

das vorliegende Kompendium auch jetzt schon dem forschenden Leser die Möglichkeit, sich in die verschiedenen Aspekte zu vertiefen – nicht zuletzt durch eine profunde, aktuelle und umfangreiche Literaturzusammenstellung.

Beate Mahns, analytische Kinder- und Jugendlichenpsychotherapeutin, Musiktherapeutin, Rendsburg mahns@t-online.de

Monika Nöcker-Ribaupierre (Hg.): Hören – Brücke ins Leben. Musiktherapie mit früh- und neugeborenen Kindern. Forschung und klinische Praxis. Vandenhoeck & Ruprecht, Göttingen 2003, 302 Seiten, EUR 29,90, ISBN 3-525-46200-X

Music Therapy for Premature and Newborn Infants. Edited by Monika Nöcker-Ribaupierre. Barcelona Publishers (2004), 226pp. Pbk. \$ 28.00, Available in the UK from the BSMT £20.00, ISBN 1 891278 20 7

Dieses Buch wurde von Susan Weber ins Englische übersetzt und erschien 2004 bei Barcelona Publishers. Rezensiert wurde es dort von Jaqueline Robarts. Wir danken der Rezensentin und dem Verlag für die Erlaubnis, diese Rezension in das Jahrbuch Musiktherapie aufzunehmen.

This book provides a comprehensive introduction to music therapy with premature and newborn hospitalised infants on the threshold of life. It merits the attention of a wide readership, not only of specialists in Neonatal Intensive Care, but also music therapists and other professionals working with all kinds of clients, children and adults, where there has been a difficult start in life. Monika Nöcker-Ribaupierre has assembled an international collection of twelve chapters from leading clinicians and researchers in music therapy, child psychoanalysis, developmental psychology and psychiatry, communication sciences, obstetrics and gynaecology, anaesthesiology. Following a foreword by the internationally known infancy researcher, Mechtild Papousek, the book is divided into two sections: Part One, *The Basics*; Part Two, *Research and Clinical Practice*.

Part One introduces aspects of earliest infant development, and shows the complex interplay of neurological, physiological, emotional, developmental concerns that premature birth brings infants and parents. Five chapters offer an ever deepening understanding of the premature or newborn/hospitalised infant's inner and outer worlds: early neurophysiological development (Fischer and Als), fetal hearing (Gerhardt and Abrams), attachment formation in the neonate (Gutbrod and Wolke), psychoanalytic perspectives on auditory perception and the development of mind (Maiello), and the regulating impact of resonance that assists the stabilising of the infant's state and the development of the bonding process between parent and

infant (Lenz and von Moreau). There are interlinking themes throughout, such as meticulous observation of infant internal and external state, sensitivity of the infant (skin, motion, position, smell, taste and hearing), the specialised input supporting infant-parent and family relationships, and, central to all of this, the well being and psychological development of the tiny infant. Yet each chapter stands alone, offering a choice of starting points for readers from different backgrounds, whether it be a parent, audiologist, paediatric nurse, doctor, psychologist or therapist. I was immediately drawn to child psychoanalyst Suzanne Maiello's chapter discussing early relatedness and her original concept of the 'sound object'. Maiello describes the beginnings of mind through the generating of shared meaning in relationship where 'protoforms of an experience of relatedness may develop.... at the auditory level'. She proposes that the rhythmical qualities of this 'sound-object' may lie at the core of the infant's developing basic trust. It is a concept particularly relevant to the field of early trauma, and can help music therapists think about the ways in which music therapy may serve to help repair foundations of being and being-with. I then backtracked to chapter 1 and the territory of fetus brain development and the infant's behaviour observed as communication. Christine Fischer's and Heidelise Als' comprehensive introduction to this field is a tour de force in its copiously referenced and well structured overview of neurophysiological beginnings of life, where we see how the baby feels through its behaviour. It brings a new dimension of clinical experience to music therapists working in other fields, who will recognise this world, in which the external reveals the internal from moment to moment, if we can tune our perceptions sufficiently finely. It is this fineness of attention that is evident in every chapter throughout this book. Practical advice is also on hand: for example, Gerhardt and Abrams recommend that bass rather than treble frequencies should be emphasised in music played to a very young infant. I found this very useful information, and something of a revelation to me, as infancy research widely reports that infants show a preference for the higher vocal register and melodic contouring of 'motherese'. I was left wondering at what stage the premature infant's hearing makes the transition to accommodating the higher frequencies. Tempo was not mentioned in this context, yet this also is an important feature in emotional regulation in very early infant-parent communication the adagio of speeding up after two months or so to andante (Trevarthen 1984). I wondered if this principle applies also to receptive music therapy with the premature baby. These and other contributors here triggered my curiosity to explore the auditory world of the fetus and 'preemie', and think about its relevance to depth music therapy with older clients.

My appreciation of being in the hands of these experts in their individual fields grew from chapter to chapter. As a clinician-researcher working with older children and adults, I must confess not a small surge of envy when reading of all the 'hard' data that is gathered in the NICU. Necessitated by the critical nature of infant's state, monitoring is meticulous, with samples taken, machines and tubes

watched, measures recorded, the subtlest shifts in behaviour evaluated. This means that the infant's NICU environment plays host to a proliferation of machines and measuring instruments, a panoply of interventions that impact on the infant's bodily experiences and emerging consciousness – and those of parents too. What seems a persistent 'assault' on natural, normal human experience is almost tangible in Lenz and von Moreau's chapter and in the clinical chapters of Part Two. Lenz and von Moreau describe misunderstandings and misconnections that impair parents' relationship with their newborn, and they give a particularly moving account of how the music therapist can work to help the bonding process. As Mechtild Papousek puts it in her foreword: music adds 'something more "natural" to the necessary, but often abounding technology involved in neonatal care.' This section brings the reader up to date with recent neurological and the earlier, now classic, infant studies, such as those of De Casper and colleagues. There is one inexplicable omission: that of any reference throughout this excellent text to the publications of Allan Schore. Schore's work on early attachment and the significance of affect regulation in psychological development would have aptly drawn together the neurological, psychological, developmental, and psychodynamic perspectives of these opening chapters. The work of Daniel Stern, Beatrice Beebe, and members of the Process of Change group on procedural memory and the significance of 'now' moments are first referred to here. Their work forms a recurring theme in Part Two. This unity of thinking offers a common point of reference within different disciplines and the different music therapy approaches that follow in Part Two.

In Part Two (*Research and Clinical Practice*), we are brought up to date with research in the field of medical music therapy in a substantial opening chapter by Fred Schwartz. He expands on the research into the acoustical environment of the fetus, and draws attention to the consequences of exaggerated stress response for the premature baby: namely, that energy expended by stress response diverts it from serving growth and development. Most welcome is his report here of Jayne Standley's important 1998 study showing that music and multi-modal stimulation can reduce duration of hospitalisation and is related to an infant's weight gain. Once more we see that NICU is a field in which progress can be measured in a controlled environment, and where invasive and non-invasive procedures coexist in the service of preservation of life.

Chapters 7–10 report clinical process within a variety of music therapy approaches. I make no apology for giving a brief overview of each, for each chapter is remarkable for its depth of clinical work and for the moving yet incisive reporting of this emotionally difficult clinical field. It made me aware of the fortitude required and, as Helen Shoemark notes in her chapter on work with families, the necessity for regular supervision. Monika Nöcker-Ribaupierre (Chapter 7) explores the use of a therapeutic approach called Auditive Stimulation, and the fundamental role of the mother's voice. She reports that most mothers became overwhelmed with

emotion when trying to sing to their tiny babies. Auditive Stimulation offers a way of modulating these feelings (containing them perhaps), and a means of bonding as the mother reads to her baby, the music of her voice, its resonance, prosody, and rhythm of speech creating a sonorous feeling mutuality. The overall influence of the mother's voice is a central theme throughout the clinical chapters especially, showing in various ways how crucial the experience of hearing the mother's voice is for the infant's physical and personality growth. There follows a chapter by Marie-Luise Zimmer also reporting on the use of Auditive Stimulation with premature babies and their mothers. She describes, from a psychoanalytic perspective, the process of mourning an infant who does not survive and the role that music assumes in this process with the parents. I was not surprised to learn that Zimmer also works with children with eating disorders and early childhood disorders. Auditive Stimulation seems apt for this population, too, and their families. This is yet another aspect of NICU work that highlights the value of a breadth of clinical approaches in music therapy with clients where there is emotional fragility behind massive defence, where there are invasive treatment procedures, and where life is at risk. Elisabeth Dardart (Chapter 9) gives an account of her use of music and massage in NICU work. She discusses a range of ways in which she uses music, emphasising ways in which music can counteract invasive treatment procedures. She gives case examples of early experiences surfacing from infantile memory in later life, showing how important it is that infant trauma is addressed at the time. The psychological and physical pain that arise in this work was familiar to me from working with children and adults with histories of early trauma and difficult births. Turning to the whole family's needs, leading Australian music therapist, Helen Shoemark, then describes family-centred music therapy (Chapter 10). In her clinical setting, music therapy is the first intervention offered to families, and is viewed as a form of empowerment drawing on their pre-existing strengths. Multi-modal stimulation is again emphasised: infant-directed singing as well as selected recorded music. The meticulous observation of infant response brings detailed awareness of musical elements. Shoemark notes a 'pool' of elements (melody, pulse, rhythm, harmony, tempo, pitch, timbre, attack, duration, register, dynamics, phrasing and silence) that must be closely monitored in NICU work. The therapist's musical awareness of speech has to be honed minutely as in the most exacting clinical situations: plosives, such as 'p' and 'ch', may not be tolerated by the easily overstimulated infant. She draws from Stephen Malloch's research on Communicative Musicality in substantiating the clinical significance of these components of music therapy. Many clinicians will recognise the meticulous attention to the effect of music and voice when working with child or adult clients who are easily overwhelmed and who cannot self-soothe/self-regulate.

The final chapters provide valuable practical information for current and prospective NICU music therapists. Chapter 11 by leading clinician and researcher in this field, Joanne Loewy, describes a clinical model of music therapy in the NICU, from

consultation, program proposal and implementation, through to referral criteria, and a helpful paragraph on assessment. It is evident that the NICU music therapist has to have research and clinical skills in equal measure: the capacity for rigorous record-keeping and attention to detail as well as sensitive communication skills and creative musical resources. Loewy also discusses environmental music therapy as a central need of the NICU, with examples of how this can be achieved. Deanna Hanson Abromheit (Chapter 12) deals with the practicalities of setting up a NICU music therapy program, not the least of which is developing skills in professional communications (verbal and written) with the administrative, medical and nursing team. She stresses the importance of the music therapist understanding the issues involved in the premature infant's medical state and development, and the need for the novice music therapist in this field to communicate with established workers in this field. For any music therapist interested in embarking on this kind of work, Abromheit gives many useful tips on how to formulate a formal written proposal, including seeking financial support. Ending on a practical note, the appendix lists a bibliography and resources, specialist journals and websites in this field.

What is evident from this book is that a particular blend of personal qualities and exacting professional skills are required for NICU work. This is a book full of up to date information on the knowledge base, clinical and research perspectives relevant in NICU work. It is a practical handbook. Each chapter links theory and clinical practice with a thorough, up-to-date referencing of research. For clinicians interested in evidence-based clinically applied research, this is a treasure trove. It is a moving book to read, and one that I trust will encourage more of us to take up the challenges of this small but growing field of NICU music therapy. It is a worthy companion to existing publications in the field of paediatric music therapy: Jayne Standley's *Music Therapy with Premature Infants: Research and Development* (published by AMTA 2003), Joanne Loewy's *Music Therapy and Paediatric Pain* (published by Jeffrey Books, Cherry Hill, NJ, 1997), and Sheri Robb's *Music Therapy in Pediatric Healthcare* (published by AMTA). It has been some time since I was so enthralled by a collection of chapters. Because most of the contributors draw from a common range of interdisciplinary knowledge, the chapters flow with a sense of community and with the sharing of knowledge and expertise, led by the needs of premature and newborn babies and their families. All credit is due to the initiative and editorial skills of Monica Nöcker-Ribaupierre, assisted by the excellent translation of the English edition by Susan Weber.

Jacqueline Robarts is a Senior Therapist and Clinical Tutor at Nordoff-Robbins Music Therapy Centre, London, where she teaches on the Masters program. In her clinical practice she works with children and self-referring adults. She has many years' experience in inpatient and community-based Child and Adolescent music therapy in the NHS. A former holder of two City University Research Fellowships, her clinical specialisms and research are concerned with musical and psychodynamic

processes of symbolization in music therapy with autistic, abused, and anorexic children.

Jaqueline Robarts MA, ARCM (Performer), RTM-NR, Senior Lecturer/Clinical Tutor, Senior Therapist, Nordoff-Robbins Music Therapy Centre, London.

References

Trevarthen, C. (1984). Emotions in infancy: Regulators of contacts and relationships with persons. In K. Schere and P. Ekman (Eds) *Approaches to Emotion*: 129–157. Hillsdale, NJ: Erlbaum

Rosemarie Tüpker, Natalie Hippel, Friedemann Laabs (Hg.): Musiktherapie in der Schule. Dr. Ludwig Reichert Verlag Wiesbaden 2005, 172 Seiten, € 19,90, ISBN 3-89500-471-5

Pisa – Rütli-Schule – Gewalt der Kinder und Jugendlichen untereinander und gegen Lehrerinnen und Lehrer – Schule ist ein Ort, an dem die gesellschaftliche Umbruchssituation von den Beteiligten hautnah erlebt und erlitten wie zugleich medienwirksam vermarktet wird. Hinter hektischer Veränderungswut und Parteienstreit verbergen sich Ratlosigkeit bezüglich der notwendigen Anpassung des Schulsystems an die veränderten gesellschaftlichen Bedingungen und beruflichen Herausforderungen angesichts knapper werdender finanzieller Ressourcen. Alt bewährte Konzepte und Rollenvorstellungen greifen nicht mehr. Die Verunsicherung in den Familien erhöht den Erwartungsdruck auf die Schule, die einerseits den Veränderungsdruck ausgleichen und auffangen soll und ihm zugleich selbst unterliegt. In dieser Situation gibt das Buch von Tüpker, Hippel und Laabs vielleicht keine Antworten im Großen. Es weist aber vielfältige Wege auf unterschiedlichen Ebenen auf, in denen Ratlosigkeit als Chance begriffen wird, etwas Neues für sich zu entdecken. Dies betrifft sowohl die einzelnen Schülerinnen und Schüler, die mit inneren und äußeren Hindernissen kämpfend sich häufig mit Enttäuschung eingerichtet und Hoffnung auf Verstehen aufgegeben haben. Es betrifft aber auch die institutionellen Verhältnisse. In ganz unterschiedlichen Organisationsformen ist in den beschriebenen Beispielen Musiktherapie in der Schule verankert. Das Buch zeigt nicht nur den Spielraum und die Möglichkeiten, die in der Musik liegen, wenn sie von Menschen angeboten wird, die um ihre Chancen wissen. Das für die Improvisation wichtige Verhältnis von Offenheit und Struktur ist auch entscheidend beim Finden von Freiräumen im schulischen Kontext, die für die oben skizzierten Schwierigkeiten Lösungswege aufzeigen.

Der Band wird gerahmt von einem Vorwort von Tüpker, Hippel und Laabs, in dem die Entstehung des Buches aus der Studiengemeinschaft im Zusatzstudiengang Musiktherapie an der Universität Münster erläutert wird und dem letzten Beitrag von Tüpker, in dem sie die Bedeutung dieses Studienganges für die Persönlichkeit und berufliche Qualifikation der einzelnen Teilnehmerinnen und Teil-