Nordoff Robbins
Academic & Research Review
1980-2015
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INTRODUCTION
Welcome

In celebration of Nordoff Robbins’ Silver Clef 40th anniversary, this review summarises the charity’s academic and research activities. Such activities are a core part of work at Nordoff Robbins. They are a primary means for understanding, improving and ensuring quality of the services offered by the charity. These academic and research activities reflect the charity’s commitment to developing scholarship that builds upon Nordoff Robbins music therapy practices, and engages with contemporary intellectual currents and cross-disciplinary scholarship and research.

Focusing on the period 1980-2015, this review brings together high profile outputs, in the form of publications (books, chapters and peer-reviewed journal articles) and prominent national and international conference presentations, as well as more modest academic and research work, some of which is work-in-progress. All of these activities together form a crucial foundation for growing a healthy attitude of continuous enquiry, of engaged curiosity, and for contributing to professional and disciplinary knowledge and debate. The research team at Nordoff Robbins carries out service evaluation projects as well as research work often in collaboration with Nordoff Robbins music therapists and external partners. Evaluation projects are included since they are often triggers for research. In addition to carrying out research and evaluation, a core part of Nordoff Robbins’ academic activity is to train future generations of music therapists and researchers. To date, there have been 278 Nordoff Robbins graduates, one of whom has also completed the Nordoff Robbins MPhil/PhD programme. There are currently 5 MPhil/PhD students.

For this Academic & Research Review, our methods of information collection, as well as the inclusion criteria, reflect the range of ways in which academic-related work is carried out by Nordoff Robbins employees and students during their time here, whether or not it was part of their role. Two routes were used to collect information for this review: personal contact and searching databases. Current Nordoff Robbins employees were invited, both formally and informally, to list all of their research published between 1980 and 2015. In addition, internal and publicly available databases were searched for publications by Nordoff Robbins employees. This review excludes the many case studies, video recordings, texts and other documentation of Nordoff Robbins work developed for practice, publicity and fundraising. This review is not exhaustive but represents – to the best of our knowledge – the kinds of research activities carried out by Nordoff Robbins staff and students.

The range of topics, approaches, and practices represented here demonstrates the diversity of scholarship based in core Nordoff Robbins values and principles. These values celebrate music as being at the heart of our engagements with the people we work with.

Dr Neta Spiro
Head of Research
Nordoff Robbins
Early academic work by Paul Nordoff and Clive Robbins

Research has been a necessary and integral part of the Nordoff Robbins heritage since founders Paul Nordoff and Clive Robbins began their pioneering work over fifty years ago. This led, among other things, to a number of co-authored books which are listed below in celebration of their innovative work.

Today, research remains a key element of Nordoff Robbins practice and education. Nordoff Robbins research helps us to understand how and why the people we work with participate in, and are affected by music therapy. Nordoff Robbins research initiatives are informed and directed by daily work with clients, their families and carers.

Books co-authored by Paul Nordoff & Clive Robbins


Revised publication:


Revised publication:


- **Publications**
- **Presentations, External Teaching & Resources**
- **Projects**

### Publications

- Books: 23
- Book chapters: 79
- Articles in peer-reviewed journals: 95
- Thematic journal issues: 4
- Editorials: 38
- Book reviews: 36
- Articles in non-peer-reviewed journals, conference proceedings and reports: 29

### Presentations, External Teaching & Resources

- Keynote conference presentations: 31
- Conference presentations: 148
- Conference workshops and panels: 34
- Poster sessions: 31
- Conference booklets: 3
- Teaching and lectures in other institutions (UK & abroad): 51
- Resources for teaching, practice and research: 14

### Projects

- Research projects: 19
- Doctoral projects: 8
- Evaluation projects: 52

- 79 (11%)
- 304 (44%)
- 312 (45%)
PUBLICATIONS
# 1. Books

## In press


## 2014


## 2011


## 2010


## 2009


## 2007


## 2005


## 2004


2. Book chapters

In press


2015


2014


2013


2012


2011


2010


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### 2000


### 1999


### 1998


### 1996


### 1995


1994


1990

3. Articles in peer-reviewed journals

2015


2014


### 2013


### 2011


### 2010


### 2009


### 2008


### 2007


**Foster, N.** (2007). "Why can't we be friends?" An exploration of the concept of 'friendship' within client-music therapist relationships. *British Journal of Music Therapy, 21*(1), 12-22.

### 2006


### 2005


### 2004


### 2003


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4. Thematic journal issues

2015

2014

2011
5. Editorials

2015

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2011

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2009
<table>
<thead>
<tr>
<th>Year</th>
<th>Author</th>
<th>Title</th>
<th>Journal</th>
<th>Volume</th>
<th>Issue</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>Procter, S.</td>
<td>Editorial: Sounding ourselves, sounding change.</td>
<td>British Journal of Music Therapy</td>
<td>22</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>2002</td>
<td>Sutton, J.</td>
<td>Editorial: 'Dialogue and Debate'.</td>
<td>British Journal of Music Therapy</td>
<td>16</td>
<td>1</td>
<td>4-6</td>
</tr>
<tr>
<td>2000</td>
<td>Ansdell, G.</td>
<td>Editorial: The state we're in.</td>
<td>British Journal of Music Therapy</td>
<td>14</td>
<td>1</td>
<td>2-4</td>
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</tbody>
</table>
1999


1998


1997

6. Book reviews

**In press**


**2015**


**2014**


**2013**


**2012**


**2011**


**2010**


<table>
<thead>
<tr>
<th>Year</th>
<th>Author</th>
<th>Book Review</th>
<th>Journal</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007</td>
<td>Tsiris, G.</td>
<td>&quot;Music Pedagogy, Music Education in Special Education, Music Therapy: Contemporary Trends and Prospects&quot; (Kartasidou &amp; Stamou, Editors) [In Greek]. Music in First Grade, 3.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2007</td>
<td>Tsiris, G.</td>
<td>&quot;Music Pedagogic in Special Education&quot; (Kartasidou) [In Greek]. Music in First Grade, 3.</td>
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1998


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1992


### 7. Articles in non-peer-reviewed journals, conference proceedings and reports

#### 2015


#### 2014


#### 2013


#### 2010


#### 2009


2004


2001


1997


1996


1993


1990


1989


PRESENTATIONS, EXTERNAL TEACHING & RESOURCES
8. Keynote conference presentations

2015


Hornblower, A. (2015). *Nordoff Robbins through the ages: An exploration as to how the core values and principles of the Nordoff Robbins approach have developed*. Keynote presentation at the annual regional Atlantic Association of Music Therapy Conference, Arcadia University, Halifax Nova Scotia, Canada, 24 October 2015.


2014


2013


2012


2011


2010


2009


2008


2005


2003

9. Conference presentations

2015


2014


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**2013**


2012


Himberg, T., & Spiro, N. (2012). Beating to each other’s drum: Towards a comprehensive understanding of pair wise rhythmic interaction. Presentation at the 7th Nordic Music Therapy Congress, Finland, 13-17 June 2012.


Tsiris, G. (2012). Responding to the needs for evidence. Invited presentation at the Annual Conference of Key Changes Music Therapy, Winchester University, 28 April 2012.


2011


2010


2009


2008

Ansdell, G. (2008). *Where music helps: Some thoughts about how to get the ‘right’ help, in the right way, by the right people, to the right people, in the right places*. Presentation at St Christopher’s Hospice conference ‘The arts, therapy, and health’.


2007


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10. Conference workshops and panels

2015


2014


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2002


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11. Poster sessions

2015


2014


2013


**Dives, T., Tsiris, G., & Hartley, N.** (2013). *Singing as a social force in changing living and dying: The St Christopher’s Community Choir*. Poster presentation at the 13th World Congress of the European Association for Palliative Care, Prague, Czech Republic, 30 May – 2 June 2013.


2012


2010

Heath, B., Lings, J., Travasso, R., & Tsiris, G. (2010). *Palliative and Bereavement Care Network*. Poster presentation at the 1st National Symposium for the Arts in End of Life Care, St Christopher’s Hospice, London, 5-6 November 2010.

Tsiris, G., Dives, T., & Prince, G. (2010). *A music therapy evaluation project: Exploring staff’s perceptions of music therapy services at St Christopher’s*. Poster presentation at the 1st National Symposium for the Arts in End of Life Care, St Christopher’s Hospice, London, 5-6 November 2010.


2008

## 12. Conference booklets

<table>
<thead>
<tr>
<th>Year</th>
<th>Authors</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
</table>
13. Teaching and lectures in other institutions (UK & abroad)

2015


2014


2013


Procter, S. (2013). *An invitation to the zone: Crafting opportunities for "being in the zone" for people who might particularly benefit from them.* Open University/AHRC "Being in the Zone" seminar, University of Exeter, 2 October 2013.


2012


Leith, H. (2012). Bi-annual presentations to students and guest lecturers at Aalborg PhD courses.


2011


2010


2009


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2005

14. Resources for teaching, practice and research

2015

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PROJECTS
15. Research projects

An overview of internal and collaborative research projects is provided below. Most projects involve at least informal contributions by people beyond the project team. A number of themes run through the projects including: the exploration of what happens in music therapy; how it can be discussed, assessed and evaluated; and, how music therapy is seen by clients and those around them. Music is at the heart of many of these projects and at the same time they explore how related fields can inform music therapy practice and research. All of the projects have the overarching aim of learning about, and contributing to, practice. We thank the members of Nordoff Robbins Research Ethics Committee for their guidance and support throughout the research projects.

Research projects are ordered according to the ‘date first published’. Research projects that are still in-progress and with no publication record are listed first followed by the ones with the most recent first publication.

Explanation of information provided in the research projects below:

<table>
<thead>
<tr>
<th>Start date</th>
<th>Date of approval by research ethics committee.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date first published</td>
<td>Date of the first academic publication in relation to the project. Only articles in peer-reviewed journals, books, or book chapters are included here. If these are not available, and the project has been completed, we include the abstracts from non-peer reviewed publications.</td>
</tr>
<tr>
<td>Full reference</td>
<td>Reference of publication.</td>
</tr>
<tr>
<td>Link</td>
<td>Online link to publication.</td>
</tr>
<tr>
<td>Abstract</td>
<td>The abstracts describing the projects have been taken directly from abstracts of peer-reviewed papers, conference proceedings or book descriptions from the publishers’ websites. A project outline is given only when there is no abstract available.</td>
</tr>
</tbody>
</table>
In progress

**Nordoff Robbins music therapy and improvisation**

Research team: **Neta Spiro & Michael Schober**
Organisations involved: Nordoff Robbins; The New School for Social Research, New York
Start date: October 2012
Project outline: Since improvisation is at the heart of Nordoff Robbins music therapy, this study investigates the following questions: 1. What characterises music therapy improvisation in the eyes of co-improvising music therapists? 2. What are the techniques used? 3. To what extent co-improvisers agree about ‘what happened’?

This project builds on a series of studies about shared understanding in collaborative music making.

**Nordoff Robbins rating scales**

Research team: **Mercédès Pavlicevic, Neta Spiro & Camilla Farrant**
Organisations involved: Nordoff Robbins
Start date: February 2013
Project outline: In order to further build on Nordoff Robbins practice, in this study we are carrying out an analysis of the levels in Nordoff Robbins Evaluation Scale 1 and how the terms therein are used when describing short music therapy video extracts. We are investigating the connection between what can be seen and heard in videos and the terms used to describe them.

**How much do listeners share understanding of the jazz performances they hear?**

Research team: **Michael Schober & Neta Spiro**
Organisations involved: The New School for Social Research, New York; in association with Nordoff Robbins
Start date: September 2013
Project outline: How can we talk about a specialist activity such as music therapy to different audiences? The question of the extent of shared understanding between those participating in an activity and those observing is not limited to music therapy. This study explores audience interpretation of duo musical performance and the extent to which variability in hearing across different audience members can be predicted by prior musical experience. In particular, using an online questionnaire the study asks:

- To what extent do non-performing listeners understand a performance in the same way as the two performers who originally played?

- To what extent do audience members with different musical backgrounds hear the performance in the same way as each other? i.e. how much variability in hearing is there across an audience?

- When the performers have different interpretations of what happened in the performance, do audience hearings correspond more with one performer’s interpretation than another’s, or are hearings individually variable across all audience members? Are audience members with musical training more likely to agree with performers’ interpretations than audience members without musical training? Are audience members who have played the same instrument as a performer more likely to endorse that performer’s interpretations?
• Are audience members more likely to agree with claims about the performance that both players endorse than claims that only one performer endorses?

• Are audience members any more or less likely to endorse interpretations by an outside expert (analogous to a critic) than interpretations by the performers?

This is one of a series of studies about shared understanding in collaborative music making. We hope that the methods developed and findings identified in these projects will help inform our exploration of the variability of shared understanding in music and music therapy.

A research study on monitoring and evaluation (M&E) of music therapy services

Research team: Giorgos Tsiris, Neta Spiro, Mercédes Pavlicevic & Sarah Boyce
Organisations involved: Nordoff Robbins
Start date: September 2013
Project outline: The study aims to build an evidence base which will inform future M&E initiatives, including appropriate collection and analysis methods, report formats and dissemination methods.

Initially, 27 M&E projects which were completed between 2011-2014 by the Nordoff Robbins Research Department were analysed in terms of their methods and main areas of findings. Through this retrospective analysis of evaluation material, a number of ‘impact areas’ of music therapy services were identified.

Since these impact areas and their ratings per client group and settings emerge from a relatively small sample, a follow-up online survey helped to check the extent to which the themes (impact areas) identified were comprehensive. All Nordoff Robbins employed and supported music therapists were invited to respond to the survey which also asked them to rank the given impact areas in order of importance according to the different sites and client groups with whom they have worked with since 2012.

Outcome measures for use in music therapy

Research team: Neta Spiro, Giorgos Tsiris, Charlotte Cripps, Anna Snowman & Mercédes Pavlicevic
Organisations involved: Nordoff Robbins
Start date: October 2014
Project outline: Although there is currently a plethora of outcome measures available for music therapists, and a large number of these are used in music therapy work, practitioners and researchers often encounter problems in identifying the most appropriate outcome measures for a given study.

This project identifies outcome measures that are currently available for those working with clients with dementia and autism and investigates:

• what the methods of assessment are,
• where the focus lies in terms of the client’s ‘behaviour’,
• what the differences and similarities are across different outcome measures,
• what (if anything) is missing from the measures,
• what the pros and cons of using such measures might be in different situations.

As part of the project we will also bring together definitions of outcome measures, while considering their potential usefulness to Nordoff Robbins work.
Randomised controlled trials in music therapy: What have we learned so far

Research team: Neta Spiro, Giorgos Tsiris, Tatiana Sobolewska & Mercédès Pavlicevic

Organisations involved: Nordoff Robbins

Start date: October 2014

Project outline: Randomised controlled trials (RCTs), which often feature in debates regarding hierarchical models of evidence and their methodological assumptions, play a key role in the modern healthcare landscape. Findings from RCTs influence policy-making and shape the image of professional fields nationally and internationally. This holds true for music therapy and the wider field of music and health too.

Despite the increasing number of RCTs conducted in music therapy and other music interventions, the research community is still learning how to carry out and report on such studies. Studies have considered practical guidelines for the design and implementation of RCTs in music, but it is equally important for researchers, and also for research audiences, to develop clear theoretical foundations and understanding of the links between RCTs and the practices that they study.

Through analysis of 25 RCTs on music therapy and music intervention in dementia care, this study provides an overview of the type and format of practices studied in these RCTs, the outcome measures, as well as the relationship between the aims of such practices and foci of RCTs respectively. The patterns, as well as the methodological tensions and ‘gaps’ identified in the study, help us to learn about the connections between practice and outcome, as well as raise questions that have perhaps been overlooked in review studies that emphasise aspects of reliability, validity and generalisability. Looking ahead, the consideration of RCTs alongside other research approaches can enhance mutual understanding and exchange.

To what extent do performers and listeners share understanding of free jazz performances?

Research team: Amandine Pras, Michael Schober & Neta Spiro

Organisations involved: The New School for Social Research, New York; in association with Nordoff Robbins

Start date: November 2014

Project outline: Music therapists communicate with a range of audiences about their work. The questions they face regarding the extent of shared understanding between those participating in an activity and those observing are not limited to music therapy. Through interviews and questionnaires, this case study investigates free jazz musicians’ creative processes and the extent and nature of shared understanding when they improvised together for the first time. It also observes the extent to which other free jazz musicians within the same community agree with the performers’ characterizations when listening to their recorded performance.

This is one of a series of studies about shared understanding in collaborative music making. We hope that the methods developed and findings identified in these projects will help inform our exploration of the variability of shared understanding in music and music therapy.
Players' and audience members' overlapping understanding of a piano-cello chamber workshop performance

Research team: Michael Schober & Neta Spiro
Organisations involved: The New School for Social Research, New York; in association with Nordoff Robbins
Start date: May 2015
Project outline: Communication with non-music therapists about their work is a daily challenge for NR practitioners. The question of the extent of shared understanding between those participating in an activity and those observing is not limited to music therapy. Therefore, our study explores audience interpretation of duo musical performance and the extent to which variability in understanding across different audience members can be predicted by prior musical experience. In particular, using a questionnaire the study asks:

- To what extent do non-performing listeners understand a performance in the same way as the two performers who originally played?
- To what extent do audience members with different musical backgrounds hear the performance in the same way as each other?
- When the performers have different interpretations of what happened in the performance, do audience hearings correspond more with one performer’s interpretation than another’s, or are hearings individually variable across all audience members? Are audience members with musical training more likely to agree with performers’ interpretations than audience members without musical training? Are audience members who have played the same instrument as a performer more likely to endorse that performer’s interpretations?
- Are audience members more likely to agree with claims about the performance that both players endorse than claims that only one performer endorses?

This is one of a series of studies about shared understanding in collaborative music making. We hope that the methods developed and findings identified in these projects will help inform our exploration of the variability of shared understanding in music and music therapy.
2015

To what extent is current Nordoff Robbins music therapy practice in care homes seen to fulfil the goals of the Dementia Strategy, 2009?

Research team: Neta Spiro, Mercédès Pavlicevic & Camilla Farrant
Organisations involved: Nordoff Robbins
Start date: October 2012
Date first published: 2015
Link: http://dem.sagepub.com/content/early/2015/07/07/1471301215585465.abstract

Abstract: Does current music therapy practice address the goals encapsulated in the UK Department of Health document, Living well with dementia: a national dementia strategy (the Dementia Strategy) published in 2009? A survey elicited the views of clients, family members, music therapists, care home staff and care home managers, about this question by focusing on the relationship between music therapy and the 17 objectives outlined in the Dementia Strategy. The results showed that the objectives that are related to direct activity of the music therapists (such as care and understanding of the condition) were seen as most fulfilled by music therapy, while those regarding practicalities (such as living within the community) were seen as least fulfilled. Although the responses from the four groups of participants were similar, differences for some questions suggest that people’s direct experience of music therapy influences their views. This study suggests that many aspects of the Dementia Strategy are already seen as being achieved. The findings suggest that developments of both music therapy practices and government strategies on dementia care may benefit from being mutually informed.
How much do jazz players share understanding of their performance? A case study

Research team: Michael Schober & Neta Spiro
Organisations involved: The New School for Social Research, New York; in association with Nordoff Robbins
Start date: August 2012
Date first published: 2014
Abstract: To what extent and in what arenas do collaborating musicians need to understand what they are doing in the same way? Two experienced jazz musicians who had never previously played together played three improvisations on a jazz standard (“It Could Happen to You”) on either side of a visual barrier. They were then immediately interviewed separately about the performances, their musical intentions, and their judgments of their partner's musical intentions, both from memory and prompted with the audiorecordings of the performances. Statements from both (audiorecorded) interviews as well as statements from an expert listener were extracted and anonymized. Two months later, the performers listened to the recordings and rated the extent to which they endorsed each statement. Performers endorsed statements they themselves had generated more often than statements by their performing partner and the expert listener; their overall level of agreement with each other was greater than chance but moderate to low, with disagreements about the quality of one of the performances and about who was responsible for it. The quality of the performances combined with the disparities in agreement suggest that, at least in this case study, fully shared understanding of what happened is not essential for successful improvisation. The fact that the performers endorsed an expert listener's statements more than their partner's argues against a simple notion that performers' interpretations are always privileged relative to an outsider's.

Link: http://www.performancescience.org/ISPS2015/Program/Program%20FINAL%20Online%20Version.pdf
Abstract: To what extent do collaborating musicians need to understand what they are doing in the same way? Two experienced jazz musicians who had never previously played together improvised a jazz standard three times on either side of a visual barrier, and were then interviewed separately about the performances and their musical intentions. Two months later, the performers listened to the recordings and rated the extent to which they endorsed each statement. Performers endorsed statements they themselves had generated more often than statements by their performing partner or an outside expert. The high quality of the performances combined with the disparities in agreement suggest that, at least in this case study, fully shared understanding of what happened is not essential for successful improvisation.
Exploring the impact of music therapy on the wellbeing of adult haemato-oncology patients

Research team: Neil Foster, Theresa Wiseman, Kjell Pennert & Jeannie Dyer
Organisations involved: Royal Marsden NHS Foundation Trust; in association with Nordoff Robbins
Start date: October 2012
Date first published: 2014

Abstract: The aim of this service evaluation was to assess the value of music therapy for adult haemato-oncology inpatients and add data to the limited literature. A mixed methods approach was adopted, combining semi-structured interviews with pre- and post-session assessments of mood and anxiety using a happy/sad faces tool and a single visual analogue scale. Three themes emerged from the interviews: affirming life, meaning and identity, and addressing isolation. The pre- and post-session assessments indicated significant improvements in mood and anxiety. Music therapy may support the wellbeing of adult haemato-oncology inpatients, providing relief from symptoms and anxiety through meaningful experiences that are pleasurable and life-affirming.

Working in music therapy: A Nordoff Robbins education/employment review project

Research team: Gary Ansdell, Neta Spiro & Simon Procter
Organisations involved: Nordoff Robbins
Start date: May 2014

Project outline: This project explores the patterns and pathways of professional work of music therapists trained at Nordoff Robbins (UK) between 1974-2013. The aim is to obtain an up-to-date picture of the employment patterns of Nordoff Robbins graduates in relation to current and potential future workforce needs of the organisation. In so doing, we also investigate professional 'lifecourse patterns and pathways' in music therapy. Research questions include: 1. What are Nordoff Robbins (UK) trained music therapists doing currently?, 2. What are their employment patterns and pathways since training?, 3. What is the relationship between core NR training skills and knowledge and subsequent practice?, and 4. Have any new skills and knowledge been acquired since training, and why?.

Nordoff Robbins music therapy interaction analysis

Research team: Mercédès Pavlichevic, Neta Spiro & Camilla Farrant
Organisations involved: Nordoff Robbins
Start date: February 2013

Project outline: This study uses two approaches to develop a taxonomy for describing music therapy interactions, in order to link broader observations with detailed music therapist interpretation:

(1) Analysis of music therapy video recordings by focusing on the relationship between therapist and client (where they look, whether they move around the room). These features have been identified from contemporary interaction research, and from discussion with music therapists.

(2) Interviews with music therapists and identification of correlations between their video descriptions and features annotated.

Date first published: 2014


Abstract: The individual and shared pulse characteristics of participants in interactive and co-improvisational music therapy approaches are often described as one of the reasons that music therapy has been found to be effective for clients with autism spectrum disorders. Music therapy works towards change but the documentation and analysis of change varies depending on the music therapy approach and the purpose of the analysis. In this case example, we analyse videos of one early and one later Nordoff Robbins music therapy session using an annotation protocol in order to investigate pulse characteristics of both players and to examine whether change can be identified in the individual player’s pulse profile and in the amount of shared pulse. We find that instances of shared pulse primarily occurred within a regular pulse, and more regular and shared pulse behaviors were noted in the later session. Pulse characteristics may be taken as an indicator of client-therapist interaction and form part of a web of characteristics that our investigations of improvisation, interaction and change in music therapy sessions explore.

What does the past tell us? A content analysis of the first quarter century of the British Journal of Music Therapy

Research team: Giorgos Tsiris, Neta Spiro & Mercédès Pavlicevic

Organisations involved: Nordoff Robbins

Start date: October 2012

Date first published: 2014


Abstract: Professional journals have a legitimating and sanctioning role in the development of disciplinary knowledge, as well as professional practices and identities. The British Journal of Music Therapy (BJMT) – the only UK-based peer-reviewed music therapy journal – has portrayed research, theory and accounts of practices, reflecting trends and developments in the field of music therapy since 1987. Marking the 25th anniversary of the BJMT and looking into its future development, a content analysis of the journal since its inception (1987–2011) was conducted with the aims of (i) tracing trends and developments of music therapy praxes and professional identities, and (ii) exploring the journal’s engagement with disciplinary discourses and practices alongside and beyond those of music therapy. The study provides an overview of the BJMT in terms of 1) paper types, 2) authorship: numbers and professional titles, 3) countries of project sites and countries of authors, 4) sample conditions, sizes and ages, 5) formats of practices, and 6) models and themes. The results show that the majority of the articles published in the BJMT are theoretical, focus on one-to-one sessions, are single authored by music therapists and are UK-focused in terms of authorship, project site and models. This study brings to the fore questions for the future development of music therapy as profession and discipline.
2013

**Why music? Investigating how music-centred music therapy meets the psychosocial needs of adults with learning disabilities and working towards a practice-based discourse (pilot study)**

Research team: Mercédès Pavlicevic, Nicky O'Neill, Harriet Powell, Neil Foster, Nicola Dunbar, Oonagh Jones, Ruth Hunston, Susie Arbeid & Ergina Sampathianaki

Organisations involved: Nordoff Robbins

Start date: March 2010

Date first published: 2013


Abstract: This collaborative practitioner research study emerged from music therapists’ concerns about the value of improvisational, music-centred music therapy for young adults with severe learning disabilities (SLDs), given the long-term nature of such work. Concerns included the relevance, in this context, of formulating, and reporting on, therapeutic aims, development, change; and working in ‘goal-oriented’ way. Focus groups with the young adults’ families and a range of professionals suggest that, rather than leading to developmental change, long-term shared therapeutic musicking provides young adults with ongoing opportunities for experiencing confidence and self-esteem, with feelings of shared acceptance and success, and also provides young adults and their families with opportunities for developing and sustaining friendships. In addition, families experienced meeting other parents and carers in the communal reception area as supportive and countering their isolation. Focus groups assigned intrapersonal, relational and social values to long-term music therapy for young adults with SLDs.

**Music therapy in dementia care residential settings: Stage 1: Music therapy strategies and the Ripple Effect**

Research team: Mercédès Pavlicevic, Stuart Wood, Harriet Powell, Janet Graham, Richard Sanderson, Jane Gibson, Rachel Millman & Giorgos Tsiris

Organisations involved: Nordoff Robbins, and care-homes in private and public sector

Start date: March 2010

Date first published: 2013


Abstract: Increased interest in, and demand for, music therapy provision for persons with dementia prompted this study’s exploration of music therapists’ strategies for creating musical communities in dementia care settings, considering the needs and resources of people affected by dementia. Focus group discussions and detailed iterative study of improvisational music therapy work by six experienced practitioners clarify the contextual immediacy and socio-musical complexities of music therapy in dementia care homes. Music therapy’s ‘ripple effect’, with resonances from micro (person-to-person musicking), to meso (musicking beyond ‘session time’) and macro level (within the care home and beyond), implies that all who are part of the dementia care ecology need opportunities for
flourishing, shared participation, and for expanded self-identities; beyond ‘staff’, ‘residents’, or ‘being in distress’. On such basis, managers and funders might consider an extended brief for music therapists’ roles, to include generating and maintaining musical wellbeing throughout residential care settings.

**Negotiating chaos: A view on entrainment**

**Research team:** Neta Spiro & Tommi Himberg  
**Organisations involved:** Nordoff Robbins, Brain Research Unit, Aalto University; in association with Nordoff Robbins  
**Start date:** February 2013  
**Date first published:** 2013  
**Link:** [https://jyx.jyu.fi/dspace/handle/123456789/41610](https://jyx.jyu.fi/dspace/handle/123456789/41610)  
**Abstract:** Entrainment has been linked to positive affect and pro-sociality, e.g. empathy. Empathy and entrainment are facets of the “shared manifold”, mirroring and mental simulation system allowing us to automatically share emotions and intentions, and to understand others. They are foregrounded in music, which is very efficacious in communicating emotions and intentions. We perceive the intentional, expressive motor acts behind the sounds of music. Music therapists take advantage of this and use musical interaction to work with their clients. The cognitive foundations of synchronisation have been studied extensively, but its emotional aspects only rarely and the methods of entrainment research have only rarely been used in music therapy research, which has mainly focussed on qualitative case studies. Our aims are to study the associations between empathy, entrainment and musical communication. In dyadic tapping tasks, participants started in different tempi and later on started to hear each other’s tapping. We also carried out an exploratory case study analysing the timing characteristics of a client and therapist in videos of music therapy improvisation sessions. In both cases we analysed whether and how the players entrained and the contributing factors. The link between entrainment and empathy is not linear; we discuss e.g. the effects of pair constitution and task difficulty and the character-istics of bouts of entrained and non-entrained behaviours in the music therapy session.
2010

The Chelsea community music therapy project: creating and tracking ‘musical pathways’ for people with enduring mental health problems

Research team: Gary Ansdell (PI), Tia DeNora (PI), Mercédès Pavlicevic, John Meehan & Sarah Wilson
Organisations involved: Nordoff Robbins, University of Exeter, and CNWL Mental Health Trust & SMART
Start date: 2006 (pilot project) & 2008 (main project)
Date first published: 2010
Abstract: This study responds to the current demand for evidence of the effectiveness of music therapy in adult psychiatric care and rehabilitation. The qualitative, idiographic, and user-based perspective of the study also responds to the growing requirement that "evidence-based practice" take into account patients' needs, experiences, and evaluations of services. The study is based on verbal data from 19 patients with chronic mental health problems who completed at least 10 individual sessions of professional music therapy in a London mental health unit. In-depth analysis of semistructured interviews using interpretive phenomenological analysis elicits patients' experiences of the process of music therapy and its varied benefits for them in relation to their symptoms, coping strategies, and overall quality of life. The data suggest how the approach to music therapy taken in this situation often works in relation to users' long-standing relationship to music, as expressed through their "music-health-illness narratives." Participation in music therapy has benefits in itself but can also help reestablish patients' ongoing use of music as a health-promoting resource and coping strategy in their lives.
Link: http://www.ashgate.com/isbn/9781409410102
Abstract: This book explores how people may use music in ways that are helpful for them, especially in relation to a sense of wellbeing, belonging and participation. The central premise for the study is that help is not a decontextualized effect that music produces. The book contributes to the current discourse on music, culture and society and it is developed in dialogue with related areas of study, such as music sociology, ethnomusicology, community psychology and health promotion. Where Music Helps describes the emerging movement that has been labelled Community Music Therapy, and it presents ethnographically informed case studies of eight music projects (localized in England, Israel, Norway, and South Africa).

The various chapters of the book portray 'music's help' in action within a broad range of contexts; with individuals, groups and communities – all of whom have been challenged by illness or disability, social and cultural disadvantage or injustice. Music and musicking has helped these people find their voice (literally and metaphorically); to be welcomed and to welcome, to be accepted and to accept, to be together in different and better ways, to project alternative messages about themselves or their community and to connect with others beyond their immediate environment. The overriding theme that is explored is how music comes to afford things in concert with its environments, which may suggest a way of accounting for the role of music in music therapy without reducing music to a secondary role in relation to the 'therapeutic', that is, being 'just' a symbol of psychological states, a stimulus, or a text reflecting socio-cultural content.


Abstract: This chapter reflects on the growing recognition of music's potential as a resource in health and social care. It suggests how a growing interdisciplinary understanding of health and wellbeing as 'ecological' phenomena meshes perfectly with a similarly developing ecological understanding of people, music, and context. Together these perspectives show how music can provide a resource for cultivating wellbeing, understood as the positive flourishing of identity, relationship, and community (regardless of 'objective' health status). It also highlights some of the dilemmas, controversies, and ironies associated with this current fashionable applause for 'music and health'.


Link: http://www.ashgate.com/isbn/9781409434153

Abstract: Why is music so important to most of us? How does music help us both in our everyday lives, and in the more specialist context of music therapy? This book suggests a new way of approaching these topical questions, drawing from Ansdell's long experience as a music therapist, and from the latest thinking on music in everyday life. Vibrant and moving examples from music therapy situations are twinned with the stories of 'ordinary' people who describe how music helps them within their everyday lives. Together this complementary material leads Ansdell to present a new interdisciplinary framework showing how musical experiences can help all of us build and negotiate identities, make intimate non-verbal relationships, belong together in community, and find moments of transcendence and meaning.

How Music Helps is not just a book about music therapy. It has the more ambitious aim to promote (from a music therapist's perspective) a better understanding of 'music and change' in our personal and social life. Ansdell's theoretical synthesis links the tradition of Nordoff-Robbins music therapy and its recent developments in Community Music Therapy to contemporary music sociology and music studies.

This book will be relevant to practitioners, academics, and researchers looking for a broad-based theoretical perspective to guide further study and policy in music, well-being, and health.


Link: http://www.ashgate.com/isbn/9781409434160

Abstract: 'Music triggered a healing process from within me… I started singing for the joy of singing myself…and it helped me carry my recovery beyond the state I was in before I fell ill nine years ago…to a level of well-being that I haven't had perhaps for thirty years…'. This book explores the experiences of people who took part in a vibrant musical community for people experiencing mental health difficulties, SMART (St Mary Abbots Rehabilitation and Training). Ansdell (a music therapist/researcher) and DeNora (a music sociologist) describe their long-term ethnographic work with this group, charting the creation and development of a unique music project that won the 2008 Royal Society for Public Health Arts & Health Award. Ansdell and DeNora track the 'musical pathways' of a series of key people within SMART, focusing on changes in health and social status over time in relation to their musical activity. The book includes the voices and perspectives of project members and develops with them a new understanding of how music promotes their health and wellbeing. A contemporary ecological understanding of 'music and change' is outlined, drawing on and further developing theory from music sociology and Community Music Therapy. This innovative book will be of interest to anyone working in the mental health field, but also music therapists, sociologists, musicologists, music educators and ethnomusicologists. This volume completes a three part 'triptych', alongside the other volumes, Music Asylums: Wellbeing Through Music in Everyday Life, and How Music Helps: In Music Therapy and Everyday Life.
**Different grooves – attitudes and approaches to free improvisation among advanced music students**

Research team: Donald Wetherick, Gail Brand & Ben Saul

Organisations involved: Guildhall School of Music and Drama

Start date: November 2008

Project outline: To explore the experience of free group improvisation sessions for advanced conservatoire students from different disciplines, including classical, jazz, music therapy and music leadership programmes.

Date first published: 2009


Link: [www.gsmd.ac.uk/fileadmin/user_upload/files/Final_Conference_Programme_in_brief.pdf](http://www.gsmd.ac.uk/fileadmin/user_upload/files/Final_Conference_Programme_in_brief.pdf)
16. Doctoral projects

The Nordoff Robbins MPhil/PhD programme was inaugurated in 2006. Initially the programme was validated by City University London, and from 2016 will be validated by Goldsmith's University. The projects listed here are part of the Nordoff Robbins programme or are projects carried out in other programmes by individuals during their Nordoff Robbins employment. The projects are ordered according to the year of completion, starting with the projects that are in-progress.

### In progress

**Music therapy and long-term carers (working title)**

Jessica Atkinson (PhD student); Gary Ansdell & Neta Spiro (Supervisors)
Registering institution: Nordoff Robbins / City University London
Start and end dates: 2015 – ongoing

**Music and advocacy in the first years of families with disabled children (working title)**

Maren Metell (PhD student); Simon Procter & Mercédès Pavlicevic (Supervisors)
Registering institution: Nordoff Robbins / City University London
Start and end dates: 2015 – ongoing

**Doing music doing time: An explorative study of music’s roles in music therapy and everyday life within a prison setting (working title)**

Kjetil Hjørnevik (PhD student); Gary Ansdell & Simon Procter (Supervisors)
Registering institution: Nordoff Robbins / City University London
Start and end dates: 2014 – ongoing

**The child, parent and therapist; an exploration of the trio in music therapy (working title)**

Claire Flower (PhD student); Mercédès Pavlicevic & Gary Ansdell (Supervisors)
Registering institution: Nordoff Robbins / City University London
Start and end dates: 2011 – ongoing

**Music therapy and spirituality (working title)**

Giorgos Tsiris (PhD student); Gary Ansdell & Mercédès Pavlicevic (Supervisors)
Registering institution: Nordoff Robbins / City University London
Start and end dates: 2011 – ongoing

### 2015

**The performance of community music therapy evaluation**

Stuart Wood (PhD student); Gary Ansdell & Mercédès Pavlicevic (Supervisors)
Registering institution: Nordoff Robbins / City University London
Start date: 2008

### 2014

**A mixed methods study of music therapy and the resettlement of women prisoners with non-psychotic mental health problems**

Helen Leith (PhD student); Helen Odell-Miller & Niels Hannibal (Supervisors)
Registering institution: Aalborg University, Denmark
Start date: 2010
2013

Music therapy: What is it for whom? An ethnography of music therapy in a community mental health resource centre

Simon Procter (PhD student); Tia DeNora (Supervisor)
Registering institution: Department of Sociology and Philosophy, University of Exeter
Start date: 2005
17. Evaluation projects

This section includes monitoring and evaluation projects of music therapy services provided or supported by Nordoff Robbins, in collaboration with partner organisations. It also includes monitoring and evaluation projects of continuing professional development courses provided by Nordoff Robbins. Projects are ordered according to their report delivery date.

2015

Royal Albert Hall
Regional Head: Harriet Crawford
Practitioner: Elaine McGregor
Organisations involved: Nordoff Robbins and the Royal Albert Hall
Date of report delivery: 20 December 2015 (expected)

Northwick Park Hospital Renal Centre
Regional Head: Harriet Crawford
Practitioner: Dave Thorpe
Organisations involved: Nordoff Robbins and Northwick Park Hospital
Date of report delivery: 16 July 2015

Barnet and Southgate College
Regional Head: Harriet Crawford
Practitioner: Maja Milicevic
Organisations involved: Nordoff Robbins and Barnet and Southgate College
Date of report delivery: 10 July 2015

Oakfield Park School
Regional Head: Oksana Zharinova-Sanderson
Practitioner: Richard Bennett
Organisations involved: Nordoff Robbins and Oakfield Park School
Date of report delivery: 19 June 2015

An overview of data from Monitoring & Evaluation Projects (MRA5) of Nordoff Robbins MMT Students (Manchester cohort: 2013-2015)
Programme Director: Simon Procter
Practitioner: MMT Student Cohort 2014 – 2015 Manchester
Organisations involved: Nordoff Robbins and 13 Placement Sites
Date of report delivery: 1 May 2015

Dewsbury and District Hospital Neurological Rehabilitation Centre
Regional Head: Oksana Zharinova-Sanderson
Practitioner: Alan Rudkin
Organisations involved: Nordoff Robbins and Dewsbury and District Hospital
Date of report delivery: 6 March 2015

Wargrave House School
Regional Head: Oksana Zharinova-Sanderson
Practitioner: Esma Perkins
Organisations involved: Nordoff Robbins and Wargrave House School
Date of report delivery: 16 January 2015
2014

The Nordoff Robbins Community Choir
Regional Heads: Harriet Crawford & Lindsay McHale
Practitioners: Jo Humphries & Alex Pauls
Organisations involved: Nordoff Robbins
Date of report delivery: 19 December 2014

Kingsland School
Regional Head: Oksana Zharinova-Sanderson
Practitioner: Richard Bennett
Organisations involved: Nordoff Robbins and Kingsland School
Date of report delivery: 31 October 2014

UCH Teenage Cancer Trust and UCH MacMillan Centre, Gabrielle’s Trust
Regional Heads: Lindsay McHale
Practitioner: Jimmy Lyons
Organisations involved: Nordoff Robbins, Teenage Cancer Trust, University College Hospital MacMillan Centre and Gabrielle’s Trust
Date of report delivery: 5 August 2014

Eagle House School
Regional Heads: Lindsay McHale
Practitioner: Bronwyn Tosh
Organisations involved: Nordoff Robbins and Eagle House School
Date of report delivery: 30 June 2014

Daniel Yorath House
Regional Head: Oksana Zharinova-Sanderson
Practitioner: Richard Bennett
Organisations involved: Nordoff Robbins and Daniel Yorath House
Date of report delivery: 20 June 2014

The Birches School
Regional Head: Oksana Zharinova-Sanderson
Practitioner: Richard Sanderson
Organisations involved: Nordoff Robbins and Birches School
Date of report delivery: 9 June 2014

2013

MIND in Tower Hamlets and Newham (Open House)
Regional Head: Harriet Crawford
Practitioner: Max Ryz
Organisations involved: Nordoff Robbins and Mind in Tower Hamlets and Newham (MITHN)
Date of report delivery: 6 December 2013

Combat Stress (pilot group)
Regional Head: Lindsay McHale
Practitioner: Neil Foster and Lindsay McHale
Organisations involved: Nordoff Robbins and Combat Stress
Date of report delivery: 6 December 2013
rb&hArts at Royal Brompton Hospital and the BRIT School (2013)
Regional Head: Lindsay McHale
Practitioner: Lindsay McHale
Organisations involved: Nordoff Robbins, rb&hArts at Royal Brompton Hospital and Harefield NHS Foundation Trust and the BRIT School for Performing Arts and Technology
Date of report delivery: 29 October 2013

Hadrian School
Regional Heads and Lead: Oksana Zharinova-Sanderson, Janet Graham & David Robinson
Practitioner: Louisa Kelly
Organisations involved: Nordoff Robbins and Hadrian School
Date of report delivery: 8 October 2013

Somerset Nursery School
Regional Head: Harriet Crawford
Practitioner: Ruth Hunston
Organisations involved: Nordoff Robbins and Somerset Nursery School
Date of report delivery: 1 July 2013

WomenCentre, Kirklees
Regional Head and Lead: Oksana Zharinova-Sanderson & David Robinson
Practitioner: Emily Druce
Organisations involved: Nordoff Robbins and WomenCentre, Kirklees
Date of report delivery: 24 June 2013

Walton Centre NHS Foundation Trust, Neuro-rehabilitation Unit, Liverpool
Regional Head: Oksana Zharinova-Sanderson
Practitioner: Mary Clayton
Organisations involved: Nordoff Robbins and The Walton Centre NHS Foundation Trust, Neuro-rehabilitation Unit, Liverpool
Date of report delivery: 11 February 2013

Barchester Healthcare, The Hawthorns Neurological Rehabilitation Centre (BNRI)
Head Music Therapist: Stuart Wood
Practitioner: Janet Graham
Organisations involved: Nordoff Robbins and Barchester Healthcare, The Hawthorns Neurological Rehabilitation Centre
Date of report delivery: 22 January 2013

Oakdale School
Regional Head: Oksana Zharinova-Sanderson
Practitioner: David Robinson
Organisations involved: Nordoff Robbins and Oakdale School
Date of report delivery: 18 January 2013

2012

Sea View Centre, Dorset
Regional Head: Rachel Millman
Practitioner: Alison Hornblower
Organisations involved: Nordoff Robbins and Sea View Centre
Date of report delivery: 18 December 2012
North East Autism Society (NEAS), Thornhill Park School And Adult Services
Regional Head: Janet Graham
Practitioner: Louisa Kelly
Organisations involved: Nordoff Robbins and North East Autism Society, Thornhill Park School and Adult Services
Date of report delivery: 16 November 2012

rb&hArts at Royal Brompton Hospital and the BRIT School (2012)
Regional Head: Lindsay McHale
Practitioner: Lindsay McHale
Organisations involved: Nordoff Robbins, rb&hArts at Royal Brompton Hospital and Harefield NHS Foundation Trust and the BRIT School for Performing Arts and Technology
Date of report delivery: 26 November 2012

Bradford District Care Trust, Moorlands View Low Secure Service
Regional Head: Oksana Zharinova-Sanderson
Practitioner: Katy Gaul
Organisations involved: Nordoff Robbins and Bradford District Care Trust, Moorlands View Low Secure Service
Date of report delivery: 20 November 2012

Neurological Rehabilitation Centre (NRC), Mid Yorkshire Hospitals NHS Trust (Pinderfields)
Regional Head: Oksana Zharinova-Sanderson
Practitioner: Alan Rudkin
Lead Music Therapist: David Robinson
Organisations involved: Nordoff Robbins and Neurological Rehabilitation Centre, Mid Yorkshire Hospitals NHS Trust
Date of report delivery: 6 November 2012

Great Ormond Street Hospital
Regional Head: Phoene Cave
Practitioner: Nicky O'Neill
Organisations involved: Nordoff Robbins and Great Ormond Street Hospital
Date of report delivery: 5 October 2012

Hawley Infants School
Regional Head: Phoene Cave
Practitioner: Jackie Robarts
Organisations involved: Nordoff Robbins and Hawley Infants School
Date of report delivery: 12 June 2012

Simonside School (Phase 2)
Regional Head: Janet Graham
Practitioner: Ralph Bossingham
Organisations involved: Nordoff Robbins, Simonside School and South Tyneside Council Hearing and Visually Impaired Services
Date of report delivery: 1 May 2012

Royal Marsden NHS Foundation Trust, Chelsea
Regional Head: Lindsay McHale
Practitioner: Neil Foster
Organisations involved: Nordoff Robbins and The Royal Marsden NHS Foundation Trust, Chelsea
Date of report delivery: 16 March 2012
CLIC Sargent at Sheffield Children’s Hospital (SCH) and the Teenage Cancer Trust Unit, at Weston Park Hospital (the TCTU) (Phase 2)

Regional Head: Oksana Zharinova-Sanderson
Practitioner: Sarah Smith
Organisations involved: Nordoff Robbins and CLIC Sargent
Date of report delivery: 28 February 2012

2011

CLIC Sargent at Royal Manchester Children’s Hospital (RMCH)

Regional Head: Oksana Zharinova-Sanderson
Practitioner: Rebecca Sayers
Organisations involved: Nordoff Robbins and CLIC Sargent
Date of report delivery: 5 December 2011

CLIC Sargent at Sheffield Children’s Hospital (SCH) and the Teenage Cancer Trust Unit, at Weston Park Hospital (the TCTU) (Phase 1)

Regional Head: Oksana Zharinova-Sanderson
Practitioner: Sarah Smith
Organisations involved: Nordoff Robbins and CLIC Sargent
Date of report delivery: 5 December 2011

Simonside School (Phase 1)

Regional Head: Janet Graham
Practitioner: Ralph Bossingham
Organisations involved: Nordoff Robbins, Simonside School and South Tyneside Council Hearing and Visually Impaired Services
Date of report delivery: 15 November 2011

rb&hArts at Royal Brompton Hospital and the BRIT School (2011)

Regional Head: Lindsay McHale
Practitioner: Lindsay McHale
Organisations involved: Nordoff Robbins, rb&hArts at Royal Brompton Hospital and Harefield NHS Foundation Trust and the BRIT School for Performing Arts and Technology
Date of report delivery: 20 September 2011

Dorincourt, Queen Elizabeth’s Foundation (Interim Report)

Regional Head: Lindsay McHale
Practitioner: Bronwyn Tosh
Organisations involved: Nordoff Robbins and Queen Elizabeth’s Foundation
Date of report delivery: 20 July 2011

Listening and Responding: A music therapy and care-staff CPD project

Regional Head: Phoene Cave
Practitioner: Harriet Powell
Organisations involved: Nordoff Robbins, Wellesley Road and Rathmore House Care Homes
Date of report delivery: 10 May 2011
Six-Five London Special
Regional Head: Phoene Cave
Practitioners: Jasenka Horvat, Nicky O'Neill, Lib Sackville-West, Donald Wetherick, Jackie Robarts & Matthew Dixon
Organisations involved: Nordoff Robbins
Date of report delivery: March 2011

Taster Session
Organisations involved: Nordoff Robbins
Date of CPD course: 22 February 2011
Date of report delivery: n/a

Cherish Development Centre
Organisations involved: Nordoff Robbins
Date of CPD course: January 2011 – February 2011
Date of report delivery: n/a

St Giles School
Regional Head: Lindsay McHale
Practitioner: Pavlina Papadopoulou
Organisations involved: Nordoff Robbins and St Giles School
Start and end dates: September 2009 – July 2010
Date of report delivery: 8 February 2011

Musicality Workshop: Music Making and Children with Special Needs
Organisations involved: Nordoff Robbins
Date of CPD course: 13 November 2010
Date of report delivery: 14 January 2011

Making Music in Early Years
Organisations involved: Nordoff Robbins
Date of CPD course: 2 October 2010
Date of report delivery: 14 January 2011

2010

Music Making in Special Education
Organisations involved: Nordoff Robbins
Date of CPD course: 7 September 2010
Date of report delivery: 12 October 2010

Taster Session: What is Nordoff Robbins Music Therapy
Organisations involved: Nordoff Robbins
Date of CPD course: 2 June 2010
Date of report delivery: 21 September 2010

Taster Sessions
Organisations involved: Nordoff Robbins
Date of CPD course: 2 June 2010
Date of report delivery: 21 September 2010
Improvisation & Keyboard Harmony
Organisations involved: Nordoff Robbins
Date of CPD course: 12 May 2010
Date of report delivery: 21 September 2010

Introduction to Nordoff Robbins Music Therapy
Organisations involved: Nordoff Robbins
Date of CPD course: 11 May 2010
Date of report delivery: 20 September 2010

Making Music in Residential Care
Organisations involved: Nordoff Robbins
Date of CPD course: 18 May 2010
Date of report delivery: 20 September 2010

Saturday Parent Toddler Group
Organisations involved: Nordoff Robbins
Date of CPD course: July 2010
Date of report delivery: July 2010

Interactive Music Making in Early Years
Organisations involved: Nordoff Robbins
Date of CPD course: 18 June 2010
Date of report delivery: 20 July 2010