....	55
Preliminary Considerations .....	55
Causes and Conditions .....	56
Gross Motor Skills .....	57
Fine Motor Skills .....	60
Very limited Motor Skills .....	63
Habilitation and Rehabilitation .....	64

6. MUSIC THERAPY AND COMMUNICATION SKILLS . . . . .	68
Preliminary Considerations . . . . .	68
Conditions and Causes . . . . .	70
Receptive and Expressive Skills . . . . .	72
Music Therapy Intervention . . . . .	73
7. MUSIC THERAPY AND COGNITIVE SKILLS . . . . .	90
Preliminary Considerations . . . . .	90
Conditions and Causes . . . . .	90
Music Therapy Intervention . . . . .	92
The Role of the Music Therapist . . . . .	97
8. MUSIC THERAPY AND SOCIAL-EMOTIONAL SKILLS . . . . .	99
Preliminary Considerations . . . . .	99
Conditions . . . . .	101
Individual Social-Emotional Skills . . . . .	102
Social-Emotional Skills in Groups . . . . .	103
Music Therapy Intervention . . . . .	104
Addendum to Chapter Eight . . . . .	107
And Furthermore . . . . .	109
9. PROFESSIONAL ETHICS AND DISCLOSURE . . . . .	112
Preliminary Considerations . . . . .	112
Ethics and Disclosure Defined . . . . .	113
Examples of Ethical Violations . . . . .	116
10. AN INTRODUCTION TO RESEARCH . . . . .	123
Preliminary Considerations . . . . .	123
Research Defined . . . . .	123
Different Types of Research . . . . .	124
What is <i>NOT</i> Research? . . . . .	126
Practical Applications of Your Skills . . . . .	127
11. LOOKING BACK–LOOKING AHEAD . . . . .	130
Summary . . . . .	130
Visions of the Future (Michel) . . . . .	131
And Furthermore (Pinson) . . . . .	134
Concluding Remarks . . . . .	136
<i>Appendix</i> . . . . .	139
<i>References</i> . . . . .	146
<i>Index</i> . . . . .	151



**MUSIC THERAPY  
IN PRINCIPLE  
AND PRACTICE**



## Chapter 1

### THE FIELD OF MUSIC THERAPY

- Defining Music Therapy
- Basic Philosophical Concepts
- Historical Perspectives
- Employment Opportunities

#### DEFINING MUSIC THERAPY

One of the earliest philosophical pioneers, E. Thayer Gaston, seemed to avoid a specific definition. In *Music in Therapy* (1968), he chose to discuss rather than define. Gaston saw that music was a stimulus, which trained therapists could utilize to elicit certain measurable responses (relaxation, arousal, associations, etc.) in therapy. The title of the book suggests that music is the principal agent of change. Many of the ideas expressed in this book have had great influence on subsequent publications. In one of the chapters of *Music in Therapy*, Sears (1968) defined or described the profession in terms of its processes (based upon work of several clinicians).

It is important to understand the difference between so-called “**therapeutic music**” and music therapy. The former describes a relationship between an individual and his/her music. In one instance, a person may relax by listening to favorite recordings, or in another, rhythmic music may provide a motivating background for exercise. Neither of these is necessarily part of a prescribed regimen that includes personal interaction with a professional music therapist, which is an important element of **music therapy**.

In the relationship between the individual and music, the person involved could either be listening to a performance (recorded or live) or

he/she could be performing the music. Usually a higher level of involvement is achieved through listening to live music, and an even higher level in performance.

Music therapy is a relationship among all three—the individual, the therapist, and the music. For the purposes of therapy, neither listening nor performance alone achieves the level of **structure** and **interaction**, which is inherent in the triangle shown in Figure 1. Other variations of this process may occur with group activities; however, the relationship between the therapist and the individual is of primary importance, as in other health professions. The triangle, suggested in a conversation with a former student, Rae Sirott, illustrates the dynamics of this relationship.

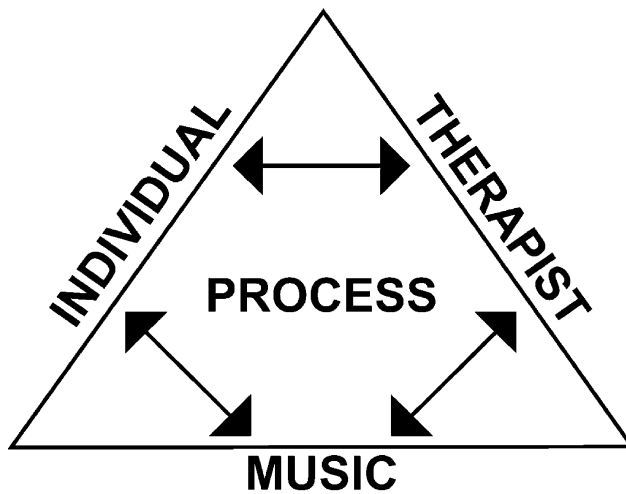


Figure 1

Just as the triangle in the illustration is a *stable* device of construction, the combination of elements in the therapeutic equation provides stability and structure. Music is a “common ground of sound” (Pinson, 1989) on which the needs of all participants may be met in an effective and efficient manner.

For many years music therapists have debated which is most important—the music itself, or the relationship between therapist and the individual served. There are good arguments for either interpretation.

Another consideration is that music may be thought of as a continuum within the structure of a single piece or as it is used throughout a treatment process. At any moment within a performance or a listening experience, the emphasis may shift from the music to the relationship and

vice-versa. If we place music (represented by a solid line) and the relationship (represented by a broken line) on the same time path (moving from left to right), their importance at any given moment may be quite different and at times (where the lines cross), the same (Figure 2).

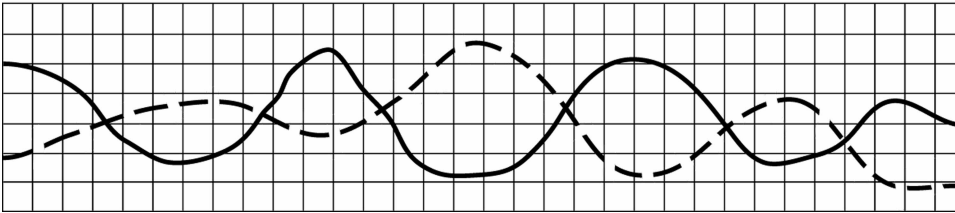


Figure 2

In the fields of therapy and medicine, it is not a simple task to find a definition that applies to all situations. The purpose of this discussion is to get the reader started toward developing his/her own definition of music therapy—one that is flexible enough to be applied to most situations. One useful exercise may be to define both music and therapy individually to better understand the basic elements of a definition.

The section that follows is very much like a conversation between the authors. To make yourself a part of the conversation, you may want to add your own “and furthermore” between the paragraphs.

**Music Defined** (Michel, 1985)

Music is human behavior, and as such it can be thought of as various skills such as vocalizing or producing sounds in organized patterns which can be measured.

---

Music differs from other forms of organized sound, such as speech. Words are sometimes incorporated, but music also has a strong nonverbal content which allows expression of feelings symbolically.

**And Furthermore** (Pinson)

The behavior of making music includes all life skills. Even when one makes music alone, most of these skills come into play. These are different in each individual.

---

The symbolic associations that individuals experience in music are influenced by differences in cultural background, listening experiences, and intelligence. Music also uses a greater variety of frequencies than those found in speech.