

REPORT

What are we waiting for? Anticipating the second edition of *The Handbook of Music Therapy* by Bunt, Hoskyns and Swamy

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ABSTRACT

This report, based on a conversation with all three editors, provides a tantalising glimpse into the upcoming second edition of *The Handbook of Music Therapy*, edited by Leslie Bunt, Sarah Hoskyns and Sangeeta Swamy. The editors are enthusiastic about their collaboration and the resulting expansion of the original text. They describe how they have responded to prolific and widespread developments in music therapy theory, practice and research by working with both original and new chapter authors. These authors bring a variety of perspectives articulated in ways that will speak to music therapists, music therapy students and other professionals.

KEYWORDS

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The first edition of *The Handbook of Music Therapy*, edited by Leslie Bunt and Sarah Hoskyns, was released in 2002. Bunt (UK) and Hoskyns (UK and now New Zealand) are collaborating with Sangeeta Swamy (USA) who has joined the team of editors for the second edition, due to be published later this year. We met at the British Association for Music Therapy (BAMT) conference¹ in London to chat about what readers might expect from this eagerly awaited text. Given the relatively informal nature of our meeting, and the need for Leslie to leave early, the following paragraphs have been written in report rather than interview style.

It was clearly evident that Leslie and Sarah are delighted to have Sangeeta on board. With a like-minded approach and common goals at the heart of the work, the team are finding it relatively easy to bring different perspectives to the table as they engage in collegial and friendly dialogue about a wide variety of topics. Their appreciation for each other's contribution was readily apparent as they

¹ For more information about the conference, see Annesley (2018) and Warner, Tsiris and Watson (2018).

discussed the collaborative approach they have managed to develop and maintain throughout this work.

It's been wonderful to work with Sarah and Leslie; they're just wonderful mentors and colleagues and, even though we are in different countries and we have different backgrounds, in terms of what we bring to music therapy I feel we are very like-minded. In the heart of the book, in terms of how music communicates, how it is an opening, even in the language that's used – we have really nice connections. (Sangeeta Swamy)

The Handbook of Music Therapy is continuing to be framed as an introductory text, for students as well as practitioners, with an emphasis on training and clinical practice. In the initial planning stages the team were hopeful that the new edition would be more comprehensive. However, rather than trying to cover too much, they decided to focus on the issues that are at the heart of the work. They have been selective, responding to changes in the field, while ensuring the book remains pragmatic.

The new edition will incorporate current literature and highlight important changes in music therapy practice and research which have occurred in the past 15 years, with chapters being revised to reflect current thinking and practice. For example, significant advances in neurology and neurologic music therapy will be highlighted in Cathy Warner's chapter, which is co-authored in this edition with Catherine Watkins, and Helen Odell-Miller's chapter will draw on her and her team's substantial contemporary work in the field of music therapy and dementia.

The editors have also taken the opportunity to include new interviews with Carolyn Kenny, Denise Grocke, and Cheryl Dileo. Leslie shared that the "beautiful interview" with Carolyn Kenny, undertaken just before she died, highlights "her wonderful emphasis on cultural perspectives and deep resonance of what it is to be human and to be musical". The contributions from these three very important women in the music therapy field will be celebrated in a dedicated chapter, and their voices will also be heard in the chapters on research, teaching, training, and professional issues that follow. Comments from interviewees are woven throughout the book and their ideas are used to frame discussions and content.

Music therapy work in recent years has been prolific, widespread, and includes developments in cultural perspectives, GIM, research and teaching, and music and medicine. Bunt, Hoskyns and Swamy are alert to changes in 'grassroots' music therapy practice, where clients, communities and young people within our profession are emphasising more of a social justice perspective. Various chapters in the new text will therefore address contemporary practice issues such as working in inclusive schools settings, and supporting adults in community contexts.

Work in schools is tending to be much more in mainstream in a number of countries, rather than in special units and although both still co-exist, music therapists use different skills when working in more inclusive mainstream settings in education. Similarly in an adult context where people are out in the community, the hope is that they will be better integrated into their home contexts, so the skills that are needed are different. You hope these changes in

practice will be part of the training courses but they also need to be part of people's ongoing support and development. (Sarah Hoskyns)

The handbook focuses on attitudes, and ideas that students can build on, rather than a 'how to' manual. The focus on case studies and clinical examples evident in the first text will be complemented with more aural examples which readers will be able to download from the cloud.

Clinical practice and musical examples will continue to characterise the book. Some examples from the first edition will be refreshed, and remain. However more recent examples and new illustrations will be added and the presence of Sangeeta on the editorial team will bring new examples from another context. (Sarah Hoskyns)

Noting the appreciation students have had for the section on professional issues in the first edition, the editors have focused on including 'nuts and bolts' information to help new graduates 'get out there', 'find a supervisor, 'get their first job', 'develop contracts', and so on. The editors are aware that the burgeoning knowledge about music therapy, and the associated diversification in practices, can be confusing when students are deciding where they might focus their efforts to develop work.

Whether music therapy is a sustainable clinical profession with associated career progression remains a significant question in many parts of the world. Music therapy may be better known internationally but there is still a need to support people to develop their own work. (Sarah Hoskyns)

Professional supervision is therefore another topic that will be foremost in the new edition. The editors recognise that international positions vary on whether supervision should be encouraged or compulsory, but note that supervision is often integral to professional registration and/or legal requirements. Sarah argued that in many countries "supervision has evolved to be much more solid – recognised as an important principle – so part of preparing people for work is just making sure they have ongoing supervision".

The research chapter in the new edition will represent a synthesis of the wide range of approaches that have been embraced by music therapy researchers in recent years. Bowing to recent significant contributors such as Wheeler and Murphy (2016), whose research text is thorough and detailed, Bunt, Hoskyns and Swamy are focusing on broader themes associated with various approaches and will include examples from their own research projects. They will also be providing examples of music therapy research designs that might be embedded in training courses, where time and other constraints can limit student choices.

The text overall will have a wider cultural base than the first edition. Leslie explained, "There will be emphasis on more diverse instruments including, for example, mbira and ukulele, which we didn't have last time, reflecting a wider cultural foundation." Sangeeta has expertise and has published in social justice, cultural responsiveness and culturally-centred research domains. The international and social-cultural perspectives she brings to the editorial work nudge this edition of the handbook towards a less Western-centric and more inclusive framework. Sangeeta shared that the purpose was

to contextualise the new edition rather than include information about too many different cultural groups.

I added a chapter about a case study with an Indian woman that outlines my own particular culturally centred work, but I think here and there we've framed [things] slightly differently in terms of just looking at it from a broader socio-cultural perspective. Rather than trying to reach all these different countries and all these different audiences, which you can't do in one book, we've centred it on [our] three major countries but added a slightly different framework and perspective. (Sangeeta Swamy)

Sarah acknowledged that Sangeeta has challenged many assumptions that may have been articulated as 'truths' in the first edition, and that her questioning and reframing has been extremely useful for the editors.

It's helped me to realise that a lot of what we put forward or develop as being main concepts of music therapy are all context bound. [...] Since the previous book came out and I moved country, I can also see how context has changed me. Some things [...] feel different to me now". (Sarah Hoskyns)

Importantly, the editors have aimed for the book to have the unique feel of a personal and professional dialogue rather than a scholarly textbook. Bunt, Hoskyns and Swamy and their authors are offering guidance, 'maps' and examples.

It's a little more conversational so that it's accessible to the general public as well, it's not [only] a textbook for music therapists. [...] The language is scholarly, for students and music therapists, but not so scholarly that it will alienate the general public. And so I think that is a unique aspect of this book. And it still has a lot of depth to it... with little gems of information about particular issue [...] The ways with which readers interact with the materials will be important. Learning about music therapy is a process and a journey, and if music therapy is a journey then perhaps there can't be a manual. (Sangeeta Swamy)

The previous handbook was a little misunderstood by reviewers. It was not intended to be a manual, a 'go-to', which sets out ways to do things. We hope readers will be able to figure out for themselves the ways in they might apply the ideas and musical resources. (Sarah Hoskyns).

The editors are aware that the first edition has mostly been used by music therapists, although citations suggest it contains general principles that have informed professionals from other disciplines as well. The users have mostly been English-speaking practitioners, linked to European practices. In contrast, the second edition has the potential to reach wider music therapy audiences, as well as other arts therapists. Sarah suggests

musicians are also likely to find it interesting as a way of stepping sideways into the use of music in more varied contexts and for diverse populations. (However) It's probably people who already believe that music is therapeutic who are going to be most interested in it. [...] The core values that we want music therapy trainees to develop remain the same; they need to be interested in music as communication and to have a therapeutic presence that enables that communication to be maximised. So the new edition of the handbook continues to focus on how students might develop their music and therapy skills, to ensure graduates can meet the standards of practice required by their professional bodies. Internationally, standards of practice may not have changed significantly in the last decade, but there has certainly been an increase in social and cultural awareness and sensitivities which will be reflected in this new edition. (Sarah Hoskyns)

I am most grateful to Leslie, Sarah and Sangeeta for their time, and for the exciting glimpse they have given us into their forthcoming publication. I wish them well as they prepare to release the book.

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Ελληνική περίληψη | Greek abstract

Τι περιμένουμε; Αναμένοντας τη δεύτερη έκδοση του βιβλίου *The Handbook of Music Therapy* από τους Bunt, Hoskyns και Swamy

Daphne Rickson

ΠΕΡΙΛΗΨΗ

Αυτή η αναφορά, η οποία βασίζεται σε μια συνομιλία με τους τρεις συντάκτες, προσφέρει μια συναρπαστική ματιά στην προσεχή δεύτερη έκδοση του βιβλίου *The Handbook of Music Therapy*, σε επιμέλεια των Leslie Bunt, Sarah Hoskyns και Sangeeta Swamy. Οι συντάκτες είναι ενθουσιασμένοι για τη συνεργασία τους και την επακόλουθη επέκταση του αρχικού βιβλίου. Περιγράφουν τον τρόπο με τον οποίο ανταποκρίθηκαν σε παραγωγικές και ευρέως διαδεδομένες εξελίξεις στη θεωρία, την πρακτική και την έρευνα της μουσικοθεραπείας, συνεργαζόμενοι τόσο με τους αρχικούς όσο και με νέους συγγραφείς κεφαλαίων. Αυτοί οι συγγραφείς φέρνουν μια ποικιλία από προοπτικές οι οποίες διατυπώνονται με τρόπους που θα απευθύνονται σε μουσικοθεραπευτές, φοιτητές μουσικοθεραπείας καθώς και σε άλλους επαγγελματίες.

ΛΕΞΕΙΣ ΚΛΕΙΔΙΑ

αναφορά, Handbook of Music Therapy, Leslie Bunt, Sarah Hoskyns, Sangeeta Swamy