

# Types of Music Therapy

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Last Updated: Aug 3, 2015

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In general, musical therapy utilises the power of music to interact with human emotions and affect wellbeing, although there are several different types recognised in the world today. There are various different psychological theories for musical therapy, which define the different types as we know them.

## Bonny Method of Guided Imagery and Music

Helen Lindquist Bonny was a music therapist who developed an approach to music therapy that involves guided imagery with music.

Mental imagery is used to aid patients with physiological and psychological issues they may be experiencing. The patient is asked to focus on an image, using this as a starting point to think and discuss any related problems. Bonny added music to this technique, helping patients to heal and find solutions with increased awareness.

In this application, music is thought to be a co-therapist, due to the significant role it plays in the therapy. The music choice is an important consideration for the therapist to make, with the individual patient and the goals for the session influencing the selection.

## Dalcroze Eurhythmics

Also known as the Dalcroze Method, this is a method used to teach music to students and can be used as a form of therapy.

It was developed by Émile Jaques-Dalcroze and focuses on rhythm, structure and movement expression in the learning process. This type of musical therapy is thought to greatly improve physical awareness, which helps patients with motor difficulties significantly.

## Kodaly

Zoltán Kodály is considered to be the inspiration for the development of this philosophy of music therapy. It uses a base of rhythm, notation, sequence and movement to aid in the learning and healing of the patient.

It has been observed that this method helps to improve intonation, rhythm and music literacy and has also had a positive impact on perceptual function, concept formation, motor skills and learning performance in a therapeutic setting.

## Neurologic Music Therapy (NMT)

NMT is a model of music therapy that is based on neuroscience, specifically the perception and production of music and its influence on the function of the brain and behaviors.

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It uses the difference between the brain with and without music and manipulates this to instigate changes in the brain to affect the patient, even outside the realm of music.

Specialists of this type of musical therapy claim that the brains changes and develops as a direct consequence of engaging with music. This can be beneficial to train motor responses, like tapping a foot to music, and to develop related motor skills.

## Nordoff-Robbins

Paul Nordoff and Clive Robbins partnered together for nearly two decades to investigate the place of music in therapy, with a particular interest for disabled children.

They piloted projects with children affected by autism, mental disorders, emotional disturbances, developmental delays and other learning difficulties, using music as the means of therapy. Their work was recognised by relevant health bodies, particularly for a 5-year study entitled "Music Therapy Project for Psychotic Children Under Sever at the Day Care

Unit.” They also published several books, explaining the theory and instructing how music can be used for children’s therapy.

The core aspect of the Nordoff-Robbins approach assumes everyone can find meaning and benefit from music and focuses on music creation with the help of a therapist. This technique is widely practiced throughout the world today and can accommodate patients of all experience and ability levels.

## **Orff-Schulwerk**

The Orff-Schulwerk approach to music therapy was developed by Gertrude Orff to help children with developmental delays and disabilities, following the realization that medicine alone was not sufficient.

This places an emphasis on education (“schulwerk” translates from German to “schoolwork”) and uses music to improve the learning ability of children. It also places significance on humanistic psychology and employs music as a means to improve interaction between the patient and other people.

**I.**

**Group 1: Introduction & Bonny Method of Guided Imagery and Music.**

1. Work in a group.
2. Read about your method. Try to figure out the meaning of the given English expressions from the context and give their Polish translations.
3. Write questions to the underlined sentences in your text.

1. utilizes – \_\_\_\_\_
2. affect wellbeing – \_\_\_\_\_
3. guided imagery – \_\_\_\_\_
4. a music therapist – \_\_\_\_\_
5. mental imagery – \_\_\_\_\_
6. to aid – \_\_\_\_\_
7. to heal – \_\_\_\_\_
8. increased awareness – \_\_\_\_\_
9. a co-therapist – \_\_\_\_\_
10. significant – \_\_\_\_\_

I.

### Group 2: Dalcroze Eurhythmics

1. Work in a group.
2. Read about your method. Try to figure out the meaning of the given English expressions from the context and give their Polish translations.
3. Write questions to the underlined sentences in your text.

11. rhythm – \_\_\_\_\_

12. movement expression – \_\_\_\_\_

13. motor difficulties – \_\_\_\_\_

I.

### Group 3: Kodaly

1. Work in a group.
2. Read about your method. Try to figure out the meaning of the given English expressions from the context and give their Polish translations.
3. Write questions to the underlined sentences in your text.

14. notation – \_\_\_\_\_

15. sequence – \_\_\_\_\_

16. music literacy – \_\_\_\_\_

17. perceptual function - \_\_\_\_\_

18. concept formation – \_\_\_\_\_

19. motor skills – \_\_\_\_\_

20. learning performance – \_\_\_\_\_

21. therapeutic setting – \_\_\_\_\_

I.

#### **Group 4: Neurologic Music Therapy (NMT)**

1. Work in a group.

2. Read about your method. Try to figure out the meaning of the given English expressions from the context and give their Polish translations.

3. Write questions to the underlined sentences in your text.

22. neuroscience - \_\_\_\_\_

23. to instigate - \_\_\_\_\_

24. realm - \_\_\_\_\_

25. beneficial - \_\_\_\_\_

I.

#### **Group 5: Nordoff-Robbins & Orff-Schulwerk**

1. Work in a group.

2. Read about your method. Try to figure out the meaning of the given English expressions from the context and give their Polish translations.

3. Write questions to the underlined sentences in your text.

26. disabled children – \_\_\_\_\_

27. mental disorders – \_\_\_\_\_

28. emotional disturbances – \_\_\_\_\_

29. developmental delays – \_\_\_\_\_

30. approach – \_\_\_\_\_

31. sufficient – \_\_\_\_\_

32. places the emphasis – \_\_\_\_\_

33. humanistic psychology – \_\_\_\_\_

34. significantly - \_\_\_\_\_

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**II.** Change groups. In each group there should be one student from the previous groups nr 1, 2, 3, 4, 5.

- First give translations of your words to the other members of your new group.

- Next cover the text and looking at the words you have translated try to answer the question you have formed and tell your partner what your method is about.

**III.** Put English expressions from activity nr 1 into the following categories in the following table.





**IV. Match the following methods 1 – 6 to their descriptions a – f.**

<b>Method</b>	<b>Description</b>
<b>1.</b> Bonny Method of Guided Imagery and Music	<b>a.</b> This method has a positive influence on perceptual function, concept formation, motor skills and learning performance in a therapeutic setting.
<b>2.</b> Dalcroze Eurhythmics	<b>b.</b> The main idea of this method is that everyone can find meaning and benefit from music and focuses on music creation with the help of a therapist
<b>3.</b> Kodaly	<b>c.</b> This type of musical therapy is believed to greatly improve physical awareness of patients with motor difficulties.
<b>4.</b> Neurologic Music Therapy (NMT)	<b>d.</b> It focuses on education and uses music to improve the learning ability of children.
<b>5.</b> Nordoff-Robbins	<b>e.</b> The patient concentrates on an image as a starting point to think and discuss any related problems. Music helps patients to recover from the problem with increased awareness.
<b>6.</b> Orff-Schulwerk	<b>f.</b> It uses the difference between the brain with and without music and uses this to trigger changes in the brain to affect the patient, even outside the realm of music.

