

The Encyclopedia of Sound

Aaboe, A. (1964). *Episodes from the Early History of Mathematics*. Washington, DC: The Mathematical Association of America.

Professor Aaboe gives the reader a feeling for the universality of important mathematics, putting each chosen topic into its proper setting, thus bringing out the continuity and cumulative nature of mathematical knowledge. The material he selects is mathematically elementary, yet exhibits the depth that is characteristic of truly great thought patterns in all ages. The success of this exposition is due to the author's unique approach to his subject. He wisely refrains from attempting a general survey of mathematics in antiquity, but selects, instead, a few representative items that he can treat in detail. He describes Babylonian mathematics as revealed from cuneiform texts discovered only recently, as well as more familiar topics developed by the Greeks. Although each chapter can be read as a separate unit, there are many connecting threads. Aaboe stays as close to the original texts as is comfortable for a modern reader, and the bibliography enables the interested student to delve more deeply into any aspect of ancient mathematics that catches his or her fancy.

Keywords: *Babylonian mathematics; geometry; Greek; mathematics*

Aasgaard, T. (1999). Music Therapy as Milieu in Hospice and Pediatric Oncology Ward. In D. Aldridge (Ed.), *Music Therapy in Palliative Care: New Voices*. London, England: Jessica Kingsley Publishers, Ltd.

This article presents some of the work by music therapists working in different approaches and different countries. Shows how valuable the inclusion of music therapy in palliative care has proven to be.

Keywords: *hospice; music; music therapy; oncology; palliative; pediatric*

Aasgaard, T. (2000). 'A Suspiciously Cheerful Lady.' *British Journal of Music Therapy*, 14(2), 70-82.

This paper presents a study of song creations in music therapy with critically ill children. It consists of three parts. Part I presents an outline of individual and environmental health concepts in relation to children (families) with cancer and music therapy - including a short introduction to the literature on song creations in pediatric oncology settings. Part II presents a case study of one song and its development and history. Part III offers an analysis and interpretation of themes relating to the song phenomena - ending with a discussion of the findings within an ecological health perspective.

Keywords: *cancer; case study; children; critically ill; environmental; families; health; music; music*

Aasgaard, T. (2001). An Ecology of Love: Aspects of Music Therapy in the Pediatric Oncology Environment. *Journal of Palliative CareJ. Palliative Med.*, 17(3), 177-181.

This paper explores how music therapy can assist patients and relatives in the processes of making friendship and love audible in a child cancer ward. Four short patient histories are presented to illustrate a health-oriented, ecological music therapy practice. Two histories describe how texts, made by patients, become songs, and how the songs are performed and used. Another two histories deal with musical communication with dying children and their parents. The paper indicates that these interventions may involve more than palliation (making a disease less severe and unpleasant without removing its cause). Not least, such activities can make it possible for the sick child to expand from being "just a patient" into playing, if only for a moment, a more active social role. The processes of artistic interplay, in- and outside the sickroom, influence various relationships in the child's social environment.

Keywords: *cancer; children; hospital; love; music; music therapy; oncology; palliative; pediatric*

Aasgaard, T. (2004). A Pied Piper Among White Coats and Infusion Pumps. In G. Ansdell & M. Pavlicevic (Eds.), *Community Theaters - International Initiatives*. London, England: Jessica Kingsley Publishers, Inc.

Community Music Therapy follows the 'ripple effect' of music how it spreads outwards, attracts people, naturally involves them in musicing." "Community Music therapy is a way of considering music therapy in more culturally, socially and politically sensitive ways. It suggests new practices and new thinking for music therapy in the 21st century, and offers a critique of some older ones." "In this first book on Community Music Therapy, Pavlicevic and Ansdell are joined by 14 music therapists from different parts of the world who work in conventional and unconventional settings with a variety of client groups, and who offer new perspectives on their work: on their identity and role as a music therapist, the sites and boundaries of their work, their aims and the means for achieving these, and their assumptions and attitudes about how music, people and context interact.

Keywords: *adjunct therapy; hospital; infusion; music; music therapy*

Aasgaard, T. (2005). Song Creations by Children with Cancer - Process and Meaning. In D. Aldridge (Ed.), *Case Study Designs in Music Therapy*. London, England: Jessica Kingsley Publishers, Ltd.

Research and clinical work are often perceived as opposites in the field of music therapy. This book shows, for the first time, how these two areas of work can creatively complement one another, proving beneficial to both disciplines. A must for all professionals working and studying within the music therapy area, this is also an informative and useful book for health researchers.

Keywords: *adjunct therapy; cancer; children; music; music therapy; oncology; song*

Abad, V., & Edwards, J. (2004). Strengthening Families: A Role for Music Therapy in Contributing to Family Centered Care. *Australian Journal of Music Therapy*, 15, 3-16.

Sing & Grow is a music therapy programme funded by the Australian Commonwealth Government and presented in partnership with Playgroup Queensland and The University of Queensland, initially for a two-year period, but now with funding assured to 2007. The programme is a family based intervention for families with children aged birth to three years that uses music to strengthen parent-child relationships through increasing interactions and assisting parents to bond with their children, and to extend the repertory of parenting skills in relating to children through interactive play. This benefited the participants by engaging young children in developmentally stimulating activities while reinforcing to parents the importance of their active participation in assisting a child to meet developmental milestones. This paper reports the theoretical basis for this project, its implementation in the community sector, and issues in identifying the outcomes to date, including the use of attendance figures to support the value of the programme. The processes in this music therapy programme are indicated through the case vignettes presented.

Keywords: *community; development; education; family-based intervention; grow; music; music therapy; parent-child relationship; relationship; sing*

Abad, V. (2002). Sing and Grow: Helping Young Children and their Families Grow Together Through Music Therapy Early Intervention Programs in Community Settings. *Annual Journal of the New Zealand Music Therapy Society*, pp. 36-50.

Keywords: *child; children; community settings; education; families; family; grow; intervention; music; music therapy; sing*

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Abad, V. (2003). A Time of Turmoil: Music Therapy Interventions for Adolescents in a Pediatric Oncology Ward. *The Australian Journal of Music Therapy*, 14, 20-36.

A diagnosis of cancer during adolescence can potentially complicate an already challenging phase of development. Music therapy techniques, including song parody and performance, music relaxation and imagery, and instrument learning, can provide age-appropriate and innovative ways to help meet the unique needs of adolescents undergoing hospital cancer treatment. Case studies are provided to illustrate their effectiveness with this population.

Keywords: *adolescent; cancer; children; hospital; intervention; music; music therapy; oncology; pediatric*

Abbot, N. C. (2000). Healing as a Therapy for Human Disease: A Systematic Review. *Journal of Alternative and Complementary Medicine*, 6(2), 159-169.

OBJECTIVE: To assess, from published clinical trials, the evidence for the use of healing as a complementary medical intervention in human disease. DESIGN: Limited to studies involving random assignment to a treatment group consisting of "healing," broadly defined, or to a concurrent control group. All randomized trials published up to the year 2000, were identified from MEDLINE, CINAHL, BIDS-EMBASE, the CISCOM complementary medicine databases and from bibliographic references of published articles. Copies of all published studies were obtained, data were extracted, and methodological quality (Jadad) scores were derived where possible. RESULTS: Fifty-nine randomized clinical trials (RCTs) were found comparing healing with a control intervention on human participants. In 37 of these, healing was used for existing diseases or symptoms (22 existed as fully accessible published reports, 10 as dissertation abstracts only, and 5 as "preliminary" investigations with limited evidential value). The 22 full trials (10 reporting a "significant" effect of healing compared with control) constitute an extremely heterogeneous group, varying greatly in the method and duration of healing; the medical condition treated; the outcome measure employed; and the control intervention used. Many trials had a number of methodological shortcomings, including small sample sizes, and were inadequately reported. Only 8 studies (5 with a significant outcome for healing) had a maximum methodological quality score of 5, and in 10 studies this score was 3 or less. Two trials-both large scale and methodologically sound-were replicates, and each found a significant beneficial effect of intercessory prayer on the clinical progress of cardiac patients. Eleven of the 15 dissertation abstracts and pilot studies reported nonsignificant results for healing compared with control, a finding that probably reflects the relatively small sample sizes and the likelihood of type II errors. The significant heterogeneity found in this group of trials makes categorization problematic and inhibits the pooling of results by meta-analysis or similar techniques to obtain a global estimate of the "treatment effect" of healing. CONCLUSIONS: No firm conclusions about the efficacy or inefficacy of healing can be drawn from this diverse group of RCTs. Given the current emphasis on evidence-based medicine, future investigations should be adequately powered, appropriately controlled, and properly described. These future investigations would most usefully consist of: (1) pragmatic trials of healing for undifferentiated conditions on patients based in general practice and (2) larger RCTs of distant healing on large numbers of patients with well-defined measurable illness.

Keywords: *disease; dissertation; healing; human; pilot; research; review; therapy*

Abbott, E. A. (2006, Mar). The Administration of Music Therapy Training Clinics: A Descriptive Study. *Journal of Music Therapy, 43*(1), 63-81.

A two-part study was conducted to describe issues and administrative practices related to university and college affiliated music therapy training clinics. First, all 72 AMTA academic directors were surveyed in order to discover (a) which programs had a clinic, and (b) the reasons why other directors did not operate a clinic. Second, 12 survey respondents, who reported that they were involved with a training clinic, participated in in-depth interviews discussing: (a) their motivations for establishing a clinic, (b) the possible effects of a clinic on the community, (c) the individuals and groups involved in clinic operations, (d) clinic space and equipment, (e) policy and procedure topics, (f) specific administrative practices related to clients and students, (g) finances, (h) research (i) quality assurance, (j) dual roles, and (k) liability issues. The administrative practices described by the interviewees varied greatly across clinics and provided a wealth of information that could be considered both useful and thought provoking for those interested in operating a music therapy clinic.

Keywords: *administrative; administrative practices; clinic; dual roles; equipment; finances; interviews; liability issues; music; music therapy; quality assurance; training clinic; university*

Abdala, C., Sininger, Y. S., Ekelid, M., & Fan-Gang, Z. (1996, Sep). Distortion Product Otoacoustic Emission Suppression Tuning Curves in Human Adults and Neonates. *Hearing Research, 98*(1), 38-53.

Keywords: *adults; human; neonates; otoacoustic; sound; tuning*

Abell, A. M. (1994). *Talks with Great Composers*. Sacramento, CA: Citadel Press.

Between the years 1890 and 1917 Arthur M. Abell engaged in lengthy, candid conversations with the greatest composers of his day--Johannes Brahms, Giacomo Puccini, Richard Strauss, Engelbert Humperdinck, Max Bruch, and Edvard Grieg-- about the intellectual, psychic, and spiritual tensions of their great creative endeavors. The result of their probing and insightful discussions is quite simply a masterpiece--a document that reveals the agony, triumphs, and the religiosity inherent in the creative mind.

The six composers readily agreed to explore with their friend their innermost thoughts regarding the psychology of the creative process. Brahms insisted, however, that his disclosures not be published until fifty years after his death, because, he said, "I will not find my true place in musical history until at least half a century after I am gone."

Keywords: *Brahms; composer; creativity; Grieg; Engelbert Humperdinck; inspiration; music; psychic; Puccini; spiritual; Strauss*

Abraham, R. (1987, Summer). Mechanics of Resonance. *ReVision, 10*(2), 13-19.

In this article, a model is proposed in which communication and action are extended both into the past and into the future. The chief feature of this model is its duality, manifest in a pair of parallel space-time worlds. Interaction between these worlds (consciousness) is effected through a moving window, through which influences pass by a process of resonance.

Keywords: *communication; duality; resonance; space-time worlds*

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Abraham, R., McKenna, T., & Sheldrake, R. (1992). *Dialogues at the Edge of the West: Chaos, Creativity, and the Resacralization of the World*. Rochester, VT: Bear & Company.

In this book of "dialogues," the late psychedelic visionary and shamanologist Terence McKenna, acclaimed biologist and originator of the morphogenetic fields theory Rupert Sheldrake, and mathematician and chaos theory scientist Ralph Abraham explore the relationships between chaos and creativity and their connection to cosmic consciousness. Their observations call into question our current views of reality, morality, and the nature of life in the universe. The authors challenge the reader to the deepest levels of thought with wide-ranging investigations of the ecology of inner and outer space, the role of chaos in the dynamics of human creation, and the resacralization of the world. Among the provocative questions the authors raise are: Is Armageddon a self-fulfilling prophecy? Are we humans the imaginers or the imagined? Are the eternal laws of nature still evolving? What is the connection between physical light and the light of consciousness?

Part ceremony, part old-fashioned intellectual discussion, these dialogues are an invitation to a new understanding of what Jean Houston calls "the dreamscapes of our everyday waking life."

Keywords: *anthropology; consciousness; mathematics; morphogenetics; philosophy; physics; religion; science; spirituality*

Abrahams, M. (1987). Measurement Problems in Applied Music Therapy Research. *British Journal of Music Therapy*, 1(2), 6-10.

This paper concentrates on so-called 'applied research' - that is the primary interest is in evaluating the effects of music therapy on clients. The discussion is not about research on theoretical issues and processes of music therapy - although clearly these are important - but more concerned with the 'naive' question, 'Does it work?' The aim is to provide a brief conceptual analysis of what is meant by this question and to look at some of the problems that are encountered in trying to answer it.

In particular the focus is on some of the problems of measuring response to music therapy. This is examined in the context of questions of experimental design, although clearly not all aspects of designing and interpreting experiments can be covered in one paper. Special consideration is given to how failure to solve some of the measurement problems can invalidate the conclusions drawn from experiments.

Keywords: *applied research; conceptual; conclusions; evaluation; experiment; experimental design; measurement; music; music therapy; quantitative; research; theoretical*

Abrahams, R. D. (1970). *Deep Down in the Jungle: Negro Narrative Folklore from the Streets of Philadelphia*. Hawthorne, NY: Aldine de Gruyter A Division of Walter de Gruyter, Inc.

In this revised edition, Professor Abrahams has updated his analysis and has included much more of his personal fieldwork experience than in the first edition. (It is almost as though he were inspired by one of the important stylistic features of the Negro folklore he analyzed in making such a remarkable shift from the objective "intrusive eye" of the conventional fieldworker's report to the more subjective "intrusive I" which is inevitably a factor in the actual recording of data by all sensitive fieldworkers!) There may be some readers familiar with the earlier edition who might have wished for even more revision, e.g., there is still the marked organizational division between analysis and raw, annotated but unanalyzed texts. However, the critical point is that there is analysis and interpretation, features all too rare in folklorists' presentations of their data.

Keywords: *African; African American; jungle; music; Negro; rap*

Abrams, A. (2001). Music, Cancer and Immunity. *Clinical Journal of Oncology Nursing*, 5(5), 222-224.

Conclusion: Clearly, music may benefit people with cancer in a number of ways. Music carries with it a host of unique properties, which promote well-being on many levels. However, additional research is needed to attain a more clear and complete understanding of specific relationships between music experiences and health for people with cancer. This is particularly true in the area of music-driven PNI, which demands further investigation into the effects of music on the state of mind, the effects of state of mind on immune functioning, and the effects of immune functioning on health outcomes pertinent to cancer.

Keywords: *cancer; health; immune system; music; music-driven PNI; music therapy; research; state of mind; well-being*

Abrams, A. I., & Siegel, L. M. (1978). The Transcendental Meditation Program and Rehabilitation at Folsom State Prison: A Cross Validation Study. *Criminal Justice and Behavior*, 5(1), 3-20.

This paper reveals that the use of TM in the rehabilitation of prisoners: 1) decreased anxiety; 2) decreased neuroticism, decreased resentment; 3) decreased negativism; 4) decreased irritability; 5) decreased hostility; 5) decreased prison disciplinary rule infractions; and 6) improved sleep patterns (decreased time to fall asleep, decreased awakenings per night, improved quality of sleep.)

Keywords: *Folsom State Prison; meditation; prison; rehabilitation; TM; transcendental*

Abrams, B. (2002). Definitions of Transpersonal BM/GIM Experience. *Nordic Journal of Music Therapy*, 11(2).

The purpose of this study was to discover definitions of transpersonal experiences of the Bonny Method of Guided Imagery and Music (BM/GIM). A qualitative interviewing method was implemented with nine BM/GIM practitioners, all with extensive experience as BM/GIM clients. Participants underwent three interviews. In the first interview, participants identified several of their own BM/GIM experiences (as clients) that they considered transpersonal, and several that they did not. In the second interview, with the aid of a user-interactive computer program, each participant compared her or his own experiences, revealing interrelationships among them. In the third interview, participants elaborated upon certain interrelationships among experiences that emerged in the second interview. Interpretations of experiential interrelationships revealed a definition of transpersonal BM/GIM experience for each participant. Results were considered in terms of existing understandings of transpersonal BM/GIM experience, as well as in terms of implications for clinical work, theory, and research.

Keywords: *BM/GIM; Bonny; computer; GIM; guided; imagery; interview; meditation; method; music; music therapy; qualitative; research; study; theory; transpersonal; user-interactive*

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Abrams, B. (2004). *Qualitative Inquiries in Music Therapy, Volume 1*. Gilsum, NH: Barcelona Publishers.

Volume 1 includes an introduction by guest editor Brian Abrams, which helpfully contextualizes the monograph. The series is designed to provide a publication venue for qualitative research, due to the historical intolerance of scientific (i.e., quantitative) journals toward qualitative research. Abrams does not spend time defending or justifying qualitative research. Rather, he provides a brief overview of the studies presented in Volume 1 and concisely places them in their historical and methodological contexts. The volumes in the QIMT series (so far) contain works by more than one author; in this way it differs from other monographs in music therapy (cf., The Nordoff-Robbins music therapy monograph series).

All four studies included in Volume 1 utilize phenomenology in some form, revealing the versatility of this methodology. The topics range from the experience of listening to music while upset (Racette), the experience of being effective as a music therapist (Comeau), to therapists' experience of spiritual moments in music therapy (Marom). The largest study in Volume 1, a recent dissertation, focuses on meaning in improvisational music therapy with adolescent clients (Gardstrom). This study also incorporates hermeneutics in its methodology. Gardstrom's focus on clients', rather than therapists' experiences, combined with the more complex methodology, provides an interesting shift of perspectives, and also signals to the novice reader something of the complex landscape of qualitative research.

Keywords: *historical; monograph; music; music therapy; Nordoff-Robbins; phenomenology; qualitative; research*

Abrams, B., & Decker, G. M. (2001, Sep-Oct). Music, Cancer and Immunity. *Clinical Journal of Oncology Nursing*, 5(5), 1-4.

Examines: the effect of music on human immune function and its implications for cancer treatment; potential applications of music therapy; physiological benefits; mechanisms responsible for the amelioration of adverse cancer symptoms; and treatment effects.

Keywords: *cancer; immune system; music therapy; physiological benefits; treatment*

Abrams, D. (1993). Freud and Max Graf: On the Psychoanalysis of Music. In S. Feder, R. Karmel & G. Pollock (Eds.), *Psychoanalytic Explorations in Music (second series)*. Madison, WI: International Universities Press.

Keywords: *Freud; music; psychoanalysis; psychoanalytic*

Abramson, R. M. (1998). *Feel It! Rhythm Games for All*. St. Louis, MO: MMB Music, Inc.

A collection of games that lead to self-discipline and cooperative effort. Each of the seven chapters (beat, measure, duration, pattern, ensemble, subdivision, legato and staccato) offers a series of games leading to a concrete goal. Specifically designed music is included on the two CD's.

Keywords: *beat; duration; education; ensemble; games; legato; measure; music; pattern; staccato; subdivision*

Abramson, R. M. (1998). *Rhythm Games for Perception & Cognition*. Van Nuys, CA: Warner Brothers Publications/Alfred Publishing.

Dr. Robert Abramson, internationally acclaimed Dalcroze teacher at Juilliard. Connect body, mind, and feelings with these movement games for all ages--kids to adults. Elementary and middle schoolers especially love the games with balls and other movement-in-place and movement-in-space activities that challenge their active listening and quick reaction skills. Students will increase attention and concentration skills with games that actively focus ear, mind, and body on rhythm and other musical elements.

Keywords: *cognition; music; perception; rhythm; sound*

Achterberg, J. (1990). *Woman as Healer*. Boston, MA: Shambhala Publications.

Healing has always been regarded as a sacred function, one that was at first inextricably linked to women. Achterberg argues that the way in which society views its deities is fundamental to the status of women in medicine. This book traces the history of women as healers, midwives, nurses, and doctors from ancient times to modern. Intertwined with this history is an analysis of each society's cosmology, which determines whether women healers will be suppressed or encouraged. The result is a series of compelling stories of knowledge practiced and then lost through cultural change and suppression. Achterberg ranges from an eloquent and cogent analysis of the medieval witch trials to an incisive analysis of health care education and the health care professions in the 20th century.

Keywords: *healer; healing; midwife; woman; women*

Achterberg, J. (1992). Ritual: The Foundation for Transpersonal Medicine. *ReVision*, 14(3), 158-164.

A serious study of how humans help themselves and each other in times of illness is sobering, humbling, and shreds any mantle of arrogance that holds effective treatment to be a modern invention. From the beginning of recorded history, however, the search for the truth of what will cure or relieve suffering has proved to follow a convoluted and ever-mutating path. Potent psychotherapies come and go. Drugs listed in the Physicians Desk Reference (PDR) are said to lose their effectiveness quickly and must be replaced by new compounds with different names and shapes. Treatments and diagnoses also differ from tribe to tribe, even among the "tribes" of the Western world--Great Britain, Germany, the United States, and France--where outcomes are, nevertheless, essentially similar.

Keywords: *healing; medicine; music; ritual; sound; transpersonal*

Achterberg, J. (1994). Healing Images and Symbols in Nonordinary States of Consciousness. *ReVision*, 16(4), 148-156.

Keywords: *altered states; consciousness; healing; image; images; music; non-ordinary; sound; symbol; symbols*

Achterberg, J. (2002). *Imagery in Healing: Shamanism and Modern Medicine*. Boston, MA: Shambhala Publications.

Combining the practices of the earliest healers with the latest data from modern medicine, this comprehensive work shows how the systematic use of mental imagery can help patients through painful events.

Keywords: *healing; imagination; imagine; shamanism; sound; spirituality; visualization*

Achterberg, J., & Lawlis, G. F. (1980). *Bridges of the Bodymind: Behavioral Approaches to Health Care*. Champaign, IL: Institute for Personality and Ability Testing.

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Keywords: *behavioral; body; mind; healthcare*

Achterberg, J., & Lawlis, G. F. (1984). *Imagery and Disease: Diagnostic Tools?*. Champaign, IL: Institute for Personality and Ability Testing.

Keywords: *behavior; behavioral medicine; counseling; diagnosis; diagnostic tool; disease; disorders; imagery; medicine; mind-body; psychology*

Achterberg, J., & Rider, M. S. (1989). The Effect of Music-Mediated Imagery on Neutrophils and Lymphocytes. *Biofeedback and Self Regulation*, 14(3), 247-257.

Keywords: *imagery; lymphocytes; music; neutrophils*

Ackerman, D. (1990). *A Natural History of the Senses*. New York, NY: Vintage.

"One of the real tests of writers," notes Ackerman in this liveliest of nature books, "is how well they write about smells. If they can't describe the scent of sanctity in a church, can you trust them to describe the suburbs of the heart?" Ackerman passes the test, writing with ease and fluency about the five senses. Did you know that bat guano smells like stale Wheat Thins? That Bach's music can quell anger around the world? That the leaves that shimmer so beautifully in fall have "no adaptive purpose"? Ackerman does, and she guides us through questions of sensation with an eye for the amusingly arcane reference and just the right phrase.

Keywords: *biology; history; psychology; sense; senses*

Ackerman, R. J., & Banks, M. E. (1995, Jul). A Neuropsychological Case Study of Musicogenic Epilepsy. *Archives of Clinical Neuropsychology*, 10(4), 286-287.

Keywords: *epilepsy; musicogenic; neuropsychological*

Ackerson, T. H., & et al. (1997). Antisocial Personality Disorder, Conduct Disorder and Substance Abuse in Schizophrenia. *Journal of Abnormal Psychology*, 106, 473-477.

This article deals with the abundant research which shows the common problems that substance abusers with a history of Conduct Disorder (CD) or Antisocial Personality Disorder (APD) have. Often, the abuse starts at an early age, the substance abuse is more severe, and there is a stronger family history of substance abuse disorders compared to patients who do not suffer from CD or APD. Music Therapy can help with relaxing, dealing with emotions, and developing substitute addiction behaviors.

Keywords: *addiction; Antisocial Personality Disorder; APD; behavior; CD; Conduct Disorder; emotions; music; music therapy; substance abuse*

Acton, W. I. (1974, May). The Effects of Industrial Airborne Ultrasound on Humans. *Ultrasonics*, 12(3), 124-128.

This article reports on the physiological effects resulting from the exposure of small animals to ultrasound cannot be transposed directly to man. There is no evidence of permanent biological changes, including hearing loss, as a result of normal industrial exposures to pure ultrasound, although some effects may occur as a result of experimental laboratory exposures. The high levels of high-frequency audible sound which accompany many industrial processes, particularly those producing cavitation, may cause unpleasant subjective effects, including headaches, nausea, tinnitus, and possibly fatigue in persons without hearing loss at those frequencies.

Keywords: *industrial; ultrasound; airborne; human; sound*

Acton, W. I., & Carson, M. B. (1967). Auditory and Subjective Effects of Airborne Noise from Industrial Ultrasonic Sources. *British Journal of Industrial Medicine*, 24, 297-304.

Keywords: *airborne; audio; auditory; industrial; noise; ultrasonic*

Acton, W. I., & Hill, C. R. (1977). Hazards of Industrial Ultrasound. *Protection*, 14(10), 12-17.

Keywords: *hazards; industrial; ultrasound; sound*

Adachi, M., & Trehub, S. E. (1998). Children's Expression of Emotion in Song. *Psychology of Music*, 26(2), 133-153.

In this study children 4-12 years of age (N = 160) were recorded (audio and video) as they sang two versions of a familiar song, once in an attempt to make an adult listener happy and once to make her sad. Coding of gestural, vocal, linguistic and musical devices revealed that children used all of these means to portray contrastive emotions. Regardless of age or singing skill, children relied primarily on expressive devices used in interpersonal communication (e.g. tempo, facial expression) and made relatively little use of music-specific devices (e.g. legato). Moreover, they used a greater variety of expressive devices in their sad performances than in their happy performances. Finally, age-related changes reflected the influence of maturity, socialisation and musical knowledge.

Keywords: *adolescent; children; emotion; expression; music; song*

Adamek, M. S. Live Supervision in Family Therapy Training. *Journal of Music Therapy*, 31(2), 142-152.

This article gives reasons why live supervision is important in group, family, and marital therapy. The main reasons are to protect clients from inexperienced and incompetent therapists. Live supervision can be done through phone-ins, face to face interaction, transmission of feedback or a two way mirror. The article tells how live supervision serves as an immediate resource for therapist in training if they have questions or are unsure about what therapeutic approach is best.

Keywords: *feedback; live supervision; therapy*

Adamek, M. S. (1994). Audio-Cueing and Immediate Feedback to Improve Group Leadership Skills: A Live Supervision Model. *Journal of Music Therapy*, 31(2), 135.

Keywords: *audio; cueing; feedback; group; immediate; leadership; model; music; music therapy; skills; supervision*

Adams, D. L. (1969). Analysis of a Life Satisfaction Index. *Journal of Gerontology*, 24(4), 470-474.

Keywords: *analysis; gerontology; geriatrics; index; psychology; satisfaction*

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Adams, D. W., & Deveau, E. J. (1995). *Beyond the Innocence of Childhood: Helping Children and Adolescents Cope with Life-Threatening Illness and Dying (Beyond the Innocence of Childhood)*. Amityville, NY: Baywood Publishing Company.

Beyond the Innocence of Childhood is a collection of forty chapters divided into three separate volumes. The overall purpose of this series is to answer the question: How do we as educators, clinicians, other professionals, and parents help children and adolescents deal with threat to their lives, dying, death, and bereavement?

In this three-volume set the editors have brought together a number of well-known educators, researchers, and practitioners who share their knowledge and expertise concerning the care and well-being of children and adolescents. Therapeutic techniques are explained and useful intervention strategies are offered to health care providers and other professionals. Highlights of this set include: The use of art; Storytelling; Music therapy; Therapeutic play; Benefits of humor and laughter; Pets as a source of empowerment; Camps as a therapeutic adjunct; Etiology and treatment of suicidal adolescents; Suffering imposed by life-threatening illness. Therapeutic imagery for pain control; Truth-telling; Influence of spirituality; Developing a children's hospice; Storytelling and reading resources. This important new work is already considered to be the definitive reference resource in death education and grief counseling. Intended Audience: educators, researchers, clinicians, counselors, caregivers, and parents.

Keywords: *adolescent; bereavement; childhood; clinicians; death education; dying; educators; empowerment; grief counseling; hospice; humor; illness; innocence; intervention; laughter; life-threatening; music; music therapy; parents; pets; professionals; sound; spirituality; storytelling; strategies; suffering; suicidal; suicide; techniques; therapeutic; well-being*

Adams, J. L. (1978). *Conceptual Blockbusting: A Guide to Better Ideas*. New York, NY: W.H. Freeman & Co.

James Adams's unique approach to generating ideas and solving problems has captivated, inspired, and guided thousands of people from all walks of life. Now, twenty-five years after its original publication, *Conceptual Blockbusting* has never been more relevant, powerful, or fresh. Integrating insights from the worlds of psychology, engineering, management, art, and philosophy, Adams identifies the key blocks (perceptual, emotional, cultural, environmental, intellectual, and expressive) that prevent us from realizing the full potential of our fertile minds. Employing unconventional exercises and other interactive elements, Adams shows individuals, teams, and organizations how to overcome these blocks, embrace alternative ways of thinking about complex problems, and celebrate the joy of creativity. With new examples and contemporary references, *Conceptual Blockbusting* is guaranteed to introduce a new generation of readers to a world of new possibilities.

Keywords: *concept; ideas; thinking*

Adato, J., & George, J. (1985). *The Percussionist's Dictionary: Translations, Descriptions and Photographs of Percussion Instruments from Around the World*. New York, NY: Warner Brothers Publications.

This dictionary includes translations, descriptions and photographs of percussion instruments from around the world. It also includes foreign terms in 26 languages.

Keywords: *dictionary; music; percussion; photographs; rhythm; translations; world music*

Addis, L. (1999). *Of Mind and Music*. Ithaca, NY: Cornell University Press.

In this book that explains the way in which we understand music, the author builds on the idea, first articulated by Susanne Langer, that passages of music symbolize emotions and other conscious states. He maintains that the unique bond joining music and feelings is based on a previously unnoticed affinity between consciousness and sound. Addis combines a scholar's insight with a musician's sensibility to make an engaging and convincing statement that will help readers comprehend music's importance in human affairs.

Keywords: *consciousness; emotions; feelings; mind; music; psychology*

Ader, R. (2006). *Psychoneuroimmunology*. New York, NY: Academic Press.

This book is the study of interactions among behavioral, neural and endocrine, and immunologic processes of adaptation. These two volumes provide a clearly written, extensively referenced summary of some of the behavioral, neural and endocrine regulators of immune responses and immunologically mediated disease processes and of the behavioral and neuroendocrine effects of immune system activity. Several chapters expand upon topics reviewed in earlier editions of this series; most chapters cover active areas of research that have not previously been reviewed. As illustrated in this fourth edition, interdisciplinary research continues to provide evidence that the brain and immune system represent a single, integrated system of defense.

Keywords: *psychoneuroimmunology*

Ader, R. C., N., & Feten, D. (1995). Psychoneuroimmunology: Interactions Between the Nervous System and the Immune System. *Lancet*, 345, 99-103.

Ader coined the term "psychoneuroimmunology" and research documenting the conditioning of non-specific and specific immune responses increased. Psychoneuroimmunology is important. It can help the "medical model" adapt towards a more holistic approach.

Keywords: *immune system; nervous system; psychoneuroimmunology*

Adkins, C. D. (1963). *The Theory and Practice of the Monochord.*, Music, University of Iowa (Vols. Reprint UMI Dissertation Service (64-3344)).

Keywords: *harmonics; monochord; music; sound; theory*

Adler, H. J., Niemiec, A. J., Moody, D. B., & Raphael, Y. (1995). Tectorial Membrane Regeneration in Acoustically Damaged Birds: An Immunocytochemical Technique. *Hearing Research*, 86, 43-46.

A novel immunocytochemical method was used to determine whether the sound-damaged adult quail ear can repair its tectorial membrane (TM) and to compare the repair in quail to that in chicks. Birds were exposed to an octave band noise with a center frequency of 1.5 kHz at 116 dB SPL for 4 h. The chicks were grouped based on recovery duration (0 and 7 days), while the quail were divided into 0-, 7-, and 14-day recovered groups. At the end of the recovery period, the animals were sacrificed, and their basilar papillae labeled with a TM-specific monoclonal primary antibody solution followed by a diaminobenzidine process. Examinations under a stereoscope revealed that a patch lesion devoid of TM was located on all 0-day recovered papillae. Seven days later, a honeycomb-patterned layer was observed covering the lesion. In 14-day recovered quail ears, the honeycomb layer appeared similar to that seen at 7 days post-exposure. These observations indicated that both chicks and quail were able to repair their TM within 7 days following exposure to intense sound.

Keywords: *acoustic; acoustically damaged; birds; immunocytochemical; tectorial membrane; tectorial membrane regeneration*

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Adler, J., Springen, K., Glick, D., & Gordon, J. (1991, Jun 24). Drums, Sweat and Tears. *Newsweek*, pp. 46-53.

Jerry Adler (a senior editor covering science) and his co-authors capture some of the early excitement over a new men's movement. Robert Bly (Iron John, along with Sam Keen (Fire in the Belly) and Robert Moore and Douglas Gillette (King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine). In a second article in the same issue, Adler and his co-authors explore drumming ("Heeding the Call of the Drums") and feature Babatunde Olatunji, the great Nigerian drummer who was then teaching in Harlem, and Mickey Hart, drummer for the Grateful Dead.

Keywords: *drum; drumming; health; men's issues; music; percussion*

Adler, M. S. (1981). *Making Music Fun: A Complete Collection of Games, Puzzles and Activities for the Elementary Classroom*. West Nyack, NY: Parker Publishing Co.

This action-packed compendium offers parents, teachers, and anyone else who works with kids a wide array of ingenious sound and dance activities from a variety of cultures to get kids singing, dancing, listening, interacting, and involved. 101 More Music Games for Children includes games that facilitate musical development, such as sound games, rhythm games, game projects, and card and board games. All of them have simple, clear rules, and they stress excitement, humor, challenge, surprise, and cooperation rather than competition. Whether or not kids are "musical" or play an instrument, these activities can help them: develop musical skills such as spontaneous singing; create, play, and recognize various rhythms; appreciate the structure of sounds; and learn how to play with all kinds of instruments. Like its best-selling predecessor, this book encourages and enhances creative expression, social interaction, family relationships, and kids' budding powers of listening, concentration, and discrimination.

Keywords: *children; education; entertainment; fun; games; music; puzzles; theory*

Adler, R. S. (2001). *Musical Assessment of Gerontologic Needs and Treatment: The MAGNET Survey*. St. Louis, MO: MMB Music, Inc.

This is standardized music therapy specific gerontologic assessment tool, based on the American Music Therapy Association standards of practice. MAGNET complies with the minimum data system (MDS) and requirements for accreditation of facilities. This book presents clinicians with necessary data to validate clinical practice, essential for third party reimbursement.

Keywords: *accreditation; AMTA; American Music Therapy Association; clinician; geriatrics; gerontology; insurance; music; music therapy; reimbursement; treatment*

Adler, R. F. (1988). *Target on Music: Activities to Enhance Learning Through Music*. St. Louis, MO: MMB Music, Inc.

Target on music was developed as a result of a 1981 Special Projects grant to Christ Church Child Center from the National Committee, Arts for the Handicapped (NCAH)

Keywords: *activities; children; education; handicapped children; learning; music; music therapy; special education*

Adolphe, B. (1991). *The Mind's Ear: Exercises for Improving the Musical Imagination for Performers, Listeners and Composers*. St. Louis, MO: MMB Music, Inc.

Ranging from amusing suggestions and games to challenging musical endeavors, these exercises were created by the author for his classes at Julliard School to increase basic musicianship, improve performing skills and generally enjoy music more. Using imagination and a sense of humor, this book appeals to a wide variety of readers, from the devoted listener to the advanced conservatory student and teacher. Fun and educational, this book is used in music festivals and workshops throughout the USA and by Chamber Music Society of Lincoln Center, NY in the "Performance Awareness Seminar."

Keywords: *chamber music; exercises; humor; imagination; Lincoln Center; listen; music; musical; musicianship; performer*

Adorno, T. W. (1952). On the Fetish-Character in Music and the Regression in Listening. In A. Arato & E. Gebhart (Eds.), *The Essential Frankfurt School Reader* (pp. 270-299). New York: Urizen Books.

The essay is most notable as a showcase for Adorno's virtuosity in applying Marx's remarks about the distortions of ideology to the musical and cultural spheres. Marx's strong claim that ideological illusions promote the interests of the ruling class has its echo in Adorno's equally strong claim that "the illusion of a social preference for light music as against serious is based on that passivity of the masses which makes the consumption of light music contradict the objective interest of those who consume it"! Ideology as a disjunction between essence and appearance features throughout, most obviously in the concept of the "fetishization of music", but also in numerous examples, such as the concertgoer who worships the money he pays for his ticket; and the disjunction generates its own illusion, for the "fetish character of music produc[es] its own camouflage through the identification of the listener with the fetish".

Keywords: *fetish; listening; music; psychology; regression*

Adorno, T. W. (2000). *Introduction to the Sociology* (E. Jephcott, Trans.). Palo Alto, CA: Stanford University Press.

Tracing the history of the discipline and insisting that the historical context is constitutive of sociology itself, Adorno addresses a wide range of topics, including: the purpose of studying sociology; the relation of sociology and politics; the influence of Saint-Simon, Comte, Durkheim, Weber, Marx, and Freud; the contributions of ethnology and anthropology; the relationship of method to subject matter; the problems of quantitative analysis; the fetishization of science; and the separation of sociology and social philosophy.

Keywords: *sociology; culture; music; politics;*

Adorno, T. W. (2003). *Philosophy in Modern Music*. New York, NY: Continuum International Publishing Group.

This book is about a leading philosopher of the Frankfurt School, German composer Theodor W. Adorno (1903-1969) wrote this treatise on music theory during WWII while in exile in the US. In it, he analyzes the work of two composers he saw as polar opposites Arnold Schoenberg and Igor Stravinsky. This volume represents the first English translation of the classic 1948 text.

Keywords: *modern music; music; philosophy*

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Adriaansz, W. (1978). Music and Tradition of the Endo Period. *The World of Music*, 37(2), 124-126.

Keywords: *endo period; ethnomusicology; music*

Adrian, E. D., & Yamagiwa, K. (1935). The Origin of the Berger Rhythm. *Brain*, 58, 323-351.

Keywords: *Berger; brain; brainwave; entrainment; rhythm*

Adzinyah, M., & Tucker, J. C. (1997). *Let Your Voice be Heard! Songs from Ghana & Zimbabwe*. Danbury, CT: World Music Press.

This book includes call and response, multi-part and game songs, arranged and annotated for grades K-12. Each song includes music, pronunciations, translation explanation and notes on use. Suitable for junior, intermediate and high school, possibly. Very interesting and accessible. An excellent resource.

Keywords: *call and response; children; game songs; Ghana; music; music education; world music; songs; Zimbabwe*

Aero, R., & Weiner, E. (1983). *The Brain Game*. North Yorkshire, England: Quill Publishing.

This book has 27 classic intelligence tests that reveal the reader's unique abilities.

Keywords: *brain; education; game; learning; thinking*

Agarwal, B., & Kharbanda, A. (1981). Effect of Transcendental Meditation on Mild and Moderate Hypertension. *Journal of the Association of Physicians in India*, 29, 591-596.

Keywords: *hypertension; meditation; transcendental*

Agawa, K. (1992). Representing African Music. *Critical Inquiry*, 18(2), 245-266.

Keywords: *African; cognition; ethnomusicology; music*

Agawa, K. (1995). *African Rhythm: A Northern Ewe Perspective*. New York, NY: Cambridge University Press.

It is often said that the distinctive quality of African music lies in its rhythmic structure. Scholarly work on this music has accordingly stressed drumming as the site at which 'complex' rhythms are cultivated. In this book, Kofi Agawu argues that drumming is only one among several modes of rhythmic expression and that a more fruitful approach to the understanding of African music is through spoken language, in particular its tonal and rhythmic contours, and its metalinguistic function. Drawing on his research among the Northern Ewe people of Ghana, Professor Agawu constructs a soundscape of Northern Eweland that demonstrates the pervasiveness of a variety of forms of rhythmic expression in the daily lives of the people. He then devotes a chapter each to an analysis of rhythm in language, song, drumming and dancing, musical performance, and folktale narration. A concluding chapter addresses some of the ideological factors that have influence the representation of African rhythm. An accompanying compact disk enables the reader to work closely with the sound of African speech and song discussed in the book."

Keywords: *African; cognition; dance; drum; drumming; ethnomusicology; Ewe; folktale; language; metalinguistic; modes; music; musical performance; Northern Eweland; rhythm*

Agawa, K. (1995). The Invention of African Rhythm. *Journal of Musicological Society*, 48(3), 380-395.

Demonstrates the pervasive stereotype that the music of Africa, and by extension Africans, are endowed with better rhythmic acuity than Western music/musicians. This is not an outdated notion or one that is uniquely Western, but instead persists into the modern literature from scholars from many nations. However, some scholars are beginning to see this idea as an extension of exoticism and an overgeneralization of the features of African music. How, then, was African rhythm "invented?" Agawa gives three cases. 1) "The Lexical Gap": The way in which indigenous peoples describe their music has been overlooked/misinterpreted. 2) "The Politics of Notation" : The use of alternate notational systems (e.g. TUBS) creates a differentness. 3) "African Rhythm as Invented by Africans": When indigenous informants are asked for information, this information is not enough to create complete theories.

Keywords: African; cognition; culture; ethnomusicology; exoticism; history; indigenous; Lexical Gap; music; notation; rhythm

Aggleton, J., & Passingham, R. E. (1981). Syndrome Produced by Lesions of the Amygdala in Monkeys (*Macaca mulatta*). *Journal of Comparative and Physiological Psychology*, 95, 961-977.

Keywords: amygdala; brain; brain lesions; emotion; monkeys; music; psychology; sound

Agin, M. C., Geng Lisa F., & Nicholl Malcolm. (2003). *The Late Talker: What to Do if Your Child Isn't Talking Yet*. New York, NY: St. Martin's Press.

Every parent eagerly awaits the day his or her child will speak for the first time. For millions of mothers and fathers, however, anticipation turns to anxiety when those initial, all-important words are a long time coming. Many worried parents are reassured that their child is "just a late talker", but unfortunately, all too often that is not the case. Nineteen million children in the United States have a serious speech disorder. For these children, early and intensive therapy is crucial if they are to stand a chance of ever speaking normally. This book was written to help the worried parent cut through the confusion and stress to determine if their child needs help.

Keywords: child; children; speech; speech disorder; talking; therapy

Agmon, E. (1986). *Diatonicism, Chromaticism and Enharmonicism: A Study in Cognition and Perception*. Unpublished doctoral dissertation, City University of New York.

Keywords: chromaticism; cognition; diatonicism; enharmonicism; music; perception; sound

Agmon, E. (1989, Spring). A Mathematical Model of the Diatonic System. *Journal of Music Theory*, 33(1), 1-25.

Keywords: diatonic; mathematical; model; music; sound; temperament; tuning

Agmon, E. (1996). Coherent Tone-Systems: A Study in the Theory of Diatonicism. *Journal of Music Theory*, 40.

Keywords: coherent; music; sound; temperament; theory; tone; tuning

Agmon, E. (2003). Numbers and the Western Tone-System: Beyond Psychoacoustics. *American Mathematical Society*, p. 18.

Keywords: music; numbers; psychoacoustics; sound; temperament; tone; tuning; Western tuning

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Agrotou, A. (1988). A Case Study: Lara. *Journal of British Music Therapy*, 2(1), 17-23.

Keywords: *autism; music; music therapy*

Ahissar, M., Ahissar, E., Bergman, H., & Vaadia, E. (1992). Encoding of Sound-Source Location and Movement: Activity of Single Neurons and Interactions Between Adjacent Neurons in the Monkey and Auditory Cortex. *Journal of Neurophysiology*, 67, 203-215.

Keywords: *auditory; brain; brainwave; cortex; movement; monkey; neurons; sound*

Ahles, T. H., Ruckdeschel, J. C., & Blanchard, E. D. (1984). Cancer-related Pain II: Assessment with Visual Analogue Scales. *Journal of Psychosomatic Research*, 28(2), 121-124.

Keywords: *assessment; cancer; pain; resource; scales*

Ahonen-Eerikäinen, H. (1999). Different Forms of Music Therapy and Working Styles of Music Therapists - A Qualitative Study. *Nordic Journal of Music Therapy*, 8(2), 156-167.

This article introduces some of the main results of this author's doctoral thesis. The purpose of that qualitative study was to make a survey of and classify working methods of music therapists who work with seriously disabled children. The research question was: how and why music therapists use music as an instrument, what they observe and emphasize in the therapy. The study introduces different forms of music therapy with children and different working styles of music therapists. The criteria for choosing a specific method, the different roles of music as a form and instrument of music therapy process are also discussed in the study. It is essential that the child's needs - not the occasional availability of some methods - should always be the main criteria when selecting music therapy approaches. Although this study examines and describes music therapy as a form of rehabilitation financed by The Social Insurance Institution during the period 1990-1997 in Finland, the results of the study may reflect the situation in other countries as well.

Keywords: *children; Finland; form; instrument; methods; music; music therapist; music therapy; qualitative; rehabilitation; research; Social Insurance Institution; study; treatment*

Ahonen-Eerikäinen, H. (2004). Musically Elicited Images as Unique Clinical Data During the Process of Group Analysis with Traumatized Adults. *British Journal of Music Therapy*, 18(1), 24-29.

This paper discusses the clinical use of musically elicited images - the referential imagery brought up either by therapeutic music listening or clinical improvisation, and created during music therapy. Clinical abstracts of group analytic music therapy will be presented to highlight the reconstruction of traumatic experiences and to illustrate the function of musically elicited images as visualized metaphorical condensations of client's ideas and feelings. The analysis of these images provides a unique opportunity for insight and integration. They connect the client into his/her feeling self, bring up associations, and help to provide a window into events and feelings, which might otherwise be closed. The author's theoretical approach is based on the psychoanalytical group analytic theories (Foulkes 1964, Foulkes 1990, Foulkes & Anthony 1990) and self-psychological aspects (Harwood 1988a, 1988b). The model of the mind that serves as a frame of reference for the comments that comprise the remainder of this paper draws mainly on Freud (1900), Dowling (1987), Eisnitz (1987), Gillman (1987), Ornstein (1987), Pines (1988, 1996, 2003), Rangell (1987) and Rothstein (1987).

Keywords: *adult; analysis; clinical; clinical abstracts; clinical improvisation; group; group analytic music therapy; metaphoric; music; musically elicited images; music therapy; theory; theoretical; trauma; traumatized*

Ahrens, A. W. (1947, Jun). Characteristic Limitations of the Internal Tuning of Selected Wind Instruments. *Journal of Experimental Education*, 15(4), 269-289.

Keywords: *education; experimental*

Ahsen, A. (1977). *Self-Analytic Consciousness*. New York, NY: Brandon House.

This book is a schematic outline of mental life through mental images. Ideal manual for systematic visualization training and experience. A complete Image Test with 300 test items, training exercises, techniques and exploration guide for the practitioner and one interested in self-growth.

Keywords: *analysis; analytic; consciousness; psychology*

Ahsen, A. (1984). *Rhea Complex: A Detour Around Oedipus Complex*. New York, NY: Brandon House, Inc.

Keywords: *consciousness; oedipus complex; psychology; rhea complex*

Ahsen, A. (1988). *Aphrodite: The Psychology of Consciousness*. New York, NY: Brandon House Inc.

The goddess of love, Aphrodite, offers a sustaining image in the mind which reconciles opposites and heals the injuries imposed by history upon the feminine essence. Imagery exercises lead each person on a personal and mythic journey into important realms of feminine vision.

Keywords: *Aphrodite; consciousness; feminine essence; goddess; myth; mythic psychology*

Ahuja, M. M. S., Karmarkar, M. G., & Reddy, S. (1981). TSH, LH, Cortisol Response to TRH and LH-RH and Insulin Hypoglycemia in Subjects Practicing Transcendental Meditation. *Indian Journal of Medical Research*, 74, 715-720.

Keywords: *cortisol; hypoglycemia; insulin; LH; LH-RH; meditation; transcendental; TM; TRH; TSH*

Aiello, R., & Sloboda, J. (1994). *Musical Perceptions*. New York, NY: Oxford University Press.

Musical Perceptions is a much needed text that introduces students of both music and psychology to the study of music perception and cognition. Because the book aims to foster a closer interaction between research in the science and the art of music, both psychologists and musicians contribute chapters on a wide range of topics, including the philosophy of music; research in musical performance; perception of melody, tonality, and rhythm; pedagogical issues; language and music; and neural networks. With their unique ability to introduce musical and psychological concepts to first-time students in the area, Rita Aiello and John Sloboda have edited a volume that will be popular with undergraduate and graduate students taking courses in the perception, psychology, and aesthetics of music. They have prefaced each chapter with an introduction to the chapter's research. This book will also be useful to cognitive and physiological psychologists and music theorists interested in music perception.

Keywords: *aesthetics; language; melody; music; musical; musical perception; musical performance; neural networks; pedagogical; perception; philosophy of music; psychology; rhythm; tonality*

Aiello, R., & Sloboda, J. A. (1994). *Musical Perspectives*. Oxford, England: Oxford University Press.

Keywords: *music; musical; perspectives; healing*

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Aigen, K. (1991). *Creative Fantasy, Music and Lyric Improvisation with a Gifted Acting Out Boy*. In *Case Studies in Music Therapy*. Gilsum, NH: Barcelona Publishers.

This book presents 42 case histories, each describing the process of music therapy from beginning to end. The cases include children, adolescents, and adults receiving individual and group therapy in psychiatric, medical, educational or community settings. With authors from nine countries, the book details a broad spectrum of approaches and techniques in music therapy. It can be used as a reference, a textbook for training students, or as an introduction to the field. The essence of music therapy is captured, not in the single voice of one therapist but in a resounding chorus of many. It does this by telling the moving stories of people from around the world who have been helped through music therapy and the relationships developed with these exceptional music therapists.

Keywords: *acting; acting out; fantasy; improvisation; lyric; music*

Aigen, K. (1991). *The Roots of Music Therapy: Towards an Indigenous Research Paradigm*. Unpublished doctoral dissertation, New York University, NY.

Keywords: *history; indigenous; music therapy; research; roots*

Aigen, K. (1991). The Voice of the Forest: A Conception of Music for Music Therapy. *Journal of Music Therapy*, 10(1), 77-98.

This article describes the connection between the roots of creation (of life) and creativity. It says that it is no coincidence that these two words have the same root. Very simply to embrace creation, and hence creative activity, is to embrace life. All creative acts have as their archetype the creation of the world and our presence in it. This is obviously not realized in patients who have suicidal tendencies. Engagement in creative activity, particularly music, is therapeutic because it provides both access to and a field for the development of the individual's capacity for embracing creation and, hence, life itself.

Keywords: *creation; creativity; music; music therapy; suicidal; suicide; therapeutic*

Aigen, K. (1995). An Aesthetic Foundation of Clinical Theory: An Underlying Basis of Creative Music Therapy. In C. Kenny (Ed.), *Listening, Playing, Creating: Essays on the Power of Sound*. Albany, NY: State University of New York.

This interdisciplinary work is a tapestry of thought generated by music therapists, scholars, and performers in related fields such as anthropology, philosophy, music composition/performance, psychology, and musicology. It is woven together by the editor through a description of the process of interdisciplinary engagement, a personal description of her relationship with each author and a final statement on the power of sound. The book is organized around the themes of listening, playing, and creating - essential processes in the work of music as therapy.

Keywords: *clinical theory; creative music therapy; creative therapy; music; music therapy; sound*

Aigen, K. (1995). *Principles of Qualitative Research*. In B. Wheeler (Ed.), *Music Therapy Research, Qualitative and Quantitative Perspectives*. Gilsum, NH: Barcelona Publishers.

This is the first and most comprehensive textbook on music therapy research to be published, with 24 chapters edited and authored by eminent researchers and scholars. The book begins with an overview of issues in music therapy research, followed by a survey of the current literature; then different types of quantitative and qualitative research designs are described in detail, including philosophical and historical modes of inquiry. Several chapters describe the actual process of doing research, and throughout the book, numerous examples of music therapy research are provided. This is a standard reference for students and professionals in the field.

Keywords: *music; music therapy; research; qualitative; quantitative*

Aigen, K. (1996). *Being in Music: The Nordoff-Robbins Music Therapy Monograph Series*. St. Louis, MO: MMB Music, Inc.

In 1974, Paul Nordoff and Clive Robbins engaged in their final and most extensive teaching collaboration at a hospital in southeast London. The entire six-month course was audiotaped and the transcripts provide the source of this study which illuminates the foundations of this seminal approach to creative music therapy. The conceptual and theoretical dimensions are presented through a traditional expository format and the more personalized values and world views of these two pioneers are presented through the narrative device of theme statements. In all cases, Paul Nordoff and Clive Robbins speak directly to the reader through the use of extended quotations taken from their spontaneous interactions with the students on the course.

Keywords: *music; music therapy; Nordoff-Robbins*

Aigen, K. (1997). *Here we are in Music: One Year with an Adolescent Creative Music Therapy Group*. Gilsum, NH: Barcelona Publishers.

This qualitative research study presents the therapy process over the course of one year for a group of developmentally delayed adolescents. Through a variety of novel narrative devices the author creates a vicarious experience for the reader who gets to know the group members as individuals and gain an understanding of their experiences. The study details how the improvisational essence of Nordoff-Robbins Music Therapy is applied by contemporary practitioners in a group setting and demonstrates the value of an interactional, process-oriented therapy approach for developmentally delayed individuals. In addition, there is an analysis of various clinical uses of music in the group such as facilitating transitions, meeting group and individual needs simultaneously, increasing self-awareness, and enhancing interpersonal communication and relationships.

Keywords: *adolescents; monograph; music; music therapy; music theory; Nordoff Robbins*

Aigen, K. (1998). Creativity in Qualitative Music Therapy Research. *Journal of Music Therapy*, 35(3), 150.

Keywords: *creativity; music; music therapy; qualitative; research*

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Aigen, K. (1998). *Paths of Development in Nordoff-Robbins Music Therapy*. Gilsum, NH: Barcelona Publishers.

This book is a contemporary look at the clinical work of Paul Nordoff and Clive Robbins as it was originally formulated, and as it developed within the context of their personal and professional lives. The author, a pioneer in qualitative research, presents a comprehensive analysis of eight case studies drawn from the Nordoff-Robbins archives, and then compares them in order to identify commonalities and idiosyncrasies in the children's growth as well as in the approach itself. Important topics addressed are: form and structure in clinical improvisation, music as agent of change, the clinical process, and the therapeutic relationship. This book is a benchmark in qualitative research and Nordoff-Robbins therapy.

Keywords: *development; music; music therapy; Nordoff Robbins*

Aigen, K. (2003). *A Guide to Writing & Presenting in Music Therapy*. Gilsum, NH: Barcelona Publishers.

This book takes up the major forums for professional communications, such as books, book chapters, journal articles, in-service and conference presentations, and examines the commonalities among them as well as the unique features of each one. General subjects relevant for both writing and presenting are explored. These include areas such as developing a topic and focus, how to illustrate theory, how to organize a publication or presentation, how to create models and other presentational devices, and how and when to integrate clinical examples. Chapters devoted to the unique aspects of writing examine issues in scholarly writing, how to use background information, and the use of various style guides and other aids to writing. Chapters addressing the creation of presentations focus on different formats for presenting, how to use clinical materials in a live presentation, and how to best find the balance between clinical and conceptual material. The book also takes up topics specific to music therapy, including common writing blocks encountered by music therapists, the relative advantages of different media in communicating clinical work, and the considerations involved in creating written and spoken descriptions of clinical work. There is also much practical information offered on the various audio and video media for presenting clinical examples. This guide will be of use to all music therapists who desire to communicate with their colleagues in professional forums and who would like to do so with a degree of clarity and commitment that reflects the passion they feel about their work.

Keywords: *audio; clinical examples; communications; forum; models; music; music therapist; music therapy; presenting; professional; video; writing*

Aigen, K. (2004). *Music-Centered Music Therapy*. Gilsum, NH: Barcelona Publishers.

Music-Centered Music Therapy is an ambitious and long-awaited text that sets out the basic practices and principles of approaches to music therapy that place music and musical experience in a central role. The text provides a philosophical and practical rationale for musical experience as a legitimate goal of clinical music therapy. It is comprehensive in its historical examination of music-centered thinking in music therapy and the manifestation of this way of thinking in various contemporary music therapy models. The latter part of the book develops the specifics of a particular music-centered theory that is meant to be applicable across different domains of treatment. This book is essential for readers interested in the development of theory in music therapy, for music-centered practitioners who have been searching for a vocabulary and conceptual framework in which to articulate their clinical approach, and for anyone interested in the intrinsic value of musical experience for human development.

Keywords: *body; clinical music therapy; conceptual; counseling; health; intrinsic value; mind; music; music-centered; music therapy; philosophical; philosophy; psychology; vocabulary*

Aigen, K. (2005). *Being in Music: Foundations of Nordoff-Robbins Music Therapy*. Gilsum, NH: Barcelona Publishers.

In 1974, Paul Nordoff and Clive Robbins engaged in their final and most extensive teaching collaboration at a hospital in southeast London. The entire six-month course was audiotaped and the transcripts provide the source of this study which illuminates the foundations of this seminal approach to creative music therapy. The conceptual and theoretical dimensions are presented through a traditional expository format and the more personalized values and world views of these two pioneers are presented through the narrative device of theme statements. In all cases, Paul Nordoff and Clive Robbins speak directly to the reader through the use of extended quotations taken from their spontaneous interactions with the students on the course.

Keywords: *music; music therapy; Nordoff-Robbins*

Aigen, K. (2005). *Playing in the Band: A Qualitative Study of Popular Music Styles as Clinical Improvisation*. Gilsum, NH: Barcelona Publishers.

Through its text and accompanying DVD, *Playin' in the Band* details the remarkable changes in a disabled young man over the course of seven years in music therapy. The study illustrates how he develops from being able to sustain fleeting moments of active musical participation to improvising musically in an organized and expressive manner for entire sessions. The book traces his development on the drums, guitar, and piano as he acquires the ability to play them in blues, jazz, country, and rock music. Interwoven with the story of his development are extended discussions on the therapeutic and musicological theory supporting improvisational work in these various groove-oriented forms of music.

Keywords: *music; music therapy; qualitative; popular music; clinical improvisation; improvisation*

Ainsworth, P. (2000). *Understanding Depression*. Jackson, MS: University Press of Mississippi.

Explores the reality of the illness known as depression. Discusses the different types of depression, the kinds of people at risk, and the risk factors of suicide. Covers how the brain works, body communication with it, and how in depression, the process fails.

Keywords: *music; healing; depression; illness; at risk; communication*

Aitkin, L. (1986). *The Auditory Midbrain: Structure and Function in the Central Auditory Pathway (Contemporary Neuroscience)*. Totowa, NJ: Humana Press.

This book is an account of the way in which neural events generated by sound are processed in the mammalian midbrain. One could ask why the auditory midbrain should be selected and not, for example, the auditory receiving areas of the cerebral cortex. One principal reason is that, early in phylogeny, the midbrain achieves prominence well before telencephalic regions. In reptiles, amphibia, and avians, much of the neural integration needed to generate a well-developed repertoire of acoustically evoked behaviors is provided by the midbrain. This region retains its large size, and appears to be a mandatory synaptic relay for virtually all auditory information in mammalian species up to the primate family.

Keywords: *acoustics; auditory; behavior; brain; brainstem; cytoarchitecture; function; midbrain; neuroscience; pathway; structure*

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Aitkin, L. (1990). *The Auditory Cortex: Structural and Functional Bases of Auditory Perception*. Norwell, MA: Chapman and Hall.

Synthesizes information on the auditory areas in the cerebral cortex of humans from research in a variety of neuroscience disciplines. Provides graduate students and researchers with a background for studying the mechanisms of normal cortical function and of cortical deafness, which can result from vascular damage or tumors. Reviews the terminology and methodology employed, the structure, function, and connective anatomy, and describes the physiological properties, the autogenetic development, and expression of the auditory cortex.

Keywords: *sound; audio; auditory; cortex; brain; mind; perception; cerebral cortex; cortical function; deafness; vascular damage; autogenetic development; auditory cortex*

Aitkin, L. (1998). *Hearing: The Brain and Auditory Communication in Marsupials (Zoophysiology, Vol. 36)*. Germany: Springer-Verlag.

The marsupials are an important order of mammals that have evolved along lines parallel to eutherians. This book brings together what is known about one very important sense needed for survival - hearing. It documents various studies of the hearing capacities of marsupials and relates this information to their vocal behavior. To what sounds do marsupials respond? What are the spectra of their vocalizations? The organization of the brain auditory pathways of marsupials is compared with those of eutherian mammals and related to the structure of the auditory periphery. The fact that much of the early development of marsupial young occurs outside the mother's body enables the possibility of discoveries about the early development of brain and hearing relevant to all mammals.

Keywords: *auditory; auditory pathways; brain; brain development; communication; eutherian mammals; hearing; marsupials; vocal behavior; vocalization; zoology; zoo physiology*

Aiyar, C. (1949). Subrahmanya: A Study of the Microtonal Variations in Frequencies in Karnatic Music with an Oscillograph). *The Journal of Musical Academy*, 20, 114.

Keywords: *frequency; microtonal; music; oscillograph; sound; temperament; tuning*

Aiyar, C. (1950). Musical Research and Frequency Ratios. *The Journal of Musical Academy*, 21, 64.

Keywords: *research; frequency; music; ratio; sound; temperament; tuning*

Aiyar, C. (1951). Physics and Aesthetics of Hindustani Music. *The Journal of the Musical Academy*, 22, 86.

Keywords: *sound; music; physics; aesthetics; Hindustani*

Aizawa, M. (1961). An Investigation of the Judgement of Absolute Pitch by the Group Test. *Tohoku Psychologica Folia*, 20, 1-12.

The authors wondered how absolute pitch ability could be tested when nobody is really sure how to define the ability. They gamely ran groups of children, of different ages, through tone-naming tests; although they didn't reach any monumental conclusions, they noticed that pitch identification seemed to be different than pitch discrimination, and that across all categories girls were better than boys at naming tones.

Keywords: *absolute pitch; children; pitch; pitch identification*

Akal, T., & Berkson, J. M. (1986). *Ocean Seismo-Acoustics, Low Frequency Underwater Acoustics*. New York, NY: Plenum Publishing Corp.

This book presents information on seismo-acoustic propagation in seawater and sea beds that includes theoretical developments, modelling and experiments, and fluctuations. ^ Boundary scattering, seismo-acoustic waves and seismo-acoustic noise are discussed. ^ Technology and new approaches in seismo-acoustic measurements are presented.

Keywords: *acoustics; low frequency; marine; ocean; sound; underwater*

Akers, T. K., Tucker, D. M., & Roth, R. S. (1977). Personality Correlates of EEG Change During Meditation. *Psychological Report, 40*(2), 439-442.

Keywords: *brain function; brainwave; EEG; meditation; personality*

Akkoç, & C. (2002). Non-Deterministic Scales Used in Traditional Turkish Music. *Journal of New Music Research, 31*(4), 285-293.

Non-deterministic pitch scales observed in traditional Turkish music are viewed as distributions along the pitch axis. This thesis contrasts with the conventional norm of using deterministic scales, where pitches are discrete fixed points on the number line (the pitch axis), as in fretted and keyboard instruments. In this study actual frequencies used by master musicians during an improvisation are measured in Hertz and analyzed with the long term goal of characterizing the underlying modal scales in the form of distributions. The potential of the measurement system, together with a variety of plausible mathematical analysis schemes is demonstrated on improvisations made by two prominent master musicians in a specific fundamental mode.

Keywords: *music; non-deterministic scales; scale; sound; temperament; tuning; Turkish*

Akpınar, S., Uleft, G. A., & İtil, T. M. (1971). Hypnotizability Predicted by Computer-Analyzed EEG Pattern. *Biological Psychiatry, 3*, 387-392.

Keywords: *analysis; brain function; brainwave; computer; EEG; hypnosis; hypnotize*

Aksnes, H. (1996). *Music and its Resonating Body*. Oslo, Norway: University of Oslo.

Keywords: *body; music; resonating*

Aksnes, H., & Gabrielson, A. (1997). *A Cognitive Approach to Musical Analysis: Metaphorical Projection in Music*. Proceedings presented at the Third Triennial ESCOM Conference.

Keywords: *cognition; metaphor; music; musical analysis; projection*

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Aksnes, H., & Ruud, E. (2006). Metonymic Associations of Nature and Culture in a BMGIM Program. *Nordic Journal of Music Therapy*, 15(1), 49-57.

In this study a new BMGIM-program - Soundscapes - was designed in order to explore if it was possible to make a program based entirely upon music of Norwegian composers. Nine transcripts of sessions with eight travelers based on the program were obtained, and this analysis will focus especially upon the fifth piece in the program, the first movement "Hardanger" from Geirr Tveitt's Concerto no. 2 for Hardanger Fiddle and Orchestra, "Three Fjords" (1965). Both the work itself and the concomitant transcripts were analyzed, and the cognitive semantic notion of metonymy was employed in an attempt to explain some of the processes involved in the reception of the music. The Hardanger fiddle concerto was received positively and supported the images and narratives of the travelers. Furthermore, due to its particular folkloristic character and sound, listeners with other cultural backgrounds may also benefit from utilizing this music within a BMGIM process.

Keywords: *BMGIM programming; cognitive semantics; metonymy; national identity*

Alaiouanine, T. (1948). Aphasia and Artistic Realization. *Brain*, 71, 229-241.

Keywords: *aphasia; art; artistic; brain; brain function; music therapy*

Albers, V. M. (1960). *Underwater Acoustic Handbook*. State College, PA: Pennsylvania State University Press.

Keywords: *acoustics; sound; underwater*

Albers, V. M. (1969). *Underwater Acoustics Instrumentation*. Pittsburgh, PA: Instrument Society of America.

Keywords: *acoustics; instruments; sound; underwater*

Albers, V. M. (1972). *Underwater Sound*. Stroudsburg, PA: Dowden, Hutchinson & Ross.

Keywords: *acoustics; sound; underwater;*

Albert, I. B., & McNeece, B. (1974). The Reported Sleep Characteristics of Meditators and Nonmeditators. *Bulletin of Psychonomic Society*, 3(1-B), 73-74.

Keywords: *characteristics; meditation; psychonomic; sleep*

Albert, M., Sparks, R., & Helm, N. (1973). Melodic Intonation Therapy for Aphasics. *Archives of Neurology*, 29, 130-131.

Keywords: *aphasia; aphasics intonation; music; music therapy*

Albertini, A., Zucchini, P., Noera, G., Cadossi, R., Napoleone, C., & Pierangeli, A. *Protective Effect of Low Frequency Low Energy Pulsing Electromagnetic Fields on Acute Experimental Myocardial Infarcts in Rats.*, Hospital S.M. Misericordia of Udine, Udine, Italy.

This series of experiments assesses the effect of exposure to low-frequency pulsing electromagnetic fields (PEMFs) in 340 rats with acute experimental myocardial infarcts. The results show that exposure to PEMFs is able to limit the area of necrosis after an acute ischemic injury caused by permanent ligation of the left anterior descending artery. These data are in agreement with the protective effect of PEMFs observed on acute ischemia in skin free flaps in rats and in cerebral infarcts in rabbits.

Keywords: *electromagnetic; frequency; low frequency; myocardial; PEMFs; pulsing electromagnetic fields*

Albrecht, K. (1985). *Brain Power: Learn to Improve your Thinking Skills.* Englewood Cliffs, NJ: Prentice Hall.

Keywords: *brain; consciousness; learning; power; psychology; skills; thinking*

Albritton, J. S. *A Historical Survey of Important Tuning Systems in Western Music.* Unpublished doctoral dissertation, Florida State University.

Keywords: *music; sound; tuning; temperament; Western tuning*

Alcantara, J. I., Holube, I., & Moore, B. C. J. (1996). Effects of the Phase and Level on Vowel Identification: Data and Predictions Based on a Non-Linear Basilar-Membrane Model. *Journal of the Acoustical Society of America*, 100, 2382-2392.

Keywords: *basilar-membrane model; non-linear basilar membrane; phase; psychoacoustics; vowel identification*

Alcantara, J. I., & Moore, B. C. J. (1995). The Identification of Vowel-Like Harmonic Complexes: Effects of Component Phase, Level and Fundamental Frequency. *Journal of the Acoustical Society of America*, 97, 3813-3824.

Keywords: *frequency; fundamental frequency; harmonic; level; phase*

Aldred, C. (1987). *The Egyptians.* London, England: Thames & Hudson.

Ancient Egypt may have been, to paraphrase Herodotus, "the gift of the Nile," but Egypt's civilization was no less the product of her god incarnate, the pharaoh. These twin themes--the overwhelming importance of the annual inundation of the Nile and the rise and fall over three thousand years of the power of the divine king--provide the unifying thread running through the fourth edition of this classic text. The late Cyril Aldred was Keeper of the Department of Art and Archaeology at the Royal Museum of Scotland, and served as Associate Curator of the Department of Egyptian Art at the Metropolitan Museum of Art. Aidan Dodson, Visiting Fellow in Archaeology at the University of Bristol, has completely revised this "masterpiece of compression" (Jacquetta Hawkes), carefully preserving Aldred's succinct and lucid style. Many significant and recent finds are investigated, and new thoughts on the first unification of Egypt, her early kings, and the Third Intermediate Period are included. The dating has been revised throughout, many new photographs have been incorporated, and a complete list of kings is included for the first time.

Keywords: *Egyptians; geometry; mathematics*

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Aldrich, F. K., & Parkin, A. J. (1989). Listening at Speed. *British Journal of Visual Impairment and Blindness*, 7(1), 16-18.

Keywords: hearing; listening; psychoacoustics; sound

Aldridge, D. (1990). The Development of a Research Strategy for Music Therapists in a Hospital Setting. *The Arts in Psychotherapy*, 17, 231-237.

Keywords: hospital; music; music therapy; research; therapists

Aldridge, D. (1991). Reflections: Creativity and Consciousness: Music Therapy in Intensive Care. *The Arts in Psychotherapy*, 18(4), 359-362.

Keywords: creativity; consciousness; intensive care; music; music therapy; psychotherapy

Aldridge, D. (1993). Hope, Meaning and Creative Arts Therapies in the Treatment of AIDS. *The Arts in Psychotherapy*, 20(1), 11-35.

Keywords: AIDS; art; creative arts therapy; palliative; palliative care; psychotherapy; therapy; treatment

Aldridge, D. (1993). The Music of the Body: Music Therapy in Medical Settings. *Advances*, 9(1), 17-35.

This article discusses the use of music as therapy from a medical point of view. The principal emphasis of research reviewed is on the soothing ability of music and on the value of music as an antidote to an overly technological medical approach. Some areas in which music therapy has been successful include (1) manipulating heart rate and blood pressure, (2) relieving anxiety and stress in cancer patients, (3) aiding in pain management and hospice care, (4) rehabilitating people with neurological problems, and (5) diagnosing cognitive and motor impairment in the elderly. Time and the musical expression of disease is discussed, with the idea that people with disease may perceive and respond to music differently than do healthy people. People with language disorders, especially due to brain damage following head trauma, are also helped by the therapeutic stimulation of articulation, fluency, and shaping procedures akin to musical phrasing.

Keywords: body; grief; medical; music; music therapy; palliative; settings

Aldridge, D. (1993). Music Therapy Research I: A Review of the Medical Research Literature Within a General Context of Music Therapy Research. *The Arts in Psychotherapy*, 20(1), 11-35.

This article reviews music therapy (MT) research published in medical and creative arts therapy journals from 1983 to 1990. Although the literature is extensive, there is a general absence of valid clinical research material from which substantive conclusions can be drawn. Group creative MT in psychiatric hospitals appears to reflect the acceptance of the creative arts therapies themselves in such hospital settings. Receptive taped music, used as an anxiolytic for individual patients has found favor particularly in coronary care units and in cancer pain care. MT with handicapped adults and children is not extensively represented in the literature, although general reports emphasize the necessity of a creative arts environment within general hospital settings for the management of the mentally handicapped. Major flaws exist in the research methodology of many MT studies.

Keywords: literature; medical; music; music therapy; research

Aldridge, D. (1993). Music Therapy Research II: Research Methods Suitable for Music Therapy. *The Arts in Psychotherapy, 20(2)*, 117-132.

Keywords: *medical; methods; music; music therapy; research; therapy*

Aldridge, D. (1994). An Overview of Music Therapy Research. *Complementary Therapies in Medicine, 2*, 204-216.

Keywords: *music; music therapy; research*

Aldridge, D. (1994). Single-case Research Designs for the Creative Art Therapist. *The Arts in Psychotherapy, 21(5)*, 333-342.

Keywords: *creative arts therapy; research; research design*

Aldridge, D. (1995). Music Therapy and the Treatment of Alzheimer's Disease. *Clinical Gerontologist, 16(1)*, 41-58.

Examines the use of music therapy for the treatment of Alzheimer's disease. Two principal ways of doing music therapy; Value of music to Alzheimer's patients; Case study of music therapy with an Alzheimer's patient.

Keywords: *aging; Alzheimer's; elderly; geriatrics; gerontology; music therapy; older adult*

Aldridge, D. (1995). Spirituality, Hope and Music Therapy in Palliative Care. *The Arts in Psychotherapy, 22(2)*, 103-110.

Keywords: *bereavement; grief; hope; music; music therapy; palliative; palliative care; spirituality; treatment*

Aldridge, D. (1996). *Music Therapy Research and Practice in Medicine: From Out of the Silence*. London, England: Jessica Kingsley Publishers, Ltd.

This book explores the power of music as a healing treatment for many physical and mental conditions. Aldridge looks at how music therapy can treat pain, bowel disease, life-threatening illness, children with developmental delay, and the elderly. It includes descriptions of research, how to set up a current practice, and how a therapist conducts treatment programs and is credentialed.

Keywords: *bereavement; bowel disease; credential; developmental delay; elderly; grief; healing music; life-threatening illness; medicine; mental; music therapy; pain; palliative; physical; research; treatment*

Aldridge, D. (1998, Feb). Life as Jazz: Hope, Meaning, and Music Therapy in the Treatment of Life-Threatening Illness. *Advances: The Journal of Mind-Body Health, 14(4)*, 271-282.

Examines the efficiency of music therapy in helping individuals overcome biological and existential challenges. Understanding the nature of human beings using a musical metaphor; Music therapy as a tool in maintaining integrity and hope among AIDS patients.

Keywords: *AIDS; biological; existential; hope; integrity; jazz; meaning; life-threatening illness; music therapy; patients*

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Aldridge, D. (1999). *Music Therapy in Palliative Care: New Voices*. London, England: Jessica Kingsley Publishers, Ltd.

This book presents some of the work from music therapists working in different approaches, in different countries. They describe their experiences when working with children and adults living with HIV/AIDS, cancer and other chronic degenerative diseases.

Keywords: *adults; AIDS; children; chronic degenerative disease; HIV; international; music; music therapy; palliative care*

Aldridge, D. (1999). *Music Therapy with Children*. London, England: Jessica Kingsley Publishers, Ltd.

This book is an introduction to what music therapy is capable of with profoundly handicapped children. It presents case studies of children with different handicaps, who are helped through the use of music.

Keywords: *child; children; music; music therapy*

Aldridge, D. (1999). Personal Opinion: Developing a Community of Inquiry. *Nordic Journal of Music Therapy*, 8(1), 25-35.

Music therapy is coming-of-age as a therapeutic discipline. With this development we are seeing various initiatives to develop music therapy research and research training. We need to establish research as a sub-culture of the music therapy profession and offer a research infrastructure by sharing our various resources. There is enough expertise, the problem remains how to utilize it and coordinate it. We have access to databases and literature archives. What we do not have, as yet, is a means of giving a broad access to such material. We also need research supervision and research supervision training. While we may be a junior profession with emerging abilities, we can perhaps share our expert competencies to mutual benefit.

Keywords: *access to information; community; databases; discipline; music; music therapy; profession; research; research subculture; supervision; therapeutic; training*

Aldridge, D. (2000). *Music Therapy in Dementia Care*. London, England: Jessica Kingsley Publishers, Ltd.

Within the last decade music therapists have developed their work with the elderly and people with dementia. Drawing on the diverse research and considerable personal experience of contributors from around the world, *Music Therapy in Dementia Care* takes a comprehensive look at the use of music therapy with the elderly and dementia sufferers. It looks at some of the issues that may arise working with this group, such as coping with war time memories, and shows how beneficial music therapy can be for these people. This is a fresh, original book that will be an interesting and informative read for anyone working with dementia sufferers in a therapeutic context, and an essential resource for music therapists working with this population.

Keywords: *beneficial therapy; dementia; elderly; geriatric; gerontology; music; music therapy; therapeutic context; war memories*

Aldridge, D. (2002). *Spirituality, Healing and Medicine: Return to the Silence*. London, England: Jessica Kingsley Publishers, Ltd.

Aldridge evaluates the existing literature from across the disciplines to ascertain just how effective and influential spiritual healing may be on the patient's physical and psychological well-being. He encourages us to redefine treatment strategies and the ways in which we understand health, and argues that the spiritual elements of experience help the patient to find purpose, meaning and hope in the face of sickness.

Keywords: *disease; healing; health; hope; meaning; medicine; psychological; sickness; silence; spirituality; strategies; treatment; well-being*

Aldridge, D. (2003). Music Therapy References Relating to Cancer and Palliative Care. *British Journal of Music Therapy*, 17(1), 17-25.

Hospitals and clinics worldwide have incorporated music therapy in their work with cancer patients and in palliative care. As the music therapy profession has developed internationally, so has its role in palliative care. The arts and creative arts therapies are being seen as a form of spiritual care in healthcare settings, particularly where individuals are confronting life-threatening illnesses. By offering opportunities to engage in the arts and develop creative expression, people with cancer can be able to mourn, grieve, celebrate life, be empowered to endure their situation, and find healing and meaning. In many studies music therapy is not simply used with the identified patients but also with their families and careers. As well as noting the importance of work with patients and their families, music therapists also emphasize the importance of music for their own healing. This is necessary to meet personal needs when working with dying and in the context of a broader hospital milieu of colleagues and friends. The World Health Organization's recommendations for cancer relief and palliative care are to affirm life and regard dying as a process, to provide relief from pain and distressing symptoms, to integrate the psychological and spiritual aspects of patient care, to offer a support system to help patients as actively as possible until death, and to offer a support system to help the family cope during the illness and in their own bereavement. Music therapy has the potential to meet all of these recommendations.

Keywords: *art; bereavement; cancer; cancer relief; celebrate; creative; creative expression; dying process; empowerment; grieve; healthcare setting; healing; hospice; illness; life-threatening; mourn; music; music therapy; pain; palliative care; references; support system; WHO; World Health Organization*

Aldridge, D. (2004). *Case Study Designs in Music Therapy*. London, England: Jessica Kingsley Publishers, Ltd.

Research and clinical work are often perceived as opposites in the field of music therapy. This book shows, for the first time, how these two areas of work can creatively complement one another, proving beneficial to both disciplines. Each chapter is written by a leading researcher and practitioner in the field, and the book covers a wide spectrum of approaches within different settings. Beginning with methodological and musicological approaches to case studies, the book then moves on to more specific topics such as the use of case studies in an interactive play setting and in music therapy with the elderly. Later chapters explore theoretical aspects, looking at a worked example of music and progressive change during therapy, and how case study designs can be used in practice. A must for all professionals working and studying within the music therapy area, this is also an informative and useful book for health researchers.

Keywords: *case studies; case study; elderly; health; health researcher; integrated; interactive play settings; medicine; methodological; music; musicological; music therapy; practitioner; progressive change; research; research approach; researcher; theoretical aspects*

Aldridge, D. (2004). *Health, The Individual, and Integrated Medicine: Revisiting an Aesthetic of Healthcare*. London, England: Jessica Kingsley Publishers, Ltd.

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Items covered in the book include: Making and taking health care decisions -- Lifestyle, charismatic ideology and a praxis aesthetic -- The clinical assessment of acupuncture for asthma -- Of ethics and education : strategies for curriculum development -- Aesthetics and the individual in the practice of medical research -- Clinical research, the individual patient, and the limits of randomized controlled trials -- A community approach to cancer in families -- Music therapy references relating to cancer and palliative care -- Music therapy and spirituality : a transcendental understanding of suffering -- Prayer and spiritual healing in medical settings -- A qualitative research perspective on healing -- The breath in healing -- Music therapy and neurological rehabilitation : recognition and the performed body in an ecological niche -- Guidelines for clinical research.

Keywords: *acupuncture; alternative; asthma; breath; cancer; charismatic ideology; clinical assessment; clinical research; community; curriculum development; education; ethics; healthcare; integrated; lifestyle; medical research; medicine; music; neurological rehabilitation; palliative care; praxis aesthetic; prayer; randomized controlled trials; spiritual; spiritual healing; suffering; transcendental*

Aldridge, D. (2005). *Music Therapy and Neurological Rehabilitation*. London, England: Jessica Kingsley Publishers, Ltd.

Text shows that where neuro-degenerative diseases restrict movement, communication, and thought processes, music therapy can act as an effective intervention in neurological rehabilitation. Considers music therapy for patients affected by dementia, traumatic brain injury, and multiple sclerosis. For clinicians and music therapists.

Keywords: *communication; dementia; disease; intervention; movement; multiple sclerosis; music; music therapy; music; music therapy; neurological; neuro-degenerative; rehabilitation; thought process; traumatic brain injury*

Aldridge, D., Brandt, G., & Wohler, D. (1990). Perspective: Toward a Common Language Among the Creative Arts Therapists. *Arts in Psychotherapy*, 17(3), 189-196.

Keywords: *creative arts therapy; language; psychotherapy;*

Aldridge, D., & Brandt, G. (1991). Music Therapy and Alzheimer's Disease. *British Journal of Music Therapy*, 5(2), 28-37.

Keywords: *Alzheimer's disease; music; music therapy*

Aldridge, D., & Fachner, J. (2005). *Music and Altered States: Consciousness, Transcendence, Therapy and Addictions*. London, England: Jessica Kingsley Publishers, Ltd.

Keywords: *addictions; altered states; consciousness; music; music therapy; transcendence*

Aldridge, D., & Fachner, J. (2005). *Music and Altered States*. London, England: Jessica Kingsley Publishers.

This international collection examines the opportunities for using music-induced states of altered consciousness to promote physical and mental healing, treat substance dependence, and in spiritual and palliative care.

Keywords: *altered consciousness; altered states; consciousness; mental healing; music; music-induced states; palliative care; physical healing; spiritual; substance abuse; substance dependence*

Aldridge, D., Gustorff, D., & Hannich, H. J. (1990). Where Am I? Music Therapy Applied to Coma Patients. *Journal of the Royal Society of Medicine*, 83, 345-346.

Keywords: *music therapy; coma patients*

Aldridge, D., Gustorff, D., & Neugebauer, L. (1995). A Preliminary Study of Creative Music Therapy in the Treatment of Children with Developmental Delay. *The Arts in Psychotherapy*, 22(3), 189-205.

Keywords: *childhood; children; development; developmental delay; music; music therapy; pediatric*

Aldridge, D., & Pietroni, P. (1987). Research Trials in General Practice: Towards a Focus on Clinical Practice. *Family Practice*, 4, 311-315.

Keywords: *clinical practice; general practice; music; reasearch; therapy; trials*

Aldridge, D., Schmid, W., Kaeder, M., Schmidt, C., & Ostermann, T. (2005, Mar). Functionality or Aesthetics? A Pilot Study of Music Therapy in the Treatment of Multiple Sclerosis in Patients. *Complementary Therapeutic Medicine*, 13(1), 25-33.

INTRODUCTION: Neuro-degenerative diseases are, and will remain, an enormous public health problem. Interventions that could delay disease onset even modestly will have a major public health impact. The aim of this study is to see which components of the illness are responsive to change when treated with music therapy in contrast to a group of patients receiving standard medical treatment alone. **MATERIAL AND METHODS:** Twenty multiple sclerosis patients (14 female, 6 male) were involved in the study, their ages ranging from 29 to 47 years. Ten participants formed the therapy group, and 10 the matched control group matched by age, gender and the standard neurological classification scheme Expanded Disability Status Scale (EDSS). Exclusion criteria were pregnancy and mental disorders requiring medication. Patients in the therapy group received three blocks of music therapy in single sessions over the course of the one-year project (8-10 sessions, respectively). Measurements were taken before therapy began (U1), and subsequently every three months (U2-U4) and within a 6-month follow-up without music therapy (U5) after the last consultation. Test battery included indicators of clinical depression and anxiety (Beck Depression Inventory and Hospital Anxiety and Depression Scale), a self-acceptance scale (SESA) and a life quality assessment (Hamburg Quality of Life Questionnaire in Multiple Sclerosis). In addition, data were collected on cognitive (MSFC) and functional (EDSS) parameters. **RESULTS:** There was no significant difference between the music-therapy treatment group and the control group. However, the effect size statistics comparing both groups show a medium effect size on the scales measuring self-esteem (d, 0.5423), depression HAD-D (d, 0.63) and anxiety HAD-A (d, 0.63). Significant improvements were found for the therapy group over time (U1-U4) in the scale values of self-esteem, depression and anxiety. In the follow-up, scale values for fatigue, anxiety and self-esteem worsen within the group treated with music therapy. **DISCUSSION:** A therapeutic concept for multiple sclerosis, which includes music therapy, brings an improvement in mood, fatigue and self-acceptance. When music therapy is removed, then scale scores worsen and this appears to intimate that music therapy has an influence.

Keywords: *functionality; multiple sclerosis; music; music therapy; neur-degenerative disease*

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Aldridge, D., & Verney, R. (1988). Creative Music Therapy in a Hospital Setting: A Preliminary Research Design. *British Journal of Music Therapy*, 2(2), 14-17.

The aims of this study are to find ways of collecting appropriate clinical data consistently and to develop co-operative working relationships with clinical colleagues. Six hypotheses are generated from the relationship between the playing of improvised music and a person's health. The method of research is to collect quantitative and qualitative data, and use observations from several perspectives: the doctor, the therapist, the ward staff, the patient and the family. Data collection and observation would be closely linked to everyday clinical practice.

Keywords: *clinical; clinical data; clinical practice; data collection; hospital; hypothesis; improvised music; music; music therapy; qualitative; quantitative; research; study*

Aldridge, G. (1995). *Music Therapy Research and Practice in Medicine: From Out of the Silence*. London, England: Jessica Kingsley Publishers, Ltd.

In this interdisciplinary and wide-ranging volume, the author explores the power of music as a healing treatment for a broad scope of physical and mental conditions which includes AIDS, cancer, comas, multiple sclerosis, senile dementia and children with developmental disabilities. It is invaluable reading not only for music therapists but also creative arts therapists, occupational therapists, healthcare professionals and any other professionals who work with chronically, fatally or mentally ill patients.

Keywords: *medicine; music therapy; research*

Aldridge, G. (1996). "A Walk through Paris": The Development of Melodic Expression in Music Therapy with a Breast Cancer Patient. *The Arts in Psychotherapy*, 23(3), 207-223.

This article deals with the question of what contribution music therapy can make to the care of breast-cancer patients after they have been treated for the removal of a breast. In particular, the musical aspect of melody will be discussed in the role it plays for facilitating expression.

Keywords: *breast cancer; expression; melodic expression; music; music therapy*

Aldridge, G. (1998). The Implications of Melodic Expression for Music Therapy with a Breast Cancer Patient. In D. Aldridge (Ed.), *Music Therapy in Palliative Care: New Voices* (pp. 135-153). London, England: Jessica Kingsley Publishers, Ltd.

Keywords: *breast cancer; cancer; melody; melodic expression; music; music therapy; palliative care*

Aldridge, K. (1993). The Uses of Music to Relieve Pre-Operational Anxiety in Children Attending Day Surgery. *The Australian Journal of Music Therapy*, 4, 19-35.

Keywords: *anxiety; children; music; pediatrics; pre-operative; surgery*

Aldridge, R. J. (1992). Two Epistemologies: Music Therapy and Medicine in the Treatment of Dementia. *The Arts in Psychotherapy*, 19(4), 243-256.

Keywords: *dementia; geriatrics; gerontology; medicine; music; music therapy; psychotherapy*

Alexander, C. N. (1991). Is Lucid Dreaming Related to Higher States of Consciousness? *Lucidity Letter*, 9(2), 70-73.

Keywords: *brainwave function; consciousness; dreaming; lucid dreaming; spirituality*

Alexander, C. N., & Boyer, R. W. (1989). Seven States of Consciousness. *Modern Science and Vedic Science*, 2(4), 325-372.

Keywords: *brainwave function; consciousness; states of consciousness*

Alexander, C. N., Cranston, R. W., Boyer, R. W., & Orme-Johnson, D. W. (1987). Transcendental Consciousness: A Fourth State of Consciousness Beyond Sleep, Dreaming and Waking. In J. Gackenbach (Ed.), *Sleep and Dreams: A Sourcebook*. New York, NY: Garland.

Keywords: *brainwave function; brainwave states; consciousness; dream; relaxation; sleep; state of consciousness; transcendental consciousness*

Alexander, C. N., Langer, E. J., Newman, R. I., Chandler, H. M., & Davies, J. (1989). Transcendental Meditation, Mindfulness, and Longevity: An Experimental Study with the Elderly. *Journal of Personality and Social Psychology*, 57(6), 950-964.

Keywords: *elderly; experimental study; geriatric; longevity; meditation; mindfulness; psychology; personality; transcendental*

Alexander, C. N., Robinson, P., & Orme-Johnson, D. W. (1994). Effects of Transcendental Meditation Compared to Other Methods of Relaxation and Meditation in Reducing Risk Factors, Morbidity and Mortality. *Homeostasis*, 35(4-5), 243-263.

Keywords: *brainwave function; brainwave states; health; meditation; morbidity; mortality; relaxation; risk factors; TM; transcendental meditation; well-being*

Alexander, C. N., Robinson, P., & Rainforth, M. Treating and Preventing Alcohol, Nicotine, and Drug Abuse Through Transcendental Meditation: A Review and Statistical Meta-Analysis. *Alcoholism Treatment Quarterly*, 11(1), 13-87.

This study is a meta-analysis of 198 studies: the Transcendental Meditation program is uniquely effective for treatment and prevention of drug, alcohol, and cigarette abuse.

Keywords: *meditation; TM; transcendental meditation; alcohol; nicotine; drug abuse; meta-analysis; statistics*

Alexander, C. N., & Sands, D. (1993). Meditation and Relaxation. In R. McGill (Ed.), *McGill's Survey of the Social Sciences: Psychology*. Pasadena, CA: Salem Press.

Keywords: *brainwave function; brainwave states; meditation; psychology; relaxation*

Alexander, F. (1954). The Psychosomatic Approach in Medical Therapy. In *The Scope of Psychoanalysis*. New York, NY: Basic Books.

Keywords: *medical; psychology; psychosomatic; therapy*

Alexander, L. (1982). Some Preliminary Experiments with SALT Techniques: Music and Exercises, Paired-words and Narrative Word Types and Meaning Checks. *SALT Journal*.

Keywords: *exercises; learning; meaning; music; narrative; SALT; word; words*

Alexander, S. (1992, Sep). DNA Tunings. *Experimental Musical Instruments*, 8(2), 30-31.

Keywords: *DNA; music; sound; temperament; tuning*

The Encyclopedia of Sound

Alford, J. W., & Catlin, G. (1993, Apr). The Role of Culture in Grief. *Journal of Social Psychology, 133*(2), 173-184.

This article reports on the effects of the death of a loved one were collected from subjects at the University of Massachusetts in the United States and the University of Madrid in Spain. Although reports of the overall severity of the experience were similar, differences between the samples were apparent in the specific nature of the experience. Americans indicated that, following the death of a loved one, their self-esteem was diminished, as was their liking and trust of others. In contrast, Spaniards reported a greater negative effect on self-esteem and a positive effect on liking and trust of others. The role of culture in the experience of bereavement is discussed.

Keywords: *culture; grief; psychology*

Alijandra. (1995). *Healing with the Rainbow Rays: The Art of Color Energy Therapy*. San Jose, CA: Emerald Star Publishers.

This innovative book presents new information, not previously introduced to the masses, on the use of color energy healing involving not merely physically applied color, but energetically produced color.

Keywords: *art; color; energy; healing; rainbow; rays; therapy*

Allan, G. E. (1940). The Musical Scale of the Highland Bagpipe. *Philosophical Magazine, 29*, 154-161.

Keywords: *bagpipe; music; physiology; scale; sound; temperament; tuning*

Allan, J. J., & Chiu, A. M. (1977). An Effectiveness Study of CAD System Augmented by Audio Feedback. *Computers & Graphics, 2*, 321-323.

Keywords: *audio; CAD; feedback; frequency*

Allard, J. F. *Propogation of Sound in Porous Media*. New York, NY: Elsevier Science Publishers, Ltd.

This book is devoted to the physics and mathematics of sound propagation through porous materials. The essentials of acoustic impedance, reflection of sound, and flow resistance of materials is given in the introductory chapters. The text then covers sound propagation in porous materials, including porous materials in general and materials having circular pores. The Bio theory is then applied to the acoustical properties of materials that have an elastic frame, such as acoustical foam materials.

Keywords: *acoustic; acoustics; Bio Theory; mathematics; physics; porous media; refection; sound; sound propogation; vibroacoustics*

Allen, C. H., Frings, H., & Rudnick, I. (1948). Some Biological Effects of Intense High Frequency Airborne Sound. *Journal of the Acoustical Society of America, 20*, 62-65.

Keywords: *biology; biological; intense high frequency; airborne sound; sound*

Allen, D. (1979). TM at Folsom Prison: A Critique of Abrams and Siegel. *Criminal Justice and Behavior, 6*(1), 9-12.

Keywords: *behavior; criminal justice; Folsom Prison; meditation; prison; prisoners; TM; transcendental meditation*

Allen, J. B., & Berkeley, D. A. (1979). Image Model for Efficiently Modeling Small-Room Acoustics. *Journal of the Acoustical Society of America*, 65, 943-950.

One of the core papers discussing the image model for the simulation of reverberant rooms that have been applied to the interactive synthesis of virtual acoustic sources.

Keywords: *acoustic; interactive; reverberant; room; simulation; small room; sound; synthesis; virtual*

Allen, J., & Good, M. (2000, Dec). Music During Crisis. *American Journal of Nursing*, 100(12), 24-29.

Reports on the use of music in critical care. Stress associated with critical illness; Research on the use of music to elevate mood and alleviate symptoms during illness; Contraindications to using music with patients.

Keywords: *critical care; critical illness; elevate mood; mood; music therapy; symptoms; stress*

Allen, K., & Blascovich, J. (1994). Effects of Music on Cardiovascular Reactivity Among Surgeons. *JAMA*, 272(11), 882-884.

This article reports a study of self-selected (music loving) surgeons in a stressful lab setting showed decreased autonomic reactivity and improved performance when they listened to music of their own choice.

Keywords: *music; surgeon; surgery; autonomic reactivity; improved performance; music listening; operating room; operation; operating*

Allen, K., Golden, L. H., Izzo, J. L., Ching, M. I., Forrest, A., Niles, C. R. et al. (2001). Normalization of Hypertensive Responses During Ambulatory Surgical Stress by Perioperative Music. *Psychosomatic Medicine*, 63(3), 487-492.

This study reports that a group of elderly eye surgery patients who listened to music pre- intra- and postop had significantly less stress and increased coping as well as normalized blood pressure in the operating room.

Keywords: *elderly; aging; geriatric; eye surgery; music; music listening; pre-operative; intra-operative; post-operative; stress; coping; blood pressure; operating room; ambulatory surgery*

Allen, M. I. (1996). Dimensions of Educational Satisfaction and Academic Achievement Among Music Therapy Majors. *Journal of Music Therapy*, 33(2), 147.

Keywords: *academic; achievement; education; music; music therapy; school*

Allen, N. (1995). Music and Healing: Some Assumptions that Underpin Practice in Health Care. *Annual Journal of the New Zealand Society for Music Therapy*, pp. 2-12.

Keywords: *healthcare; healing; music; music therapy*

Allen, R. (1991). *Singing in the Spirit: African-American Sacred Quartets in New York City*. Philadelphia, PA: University of Pennsylvania Press.

Keywords: *African; African-American; music; New York City; quartets; singing; spirit; spiritual*

Allen, S. (1942). Classical Music. *Bulletin of the Menninger Clinic*, 6, 75-77.

Keywords: *classical; music; psychotherapy*

The Encyclopedia of Sound

Allen, W. D. (1939). *Philosophies of Music History*. New York, NY: American Book Company.

Keywords: *history; music; music history; philosophy*

Allen, W. D. (1962). *Philosophies of Music History: A Study of General Histories of Music, 1600-1960*. Mineola, NY: Dover Publications.

Keywords: *history; music; music history; philosophy*

Allesch, C. G. (1981). A Study of the Influence of Music on Pulse and Respiration Frequency. *Psychologies*, 29.

Keywords: *frequency; music; pulse; respiration*

Alley, J. M. (1977). Education for the Severely Handicapped: The Role of Music Therapy. *Journal of Music Therapy*, 14(2), 50.

Keywords: *handicap; handicapped; education; music; music therapy; role*

Alley, J. M. (1978). Competency Based Evaluation of Music Therapy Curriculum. *Journal of Music Therapy*, 15(1), 9.

Keywords: *competency-based evaluation; curriculum; education; evaluation; music; music therapy*

Alley, J. M. (1979). Music in the IEP: Therapy/Education. *Journal of Music Therapy*, 16(4), 158.

The purposes of this article are: inform music therapists about the requirements of PL 94-142, clarify the separate roles of music therapy and special education by representing separate objectives and uses for each under the conditions of PL 94-142 services, and strengthen literature about music in special education. This source encourages the use of music in special education. It discusses the incorporation of music education in the IEP and provides examples of charts showing goals and objectives for a theoretical child. It states "Music education and music therapy do not compete, they complement each other."

Keywords: *education; IEP; music; music therapy; therapy*

Allison, D. (1991). Music Therapy at Childbirth. In K. Bruscia (Ed.), *Case Studies in Music Therapy* (pp. 529-43). Gilsum, NH: Barcelona Publishers.

Keywords: *childbirth; delivery; labor; music; music therapy*

Allison, D. (1994). Preventive Music Therapy and the Family. *Annual Journal of the New Zealand Society for Music Therapy*, pp. 1-6.

Keywords: *family; music; music therapy; prevention*

Allison, N. (2001). *The Complete Body, Mind, and Spirit*. New York, NY: McGraw-Hill.

For centuries, people have been searching for ways to live a long and healthy life with balance and harmony. *The Complete Body, Mind, and Spirit* is a cross-cultural sampling of holistic techniques and methods from the worlds of health care, education, physical conditioning, self-defense, spirituality, psychology, and the arts. There are numerous references to the benefits of sound and music as healing modalities.

Keywords: *arts; balance; body; cross-cultural; harmony; healing; healing modalities; healthcare; holistic; longevity; mind; music; psychology; physical conditioning; sound; spirit; self-defense; spirituality*

Allott, R. (1995). Sound Symbolism. In U. Figge & W. Koch (Eds.), *Language in the Ice Age*. Brockmeyer: Bochum.

Keywords: *Ice Age; language; sound; symbolism*

Allwarden, R. (1988). *Four Shaker Songs*. St. Louis, MO: MMB Music, Inc.

Arranged for children's voices and Orff instruments, these traditional hymns are simple and easily accessible to the average elementary music class. This collection is perfectly suited for young voices.

Keywords: *class; elementary; hymn; instruments; music; Orff; songs*

Almeida, O. F. X., & Shippenberg, T. S. (1991). *Neurobiology of Opioids*. Berlin-Heidelberg: Springer-Verlag.

Keywords: *depression; endorphins; neurobiology; opioids*

Almendo, M. (1996). The Healing Power of Shamanism in Transpersonal Psychology. *The International Journal of Transpersonal Studies*, 19, 49-57.

Keywords: *healing; psychology; shamanism; transpersonal*

Almerud, S., & Petersson, K. (2003, Feb). Music Therapy--A Complementary Treatment for Mechanically Ventilated Intensive Care Patients. *Intensive Critical Care Nursing*, 19(1), 21-30.

The aim of this study was to ascertain whether music therapy had a measurable relaxing effect on patients who were temporarily on a respirator in an intensive care unit (ICU) and after completion of respirator treatment investigate those patients' experiences of the music therapy. In the study both quantitative and qualitative measurements were applied. Twenty patients were included using consecutive selection. It became apparent that the patients remembered very little of their time in ICU. The analysis of the quantitative data showed a significant fall in systolic and diastolic blood pressure during the music therapy session and a corresponding rise after cessation of treatment. All changes were found to be statistically significant. The conclusion was that intensive care nursing staff can beneficially apply music therapy as a non-pharmacological intervention.

Keywords: *blood pressure; hospital; music, music therapy; non-pharmacology; non-pharmacological; ICU; intervention; intensive care unit; respirator; ventilator*

Alper, H. P. (1989). *Mantra*. New York, NY: State University of New York.

Keywords: *chant; mantra; music; music therapy*

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Alpers, P. (1998). *Musical Worlds: New Directions in the Philosophy of Music*. University Park, PA: The Pennsylvania State University Press.

Keywords: *music; philosophy*

Alsop, R. (2003). *The Inevitable Modality of the Audible: Exploring the Sound Worlds of James Joyce's Ulysses.* In *Acoustic Ecology*. An International Symposium conducted at the World Forum for Acoustic Ecology, Melbourne, Australia.

Keywords: *sound; acoustics; Australia; audible; James Joyce; Ulysses*

Altenberg, H. E. (1995). *Alternative Medicine: Expanding Medical Horizons. A Report to the National Institutes of Health on Alternative Medical Systems and Practices in the United States*. National Institutes of Health.

Keywords: *alternative; health; healing; holistic; medicine; National Institute of Health; practice; wholistic*

Altenberg, H. E. (1992). *Holistic Medicine: A Meeting of East and West*. New York, NY: Japan Publications, Inc.

This book examines various techniques that integrate psychotherapy and Eastern religion to create an effective holistic healing process, uniting mind, body, and spirit.

Keywords: *healing; holistic; complementary; East; medicine; West; wholistic*

Altenmüller, E. O. (1989). Slow Brain Potentials as Electrophysiological Correlates of Music Processing in the Human Brain. *Music Tanz und Kunst Therapies*, 2(1), 50-58.

Keywords: *brain; electrophysiological; health; music; physiological; physiology; processing*

Altenmüller, E. O., & E. O. A., E. O. (2004, Jan). Music in Your Head. *Scientific American*, 14(1), 24-31.

What happens in the brain when we listen to music? Are there special neural circuits devoted to creating or processing it? Why is an appreciation for music nearly universal? The study of music as a major brain function is relatively new, but researchers are already working on the answers. Scientists are piecing together a general understanding of where the brain "hears" music. We know, for example, that both sides, or hemispheres, of the brain are involved, though asymmetrically. For a long time, it was common to believe in a distinct division between the left brain's processing of language (the side that also handles reasoning tasks) and the right brain's processing of music (the half that contains emotional and spatial information).

The author's studies of stroke patients with Maria Schuppert, also at the Institute for Music Physiology and Performing Arts Medicine, and with other colleagues also support the theory that the perception of music is organized hierarchically. The left brain appears to process such basic elements as intervals (the spaces between individual tones) and rhythms (the duration of a series, of notes). The right brain, in comparison, recognizes holistic traits such as meter (beat) and melodic contour (the pattern of rising and falling in a piece). If the left side is damaged, patients generally become incapable of perceiving rhythms. If, however, the right side is injured, the patient no longer recognizes contours, melodies, meter or rhythm.

Keywords: *asymmetrical; auditory; brain; brain function; brainwave; cerebral cortex; cerebral hemispheres; listening; music; neural; psychological; sounds; temporal lobes*

Altes, R. A., Evans, W. E., & Johnson, C. S. (1975). Cetacean Echolocation Signals and a New Model for the Human Glottal Pulse. *Journal of the Acoustical Society of America*, 57(5), 1221-1224.

A theoretical explanation for cetacean sonar systems can also be applied to human speech. The theory leads to a mathematical model of the human glottal pulse that is considerably different from those employed in the past.

Keywords: *cetacean; echolocation; human glottal pulse; human speech; model; mathematical model; sonar; sound*

Altes, R. A., & Ridgway, S. H. (1980). Dolphin Whistles as Velocity-Sensitive Sonar/Navigation Signals. In R. & F. Busnel, J.F. (Ed.), *Animal Sonar Systems* (pp. 853-4). New York, NY: Plenum Publishing Corp.

A certain type of dolphin whistle that has been classified as a distress whistle but which also occurs under other circumstances is very similar to signals that can be used for accurate Doppler measurement. On theoretical grounds, such whistles have characteristics that might make them useful for sonar navigation, but behavioral experiments are needed.

Keywords: *behavior; distress whistle; dolphin; doppler measurement; psychoacoustics; sonar; sonar navigation; sound; whistles*

Altman, J. (1968). Are there Neurons Detecting Direction of Sound Source Motion? *Experimental Neural*, 22, 13-25.

Keywords: *brain; brainwave; direction; motion; neuron; sound; source*

Altman, J. (1975). Responses of Cerebral Units to Stimuli Simulating Sound Source Movement and Visual Moving Stimuli. *Experimentia*, 31, 818-821.

Keywords: *brain; cerebral; movement; sound; stimuli; visual*

Altman, J. (1984). Role of Higher Parts of the Auditory System in the Localization of a Moving Sound Source. *Neuroscience and Behavioral Physiology*, 14, 200-205.

Keywords: *sound; auditory; moving; auditory system; localization; behavior; psychology; neuroscience*

Altman, J. (1988). Information Processing Concerning Moving Sound Sources in the Auditory Centers and its Utilization by Brain Integrative and Motor Structures. In J. Syka & R. Masterton (Eds.), *Auditory Pathway: Structure and Function* (pp. 349-54). New York, NY: Plenum Publishing Corp.

Keywords: *brain; moving; sound; source; auditory; information processing; auditory pathway; moving sound source; auditory centers; brainwave function; brainwave states; brain integration; motor structures*

Altman, J., Belov, I., Vaitulevich, S., & Maltseva, N. (1983). Characteristics of Human Auditory Evoked Potentials During Lateralization of a Moving Acoustic Image. *Neuroscience and Behavioral Physiology*, 13, 412-418.

Keywords: *auditory; brain; laterilization; moving; acoustic; image; neuroscience*

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Altman, J., & Kalmykova, I. (1986). Role of the Dog's Auditory Cortex in Discrimination of Sound Signals Simulating Sound Source Movement. *Hearing Research, 24*, 243-253.

Keywords: auditory; cortex; discrimination; sound; simulating; source; movements; hearing; dog; auditory cortex; discrimination; sound signal

Altman, J., & Romanov, V. (1988). Psychological Characteristics of the Auditory Image Movement Perception During Dichotic Stimulation. *International Journal of Neuroscience, 38*, 369-379.

Keywords: auditory; auditory image; brain; dichotic; dichotic stimulation; image; image movement perception; movement; perception; psychological

Altman, J., & Vaitulevich, S. (1990). Auditory Image Movement in Evoked Potential. *Electroencephalography and Clinical Neurophysiology, 75*, 323-333.

Keywords: auditory; auditory image; brain; clinical; EEG; electroencephalography; movement; neurophysiology; sound

Altman, J., & Viskov, O. (1977). Discrimination of Perceived Movement Velocity for Fused Auditory Image in Dichotic Stimulation. *Journal of the Acoustical Society of America, 61*, 816-819.

Keywords: acoustic; auditory; dichotic; dichotic stimulation; discrimination; fused; image; movement; stimulation; perceived movement; velocity

Altman, L. J. (2002). *Singing with Mama Lou*. New York: Lee & Low Books.

Nine-year-old Tamika uses photographs, school yearbooks, movie ticket stubs, and other mementos to try to restore the memory of her grandmother, who has Alzheimer's disease.

Keywords: Alzheimers; children; music

Altman, R. (1992). *Sound Theory, Sound Practice*. London, England: Routledge.

Dramatically broadening the previous field of research on sound, *Sound Theory/Sound Practice* promises to renew the debate over the importance of sound to cinema, from a theoretical as well as a historical perspective.

Keywords: acoustics; practice; sound; theory

Altman, Y., Nikitin, N., & Shakshaev, S. (1989). Sound Image Lateralization Under Conditions of Immersion Hypokinesia. *Sensory Systems, 3*, 306-312.

Keywords: immersion; hypokinesia; lateralization; sound; sound image

Altschuler, I. (1948). A Psychiatrist's Experience with Music as a Therapeutic Agent. In D. Schullian & M. Schoen (Eds.), *Music as Medicine*. New York, NY: Henry Schuman.

Keywords: music therapy; psychiatrist; therapeutic

Altschuler, I. M. (1959). The Value of Music in Geriatrics. In E. H. Schneider (Ed.), *Music Therapy*. Lawrence, KS: Allen.

Keywords: aging; geriatrics; music

Alty, J. (1991). Multimedia: What is it and How do we Exploit it? In D. & H. Diaper, N. (Ed.), *Proceedings of HC1'91* (pp. 31-44). New York, NY: Cambridge University Press.

Keywords: *acoustic; audio; multimedia; sound*

Alty, J. L., & McCartney, C. D. C. (1991). *Design of a Multi-Media Presentation System for a Process Control Environment*. Presented at the Eurographics Multimedia Workshop, Session 8: Systems, Stockholm, Sweden.

Keywords: *environment; Eurographics; multi-media; process control environment; psychoacoustics; sound*

Alvarez, X. (1989). Rhythm as Motion Discovered. *Contemporary Music Review*, 3, 203-231.

Keywords: *motion; psychology; rhythm*

Alvarez-Pereyre, F., & Simha, A. (1986). The Holistic Approach to Ethnomusicological Studies. *The World of Music*, 28(2), 3-13.

Keywords: *ethnomusicological; holistic; studies*

Alves, B. (Spring, 1997). Pleng: Composing for a Justly Tuned Gender Barung [Dissertation]. In *Intercultural Music. Vol. 5: Fourth Biannual Symposium and Festival of Intercultural Music* (pp. 1,4-11).

Keywords: *binaural; culture; ethnomusicology; gender; intercultural; intercultural music; just intonation; music; temperament; tuning*

Alvesson, M., & Skoldberg, K. (2002). *Reflective Methodology. New Vistas for Qualitative Research*. London, England: Sage Publications.

Keywords: *methodology; research; qualitative research*

Alvin, J. (1969). *Report on the Research Project on Music Therapy with Severely Subnormal Boys Hospitalized at Binfield Park Hospital*. England: British Society for Music Therapy.

Keywords: *Binfield Park Hospital; boys; hospitalized; music therapy; research*

Alvin, J., & Clare, J. (1975). *Music Therapy*. New York, NY: Basic Books.

This book raises the question of the safety of music for quite a few people with Schizophrenia. Some hostile patients claim that music makes them feel uncontrollably angry or violent. Some patients claimed to become irritable because they found that other people's attitudes seemed to interfere with their own. "Many of the reactions are due not to the music itself and bear no resemblance to it, but to the personality of the patient, to his or her illness, or to past memories" (Alvin 137). The patients hear the music normally, but their interpretation of the sound may be "pathological." Very often, just a common sound can cause an individual to build a negative or fearful situation around it, giving the sound a threatening meaning. Patients with Schizophrenia have also displayed difficulties in locating the physical sources of sounds.

Keywords: *anger; music; music therapy; health; hostility; irritable; schizophrenia; sound; violent*

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Alvin, J., & Warwick, A. (1991). *Music Therapy for the Autistic Child*. New York, NY: Oxford University Press.

This book was first published in 1978 and was the first of its kind to analyze the effect of music therapy on the development of the autistic child. It contained detailed accounts of the music therapy techniques found to be effective with different types of autistic children, and illustrated these with case studies drawn from the author's original research. This new edition retains all the text of the first and adds three new chapters, reflecting the depth of research music therapy has received over the last ten years and its important position within the whole therapy of autistic children. Written by Auriel Warwick, a former student of Juliette Alvin, these chapters describe how parents can be involved with their autistic children in the therapeutic process, and illustrate the problems and rewards found in the musical and personal relationships that evolve.

Keywords: *autistic; autism; child; children; music; music therapy*

Alvin, J. (1976). *Music Therapy for the Handicapped Child*. New York, NY: Oxford University Press.

Keywords: *child; children; handicap; handicapped; health; music; music therapy*

Amaducci, L., Grassi, E., & Boller, F. (2002, Jan). Maurice Ravel and Right-Hemisphere Musical Creativity: Influence of Disease on His Last Musical Works? *European Journal of Neurology*, 9(1), 75.

The problem of finding correspondence between a particular neuronal organization and a specific function of the human brain remains a central question of neuroscience. It is sometimes thought that language and music are two sides of the same intellectual coin, but research on brain-damaged patients has shown that the loss of verbal functions (aphasia) is not necessarily accompanied by a loss of musical abilities (amusia). Amusia without aphasia has also been described. This double dissociation indicates functional autonomy in these mental processes. Yet verbal and musical impairments often occur together. The global picture that emerges from studies of music and its neural substrate is by no means clear and much depends on which subjects and which aspect of musical abilities are investigated.

An illustration of these concepts is provided by the case of the French composer Maurice Ravel, who suffered from a progressive cerebral disease of uncertain etiology, with prominent involvement of the left hemisphere. As a result, Ravel experienced aphasia and apraxia and became unable to compose. The available facts favor a clinical diagnosis of primary progressive aphasia (PPA), with the possibility of an overlap with corticobasal degeneration (CBD).

In view of Ravel's clinical history, we propose that two of his final compositions, the Bolero and the Concerto for the Left Hand, include certain patterns characteristic of right-hemisphere musical abilities and may show the influence of disease on the creative process.

Keywords: *amusica; aphasia; apraxia; brain damage; brain function; brain hemisphere; CBD; corticobasal degeneration; creative process; dissociation; impairment; language; mental capacity; music; neural; neural substrate; neurology; neuroscience; progressive aphasia; progressive cerebral disease; PPA; Maurice Ravel*

Amen, D. (1999). *Change your Brain, Change your Life*. Three Rivers Press.

Written by a psychiatrist and neuroscientist who has also authored a book on attention deficit disorder, *Change Your Brain, Change Your Life* contains dozens of brain scans of patients with various neurological problems, from caffeine, nicotine, and heroin addiction to manic-depression to epilepsy. These scans, often showing large gaps in neurological activity or areas of extreme overactivity, are downright frightening to look at, and Dr. Amen should know better than to resort to such scare tactics. But he should also be commended for advocating natural remedies, including deep breathing, guided imagery, meditation, self-hypnosis, and biofeedback for treating disorders that are so frequently dealt with by prescription only.

Keywords: *anger; anxiety; biofeedback; brain; breathing; depression; deep breathing; disorders; impulsiveness; mind; obsessiveness*

Amen, D. (2002). *Healing the Hardware of the Soul: How Making the Brain-Soul Connection Can Optimize Your Life*. Free Press.

Dr. Daniel Amen's breakthrough brain-healing program has helped hundreds of thousands to overcome depression, anxiety, obsessive-compulsive disorder, and attention deficit disorder. The maverick author of *Change Your Brain, Change Your Life* and *Healing ADD* now presents his proven program for repairing and strengthening our relationships, child-rearing practices, work and study routines, and, ultimately, our soulful connections, in the deepest ways possible. Guided by this book, each of us can learn to balance and optimize the parts of the brain responsible for inner growth, intimacy, and spiritual health.

Drawing upon his experience with over fourteen thousand brain-imaging studies of patients from all walks of life, Dr. Amen has developed an essential tool called the Amen Brain System Checklist, a 101-question self-test used to evaluate the five brain systems that are key to achieving and maintaining a healthy brain-soul connection. The questionnaire identifies the problem brain areas readers may need to work on, offers insight into the degree to which these imbalances affect their lives, and provides targeted strategies for each area of the brain involved with spiritual issues.

Keywords: *body; healing; mental; mind; psychology; science; sound; spiritual; stress*

Amen, D., & Routh, L. C. (2003). *Healing Anxiety and Depression: The Revolutionary Brain-Based Program That Allows You to See and Heal the 7 Types of Anxiety and Depression*. New York, NY: Putnam Publishing Group.

Reveals the major anxiety and depression centers of the brain, offers guidelines and diagnostic tools to determine the specific type of anxiety and depression, and provides a comprehensive program for treating each type.

Keywords: *anxiety; brain; depression; diagnostic tools; treatment*

American Standards Association. (1960). *Acoustical Terminology No. S1.1*. New York, NY: Author.

Keywords: *acoustic; sound; terminology*

Amir, D. (1990). A Song is Born: Discovering Meaning in Improvised Songs Through Phenomenological Analysis of Two Music Therapy Sessions with a Traumatic Spinal Code Injured Young Adult. *Music Therapy, 9*(1), 62-81.

Keywords: *improvised songs; injury; music; music therapy; phenomenological; song; spinal cord; trauma*

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Amir, D. (1992). *Awakening and Expanding the Self: Meaningful Moments in the Music Therapy Process as Experienced and Described by Music Therapists and Music Therapy Clients*. [Doctoral dissertation].

Keywords: *music therapy; music therapist; the Self*

Amir, D. (1999). Musical and Verbal Interventions in Music Therapy: A Qualitative Study. *Journal of Music Therapy*, 36(2), 144-175.

In clinical work, our main task as music therapists is to make interventions: we give our clients guidance, encouragement, and support; we offer interpretations; we play with and for them. Most of the interventions are either musical or verbal. As a music therapy clinician, supervisor, and educator, I wanted to explore the following questions: (a) How do music therapists define musical and verbal interventions? (b) When does a music therapist intervene musically and when does the therapist intervene verbally? (c) When and why do music therapists suggest to their clients exploring an issue musically or verbally? (d) Do musical and verbal interventions serve the same purpose or different purposes? (e) How is the decision about the type of intervention made? and, (f) is there a difference between the power and meaning of musical interventions versus verbal interventions for both the therapist and the client?

Keywords: *intervention; music; music therapy; qualitative; research; verbal*

Amir, D. (1999). Understanding the Role of Folk Songs in Jewish-Israeli Culture: Implications for Music Therapy. *The World of Music*, 39(1), 111-128.

Keywords: *culture; Israeli; Jewish; music; music therapy*

Amir, D. (2005). Re-finding the Voice : Music Therapy with a Girl who has Selective Mutism. *Nordic Journal of Music Therapy*, 14(2), 67-78.

The purpose of the article is to describe and understand the role of music therapy in working with a client who suffers from Selective Mutism (SM). Special attention is given to the definition, etiology, and treatment approaches of SM. The author's theoretical perspective, the importance of the musical act, and the role of the therapist in working with such clients are discussed. The case example that follows presents two years of work with Shiran, a 6 year-old girl who suffers from SM. The author describes and analyze the therapeutic process and brings insights and understandings as well as Shiran's changes throughout the process. An emphasis is put on the role of improvisation in processing unresolved issues in Shiran's life.

Keywords: *definition; etiology; music; music therapy; selective mutism; SM*

Amira, J., & Cornelius, S. (1992). *The Music of Santeria: Traditional Rhythms of the Bata Drums*. Gilsum, NH: White Cliffs Media.

This book is satisfying to all levels--from the beginner who wants to start learning a little about the rhythms, to the advanced scholar who is ready to dive into the details. The authors are completely trustworthy sources of information and this is a work of devotion and years of study.

Keywords: *bata drum; music; percussion; rhythms; Santeria*

Ammann, P. (1998, Oct). Music and Melancholy: Marsilio Ficino's Archetypal Music Therapy. *Journal of Analytical Psychiatry*, 43(4), 571-588.

Melancholy, to Ficino, is a state in which the mind, the realm of deep, abstract thinking, is cut off from the supply of the spirit. His concept of spirit corresponds to a kind of universal life-energy (libido, in Jungian terms). Individually, as the spirit of man, it appears as projected into the blood of the human body, collectively, as spirit of the world, into the spheres of the planets.

The spirit of man corresponds to the spirit of the world and can receive from it a great deal through the rays of the planets. To attract the 'spiritual' influence of a particular planet you may use animals, plants, food, scents, talismans. But music is what is recommended most strongly.

Ficino's intention is to temper the melancholic influence of Saturn. Consequently, his astrological songs are addressed to the compensating benign planets, the Sun, Jupiter and Venus. In modern terms it is an attempt, consciously, by active imagination, to re-establish the emotional relatedness with the archetypal realms of the planets from which Saturn has cut us off.

Keywords: *abstract thinking; animals; archetypal music therapy; astrology; Marsilio Ficino; food; Juniper; libido; plants; melancholy; music; music therapy; Saturn; scents; spiritual; Sun; talisman; universal life-energy; Venus*

Amon, S., Shapsa, A., Forman, L., Regev, R., Bauer, S., Litmanovitz, I. et al. (Jun, 2006). Live Music is Beneficial to Preterm Infants in the Neonatal Intensive Care Unit Environment. *Birth*, 33(2), 131-136.

Music stimulation has been shown to provide significant benefits to pre-term infants. The authors hypothesized that live music therapy was more beneficial than recorded music and might improve physiological and behavioral parameters of stable preterm infants in the neonatal intensive care unit.

Compared with recorded music or no music therapy, live music therapy is associated with a reduced heart rate and a deeper sleep at 30 minutes after therapy in stable preterm infants. Both recorded and no music therapies had no significant effect on the tested physiological and behavioral parameters.

Keywords: *healing; hospital; infant; music; neonatal; relaxation; stimulation*

Amos, S., & Alvarez-Pereyre, F. (1986). The Holistic Approach to Ethnomusicological Studies. *The World of Music/Die Welt der Musik/Le Monde de la Musique*, 28(2), 3-13.

Keywords: *ethnomusicology; holistic; studies*

Amos, T. (1981). Isometrics and the Origin of Modal Systems: A Brief Experimental Inquiry. *Ex Tempore*, 1(2), 30-38.

Keywords: *experimental; isometrics; modal; modal systems; music; sound; temperament; tone; tune*

The Encyclopedia of Sound

Amram, D. (1968). *Vibrations, Adventures and Musical Times of David Amram*. London, England: MacMillan Publishers, Ltd.

The Boston Globe has described David Amram as "the Renaissance man of American music." Amram and Jack Kerouac collaborated on the first-ever Jazz poetry reading in New York City in 1957 as well as the subsequent legendary film "Pull My Daisy" in 1959, which combined Amram's jazz and chamber music and Kerouac's narration. Not only part of what came to be known as the Beat generation, Amram has also composed over 100 orchestral and chamber works, written two operas, and has collaborated with such notables as Leonard Bernstein, Dizzy Gillespie, Lionel Hampton, Charles Mingus, Dustin Hoffman, Thelonius Monk, Willie Nelson, Betty Carter, Odetta, Elia Kazan, Arthur Miller, and Tito Puente.

Keywords: *adventure; David Amram; musical; psychology; vibration*

Anand, B. K., & Chhina, G. S. (1961). Investigation on Yogis Claiming to Stop their Heartbeats. *Indian Journal of Medical Research*, 49, 90-94.

Keywords: *heartbeat; meditation; relaxation; yoga; yogi*

Anari, M., Axelsson, A., Eliasson, A., & Magnussun, L. (1999). Hypersensitivity to Sound--Questionnaire Data, Audiometry and Classification. *Scandinavian Audiology*, 28(4), 219-230.

Keywords: *audio; audiometry; classification; hypersensitivity; music; noise; sensitivity; sound; questionnaire*

Ancell, C. (2005, Fall). At the Heart of the Art. *Harp Therapy Journal*, 10(3), 12-13.

Keywords: *art; harp; music; music therapy*

Anch, A. M., Browman, C. P., Mitier, M. M., & Walsh, J. K. (1988). *Sleep: A Scientific Perspective*. Englewood Cliffs, NJ: Prentice Hall.

Keywords: *science; scientific; sleep*

Anderson Helland, W., & Heimann, M. (2006, May 25). Assessment of Pragmatic Language Impairment in Children Referred to Psychiatric Services: A Pilot Study of Children's Communication Checklist in a Norwegian Sample (Vol. 1).

The aim of the present pilot study was to explore whether pragmatic language impairments are more prevalent among children referred to child psychiatric services (n=21) than among a comparison group of typically developing children (n=29) in the age range 8-10 years. A second and minor aim was also to assess the usability of a Norwegian translation of the Children's Communication Checklist (CCC). Communication disorders defined as a pragmatic score equal to or below 140 on the CCC were identified in a majority (0.57) of the children in the clinical group; the corresponding proportion for the typically developing comparison group was only 0.10. Thus, the Norwegian version of the CCC distinguishes between children with symptoms of pragmatic language impairments and those with no symptoms, as does the English version.

Keywords: *children; language; impairment; pilot study; psychiatric*

Anderson, B. (2002, Oct). A Principle of Hope: Recorded Music, Listening Practices and the Immanence of Utopia. *Geografiska Annaler: Series B, Human Geography*, 84(3-4), 211.

In this paper the author draws a set of partial connections between ways of using recorded music and utopia. The first half of the paper draws upon the process philosophy of Ernst Bloch to argue that utopia is not located else-where or else-when in a transcendent realm separate from the present but is paradoxically immanent to 'everyday life'. This argument revolves around the novel 'open' experimental ontology that Bloch elaborates through the operator the 'not-yet'. Bloch's work enables the beginnings of an immanent utopianism that is able to discern, rather than critique, the dimly vibrating figures of hope that exist within rather than outside 'everyday life'. The second half of the paper sets this thought in motion by connecting two of Bloch's concepts, the 'trace' and 'novum', to the logic of one particularly common way of using recorded music: the use of music to 'feel better'. Drawing on in-depth case study research with seventeen lower-middle-class households the author describes how this practice enables people to momentarily enact two forms of hope that are both based around the geographies of affect and affection: how something better might feel and an ability to forget. He concludes by speculatively describing the practice of a Blochian 'immanent utopianism' that itself embodies 'a principle of hope'.

Keywords: *emotion; music; philosophy; recorded; transcendent; utopia*

Anderson, D. J. (1977). Transcendental Meditation as an Alternative to Heroin Abuse in Servicemen. *American Journal of Psychiatry*, 134(11), 1308-1309.

Keywords: *addiction; drug abuse; heroin; meditation; military; servicemen; TM; transcendental meditation*

Anderson, D., & Moss, C. (1964). The Auditory Autokinetic Effect. *American Journal of Psychology*, 77, 502-503.

Keywords: *auditory; audio; autokinetic; psychology*

Anderson, D. (1976). *The Planet of Waters*. Denver, CO: Bread and Butter Press.

All the universe is an ocean of music. Everything that IS is made of music, just as you yourself are. The story begins in a world called The Planet of Waters. The planet is composed of layers of waters. Each zone of the waters is inhabited by a distinct tribe of beings, each with its own name, character and function. All the tribes work together to support The Planet of Waters. At the center of the planet is a "seedcore." When inside the seedcore, you are in your "soul" state, which is a tone, a single unique tone that contains your essential character and destiny. When you migrate back into the waters, you take a new body.

Then a GREAT CHANGE befalls the planet. Everyone must leave. Beings from different tribes lock together, like notes into chords. They venture out into the great rivers and currents of music that form the whole universe. After a journey rich with tragic and delightful twists, they arrive here. They come to this earth to take part in the most important event in human history up until now: our creation.

And then? And then? The final chapters bring you, gently and powerfully, to the music where you began, the music you always are, the melody that follows you all your days . . . the ocean symphony that makes us each as unique and alone as we are forever One.

Keywords: *healing; music; non-traditional; planet; symbolism; water*

The Encyclopedia of Sound

Anderson, G., Lyttkens, L., & Larsen, H. C. (1999, Sep). Distinguishing Levels of Tinnitus Distress. *Clinical Otolaryngology*, 24(5), 404.

Degrees of tinnitus distress were explored in a sample of 216 patients who completed audiological measures and were assessed in a structured interview conducted by a clinical psychologist. The Klockhoff and Lindblom grading system was used and its inter-rater reliability assessed in a subsample showing a high degree of correspondence. Results from the interview are reported in terms of variability of tinnitus, characteristics of problematic situations, distress caused by tinnitus, possibilities to cope, and other influencing factors. Finally, a set of discriminant analyses were conducted on the data set resulting in a final model that included pitch, minimal masking level (MML), tolerance in relation to onset, and avoidance of situations because of tinnitus. This model correctly classified 73% of the subjects into the two levels of distress (grade II and III). There may be a potential role for MML as an outcome variable in tinnitus treatment research.

Keywords: *audiological; hearing; Klockhoff and Lindblom grading system; minimal masking level; MML; otolaryngology; psychoacoustic; research; tinnitus; tinnitus distress; treatment*

Anderson, G. (1983). Pythagoras and the Origin of Music Theory. *Indiana Theory Review*, 6(3), 33-64.

Keywords: *music; Pythagoras; sound; temperament; theory; tuning*

Anderson, J. L., Morgan, J. L., & White, K., S. (2003, Jun). A Statistical Basis for Speech Sound Discrimination. *Language and Speech*, 46(2/3), 155-183.

Infants under six months are able to discriminate native and non-native consonant contrasts equally well, but as they learn the phonological systems of their native language, this ability declines. Current explanations of this phenomenon agree that the decline in discrimination ability is linked to the formation of native-language phonemic categories. The goal of this study was to evaluate the role of input statistics in learning these categories: the author's hypothesis was that relative frequency is a determinant of the relative order in which categories are acquired. English-learning infants of two age groups (6.5 months and 8.5 months) were tested on their ability to discriminate non-native consonant contrasts using the Conditioned Head Turn Procedure. As predicted, older infants were worse in their performance on the more frequent coronal stop contrast than on the less frequent dorsal stop contrast. In contrast, 6.5-month-olds discriminated both contrasts equally well. An adult control group tested with an AX task also discriminated both contrasts equally. These results provide preliminary confirmation of the hypothesis that frequency plays an important role in tuning of phonological systems to properties of the native language.

Keywords: *auditory; cognition; infants; perception; psychoacoustics; psycholinguistics; speech*

Anderson, J. (1995, Jan). La Note Juste. *The Musical Times*, 136(1823), 22-27.

Keywords: *music; musical; sound; temperament; tone; tune*

Anderson, L. M., Mulligan, B. E., Goodman, L. S., & Regen, H. Z. (1983). Effects of Sounds on Preferences for Outdoor Settings. *Environment and Behavior*, 15(5), 539-566.

Keywords: *effects; environment; outdoor; preferences; sound*

Anderson, M. S., & Savary, L. (1972). *Passages: A Guide for Pilgrims of the Mind*. New York, NY: MacMillan Publishers, Ltd.

Keywords: *consciousness; guide; mind; passages; psychology*

Anderson, M. (1975). *Color Healing: Chromotherapy and How it Works*. York Beach, ME: Samuel Weiser, Inc.

Keywords: *chromotherapy; color; healing; music; symbolism*

Anderson, S. (1970). Auditory Sensitivity of the Harbor Porpoise. *Phoceona Invest*, 2, 260-263.

Keywords: *audio; auditory; harbor porpoise; marine; ocean; porpoise; sensitivity; sound; underwater*

Anderson, S. A. (1979). Pain Control by Sensory Stimulation. *Advances in Pain Research and Therapy*, 3, 569-585.

Keywords: *pain; pain control; pain research; pain therapy; sensory; stimulation*

Anderson, S. S., & Hawkins, A. D. (1978). Scarring Seals by Sound. *Mammal Rev.*, 8, 19-24.

Keywords: *ocean; marine; seal; sound; underwater*

Anderson, V. L., Levinson, E. M., Barker, W., & Kiewra, K. P. (1999). The Effects of Meditation on Teacher Perceived Occupational Stress, State, and Trait Anxiety and Burnout. *School Psychology Quarterly*, 14(1), 3-25.

Keywords: *anxiety; burnout; meditation; occupational stress; psychology; state; trait; teacher*

Anderson, W. (1977). *Therapy and the Arts: Tools for Consciousness*. New York, NY: Harper Colophon.

Keywords: *arts; consciousness; healing; music; psychology; therapy; tools*

Anderson, W. D. (1994). *Music and Musicians in Ancient Greece*. Ithaca, NY: Cornell University Press.

Keywords: *Ancient Greece; Greece; music; musician; sound; temperament; tuning*

Anderson, W., M., & Campbell, P. S. (1996). *Multicultural Perspectives in Music Education*. Reston, VA: Music Educators National Conference.

Multicultural music education reflects the cultural diversity of the world in general and of the U.S. in particular, by promoting a music curriculum that includes songs, choral works, instrumental selections, and listening experiences representative of a wide array of ethnic cultures. It also encourages the interdisciplinary study of different cultural groups through not only music but also art, dance, drama, literature, and social studies. To support this ideal, the purpose of this book is to provide instructional approaches to teach from a multicultural or global perspective. It is designed as a practical experience-oriented guide for helping students develop a broad understanding of music in their world and an appreciation of their multicultural musical heritage in the U.S.

Keywords: *art; choral works; cultural diversity; cultures; dance; drama; education; ethnic; ethnomusicology; global perspective; instruction; instructional approaches; instrumental; listening; literature; multicultural music; music; musical heritage; music curriculum; psychoacoustics; social studies; songs; world music*

Anderton, C. (1986, Dec). Alternate Scales for Even-Tempered Samplers. *Electronic Musician*, pp. 48-49.

Keywords: *alternate scales; even-tempered scales; music; scale; sound; temperament; tune*

The Encyclopedia of Sound

Ando, Y. (1998). *Architectural Acoustics: Blending Sound Sources, Sound Fields and Listeners*. New York, NY: Springer-Verlag.

Attempting to fuse art and science, Ando combines subjective and objective factors involved in concert hall design with special attention to a model of the auditory-brain system.

Keywords: *architecture; art; auditory brain; concert hall design; science*

Ando, Y. (2001, Mar). Differential Effects of Noise and Music Signals on the Behavior of Children. *Journal of Sound and Vibration*, 241(1), 129-140.

Keywords: *behavior; differential effects; children; music; noise; research; music signals; sound*

Ando, Y., & Sagara, T. (1970). Pitch Intonation of Koto Music. *Nomura Festschrift*, pp. 25-39.

Keywords: *Koto music; intonation; music; pitch; sound; temperament; tuning*

Andreas, T. (2006, Jan). The influence of tonal movement and vowel quality on intelligibility in singing. *Logopedics, Phoniatrics, Vocology*, 31(1), 17-22.

This paper investigates the perceptual consequences on vowel intelligibility caused by high-pitched tones. Previous research in speech perception, especially with sung speech, has shown that perceptual difficulties generally increase significantly with rising pitch. The stimuli for the perception experiments under consideration include three tensed German vowels /a, e, i/, produced by a soprano in three different pitches as well as rising contours and falling contours. The participants made use of a response box with three keys labeled /a/, /e/, /i/. On hearing an item, the correct key had to be pressed as fast as possible. The present paper shows that processing time, vowel quality and pitch contour are factors that have to be taken into account.

Keywords: *Contour tones; formant frequency; high-pitch singing; level tones; vowel intelligibility*

Andreasen, N. (1984). *The Broken Brain: The Biological Revolution in Psychiatry*. New York, NY: Harper and Row.

Approximately one in one hundred people have Schizophrenia. The term means, "splitting of the mind". Some characteristics include: hallucinations, thinking disturbances, abnormal emotional responses, inability to feel and express emotion, being withdrawn, paranoia, disorganized but intelligible speech, inability to follow through on tasks, and an inability to enjoy relationships. Some possible causes of the condition are: -chemical changes such as raised levels of dopamine, structural abnormalities in which parts may be enlarged and the corpus m may thicken, or genetic factors evidenced by the fact that the rate is clearly higher in the families of patients with a with a history of Schizophrenia. Some possible treatments are: raising endorphin levels in the body, chlorpromazine, or taking narcoleptic medications like Thorazine, Mellaril, Stelazine, Navane, Prolixin, and Haldol. The book elaborates with dosages and possible side effects.

The rest of the book explains other mental illnesses, discusses the history of mental illness and treatments, and the biological future of mental illness.

A music therapist could use this book to learn more about Schizophrenia and its treatments. By knowing the possible characteristics and problems of the person, the therapist can develop an appropriate treatment plan and goals for that person.

Keywords: *abnormal emotional responses; brain; corpus callosum; disorganized; dopamine; emotions; endorphin; hallucinations; intelligible speech; mental illness; music; music therapist; music therapy; neurochemical; paranoia; thinking disturbances; schizophrenia; structural abnormalities; withdrawn*

Andreasen, N. C. (1962). *The Place of Music in Kindergarten*. Eau Claire, WI: UWEC Seminar Paper.

The purpose of this seminar paper/book is to increase awareness of needs of a five year old and to discuss the importance of music in the development of the child's life. Music plays a role in the child's life by helping develop appreciation for music which broadens the child's background, creates a source of pleasure for the child, and includes most every type of child.

Keywords: *development; education; music; music appreciaiton; child; children*

Andreasen, N. C. (1980). *Singing Man*. Tiburon, CA: H.J. Kramer.

Keywords: *man; music; music therapy; singing*

Andreasen, N. C. (1984). *The Broken Brain: The Biological Revolution in Psychiatry*. New York, NY: Harper & Row.

The book provides a complete guide to the new scientific understanding of schizophrenia, severe depression, and other major mental disorders and to the new medications that have already returned hundreds of thousands to more normal lives. Dr. Andreasen's book is also a social manifesto that seeks to remove the shame, guilt, and punishment that are still attached to the mentally ill and, instead, to regard them "as human beings who deserve as much sensitivity and love as people who suffer from cancer, muscular dystrophy, or heart disease."

Keywords: *biological; brain; consciousness; mind; psychiatry; psychology; revolution*

The Encyclopedia of Sound

Andress, B. (1998). *Music for Young Children*. Orlando, FL: Harcourt Brace and Company.

The purpose of this book is to introduce, explain, and clarify new techniques, terminology, and concepts about music education through definition and example. Ideas and new insights about how to share the joy of music with very young children are also provided in this book.

Keywords: *early childhood education; music; music education; terminology; young children*

Andrews, D. H. *Symphony of Life*. Lees Summit, MO: Unity Books.

Keywords: *life; music; sound; symphony*

Andrews, M. L. (1991). *Voice Therapy for Children*. San Diego, CA: Singular Publishing Group.

Keywords: *children; healing; speech; psychology; voice; therapy*

Andrews, M. L., & Summers, A. (1988). *Voice Therapy for Adolescents*. Boston, MA: College Hill Press.

Keywords: *adolescents; consciousness; healing; psychology; therapy; voice*

Andrews, T. (1992). *Transformation Through Music & Word*. Woodbury, MN: Llewellyn Publications.

Keywords: *music; transformation; word*

Andrews, T. (1993). *The Healer's Manual: A Beginner's Guide to Vibrational Therapies*. Woodbury, MN: Llewellyn Publications.

Keywords: *alternative; complementary; guide; healer; health; healing; manual; medicine; therapies; vibration; vibrational*

Andrews, T. (1995). *Crystal Balls & Crystal Bowls: Tools for Ancient Scrying & Modern Seership*. Woodbury, MN: Llewellyn Publications.

This book has wonderful exercises for the beginner and gives helpful hints to the experienced scryer also. The book not only discusses crystal balls and crystal bowls, but also touches on water divination and mirror gazing as well.

Keywords: *crystal ball; crystal bowl; divination; gazing; mirror; music; scryer; sound; water*

Andrews, T. (1995). *Sacred Sounds: Transformation through Music & Word*. Woodbury, MN: Llewellyn Publications.

In virtually every system of spirituality the world has ever known, sound has been considered a direct link between humanity and the divine. The ancient mystery schools all taught their students the use of sound as a creative and healing force.

This book reveals how to tap into the magical and healing aspects of voice, resonance, and music. On a physical level, these techniques can be used to alleviate aches and pains, lower blood pressure, and balance hyperactivity in children. On a metaphysical level, they can be used to induce altered states of consciousness, open new levels of awareness, stimulate intuition, and increase creativity.

Keywords: *health; music; transformation; voice; word; sacred sound; sound*

Andrews, T. (1997). *Music Therapy for Non-Musicians*. Batavia, OH: Dragonhawk Publishing.

Keywords: health; music; musician; music therapy; non-musician

Andrews, T. (1998). *The Healer's Journal: A Beginner's Guide to Energy Therapies*. Woodbury, MN: Llewellyn Publications.

Metaphysical healing aims at getting at the root cause of illness, and there is no other book that explains it better than this one does. The author delves into the theory of metaphysical healing and then shows how it is done. He discusses color therapy, chi circulation of the microcosm orbit to maintain good health, sound therapy and other healing modalities. He also shows how to make a pendulum to serve as a diagnostic tool in contacting the universal mind.

Keywords: chi; circulation; color therapy; diagnostic; guide; healer; therapy; metaphysical; music; sound therapy pendulum; universal mind

Anfilov, G. (1961). *Physics of Music*. Honolulu, HI: University Press of the Pacific.

From the primitive reed pipe to modern music "written" by computers is quite a journey. Here, in informal text and about a score of plates, is a story that takes the teenage layman on this interesting trip.

The younger reader, like a good musicologist, follows the steps in the evolution of the most important instruments that make up today's symphony orchestra, and the development of music itself (scales, modes, keys, and temperaments).

Physics and music is also a source, although, of necessity a modest one, of information about the music research that has been underway in the Soviet Union, especially in the scientific manufacture of the violin, and in electrophonic and synthetic music. This why the foreign reader might think of a degree of "bias" on the part of the author. Yet, it gives him an insight into what is going on in a country that has given the world quite a number of great composers.

Keywords: music; physics; sound; temperament; tune

Angelo, J. (1991). *Spiritual Healing: Energy Medicine for Today*. Rockport, MA: Element Books.

Keywords: complementary; healing; research; spiritual; survey

Anger, J. H. (1907). *The Modern Enharmonic Scale*. Toronto, Canada: Wm. Tyrell & Co.

This is a lecture delivered at the Toronto Conservatory of Music (under the auspices of the Toronto Clef Club), December 1st, 1906.

Keywords: sound; music; tuning; temperament; enharmonic; modern; scale

Aniansson, G., & Peterson, Y. (1983). Speech Intelligibility of Normal Listeners and Persons with Impaired Hearing in Traffic Noise. *Journal of Sound and Vibration*, 90(3), 341-360.

Keywords: deafness; hearing; impaired hearing; listening; listener; noise; sound; speech; traffic; traffic noise

Aning, B. (1982, Fall). Tuning the Kora: A Case Study of the Norms of a Gambian Musician. *Journal of African Studies*, 9(3), 164-175.

Keywords: case study; Gambian; Kora; music; musician; sound; temperament

The Encyclopedia of Sound

Anklesaria, F., & King, M. S. The Nation-wide Implementation of Maharishi's Integrated System of Rehabilitation in Senegal - A Case Study. In F. Anklesaria, King & M. S. (Eds.), *Scientific Research on Maharishi's Integrated System of Rehabilitation*. Fairfield, IA: MIU Press.

This study shows almost complete cessation of fights between inmates, very sharp reduction in irritability and aggressiveness. Improvement in health. Decrease in the number of medical consultations—as much as 70-80%. Marked decrease in drug consumption. Improvement in sleep. Reduced national recidivism.

Keywords: *aggression; case study; drug abuse; drug consumption; health; incarceration; inmates; integrated system; irritability; meditation; nation-wide implementation; prison; rehabilitation; Senegal; TM; transcendental meditation*

Annis, L. F. (1978). *The Child Before Birth*. Ithaca, NY: Cornell University Press.

This book examines prenatal development and factors influencing the unborn child, such as nutrition, maternal characteristics and experiences, drugs, and diseases.

Keywords: *child; birth; in utero; pregnancy*

Ansaloni, P. (1982). Acoustic Dynamics of Bridges of Bowed Instruments. An Outline of Comparative Instrument-Making. *The World of Music*, 24(1), 35-56.

Keywords: *acoustic; bowed; bridge; dynamics; instruments; instrument making*

Ansdell, G. (1990). Limitations and Potential: A Report on Music Therapy Group for Clients Referred from a Counseling Service. *British Journal of Music Therapy*, 4(1), 21-26.

This article describes the inception and progress of an experimental music therapy group at the Marylebone Music Therapy Unit. Clients were referred from either the Counseling Service or the General Practice Unit, both also located in the crypt of St. Marylebone Church, London. The article describes the author's search for an appropriate structure for the group and the formation of some theoretical perspectives on improvisation with such clients. In conclusion is a section containing the clients' evaluations of their experience of the group over the period of one year. The author does not claim in any sense to be a pioneer in this field, this article is written in an exploratory style; because with these clients in this particular context, for him, it was experimental.

Keywords: *counseling; group therapy; experimental music therapy; improvisation; Marylebone Music Therapy Unit; music; music therapy; theoretical perspectives*

Ansdell, G. (1991). Mapping the Territory. *British Journal of Music Therapy*, 5(2), 18-27.

This paper outlines a model for assessing adult clients in creative music therapy based on a phenomenological approach to organizing the descriptive level.

Keywords: *adult; creative music therapy; phenomenological approach; phenomenology; territory*

Ansdell, G. (1995). *Music for Life: Aspects of Creative Music Therapy with Adult Clients*. London, England: Jessica Kingsley Publishers, Ltd.

The author of this book discusses how music establishes an associative connection within the long-term memory. The author stresses the importance of ensuring that this musical memory be used in the present and not trap the patient in the past. The author suggests beginning with improvisation before working with familiar melodies.

This book describes a creative approach to working with adults, based on the principles of Nordoff-Robbins Music Therapy.

Keywords: *adults; creative music therapy; health; life; music; Nordoff-Robbins*

Ansdell, G. (1996). Talking About Music Therapy: A Dilemma and a Qualitative Experiment. *British Journal of Music Therapy*, 10(1), 4-16.

This paper is designed as an introduction to a projected series on aspects of the meta-theory of music therapy. In common with psychoanalysis (Mitchell 1993) and art therapy (Hanzell 1995), music therapy inquiry is seeing an evolving reflexive trend which examines in several ways the nature of theory in the discipline - in order to clarify, contextualize and critically evaluate past and current trends (Aldridge 1990, 1993; Aigen 1991, 1995; Ruud 1998). In the case of music therapy, meta-theory typically seeks to uncover the relationships between three domains: what music therapists do (praxis); what they say (discourse), and what they know (epistemology). This paper takes discourse as the starting-point and makes an introductory study of the nature of talking about music therapy. It centers its investigation on a simple qualitative-style experiment in which a group of listeners (of varying musical and music therapy experience) identify and describe a taped excerpt of music therapy. The results of this experiment are used to form the basis of a discussion about several commonly expressed 'language problems' in music therapy: the need for a 'common language,' the verification of clinical data; describing musical behavior and the boundary between description and interpretation.

Keywords: *art; art therapy; clinical data; common language; discourse; epistemology; evaluation; experiment; investigation; listeners; language problems; experiment; interpretation; meta-theory; music; musical behavior; music therapy; psychoanalysis; qualitative experiment; qualitative style language*

Ansdell, G. (1997). Musical Elaborations, What Has the New Musicology to Say to Music Therapy? *British Journal of Music Therapy*, 11(2), 36-44.

In this article the author reviews some of the latest books in what has been called the 'New Musicology'. The author also asks why music therapists and musicologists seem until now to have taken so little notice of each other's work, and suggests this situation is changing. Developments in critical thinking about music represented by the 'New Musicology' may be of particular relevance to music therapist searching for theoretical perspectives on their work. But equally the theorists of the 'New Musicology' could learn much from music therapy - which can be seen in many ways as a 'laboratory' for new thinking about the nature of music and its place in society.

Keywords: *critical thinking; music; musicology; musicologist; music therapy; nature of music; societynew musicology; theoretical perspectives*

Ansdell, G. (1999). *Music Therapy as a Discourse & Discipline: A Study of Music Therapists' Dilemma*. Unpublished doctoral dissertation, City University, London, England, Department of Music.

Keywords: *discourse; discipline; music; music therapist; music therapy*

The Encyclopedia of Sound

Ansdell, G. (2003). The Stories We Tell - Some Meta-Theoretical Reflections on Music Therapy. *Nordic Journal of Music Therapy*, 12(2).

This essay had its origin in a paper the author gave at the World Congress of Music Therapy in Washington, November 1999. In it he offers some meta-theoretical reflections on the various relationships between practice, discourse and theory in music therapy. He suggests that music therapy is increasingly moving toward a meta-theoretical perspective. This accepts that music therapy is made, not found; that we use theoretical narratives pragmatically; that there is nothing that music therapy 'really is.' Instead, the discourses that surround and produce it are the constructive materials of the ever-changing stories we tell ourselves and others about what we do, how we do it and, most importantly, why we do it. Such a view motivates ongoing critical discussion of the discursive mechanisms which currently guide and legitimate music therapy. Our profession currently faces the dilemma of how to reconcile such a constructionist epistemology with the need to remain - as a treatment profession - empirical, pragmatic and transparent. The author argues that daring to look critically at the stories we tell is part of such transparency.

Keywords: *discipline; discourse; epistemology; meta-theory; meta-theoretical; music; music therapy; profession; reflection*

Anshel, M. H., & Marisi, D. Q. (1978). Effect of Music and Rhythm on Physical Performance. *Research Quarterly*, 49, 109-113.

Keywords: *music; physical; research; rhythm*

Ansley, H. (1954). Do Birds Hear Their Songs as We Do? *Proc. Linn. Soc.*, 63(5), 39-40.

Keywords: *birds; hear; song*

Antcliffe, H. (1916). The Essential Nature of Music. *Musical Quarterly*, 11, 163-170.

Keywords: *haappiness; health; music; speech*

Antonovsky, A. (1996). The Salutogenic Model as a Theory to Guide Health Promotion. *Health Promotion International*, 11(1), 11-18.

This paper provides a critical look at the challenges facing the field of health promotion. Pointing to the persistence of the disease orientation and the limits of risk factor approaches for conceptualizing and conducting research on health, the salutogenic orientation is presented as a more viable paradigm for health promotion research and practice. The Sense of Coherence framework is offered as a useful theory for taking a salutogenic approach to health research.

Keywords: *guide; health; salutogenic; well-being*

Antrim, D. K. (1943). Music in Industry. *Musical Quarterly*, 29, 2875-2290.

Keywords: *industry; music; psychology*

Antrim, D. K. (1944). Music Therapy. *Musical Quarterly*, 302, 409-420.

Keywords: *music; music therapy; applied music therapy*

Anzieu, D. (1979). The Sound Image of the Self. *International Review of Psychoanalysis*, 6, 23-36.

Keywords: *music; self; sound; psychology*

Apel, W. (1944). *Harvard Dictionary of Music*. Cambridge, MA: Harvard University Press.

Keywords: *dictionary; music; reference; terms*

Appel, S. S. (1975). Modifying Solo Performance Anxiety in Adult Pianists. *Journal of Music Therapy*, 13(1), 2.

Keywords: *adult; music; music therapy; performance anxiety; pianist; solo*

Applebaum, D. *Voice*. Albany, NY: State University of New York Press.

Keywords: *classical; training; vocal; voice*

Apter, A., Fallon, T. J., King, R. A., Ratzoni, G., Zohar, A., Binder, M. et al. (1996). Obsessive-Compulsive Characteristics: From Symptoms to Syndrome. *Journal of the American Academy of Child and Adolescent Psychiatry*, 35(7), 907-912.

This article evaluates the amount of adolescents with obsessive and compulsive characteristics and how this relates to the diagnosis of obsessive-compulsive disorder (OCD). The study involved 16-17 year-old Israelis who filled out a questionnaire and were interviewed by an experienced child and adolescent psychiatrist. The results of the study showed there were no significant differences between males and females. Only 7% of the subjects reported disturbing and intrusive thoughts; however, up to 72% of the subjects endorsed the remaining six OCD symptoms. The study found obsessive and compulsive thoughts and behaviors are commonly endorsed in a general adolescent population. Therefore, it is still uncertain where the line is between psychiatric disorder and obsessive-compulsive phenomena in the general population.

Keywords: *adolescents; behavior; disturbing thoughts; obsessive and compulsive disorder; OCD; intrusive thoughts; Israelis; psychiatry; teenagers*

Araki, S. Studies on the sound of Response in Fetus and Newborn Infants. *Journal of the Japanese Gynecological Society*, 24, 267-275.

Keywords: *fetus; newborn; pregnancy; sound*

Arao, H., & Gyoba, J. (2001, Mar). Priming Effects on Musical Chord Identification: Facilitation or Disruption? *Japanese Psychological Research*, 43(1), 43.

The present study examined whether priming effects on chord identification are facilitative or disruptive, by employing a control (no-prime) condition in addition to a related-prime condition and an unrelated-prime condition. According to the activation hypothesis, which predicts a facilitative effect of musically related chords, responses are expected to be faster in the related-prime condition than in the control condition. In contrast, according to the schema hypothesis, which supposes a disruptive effect of musically unrelated chords, responses are expected to be slower in the unrelated-prime condition than in the control condition. No facilitative effect was found in the related-prime condition, whereas a marked disruptive effect was found in the unrelated-prime condition. The disruptive effect was more pronounced in the major-chord condition than in the minor-chord condition, and more salient at an interonset interval of 1 s than at 3 s or 7 s. These results are interpreted in terms of the schema hypothesis.

Keywords: *chord identification; chords; identification; music; musically; priming effects*

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Arathuzik, D. (1994). Effects of Cognitive-Behavioral Strategies on Pain in Cancer Patients. *Cancer Nurse*, 7, 207-214.

Keywords: *behavior; behavioral; cancer; cognitive; cognitive behavioral strategies on oncology; pain; patients*

Arayama, T. (1970). Intrauterine Fetal Reaction to Acoustical Stimuli. *Journal of Otolaryngology of Japan*, 73, 1885-1907.

Keywords: *healing; interuterine; reaction; acoustic; acoustical; development; fetal; stimuli; sound; uterine*

Archer, C. (1995). Music and Early Intervention: A Survey. *Annual Journal of the New Zealand Society for Music Therapy*, pp. 46-54.

Keywords: *early intervention; music; music therapy; survey*

Ardell, D. B. (1986). *High Level Wellness*. Berkeley, CA: Ten Speed Press.

Keywords: *alternative; disease; doctors; drugs; high level wellness; music; wellness; well being*

Ardell, D. B. (1996). *The Book of Wellness: A Secular Approach to Spirit, Meaning & Purpose*. Amherst, NY: Prometheus Books.

Donald Ardell urges physicians and health promoters to spend less energy monitoring fitness, nutrition, and stress management, and a lot more effort encouraging people to ponder the meaning and purpose in their lives. Providing tips from one hundred of America's top health and wellness leaders, readers can discover and enjoy meaning and purpose in their work and in many other areas of life. Ardell provides valuable check lists and assessments for addressing "spirituality" without religion, and he gives examples of activities that can nurture an environment in which people are comfortable exploring their ideas, concerns, feelings and impressions.

Keywords: *music; wellness; secular; spirit; meaning; purpose; fitness; health promoters; stress management*

Ardell, D. B. (1999). *14 Days to Wellness: The Easy, Effective and Fun Way to Optimum Health*. Novato, CA: New World Library.

Committing to a satisfying, fun, and healthy lifestyle is easy with this lighthearted plan. Drawn from the author's 20 years of experience promoting wellness worldwide, this two-week program features 14 steps that take only 20 minutes to complete, but make for a lifetime of physical, emotional, and mental wellness.

Keywords: *music; health; wellness; fun; effective*

Ardley, N. (1992). *The Science Book of Sound: Simple Experiments*. Chicago, IL: Harcourt Brace Jovanovich Publishers.

Easy-to-read and understand book of experiments on motion.

Keywords: *education; experiments; science; sound*

Areni, C. S. (2003, Feb). Exploring Managers' Implicit Theories of Atmospheric Music: Comparing Academic Analysis to Industry Insight. *Journal of Services Marketing*, 17(2), 161-184.

Keywords: *academic analysis; atmospheric; atmospheric music; implicit theories; music; research*

Aresteh, A. R. (1968). *Creativity in the Life Cycle: An Interpretive Account of Creativity in Childhood*. New York, NY: Heinman.

Keywords: *brain; childhood; consciousness; creativity; healing; life cycle; music; psychology*

Argal, S., Rosen, M., & Sokol, R. (1975). Fetal Response to Sound. *Contemporary Obstetrics and Gynecology, Special Edition*, 5.

Keywords: *development; fetal; healing; hearing; music; sound; uterine*

Arias, C., & Ramos, O. A. (1997, Aug). Psychoacoustic Tests for the Study of Human Echolocation Ability. *Applied Acoustics*, 51(4), 399-419.

Keywords: *echolocation; human; psychoacoustic*

Arieti, S. (1976). *Creativity: The Magic Synthesis*. New York, NY: Basic Books.

Keywords: *creativity; development; music; psychology*

Arieti, S., & Brodie, K., H. (1981). *Advances and New Directions*. New York, NY: Basic Books.

Keywords: *advances; directions; healing; music; new*

Armatas, C. (1964). *A Study of the Effect of Music on Postoperative Patients in the Recovery Room*. Unpublished master's thesis, University of Kansas.

Keywords: *effect; music; postoperative; recovery*

Armstrong, E. A. (1963). *A Study of Bird Song*. New York, NY: Dover.

Keywords: *acoustic; bioacoustic; bird; bird song; song; sound; study*

Armstrong, F., & Pearson, J. (2000). *Well-Tuned Women: Growing Strong Through Voicework*. Women's Press.

Fifteen chapters by women whose passion is voice, both spoken and sung. Full of experience and variety, and very moving.

Keywords: *music; singing; song; tune; voice; voicework; woman; women*

Armstrong, T. (1987). *In Their Own Way*. New York, NY: Jeremy P. Tarcher.

Keywords: *consciousness; development; education; learning; music*

Armstrong, T. (1985). *The Radiant Child*. Wheaton, IL: Quest.

Keywords: *child; children; education; learning; music*

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Arnason, C. (2003). Music Therapist's Listening Perspectives in Improvisational Music Therapy - A Qualitative Interview Study. *Nordic Journal of Music Therapy*, 12(2).

This article describes the research process and findings of a qualitative interview study conducted over two years. Participants were music therapists from different countries who work in music-centered and in-depth improvisational approaches with a variety of clients. The purpose of this research was to investigate the listening approaches of experienced music therapists who reflect on their clinical work and specifically to study improvisations co-created with individual clients. Interviews were conducted either by email or (when possible) in person. Interview questions focused on the process of listening both during sessions and afterwards when listening back to audio or videotaped improvisations. The data analysis process and procedures as well as the research philosophy used in this study are discussed. Research findings are presented as a series of perspectives. Each perspective comprises different levels of listening. Reflections about these perspectives as well as what was learned by conducting this research conclude the article.

Keywords: *clinical work; data analysis; improvisation; interview; listening; music; music therapy; qualitative; qualitative study; research*

Arnett, J. H. (1996). *Metal Heads: Heavy Metal Music and Adolescent Alienation*. Boulder, CO: Westview Press.

Keywords: *adolescent; alienation; health; heavy metal; metal heads; music; teen; teenager*

Arnheim, R. (1990). Perspective: The Artist as Healer. *The Arts in Psychotherapy*, 17(1), 1-4.

Keywords: *art; artist; creative arts therapy; healer; psychology; therapy*

Arnold, C., & Trachok, C. (2001). *Did You Hear That? Animals with Super Hearing*. Watertown, MA: Charlesbridge Publishing.

Visit the fascinating world of animals that create and hear sounds either too high or too low for human ears. Without these abilities, they wouldn't be able to communicate, hunt, or avoid being hunted....Small rodents call to one another with ultra-high sounds, too high and faint for the animals that hunt them to hear. Some insects that can hear ultra-high sounds dodge out of the way when they detect that a bat is near. In the sea, sharks can locate fish by listening for the low sounds made by their splashing. And humpback whales "talk" with each other across miles of ocean with sounds too low for us to hear.

Keywords: *hearing; acoustics; animals; audiology; frequency; pathology; pitch; science; sound; speech; technology*

Arnold, L. E., & Nevius, S. K. (1992). *The Reiki Handbook: A Manual for Students and Therapists of the Usui Shiko Ryoho System of Healing*. Harrisburg, PA: ParaScience International.

Keywords: *alternative; complementary; healing; holistic; medicine; reiki; wholistic*

Arnold, M. (1975). Music Therapy in a Transactional Analysis Setting. *Journal of Music Therapy*, 12(3), 104.

Keywords: *analysis; music; music therapy; setting; transactional*

Arnold, W. J. (1985). Playing with Intonation. *DSTAR Newsletter*, 3-4, New Delhi, India.

Keywords: *intonation; music; sound; temperament; toning; tuning*

Arnon, S., Shapsa, A., Forman, L., Regev, R., Litmanovitz, I., Bauer, S. et al. (2006, Jun). Live Music Is Beneficial to Preterm Infants in the Neonatal Intensive Care Unit Environment. *Birth*, 33, 131-136.

Music stimulation has been shown to provide significant benefits to preterm infants. We hypothesized that live music therapy was more beneficial than recorded music and might improve physiological and behavioral parameters of stable preterm infants in the neonatal intensive care unit.

Methods: Thirty-one stable infants randomly received live music, recorded music, and no music therapy over 3 consecutive days. A control of the environment noise level was imposed. Each therapy was delivered for 30 minutes. Inclusion criteria were postconceptional age ≥ 32 weeks, weight $\geq 1,500$ g, hearing confirmed by distortion product otoacoustic emissions (DPOAEs), and no active illness or documentation of hyperresponsiveness to the music. Heart rate, respiratory rate, oxygen saturation, and a behavioral assessment were recorded, every 5 minutes, before, during, and after therapy, allowing 30 minutes for each interval. The infant's state was given a numerical score as follows: 1-deep sleep, 2-light sleep; 3-drowsy; 4-quiet awake or alert; 5-actively awake and aroused; 6-highly aroused; upset; or crying; and 7-prolonged respiratory pause > 8 seconds. The volume range of both music therapies was from 55 to 70 dB. Parents and medical personnel completed a brief questionnaire indicating the effect of the three therapies. Results: Live music therapy had no significant effect on physiological and behavioral parameters during the 30-minute therapy; however, at the 30-minute interval after the therapy ended, it significantly reduced heart rate (150 ± 3.3 beats/min before therapy vs 127 ± 6.5 beats/min after therapy) and improved the behavioral score (3.1 ± 0.8 before therapy vs 1.3 ± 0.6 after therapy, $p < 0.001$). Recorded music and no music therapies had no significant effect on any of the tested parameters during all intervals. Both medical personnel and parents preferred live music therapy to recorded music and no music therapies, however, parents considered live music therapy significantly more effective than the other therapies.

Conclusions: Compared with recorded music or no music therapy, live music therapy is associated with a reduced heart rate and a deeper sleep at 30 minutes after therapy in stable preterm infants. Both recorded and no music therapies had no significant effect on the tested physiological and behavioral parameters.

Keywords: *baby; child; heart rate; hospital; infant; intensive care; music; neonate; neonatal; noise; stimulation*

Arnot, B. (2001). *The Prostate Cancer Protection Plan: The Foods, Supplements, and Drugs that Can Combat Prostate Cancer*. London, England: Little Brown Book Group.

Not only for men who have been diagnosed with prostate cancer but also for men who wish to decrease the risk of developing the disease, this book - with its focus on nutrition and lifestyle improvements - offers hope, expert advice, and a simple, sensible program for staving off a dread killer. He states that music therapy has been successfully used to change patients' moods.

Keywords: *cancer; food; lifestyle; men; mood; moods; music therapy; prostate; supplements*

Arntz, A. (2003, Jun). Cognitive Therapy Versus Applied Relaxation as Treatment of Generalized Anxiety Disorder. *Behavioral Research and Therapy*, 41(6), 633-646.

Keywords: *anxiety; cognitive; disorder; relaxation; therapy; treatment*

Arom, S. (1981). New Perspectives for the Description of Orally Transmitted Music. *The World of Music*, 23(2), 40-62.

Keywords: *ethnomusicology; music; oral; orally; transmitted*

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Arom, S. (1991). *African Polyphony and Polyrhythm: Musical Structure and Methodology*. New York, NY: Cambridge University Press.

Keywords: *cognition; ethnomusicology; methodology; music; musical structure; polyphony; polyrhythm; rhythm*

Arom, S. (1993). Ethnomusicology and the Emic/Etic Issue. *The World of Music*, 1, 7-33.

Keywords: *ethnomusicology; emic; etic; issue*

Arom, S., & Fürniss, S. (1992). The Pentatonic System of the Aka Pygmies of Central Africa Republic. In M. P. Baumann, Simon (Ed.), *European Studies in Ethnomusicology: Historical Developments and Recent Trends* (pp. 159-73). Wilhelmshaven: Florian Noetzel Verlag.

Keywords: *Aka Pygmies; Central Africa Republic; cognition; ethnomusicology; music; pentatonic; scale*

Aron, A., & Aron, E. N. (1982, October 27). *Rehabilitation of Juvenile Offenders Through the Transcendental Meditation Program: A controlled study*.. Presented at the Society of Police and Criminal Psychology, Nashville, Tennessee.

This study showed a decreased anxiety level in the rehabilitation of juvenile offenders.

Keywords: *controlled study; incarceration; juvenile offenders; meditation; rehabilitation; TM; transcendental meditation*

Aron, A., Orme-Johnson, D. W., & Brubaker, P. (1981). The TM Program in the College Curriculum: A Four-Year Longitudinal Study of Effects on Cognitive Affective Functioning. *College Student Journal*, 15(2), 140-146.

Keywords: *affective; college; cognitive; cognitive affective functioning; curriculum; logitudinal study; student; TM; transcendental meditation*

Aron, E. N., & Aron, A. (1983). The Patterns of Reduction of Drug and Alcohol Use Among Transcendental Meditation Participants. *Bulletin of the Society of Psychologists in Addictive Behaviors*, 2(1), 28-33.

This study showed a decreased use of tobacco, alcohol and marijuana.

Keywords: *alcohol abuse; alcohol consumption; drug abuse; drug consumption; meditation; TM; transcendental meditation*

Aron, E., & Aron, A. (1979). The Transcendental Meditation Program for the Reduction of Stress-Related Conditions. *Journal of Chronic Disease and Therapy Research*, 3(9), 11-21.

Keywords: *stress; stress reduction; stress-related conditions; TM; transcendental meditation*

Arons, B. (1991, Mar). The Design of Audio Servers and Toolkits for Supporting Speech in the User Interface. *Journal of the American Voice I/O Society*, 9, 27-41.

An overview of audio servers and design thoughts for toolkits built on top of an audio server to provide a higher-level programming interface. Arons describes tools for rapidly prototyping and debugging multimedia servers and applications. He includes details of a SPARC Station-based audio server, speech recognition server, and several interactive applications.

Keywords: audio; design; multimedia; programming interface; prototyping; servers; speech recognition; toolkit

Arons, B. (1992, Jul). A Review of the Cocktail Party Effect. *Journal of the American Voice I/O Society*.

A review of research in the area of multichannel and spatial listening with an emphasis on techniques that could be used in speech-based systems.

Keywords: acoustics; audio; cocktail party effect; hearing; listening; sound; voice

Aronson, A. E. (1990). *Clinical Voice Disorders: An Interdisciplinary Approach*. New York, NY: Thieme.

This book looks at the psychogenic causes (often trauma or severe stress), and the psychosocial effects of this voice disorder (occupational, social and emotional).

Keywords: voice; disorder; psychogenic; psychological; voice disorders; interdisciplinary; trauma; stress; psychosocial; occupational; social; emotional

Aronson, A. E. (1990). Psychogenic Voice Disorders. In *Clinical Voice Disorders: A* (pp. 116-59). Philadelphia, PA: W.B. Saunders.

Keywords: language; music; psychogenic; reading; voice disorders

Arrien, A. (1990). Four Basic Archetypal Ways Found in Shamanic Traditions. *ReVision*, 13(2).

Keywords: archetypal; archetype; shaman; shamanic; shamanic traditions

Artaud, A. (1958). *The Theater and its Double* (Mary Caroline Richards, Trans.). New York, NY: Grove.

Keywords: sight; sound; theater

Arts, S. E., Abu-Saad, H. H., Champion, G. D., Crawford, M. R., Fisher, & Ziegler, J. B. (1994, May). Age-related Response to Lidocaine-Prilocaine (EMLA) Emulsion and Effect of Music Distraction on the Pain of Intravenous Cannulation. *Pediatrics*, 93(5), 797-781.

Keywords: age; age-related; distraction; intravenous; Lidocaine; Lidocaine-Prilocaine; music; music distraction; pain; Prilocaine; sound; study

Arva, P. U. (1981). *Mantras and Meditations*. Himilayan Institute.

Keywords: healing; mantra; mantras; meditation; music

Arye, L. (2002). *Unintentional Music: Releasing Your Deepest Creativity*. Charlottesville, VA: Hampton Roads Publishing Company.

Keywords: creativity; music; unintentional music

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Asano, F., Suzuki, Y., & Sone, T. (1990). Role of Spectral Cues in the Medial Plane Localization. *J. Acoust. Soc. Am*, 88, 159-168.

A study of localization cues using simulated transfer functions simplified via auto-regressive moving-average models in order to study what cues are critical for median plane localization. The conclusion was that macroscopic patterns above 5 kHz are used to judge elevation, and macroscopic patterns in the high frequencies as well as microscopic patterns below 2 kHz are used for front-rear judgment.

Keywords: *audio-regressive; cues; Hz; high frequencies; localization; macroscopic; median plane localization; microscopic; simulated transfer function*

Asante, M. K. (1987). *The Afrocentric Idea*. Philadelphia, PA: Temple University Press.

Keywords: *African-American; Afrocentric; music; rap*

Ash, S., & Ash, R. (2001). *Sacred Drumming*. New York, NY: Sterling Publishing.

Guided by a writer who grew up and studied on Native American reservations, join those throughout the world--from Siberia to South America, Australia to Africa--who venerate the drum for its healing and celebratory powers. Through painting, cleansing, blessing, smudging, dedicating, chanting, and performing, you'll transform the instrument into a medicine tool and friend that brings joy and emotional rewards. "This gorgeous, glossy full-color creation takes an in-depth look into drumming. Accompanied by a pulsating 60-minute CD.

Keywords: *Africa; American; Australia; blessing; celebration; chanting; cleansing; dedicating; drum; drumming; emotional; native; Native American; Siberia; South America; painting; power; sacred; smudging; performing*

Ashida, S. (2000). The Effect of Reminiscence Music Therapy Sessions on Changes in Depressive Symptoms in Elderly Persons with Dementia. *Journal of Music Therapy*, 37(3), 170.

This study examined the effectiveness of reminiscence focused music therapy treatment on depressive symptoms in elderly people with dementia. Twenty elderly (3 male & 17 female) who were diagnosed as having dementia and residing at 2 different residential care facilities in Florida were assigned to 1 of 4 small groups. Each of the participants served as his or her own control in an O1 O2 X O3 design. The depressive symptoms were measured using Cornell Scale for Depression in Dementia. The differences between the scores of pretest, posttest 1 after a week of 5-day no treatment, and posttest 2 after a week of 5-day reminiscence focused music therapy treatment were compared. A one-way analysis of variance (ANOVA) and Newman-Keuls Multiple Comparison Procedure indicated statistically significant differences between pretest and posttest 2 as well as posttest 1 and posttest 2, while no significant differences were found between pretest and posttest 1. Results indicated that participation in small group reminiscence focused music therapy groups might help to reduce depressive symptoms in elderly people with dementia. Results of behavioral observations and future implications are also discussed.

Keywords: *dementia; depressive; depressive symptoms; depression; elderly; music; music therapy; person; reminiscence; reminiscence music therapy; session; symptoms*

Ashley, D. (1993). *Music Beyond Sound: Maria Curcio, A Teacher of Great Pianists*. New York, NY: Peter Lang Publishing Inc.

The author's study in London with Maria Curcio was the inspiration for his book "Music Beyond Sound. Maria Curcio, A Teacher of Great Pianists". He spent a number of summers in Italy as Artist-in-Residence with the Rome Festival Orchestra. Later he helped Maria Curcio at her masterclasses in Spain sponsored by Jeunesses Musicales.

Keywords: *interpretation; Marie Curcio; music; piano; pianist; sound*

Ashley, R. D. (1992). Modeling Ensemble Performance: Dynamic Just Intonation. In *International Computer Music Conference, San Jose, CA* (pp. 38-41). San Francisco, CA: International Computer Music Association.

Keywords: *computer; ensemble; just intonation; music; sound; temperament; tuning*

Ashley-Farrand, T. (1999). *Healing Mantras: Using Sound Affirmations for Personal Power, Health and Creativity*. Well-Spring Publications.

Keywords: *affirmations; creativity; healing; health; mantra; mantras; music; power; sound*

Ashley-Farrand, T. (2003). *Shakti Mantras: Tapping into the Great Goddess Energy Within*. New York, NY: Ballantine Books.

Thomas Ashley-Farrand, a Vedic priest, is an American expert in the intricacies of Sanskrit mantra. With nearly thirty years and thousands of hours of experience in chanting, he is supremely well-equipped to write the first book that teaches women (and men as well) to tap into the dynamic feminine energy of love in all its manifestations. By sharing enchanting Hindu myths and astonishing true stories from his own practice, Ashley-Farrand helps us to understand the real power that this age-old art awakens in those who perform it. Through dozens of actual mantras-each one presented with phonetic spelling for easy pronunciation and recommendations for specific applications-he enables us to increase our "shakti" (power) and use it to solve problems, ensure abundance, create health and well-being, summon protection, and invoke personal and universal peace.

Keywords: *chant; chanting; female; feminine; goddess; Hindu; manifestation; mantra; men; myth; peace; power; Sanskrit; shakti; sound; women*

Ashley-Farrand, T. (2004). *Mantra Meditation: Change your Karma with the Power of Sacred Sound*. Louisville, CO: Sounds True, Inc.

The power of mantras was so great that the Buddha himself was concerned about their misuse in the hands of merchants and generals. Mantras are "sacred sound syllables" that can effect changes to your inner psyche and the external world. Today, Thomas Ashley-Farrand, one of the foremost authorities on Vedic and Buddhist Sanskrit mantras in the West, makes these sacred sounds widely available in a new integrated book-and-CD learning set.

Keywords: *Buddha; Buddhist; mantra; psyche; sacred sound; sacred sound syllables; Sanskrit; sound; spiritual practice; Vedic*

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Ashton, A. (2003). *Harmonograph: A Visual Guide to Mathematics of Music*. New York, NY: Walker & Company.

During the nineteenth century, a remarkable scientific instrument known as a harmonograph revealed the beautiful patterns found in music. Harmonograph is an introduction to the evolution of simple harmonic theory, from the discoveries of Pythagoras to diatonic tuning and equal temperament. Beautiful drawings show the octave as triangle, the fifth as pentagram; diagrams show the principles of harmonics, overtones, and the monochord. Anthony Ashton examines the phenomenon of resonance in Chladni patterns, describes how to build a harmonograph of your own, and provides tables of world tuning systems. This inspiring book will appeal to musicians, mathematicians, designers, and artists alike.

Keywords: *acoustics; hamonograph; harmony; mathematics; music; sound; visual*

Asimov, I. (1985). *The Human Brain: Its Capacities and Functions*. Bergenfield, NJ: New American Library.

Thoroughly updated just before his death, Asimov gives a lucid and insightful account of the human brain, its capacities and functions. He not only breaks down the most complex of functions into easy-to-understand terms, but he also expounds on the vast potential of the untapped powers of the brain.

Keywords: *brain; capacity; consciousness; function; human; music*

Asistent, N. M. (1991, Sept.-Oct.). Why I Survive AIDS. *New Age Journal*, 38+.

Keywords: *AIDS; healing; survival*

Asmus, E. P. (1978). Perception and Analysis of the Difference Tone Phenomenon as an Environmental Event. *Journal of Research in Music Education*, 26(2).

Keywords: *analysis; environmental; healing; music; perception; phenomenon; sound; tone*

Assagioli, R. (1982). *Psychosynthesis: A Manual of Principles and Techniques*. New York, NY: Penguin.

This book is a collection of the early writings of Dr. Roberto Assagioli on psychosynthesis, a wholistic psychology and world view that he created. He was a student of Freud who found the tenets of psychoanalysis to limited in scope. He went on to formulate a psychological perspective that could consider all aspects of the human condition; mental, physical, emotional and spiritual and integrate them into a Whole being. Dr. Assagioli died in the latter part of the twentieth century.

Keywords: *consciousness; music; psychological; psychology; psychosynthesis*

Assagioli, R. (1986). Self-Realization and Psychological Disturbances. *ReVision*, 8(2), 21-31.

The founder of psychosynthesis notes that the number of disturbances with a spiritual origin are increasing. He provides a general outline of the type of disturbances that can arise at the various levels of the spiritual path and offers some suggestions for how best to deal with them. Specifically, he covers crises preceding spiritual awakening, disturbances caused by spiritual awakening, reactions to spiritual awakening, the process of transmutation, and the role of the guide.

Keywords: *awakening; communication; crises; disturbance; guide; psychosynthesis; spiritual; transmutation*

Assagioli, R. (1993). *Psychothensis: A Collection of Basic Writings*. Arkana.

Keywords: *collection; music; psychothensis; writings*

Association of Professional Music Therapists. (1995). *A Career in Music Therapy*. Cambridge, MA: APMT Publ.

Keywords: *AMTA; career; music therapist; music therapy; profession; vocation*

Astin, J. A. (1997). Stress Reduction Through Mindfulness Meditation: Effects on Psychological Symptomology, Sense of Control and Spiritual Experiences. *Psychotherapy & Psychosomatics*, 66, 97-106.

Keywords: *meditation; mindfulness meditation; psychological; spiritual; stress reduction; symptomology*

Astin, J. A. (2004). Mind-bodies Therapies for the Management of Pain. *Clinical Journal of Pain*, 20(1), 27-32.

Keywords: *body; mind; pain; therapies*

Astin, J. A., Harness, E., & Ernest, E. (2000). The Efficacy of "Distant Healing": A Systematic Review of Randomized Trials. *Annals of Internal Medicine*, 132, 903-910.

23 studies: 5 with prayer healing, 11 with non-contact Therapeutic Touch, and 7 miscellaneous distant healing approaches. A positive effect was found in 57 percent of these. For the 16 trials with double blinds, average effect size 0.40 ($p < .001$). For 10 TT studies meeting selection criteria, average effect size 0.63 ($p < .003$). For prayer studies effect size 0.25 ($p < .009$). For "other" studies average effect size 0.38 ($p < .073$).

Keywords: *distant healing; prayer; randomized; research; review; therapeutic; therapeutic touch; touch; trials*

Athanasou, J. (2005). Testing a Model of Domain Learning in Music Therapy. *Journal of Music Therapy*, 42(4), 296-312.

This study is a measure of the effectiveness of music therapy education by testing it against a proven educational model. It evaluates the role of knowledge, interest and learning strategies in the Model of Domain Learning (Alexander, 1997, 2003). Participants ($n = 79$) were presented with a video of music therapy and the effect of the independent variables (knowledge, interest, strategies) on recall at two points in time were examined. Music therapy students were compared with music students and other therapy students (art therapy, dance therapy, counseling therapy) in terms of their recall of the video. Music therapy students achieved the highest levels of knowledge and interests. No significant differences were found between the three groups on the strategy component of the model. Overall, results were consistent with the Model and with the view that specific learning occurs within identified domains of knowledge or expertise. The results therefore, indicate efficacy for the music therapy education investigated in this study.

Keywords: *music; music therapy; education; learning; video; students; knowledge; learning strategies*

The Encyclopedia of Sound

Athanassakis, A. (1976). *The Homeric Hymns*. Baltimore, MD: The Johns Hopkins University Press.

A rich source for students of Greek mythology and literature, the Homeric hymns are also fine poetry. Attributed by the ancients to Homer, these prooimia, or preludes, were actually composed over centuries and used by poets to prepare for the singing or recitation of longer portions of the Homeric epics. In his acclaimed translations of the hymns, Apostolos Athanassakis preserves the essential simplicity of the original Greek, offering a straightforward, line-by-line translation that makes no attempts to masquerade or modernize. For this long-awaited new edition, Athanassakis enhances his classic work with a comprehensive index, careful and selective changes in the translations themselves, and numerous additions to the notes which will enrich the reader's experience of these ancient and influential poems.

Keywords: *Homeric; hymn; music; unconscious*

Atkin, C., Smith, S., Roberto, A., Fediuk, T., & Wagner, T. (2002, Aug). Correlates of Verbally Aggressive Communication in Adolescents. *Journal of Applied Communication Research*, 30(3), 251-268.

Keywords: *adoloscent; communication; research; verbal*

Atkins, C. (2005). *Riding the Wheel to Wellness*. Nicolas-Hays, Inc.

After the publication of *Modern Buddhist Healing* in 2002, Charles Atkins received many letters from readers regarding their experiences with the technique he describes as "mantra-powered visualization," which combines the chanting of Nam-myoho-renge-kyo with mental imagery appropriate for healing a specific problem. Like the mantra OM, the Lord's Prayer, or the 23rd Psalm, Nam-myoho-renge-kyo has gathered immense vibrational power and positive energy throughout the centuries in which it has been evoked by people focusing on the betterment of themselves and humanity. It is a form of prayer or meditation that harnesses the healing power of sound and has transformed countless people's lives.

Riding the Wheel to Wellness offers a poignant and comforting explanation of the cycle of birth, death, and rebirth—the wheel of samsara—and the spiritual opportunities available at each stage of our journey. Atkins explains why and how prayer and meditation work to heal our lives on all levels, addresses questions his readers have presented him, and shares some of their success stories. In addition to this encouragement, you'll also find visualizations and affirmations to help you target a specific illness or problem. Your life contains the secrets of wellness, and you can discover them and learn to evoke your healing power with Atkins's guidance.

Keywords: *Buddhism; health; meditation; Lord's Prayer; mantra-powered visualization; mental imagery; Nam-myoho-renge-kyo; Om; prayer; 23rd Psalm; vibrational power; wellness*

Atkins-Pope, C. (2000). Music for Infirm Program Serves Community. *Harp Therapy Journal*, Spring(5-1), 1,3,5,9-10.

Keywords: *community; Harp; healing; infirm program; music*

Atkins-Pope, C. (2002). Building a Healthy Community Through the Arts. *Harp Therapy Journal*, Summer(7-2), 8, 11-12.

Keywords: *arts; community; harp; health; music; therapy*

Atkinson, C. (2003). The Longest Goodbye - A Case Study. *British Journal of Music Therapy*, 17(2), 90-96.

This article is a case study of a client whom the author calls Simon. Simon attended music therapy the author for four years. In this paper the author aims to explore the concept of containment and the provision of a safe, facilitating environment, illustrating in the case material how integral they are to the author's work as a music therapist. Using the material, he demonstrates how Simon moved from being chaotic and uncontained in his self-expression to a place where he was able to explore his feelings and share them with the author.

From early on in the music therapy with Simon, 'ending' became a dominant theme. The author aims to explore the reasons why endings were so significant, how Simon responded to endings and how we negotiated the important ending of our therapeutic relationship.

Keywords: *chaos; chaotic; client; goodbye; self-expression; emotions; music; music therapy; relationship; therapist*

Atkinson, W. W., & Behrend, G. (2006). *Thought Vibration of the Law of Attraction in the Thought World & Your Invisible Power*. Editorial Benei Noaj.

Keywords: *law of attraction; thought; vibration*

Attali, J. (1992). *Noise: The Political Economy of Music*. Minneapolis, MN: University of Minnesota Press.

Keywords: *economy; music; noise; political*

Attneave, F., & Olson, R. K. (1971). Pitch as Medium: A New Approach to Psychophysical Scaling. *American Journal of Psychology*, 84, 147-166.

The main point of this article is to illustrate how the musical scale is indeed a legitimate scale, in the sense that each span of measurement can be considered "the same" at any point along the spectrum of values. By analogy: if you think of a yardstick, you would perceive that the distance between the markings "42 inches" and "50 inches" is the same as the distance between "2 inches" and "10 inches." Likewise, the "distance" between any two pitches of the musical scale would seem to be identical. The authors argue that this scaling is what makes transposition possible, and specifically describe this effect as the "morphophoric function of pitch."

Keywords: *music; musical scale; pitch; psychological; psychophysical;*

Atwater, F. (1988). *The Monroe Institute's Hemi-Sync Process, A Theoretical Perspective*. Faber, VA: The Monroe Institute of Applied Sciences.

Keywords: *hemi-sync; sound; theoretical; theory*

Atwater, M., Baptiste, P., Daniel, L., Hackett, J., Moyer, R., Takemoto, C. et al. (1993). *Sound and Light*. Blacklick, OH: Glencoe/McGraw Hill.

Keywords: *children; light; nature; sound*

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Au, W. W. L. (1988). Detection and Recognition Models of Dolphin Sonar Systems. In P. & M. Nachtigal, P.W.B. (Ed.), *Animal Sonar Processes and Performance* (pp. 753-68). New York, NY: Plenum Publishing Corp.

Examines dolphin sonar systems from theoretical and empirical perspectives. Results from a variety of experiments are used to establish the dolphins' sonar operating characteristics. Although humans and dolphins seem to have similar abilities to detect target echoes in noise and to discriminate fine target features, most manmade sonars do not use human auditory capabilities. Dolphins, however, typically use broadband transient-like pulses that are well-matched to their auditory and pattern recognition capacities.

Keywords: *auditory; empirical study; detection; dolphin; empirical study; pattern recognition; recognition; sound; sonar; theoretical study*

Au, W. W. L. (1988). Sonar Target Detection and Recognition by Odontocetes. In P. & M. Nachtigal, P.W.B. (Ed.), *Animal Sonar Processes and Performances* (pp. 451-65). New York, NY: Plenum Publishing Corp.

Reviews sonar detection and discrimination experiments conducted in open waters of Kaneohe Bay, Hawaii with Bottlenose dolphins and Beluga whales. Discusses experiments to determine capabilities for (1) maximum detection range, (2) target detection in noise, (3) target detection in reverberation, and (4) target recognition and shape discrimination.

Keywords: *echolocation; detection; dolphin; Hawaii; sound; sonar; whale*

Au, W. W. L. (1990). Target Detection in Noise by Echolocating Dolphins. In J. & K. Thomas, R.A. (Ed.), *Sensory Abilities of Cetaceans* (pp. 203-16). New York, NY: Plenum Publishing Corp.

Reviews dolphin sonar detection experiments in artificial and natural noise conditions. The integration time of the dolphin detection system is discussed. The dolphin detection performance is compared with an energy detector as well as an ideal or optimal receiver.

Keywords: *cetacean; dolphin; echolocate; energy detector; integration; receiver; sonar; sound*

Au, W. W. L., & Jones, L. L. (1989). Target Strength Measurements of Nets and Implications Concerning Incidental Take of Dall's Porpoises. In *Abstracts of the Eighth Biennial Conf. on the Biol. of Mar. Mammals* (p. 3). Pacific Grove, CA: Soc. Mar. Mammalogy.

The target strength of some nets used in drift-net and bottom set-net fishing was measured using simulated dolphin sonar signals. The biosonar detection ranges of a monofilament drift-net used in the high-sea salmon mothership fishery were calculated using the sonar equation and detection threshold obtained with *Tursiops truncatus*. It was concluded that echolocating dolphins should be able to detect nets at sufficient ranges to avoid entanglement. Several reasons why entanglement still occurs were suggested.

Keywords: *Dall's Porpoise; nets; porpoise; sonar; sound*

Au-Yang, & M. K. (2001). *Flow-Induced Vibration of Power and Process Plant Components: A Practical Workbook*. New York, NY: American Society of Mechanical Engineers.

Presents the most common flow-induced vibration problems encountered in the power and process industries, and provides the basic equations and charts engineers need to assess these concerns. Focusing on the physics of the phenomenon, the author provides examples, in dual US and SI units, that diagnose and troubleshoot vibration in quiescent fluids, vortex-induced vibration, turbulence-induced vibration, and acoustically induced vibration. Most of the examples can be solved with pocket calculators and spreadsheets.

Keywords: *acoustically induced vibration; flow-induced vibration; physics; sound; vibration; vortex-induced vibration*

Auckland Institute and Museum. (1989). *The Sounds of Oceania: An Illustrated Catalogue of the Sound Producing Instruments of Oceania in the Auckland Institute and Museum*. Auckland, New Zealand: Author.

Keywords: *catalog; catalogue; instruments; music; New Zealand; Oceania; sound*

Augaitis, D., & Lander, D. (1994). *Radio Rethink, Art, Sound and Transmission*. Banff: Walter Phillips Gallery.

Keywords: *acoustics; art; radio; sound; transmission*

Augustin, P., & Haines, A. A. (1996, Apr). Effect of Music on Ambulatory Surgery Patient's Pre-Operative Anxiety. *ACORN Journal*, pp. 750-758.

This article shows that pre-op patients who listened to their choice of music had significantly decreased anxiety and heart rates, with trend toward lower blood pressure and respiratory rates in the operating room.

Keywords: *anxiety; ambulatory surgery; music; music therapy; pre-operative; same day surgery; surgery*

Austern, L. P. (2000). No Pills Gonna Cure My Ill: Gender, Erotic, Melancholy and Traditions of Musical Healing in the Modern West. In P. Gouk (Ed.), *Musical Healing in Cultural Contexts* (pp. 113-36). Aldershot: Ashgate.

Keywords: *cure; erotic; gender; healing; melancholy; modern; music; traditions; west*

Austin, D. S. (1986). *The Healing Symbol: Sound, Song, and Psychotherapy*. Unpublished doctoral dissertation, New York University.

Keywords: *healing; music; psychotherapy; song; sound; symbol; symbology*

Austin, R. N., Pisoni, D., & Jusczyk, P. (1984). Auditory Development and Speech Perception in Infancy. In P. Mussen (Ed.), *Carmichael's Manual of Child Psychology, 4th Ed.*. New York, NY: Wiley & Sons.

Keywords: *auditory; child; children; health; hearing; infancy; music; music therapy; speech*

Avery, T. (1999). Review of the Anthropology of Music by Alan P. Merriam. *Notes on Anthropology*, 3(4), 53-56.

Keywords: *anthropology; culture; ethnomusicology; history; Alan Merriam; Alan P. Merriam; music*

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Avila, D., & Nummela, P. (1977). Transcendental Meditation: A Psychological Interpretation. *Journal of Clinical Psychology*, 33(3), 842-844.

Keywords: *interpretation; meditation; psychological; TM; transcendental; transcendental meditation*

Avons, S. E., Leiser, R. G., & Carr, D. J. (1989). Parlanguage and Human Computer Interaction Part 1: Identification of Recorded Vocal Segregates. *Behaviour and Information Technology*, 8(1), 21-31.

Keywords: *acoustics; audio; human computer; identification; interaction; parlanguage; recorded voice; recording; segregates; sound; vocal*

Avorgbedor, D. (1987). The Construction and Manipulation of Temporal Structures in Yeve Cult Music: A Multidimensional Approach. *African Music*, 6(4), 4-18.

As an antidote to so-called objective, quantitative approaches to musical time, this article explores some qualitative and multi-dimensional aspects of musical time by examining the rituals of the Yeve cult as practiced among the Anlo-Ewe of Ghana.

Keywords: *Anlo-Ewe; Africa; culture; ethnomusicology; Ghana; multidimensional; music; rituals; qualitative research; quantitative research; rituals; Yeve Cult Music*

Avorn, J., & Benson, H. (1973). Decreased Variability of Plasma Cortisol in Subjects Practicing a Relaxation Technique. *Clinical Research*, 21, 959.

Keywords: *cortisol; plasma cortisol; relaxation; relaxation technique*

Avraamov, A. N. (1916). The Emerging Musical Science of a New Era of Music History. *Muzykal'ny Sovremennik*, 6.

Keywords: *music; music history; new era; science; sound; temperament; tuning*

Awbrey, F. T. (1980). Sound Spectra on San Miguel Island 1979-1980. In J. & C. Jehl, C.F. (Ed.), *Potential Effects of Space Shuttle Sonic Booms on the Biota and Geology of the California Channel Islands: Research Reports* (pp. 22-246). San Diego, CA: Cent. Mar. Stud. and Hubbs-Sea World Res. Inst. for U.S. Air Force Space Div.

Keywords: *biota; geology; marine; ocean; San Miguel Island; sound; sound spectra; space; underwater*

Awbrey, F. T., Evans, W. E., & Stewart, B. S. (1983). Behavioral Responses of Wild Beluga Whales (*Delphinapterus leucas*) to Noise from Oil Drilling. *J. Acoust. Soc. Am*, 74(1), 54.

Keywords: *behavioral responses; drilling; marine; ocean; oil; petroleum; underwater; whale; wild beluga whale*

Awbrey, F. T., Hunsaker, D., & Church, R. (1995). Acoustical Responses of California Gnatcatchers to Traffic Noise. *Inter-Noise*, 65, 971-974.

The authors report on the number of breeding California gnatcatchers in a variety of locations. The calls of this species are recorded between 3 and 6 kHz with a sound level of about 50 dB. The noisiest field location where the birds were located was interstate 15 with a sound level of 69 dB. The masking distance was calculated at 15.2 m from the outer edge of the slow lane. The authors point out that one of the most successful breeding sites for this species is near an airport where noise levels often exceed 70 dB.

Keywords: *airport; bird; gnatcatchers; noise; sound*

Awbrey, F. T., Leatherwood, J. S., Ljungblad, D. K., & Evan, W. E. (December 12-15, 1977). Acoustic Conditions of Tuna Purse Seining. In *Second Conference on the Biology of Marine Animals*. San Diego, CA.

The possibility that high sound levels generated during purse seining for yellow fin tuna might seriously hinder porpoises' ability to avoid nets was examined during ten sets by the M/V Elizabeth C.J. in October 1976. Porpoises experienced sound pressure levels (SPL) from speedboats of 120 to 125 dB (re 1 mu Pa) with the strongest peak at about 2 kHz. Sound energy from the seiner was concentrated below 2 kHz with a strong peak at 360 Hz. Propeller beats at chase speeds caused the sound to pulsate and overall SPL near the porpoises reached 130 dB. Occasional very loud noises produced by bow thrusters or speedboats being used to keep nets open exceeded the level of porpoise whistles and clicks by 10 to 15 dB. Because vessel noise was concentrated at very low frequencies, very little effect on the porpoises' high frequency vocalizations was apparent.