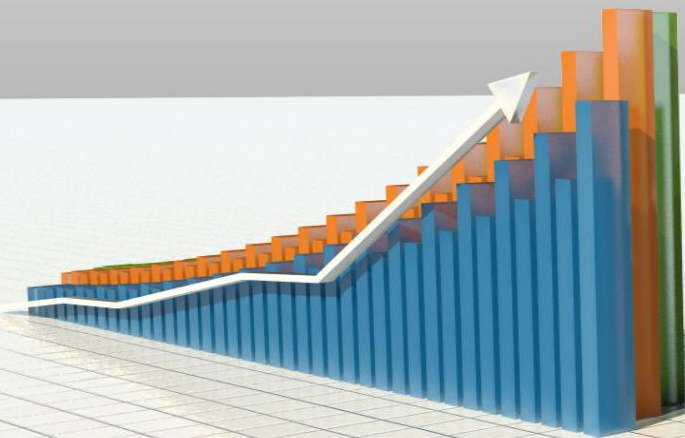


# Outcome measures in music therapy

*A resource developed by the Nordoff Robbins research team*

Edited by Charlotte Cripps, Giorgos Tsiris & Neta Spiro





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## **Suggested citation:**

Cripps, C., Tsiris, G., & Spiro, N. (Eds.). (2016). *Outcome measures in music therapy: A resource developed by the Nordoff Robbins research team*. London: Nordoff Robbins. Available at: [www.nordoff-robbins.org.uk](http://www.nordoff-robbins.org.uk)

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# Welcome

Welcome to the *Outcome Measures in Music Therapy* resource. Developed by the Nordoff Robbins research team, this resource provides information about outcome measures<sup>1</sup> developed in the field of music therapy.

Though assessment has been integral to music therapy practice since the early 1960s (Wheeler, 2013), the drive to use outcome measures in music therapy research and practice has increased in recent years. This has been encouraged by various changes in the field including the development of evidence-based practice, funding expectations, as well as the expectation that the use of such measures and tools can contribute to the understanding about the effects and effectiveness of interventions (for a recent discussion of assessment tools, see Lipe, 2015).

Some outcome measures developed for external related professions have been applied to music therapy. The Cohen-Mansfield Agitation Inventory (CMAI), for example, is often used in studies on music therapy and dementia care (see examples in Vink et al., 2003). Such measures are useful as they clearly speak to an audience beyond music therapists and may fit well with the extra-musical processes involved in music therapy. However, since they are not developed specifically for music therapy, they may not assess aspects uniquely relevant to music therapy practice.

At the same time, many measures have been developed for assessment of outcome in music therapy and this resource focuses on these. Some of the measures included were developed for particular client groups or settings, such as “clients with disorders of consciousness” (Magee, 2007), and others have been more broadly conceived, such as “children undergoing music therapy” (MacKeith, Burns & Lindeck, 2011).

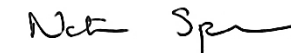
Identifying the most suitable outcome measure for a given music therapy client group or setting can, in many situations, be a difficult process and there are many possible reasons why music therapists may not use assessment tools. Some examples of obstacles and considerations include: the format of data collection; the nature of the tasks for assessment (e.g. an emphasis on behavioural tasks that do not seem to be related to the musical relationship between clients and therapist) (Loewy, 2000); the relationship of the tool to each therapist’s philosophical perspectives, client group and work site requirements (Isenberg-Grzeda, 1988). In addition, the limited awareness of existing tools and measures can often be the initial and main difficulty in identifying and using outcome measures. Searching online, in published research papers and books can be a time consuming and, at times, complex task. This is where we hope this resource helps: it provides a systematic overview of outcome measures in music therapy. To our knowledge, this is the only resource collating information about music therapy specific outcome measures that is freely available online ([www.nordoff-robbins.org.uk](http://www.nordoff-robbins.org.uk)).

There are of course many debates about whether, how and when outcome measures, such as those collated in this resource, are appropriate, relevant or useful (e.g. DeNora, 2006; DeNora & Ansdell, 2014; Wigram & Gold, 2012). Here we make no judgement about how well-regarded or useful these outcome measures might be. Our aim is to make practitioners and researchers aware of what is available in the field, so that the relevance and usefulness of such measures can be judged according to the context in which they might be used. The method of information collection and the rationale behind it, as well as the overall structure and scope of this resource, are explicated in the following introductory section.

As ever many people have influenced the development of this resource. In particular, we express our appreciation to Camilla Farrant and other members of the Nordoff Robbins research team. We also thank the many music therapists, conversations with whom contributed to the identification of the need for such a resource.

We hope you find the *Outcome Measures in Music Therapy* useful in identifying suitable outcome measures for your practice and research. We envisage that we will periodically update this resource. If you have any suggestions for amendments, updates or additions to this resource, please don’t hesitate to contact us: [research@nordoff-robbins.org.uk](mailto:research@nordoff-robbins.org.uk)

On behalf of the Nordoff Robbins research team,



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Head of Research, Nordoff Robbins, London, UK

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<sup>1</sup> These measures include some assessment measures too. The difference between outcome and assessment measures is explained in the introductory section. Given the focus of this resource we use the term ‘outcome measures’ to refer to both types of measures.





# Introduction

This introductory section provides the rationale and background work behind the development of the *Outcome Measures in Music Therapy*. After some terminology-related clarifications, we describe the overall structure and content of the resource. We then explain the method through which information was collected (including inclusion and exclusion criteria). In closing, we provide some general observations about and reflections on the content of this resource.

## A note on terminology

Outcome or assessment measures are relevant for assessing or comparing a person's functioning, symptoms or presenting features when they participate in a treatment or therapy.<sup>2</sup>

A measure is a tool that can be used at three time periods during the treatment or therapy process (for a concise description in the context of arts therapies see Miller, 2014):

- at, or before, the start of therapy (initial assessment);
- during therapy (following the process of therapy);
- at, or after, the end of therapy (often referred to as outcome assessment).

Measurements during the latter two time periods are often used to detect change in comparison with the initial assessment.

Measures are often referred to as 'assessment measures' (e.g. Miller, 2014) or 'outcome measures' (e.g. MacKeith, Burns & Lindeck, 2011) and the same measures may be used for both purposes.

The terms 'music therapy', 'outcome', 'assessment' and 'measure' have many meanings in many contexts. In developing this resource, we were initially interested in outcome assessment measures (i.e. tools that help observe and test for change). During the search, however, several measures emerged that had more than one purpose. In particular, some

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<sup>2</sup> Other processes can contribute to assessment or outcome measurement (such as informal interviews) but in this resource we focus only on measures.

measures looked both at outcome assessment and needs assessment. To represent the range we therefore included three kinds of tools: outcome assessment, needs assessment and those that are for both purposes. Measures created solely to assess eligibility for music therapy are not the focus of this resource and mentioned only in Part III as explained below.

## What does this resource include?

Information about 33 music therapy outcome measures is presented in this resource. Following an overview of key information for all measures, more detailed information is presented. However, we do not provide access to the actual measures themselves.

This resource is structured in three main parts:

- Part I: Overview
- Part II: Outcome measures
- Part III: Reference lists of other outcome measures

### Part I: Overview

This part provides an overview of the following information about each outcome measure:

- Outcome measure
- Abbreviation
- Original source
- Client group
- Age group
- Setting
- Purpose
- Data collection method
- Presenting features/behaviours

The outcome measures are grouped into ten categories according to the population or setting for which they were developed. No pre-defined categories were imposed.

1. Autism, developmental and learning disabilities
2. Children receiving music therapy
3. Child protection: families at risk

4. Disorders of consciousness
5. Geriatric and dementia
6. Hospice
7. Hospital
8. Mental health
9. Physical rehabilitation
10. Special needs

Within each category, outcome measures are listed in alphabetical order. We assign each measure to one category following the information in references used as sources of information. Therefore, measures only appear once in the resource though they may be applicable in different categories. This results in a conservative representation of the client groups for which each measure may be relevant. For example, the Nordoff-Robbins scales (Nordoff & Robbins, 1977, 2007) and the Improvisational Assessment Profiles (Bruscia, 1987) were developed for and with specific client groups, but are now used more broadly.

### Part II: Outcome measures

In alignment with the ten categories of the overview, Part II provides fuller information about each of the outcome measures. Table 1 outlines the kinds of information given in each case.

Conventions about how to describe such measures are varied and the terminology used is inconsistent. We therefore use authors' own descriptions unless we do not have access to the original source in which case we use the wording appearing in other sources. We have also changed some wording that would perhaps not be considered appropriate today (see, for example, Wasserman et al., 1973).

The amount of detail that we could find about each measure varied. Full references of sources for each category of information are provided in 'References used as sources for information'.

Table 1: Kinds of information and descriptions of measures	
Information	Description of entries
Outcome measure	Name of outcome measure as used by the authors in the original source(s).
Abbreviation	Abbreviation of outcome measure used by the authors in the original source(s), otherwise left blank.
Original source	The initial paper that introduces the measure by the author(s) of the measure itself.
Client group	As specified in the sources used. Where possible and relevant, we also state which client group was used for piloting or testing a measure.
Age group	As specified in the sources used. Where possible and relevant, we also state which age group was used for piloting or testing a measure.
Setting	When explicitly stated or specified in the sources, the setting where a measure was piloted is included. We write 'not specific' when authors describe the measure to be useful for a variety of settings.
Assessment type	<p>In general, outcome measures aim to do some kind of assessment. For the purpose of this resource, two options are included: 'needs assessment' or 'outcome assessment'.</p> <p><b>'Needs assessment'</b>: these measures are designed for the particular purpose of assessing client needs (as a screening and usually prior to formal music therapy to inform next steps of music therapeutic intervention).</p> <p><b>'Outcome assessment'</b>: these measures assess the client for any other purpose (e.g. to monitor progress, test for change or "effect" of music therapy).</p> <p>In some cases, authors primarily suggest that a measure is relevant for needs assessment but also comment about monitoring change over time. Likewise, some authors primarily describe a measure as relevant to outcome assessment and also comment that it can be useful for treatment planning. In such cases, the assessment type of these measures is labelled as <b>'outcome/needs assessment'</b>.</p> <p>In all cases, we interpret the information provided in the sources and assign the labels we see as most appropriate.</p>
Purpose	Gives a brief summary of the function of each outcome measure. For example: "[...] to assess the quality of relationships and thus helps to evaluate the work of music therapy" (Schumacher & Calvet-Kruppa, 1999, p.188).
Data collection method	This refers to method of collecting information such as behavioural checklists, rating scales and grids.

Presenting features/behaviours	These include the characteristics that the measures focus on. For example: attention; length of playing; interaction; mobility; rhythmic synchrony; following changes; boundary; engagement (Snow, 2009).
Design process	Methods used by authors to develop the measure. These include steps such as conducting surveys (e.g. Langan, 2009), being informed by previous scales (e.g. Nordoff & Robbins, 1977), running focus groups (e.g. McDermott et al., 2014), and doing pilot projects (e.g. Jacobsen & McKinney, 2015).
Validation (original source)	<p>Whether the original source introducing the tool does so with the claim that it has been validated. Usually this implies that the psychometric properties of the measure have been investigated:</p> <p><b>'Yes'</b> means that the psychometric properties have been reported on as favourable.</p> <p><b>'No'</b> means that the authors have explicitly reported that validation has not been carried out.</p> <p><b>'Inconclusive'</b> means that investigations into the measure's psychometric properties were inconclusive.</p> <p><b>'Not specified'</b> means that no such investigations are reported in the paper.</p>
Validation method (original source)	Reporting on formal validation e.g. test re-test reliability (e.g. Douglass, 2006). If such information is reported in non-original sources, then the relevant citation is provided.
Validation (sources following original)	Providing references to sources following the original one, which report on formal validation methods.
Bibliography	
➤ References used as sources for information	All sources of information that are used to inform the detail in this resource are listed here. Papers listed in 'Original source' are repeated here only if they have been used as an information source. In some cases, original sources were not available and subsequent papers were used. In such cases, the original paper is not included in this references list.
➤ Additional references	<p>In searching for fuller information, additional papers were sometimes identified. We included two paper types:</p> <p>a) Papers about other measures that may have informed the development of the measure under discussion or may have been used for comparison or validation.</p> <p>b) Papers that we did not have access to but may be useful for further understanding of the measure under discussion.</p>
Additional information	Further information includes, for example, the approach that the method was developed within where specified, whether others have developed variations of the measure, or whether the measure had previously had a different name. If no additional information considered relevant for the specific scope of this resource was found, we leave the 'additional information' subheading blank.

### Part III: Reference lists of other outcome measures

This part provides three different sets of reference lists of additional outcome measures:

#### ➤ **References list 1: Music therapy outcome measures: limited access**

This list provides eight additional music therapy outcome measures for which we were unable to access a sufficient level of information for inclusion in Parts I and II.

#### ➤ **References list 2: Music therapy outcome measures (older versions) and eligibility assessment measures**

This list includes references to two related eligibility assessment measures and one older version of a music therapy outcome measure.

#### ➤ **References list 3: Outcome assessment measures for music practices**

This list includes references to 14 measures designed for use with music activities, but not specifically music therapy.<sup>3</sup> Although these types of measures are beyond the immediate focus of this resource, we provide the references to them as they may be of relevance to music therapy practice and research.

### Method of information collection

Information for the development of this resource was collected through online and hand searches of literature (period of information collection: October - November 2015).

Online searches were carried out using the following search terms in all combinations in Google, Google Scholar, Google Books and the online library of City University London: 'music therapy measure', 'music therapy assessment', 'music therapy assessment measure', 'music therapy outcome', 'music therapy outcome measure', 'music therapy rating', 'music therapy

<sup>3</sup> We include the Betz Held Strengths Inventory for Infants and Toddlers in this list as it focuses on early child development and not specifically music therapy. We have distinguished this from the Betz Held Strengths Inventory for Children with Disabilities, which appears in Part II of this resource as the latter is designed for use by therapists and special education teachers.

scale', 'music therapy rating scale'. Hand searches were carried out using the literature available in the library at the Nordoff Robbins London Centre.

The initial online and hand searches yielded a number of 'key texts' (see Table 2) through which a large number of outcome measures were identified. Once the name of a new outcome assessment measure was identified in a key text, the bibliography of the book was searched for full references and, if more information was needed, the specific measure name was searched for in the search engines listed above.

**Table 2: Key texts used for the identification of measures**

Brooke, S.L. (2006). *Creative Arts Therapies Manual: A Guide to the History, Theoretical Approaches, Assessment, and Work with Special Populations of Art, Play, Dance, Music, Drama, and Poetry Therapies*. Springfield, IL: Charles C. Thomas.

Kirkland, K. (Ed.). (2013). *International Dictionary of Music Therapy*. New York: Routledge.

Lipe, A. (2015). Music Therapy Assessment. In B. Wheeler (Ed.), *Music Therapy Handbook* (pp. 76-90). New York: The Guildford Press.

Nordoff, P., & Robbins, C. (2007). *Creative Music Therapy: A Guide to Fostering Clinical Musicianship* (2<sup>nd</sup> Edition). Gilsum, NH: Barcelona Publishers.

Oldfield, A. (2006). *Interactive Music Therapy in Child and Family Psychiatry: Clinical Practice, Research, and Teaching*. London: Jessica Kingsley Publishers.

Snow, S., & D'Amico, M. (Eds.). (2009). *Assessment in the Creative Arts Therapies: Designing and Adapting Assessment Tools for Adults with Developmental Disabilities*. Springfield, IL: Charles C. Thomas.

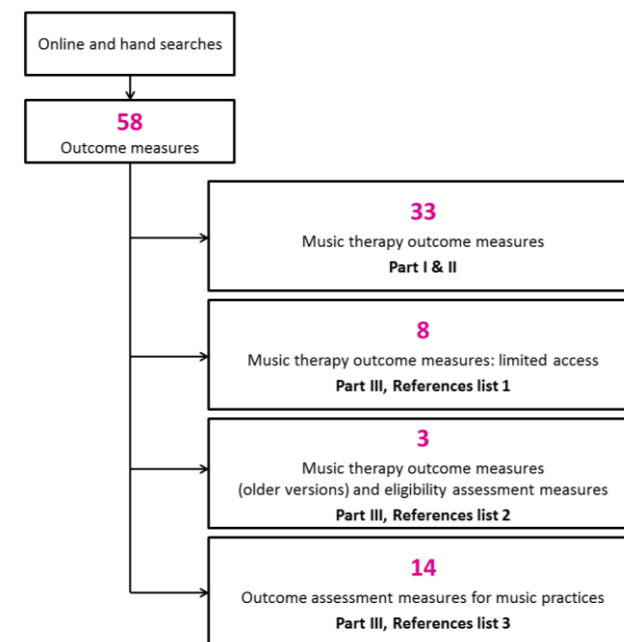
Wigram, T., Pedersen, I.N., & Bonde, L.O. (2002). *A Comprehensive Guide to Music Therapy: Theory, Clinical Practice, Research and Training*. London: Jessica Kingsley Publishers.

Wosch, T., & Wigram, T. (Eds.). (2007). *Microanalysis in Music Therapy: Methods, Techniques and Applications for Clinicians, Researchers, Educators and Students*. London: Jessica Kingsley Publishers.

### Inclusion and exclusion criteria

The material presented in this resource resulted from the process illustrated in Figure 1. Only publications and related information published in English were included. No judgement about the quality or appropriateness of measures was made.

**Figure 1: Identification process of measures**



### Criteria for inclusion in PART I & II

The key inclusion criterion for a music therapy specific measure (Parts I and II) was terminology. More particularly, measures were included for further inspection if the words 'music therapy' and 'measure' appeared in the:

- title of the measure, and/or
- title or abstract of a paper describing the measure.

If this was not the case, the measure was included only if its initial purpose was clearly for music therapy as described in the original source *and* the word(s) 'measure' or 'assessment' or 'outcome' were included in the:

- title of the measure, and/or
- title or abstract of a paper describing the measure.

Although the measures which did not fit in these inclusion criteria were excluded from the main part of the resource, some were included in the references lists of Part III as explained below.

### [Criteria for inclusion in 'References list 1: Music therapy outcome measures: limited access'](#)

This list includes music therapy outcome measures for which we could not access sufficient information to include them in Parts I and II.

### [Criteria for inclusion in 'References list 2: Music therapy outcome measures \(older versions\) and eligibility assessment measures'](#)

This list includes references to an older version of an outcome measure and measures which focus on client eligibility for music therapy.

### [Criteria for inclusion in 'References list 3: Outcome assessment measures for music practices'](#)

Given the inclusion of 'music' and 'therapy' in the searches, a number of papers were identified which were not specific to music therapy. Some measures (for example, see Jeong, 2013) were not specific to music therapy despite the fact they were published in music therapy journals. Such measures are included here.

### [Criteria for exclusion from Parts I, II & III](#)

The following were reasons for exclusion from the resource as a whole:

- **Language:** Measures where our only information source was not available in English were excluded.
- **Publication status:** Information found *only* in unpublished work was not included.

- **Discipline:** The focus was not music or music therapy (e.g. autism diagnosis that was used to compare with a music therapy measure).
- **Process:** There was no music therapy assessment process involved (e.g. service provider checklists that did not relate to a specific music therapy session or activity).
- **Purpose:** The word 'measure' was used to mean something different to assessment (e.g. service evaluation).

## Observations and reflections

Although this resource provides a systematic overview – and no analysis – of outcome measures in music therapy, some brief observations regarding the nature of the collected measures emerge.

Though some measures are relevant to more than one category, the distribution of outcome measures between different client groups or settings is striking. By far, the most common measures are for autism, developmental and learning disabilities (n = 14) while only one measure is explicitly focussed on the hospice setting.

Most music therapy outcome measures identified gather data through therapist observation of client behaviours. These tend to be behaviours that take place during music making, which are considered to have implications for clinically relevant objectives, such as levels of interaction and communicativeness (Nordoff & Robbins, 2007; Raglio et al., 2006; von Moreau et al., 2010), or quality of relationship between client and therapist (Bruscia, 1987; Nordoff & Robbins, 2007; Schumacher & Calvet-Kruppa, 1999). Oldfield (2006), on the other hand, assesses frequency of behaviours symptomatic of autism that occur during music making while Lipe (2004) uses musical listening, verbal, singing and rhythm tasks to assess cognitive functioning in older adults with dementia.

Behaviours observed are often concerned with musical responsiveness, such as perceived rhythmic synchrony (Snow, 2009), musical attention (Carpente, 2013), nonverbal communication skills (Jacobsen & McKinney, 2015), as well as play and creativity (MacKeith, Burns & Lindeck, 2011).

Behaviours can be assessed, for example, through the fulfilment of prescribed tasks (Lipe, 1994; Magee, 2007; Wells, 1988), behavioural checklists (e.g. Grant, 1995; Norman, 2012), and/or rated scales (e.g. Layman et al., 2002; MacKeith, Burns

& Lindeck, 2011; Pavlicevic, 1991; Schumacher & Calvet-Kruppa, 2007).

The purpose of measures range from assisting the therapist in planning treatment (n=10), to ascertaining client functionality and/or engagement (n=12), to assessing client-therapist relationship (n=8),<sup>4</sup> tracking progress (n=7), to evaluating the music therapy process (n=6). Each measure may have more than one purpose. A few contribute diagnostic insights by observing musical responses that are characteristic of particular conditions (n=4), such as developmental disorders (Oldfield, 2006) or levels of awareness states in cases of traumatic brain injury (Magee, 2007).

Methods of recording observations are wide-ranging: some measures use extensive behavioural checklists (e.g. Norman, 2012), sometimes with detailed descriptions (e.g. Grant, 1995), others include both rating scales and qualitative ratings (e.g. Snow, 2009), whilst others have grids (e.g. Nordoff & Robbins, 2007) or spatial representations to fill in (e.g. MacKeith, Burns & Lindeck, 2011). Few measures consist solely of narrative description (e.g. Loewy, 2000).

Some measures are rated/coded after sessions as a means of analysis, using video recording of sessions (e.g. Bell et al., 2014; Pavlicevic, 2007; Raglio et al., 2006), whilst others are rated by hand immediately after therapy sessions. For instance, the Music in Dementia Assessment Scales (McDermott, Orrell & Ridder, 2015) use 'beginning' and 'during' forms that are completed by music therapists immediately after the therapy session, alongside 'before' and 'after' forms that are filled in by care home staff.

Some measures are task-based and have a specific protocol to administer (e.g. Wells, 1988). Of the measures that are not task-based in this way, observation tends to take place during music therapy sessions, in quite a few cases using free improvisation (e.g. Bruscia, 1987; Nordoff & Robbins, 2007; Pavlicevic, 2007). Only one measure is designed specifically for Guided Imagery and Music (Lipe, 2015).

Looking ahead, this resource can facilitate future explorations of outcome measures and their relationship to the spectrum of contemporary music therapy practice.

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<sup>4</sup> Or client-parent relationship in the case of Assessment of Parenting Competencies – Revised (Jacobsen & McKinney, 2015).

# PART I: Overview

## Autism, developmental and learning disabilities

Outcome measure	Abbreviation	Original source	Client group	Age group	Setting	Purpose	Data collection method	Presenting features/behaviours
Assessment of the Quality of Relationship Instrument	The AQR-instrument	Schumacher & Calvet-Kruppa (1999)	Autism.	Children.	Not specific.	To assess the quality of relationships and thus help to evaluate the work of music therapy.	Analysis system based on observational ratings of video footage.	Four scales, rated on seven levels of relationship: instrumental quality of relationship (IQR-scale); vocal-pre-speech of relationship (VQR-scale); physical-emotional quality of relationship (PEQR); specific characteristics of the therapeutic quality of relationship (TQR-scale).
Betz Held Strengths Inventory for Children with Disabilities		Betz & Held (2013)	Disabilities.	Children.	Not specific.	To identify existing strengths of persons affected by multiple disabilities that usually escape the practitioner's observation. Useful to build treatment plans and manage concurrent assessments.	Observational rating by independent reviewer, based on silent video footage.	Identifies reactions that are "participatory", where the child responds to the practitioner with activities listed in four categories: sensory-motor, perception, language, and psycho-social.
Improvisational Assessment Profiles	IAPs	Bruscia (1987)	Learning and severe emotional difficulties (originally). Later expanded to other client populations.	Developmental age of 18 months (minimum).	Usually individual clinical sessions. Dyadic, family or group sessions.	To analyse the relationships a client makes when improvising alone and when with other person(s). To provide therapist with a global perspective on client's problems and assets.	Microanalysis of video footage.	Six profiles: integration, variability, tension, congruence, salience and autonomy. Each profile is comprised of scales for musical elements.
Individual Music-Centered Assessment Profile for Neurodevelopmental Disorders	IMCAP-ND	Carpente (2013)	Neuro-developmental disorders.	Not specific. Informed by measures developed for children.	Not specific.	Three quantitative scales that assess client's developmental capacities to engage in relational musical making.	Observational rating.	Scale I: Musical Emotional Assessment Rating Scale (MEARS); Scale II: Musical Cognitive/Perception Scale (MCPS); Scale III: Musical Responsiveness Scale (MRS).
Music Therapy Assessment		Grant (1995)	Developmental disabilities.	Children.	Not specific.	To identify adaptive behaviours and skills of child. Pinpoints particular behaviours and contributes to intervention strategies, which can be programmed to help meet needs in areas of deficiencies.	Behaviour checklist (descriptor ratings).	Sensorimotor skills; cognitive, auditory/visual perceptual skills; communication skills; social skills.
Music Therapy Assessment Tool for Adults with Developmental Disabilities (DD)	Music Therapy Assessment Tool	Snow (2009)	Intellectual and developmental disabilities.	Adults.	Not specified.	An assessment tool for music-centred music therapy, which can provide baseline information on participants and allow music therapists to measure and evaluate changes in certain areas of participant functioning.	Observational rating.	Attention; length of playing; interaction; mobility; rhythmic synchrony; following changes; boundary; engagement.

Music Therapy Checklist		Raglio, Traficante & Oasi (2007)	Pervasive developmental disorders [children]; or psychiatric disorders/dementia [adults].	Children or adults (see 'client group').	Not specific.	To evaluate the music therapy process in a single session or during the entire course of treatment.	Observational checklist.	Nonverbal communication; countenance; verbal communication; sonorous musical communication.
Music Therapy Coding Scheme	MTCS	Raglio, Traficante & Oasi (2006)	Pervasive developmental disorders.	Children [developed with].	Not specified.	A coding system for observation and monitoring of changes in the interactive behaviour between patient and therapist during music therapy sessions.	Coding scheme applied to video recordings (via software).	Nonverbal communication; countenance; verbal communication; sonorous musical communication.
Music Therapy Diagnostic Assessment	MTDA	Oldfield (2006)	Autism/autistic spectrum; attention deficit disorder; emotional difficulties; language/learning difficulties.	Children.	One to one music therapy.	To diagnose behaviours symptomatic of a wide variety of difficulties (autism, attention deficit disorder, Tourette's syndrome etc.), using music.	Observational behaviour checklist with scoring categories.	Behaviour checklist focusing on a range of presenting features/behaviours, such as independent playing; facial/physical engagement; spontaneous/creative suggestion making; unusual interest in structure or shapes of instruments; self-absorbed behaviour.
Music Therapy Evaluation Scale		Wasserman et al. (1973)	Learning and emotional difficulties. (Developed with those who have a history of psychosis.)	Adults.	Hospitals, schools and institutional settings [potential use].	To quantitatively identify any changes in musical aptitudes and social behaviour, which might occur during the course of a music therapy program administered over a relatively short period of time.	Observational rating (independent observer).	Musical aptitudes and social behaviour (for rhythm group, singing group, and vocal dynamics group).
Nordoff-Robbins Scale I: Child-Therapist(s) Relationship in Coactive Musical Experience		Nordoff & Robbins (1977)	Autism (originally); subsequently evolved for a variety of conditions and severities of disability.	Children.	Not specific.	To identify observable behaviours that help to define the developmental level of the client-therapist relationship.	Observational rating.	Qualities of participation and of resistiveness.
Nordoff-Robbins Scale II: Musical Communicativeness		Nordoff & Robbins (1977)	Autism (originally); subsequently evolved for a variety of conditions and severities of disability.	Children.	Not specific.	To identify levels of musical communicativeness, which underpins Nordoff-Robbins music therapy work.	Observational rating.	Communicativeness, with three modes of activity: instrumental, vocal, and body movement.
Nordoff-Robbins Scale III: Musicing: Forms of Activity, Stages and Qualities of Engagement		Nordoff & Robbins (1977)	Autism (originally); subsequently evolved for a variety of conditions and severities of disability.	Children.	Not specific.	To consider the complexity of musical form in client responses and the stage or quality of engagement expressed in those responses.	Observational rating.	Basic beat tempo range (instrumental coactivity); rhythmic forms (instrumental coactivity); expressive components (instrumental coactivity); melodic form (singing).
13 Categories of Response		Nordoff & Robbins (1971)	Learning disabilities.	Children.	Not specific.	To investigate the quality and extent of child's responses during musical improvisation with therapist.	Observational rating.	Rhythmic freedom; beating; piano playing; responses by/to singing, specific musical idioms and mood in music.

## Children receiving music therapy

Outcome measure	Abbreviation	Original source	Client group	Age group	Setting	Purpose	Data collection method	Presenting features/behaviours
The Music Therapy Star		MacKeith, Burns & Lindeck (2011)	Music therapy participants.	Children.	Not specific.	To measure change in children receiving music therapy.	Observational rating.	Relating; use of voice; attention and awareness; play and creativity; emotional well-being.

## Child protection: families at risk

Outcome measure	Abbreviation	Original source	Client group	Age group	Setting	Purpose	Data collection method	Presenting features/behaviours
Assessment of Parenting Competencies – Revised	APC-R	Jacobsen & McKinney (2015)	Families at risk.	Adults.	Not specific.	To assess interaction between parent and child in structured and free musical activities.	Observational ratings.	Mutual attunement; nonverbal communication skills; positive response; negative response; parent-child interaction in music.

## Disorders of consciousness

Outcome measure	Abbreviation	Original source	Client group	Age group	Setting	Purpose	Data collection method	Presenting features/behaviours
Music Therapy Assessment Tool for Awareness in Disorders of Consciousness	MATADOC	Magee (2007)	Disorders of consciousness (DOC).	Adults.	Not specific.	To measure the patient's behavioural responses to specific auditory information (within the music therapy setting). Contributes to the understanding of the patient's awareness states and assists with treatment planning.	Task based.	Fourteen items that encompass five behavioural domains: motor responses, communication, arousal, and auditory and visual responsiveness.

## Geriatric and dementia

Outcome measure	Abbreviation	Original source	Client group	Age group	Setting	Purpose	Data collection method	Presenting features/behaviours
Geriatric Music Therapy Clinical Assessment		Hintz (2000)	Geriatric clients (including clients in long-term and rehabilitation care; cognitive and/or physical deficits).	Older adults.	Long-term care and rehabilitation settings [tool developed in].	To assess client abilities, needs, and functioning levels for purposes of description, prescription, and evaluation.	Task based.	Expressive musical skills, receptive musical skills, behavioural/psychosocial skills, motor skills, and cognitive/memory skills.
Music-Based Evaluation of Cognitive Functioning	MBECF	Lipe (1994)	Dementia.	Older adults.	Not specific.	To assess cognitive functioning in older adults with dementia.	Task based (musical tasks).	Responses to specific listening, verbal, singing and rhythm tasks are observed and scored.



Music in Dementia Assessment Scales	MiDAS	McDermott et al. (2014)	Dementia (moderate to severe).	Older adults.	Designed and tested in care home setting.	To provide a measure of engagement with musical experience and offer insight into who is likely to benefit on other outcomes such as quality of life or reduction in psychiatric symptoms.	Observational rating.	Five visual analogue scale (VAS) items: interest, response, initiation, involvement, and enjoyment.
Music Therapy Assessment		Norman (2012)	Nursing home residents.	Older adults (70+).	Nursing homes.	To contribute to the overall picture of the resident's functioning level and determine whether live music experience is motivating for the resident and therefore whether s/he should be involved in music therapy sessions.	Observational checklist.	Musical skills and preferences; communication/social interaction; cognitive/motor skills; affective response.

## Hospice

Outcome measure	Abbreviation	Original source	Client group	Age group	Setting	Purpose	Data collection method	Presenting features/behaviours
Hospice Music Therapy Assessment		Maue-Johnson & Tanguay (2006)	Terminal illness.	Adults.	Hospice.	To identify current level of functioning and to obtain relevant information required for formulating an appropriate plan of care.	Review, interview and observation.	Six areas of patient functioning: physical, cognitive, communicative, psychological/emotional, social, and spiritual.

## Hospital

Outcome measure	Abbreviation	Original source	Client group	Age group	Setting	Purpose	Data collection method	Presenting features/behaviours
Pediatric Inpatient Music Therapy Assessment Form	PIMTAF	Douglass (2006)	Hospitalised music therapy recipients.	Children.	Hospitals.	To identify patient needs, communicate rationale for music therapy treatment, and guide the choice of objectives and the ongoing evaluation of treatment benefits.	Assessment form. Includes observational rating.	Background information; referral information; physiological information; physical/motor skills; cognitive skills; social emotional behaviours; communication skills; musical behaviours (includes recommendations for music therapy).

## Mental health

Outcome measure	Abbreviation	Original source	Client group	Age group	Setting	Purpose	Data collection method	Presenting features/behaviours
Beech Brook Music Therapy Assessment		Layman, Hussey & Laing (2002)	Severe emotional disturbances.	Children.	Child treatment centre.	To evaluate change/progress and guide treatment planning.	Observational rating.	Behavioural/social functioning; emotional responsiveness; language and communication abilities; musical skills.

Music Therapy Assessment for Disturbed Adolescents		Wells (1988)	Emotional disturbances.	Young adolescents.	Psychiatry.	To observe emerging patterns of communication and to test hypotheses regarding the patient's areas of conflict, providing meaningful diagnostic data and useful alternatives in the treatment of patients.	Task based.	Level of anxiety; decision making; reality orientation; abstracting ability; self-image; emotional constriction; music ability; frustration tolerance; thought process; abstracting ability; attention span; ego boundaries.
Music Interaction Rating Scale	MIR(S)	Pavlicevic (1991)	Chronic schizophrenia.	Adults.	Not specific.	To evaluate music therapy co-improvisation between client and therapist.	Observational rating/ microanalysis of video footage.	Client's performance; therapist's response; quality of client's response; musical interaction; shared musical content; clinical adjustment.
Music Therapy Assessment for Emotionally Disturbed Children		Goodman (1989)	Emotional disturbances	Children	Transitional bed and psychiatric outpatient units [trial carried out at].	To ascertain musical background; assess developmental appropriateness of social-emotional functioning while in music; assess ability to organise musical experience; follow content of musical behaviour; follow changes in musical behaviour over the course of sessions and the possible meaning of these changes (process-oriented); interpret musical behaviour (in consideration of context); investigate musical response(s) characteristic of particular pathology.	Behavioural checklist (includes open-ended comments).	Natural response choice; musical preference; musical responsiveness; verbal associations; nonverbal reactions; client/therapist interaction.
Music Therapy Rating Scale	MAKS	von Moreau (1996)	Psychiatric disorders.	Children and adolescents.	Psychiatry.	To evaluate the musical expression and communication skills that occur during music therapy.	Observational rating.	Expression scale (14 items rate client's solo musical improvisation); communication scale (13 items rate client's musical improvisation with therapist).
13 Areas of Inquiry		Loewy (2000)	Emotional disturbances.	Children and teens; children and parents.	Day treatment clinic; hospital settings; private practice.	To provide a method for describing essential components of a music psychotherapy assessment; and provide a format for introductory themes or issues that may serve as a baseline for the future therapy course .	Descriptive (based on audio/video recordings).	Relationship; dynamics; achievement; cognition.

## Physical rehabilitation

Outcome measure	Abbreviation	Original source	Client group	Age group	Setting	Purpose	Data collection method	Presenting features/behaviours
Music Therapy Physiological Measures Test	MTPMT	Sutton (1984)	Physical rehabilitation.	Adults [tested with].	Not specific.	To reveal a client's functional motion ability in relation to certain music therapy activities. Helpful to music therapists who use musical instruments to facilitate physical rehabilitation.	Task based.	The client's motion ability and motion ranges required to make a reasonably audible sound on each instrument.

## Special needs

Outcome measure	Abbreviation	Original source	Client group	Age group	Setting	Purpose	Data collection method	Presenting features/behaviours
Individualized Music Therapy Assessment Profile	IMTAP	Baxter et al. (2007)	Various, including individuals with multiple severe physical disabilities, communication disorders, autism, severe emotional disturbances, social impairments and learning disabilities.	Paediatric and adolescent.	Paediatric and adolescent settings.	To provide detailed information on client abilities and impairments, as well as numerical results for progress tracking over time and identification of needs.	Observational scoring system.	Gross motor, fine motor, oral motor, sensory, receptive communication/auditory perception, expressive communication, cognitive, social, emotional and musicality.
Music Therapy Communication and Social Interaction Scale – Group	MTCSI	Guerrero et al. (2014)	Special needs [piloted with].	Children [piloted with].	Special education [piloted in].	To document and evaluate communicative and socially interactive responses that are elicited during music therapy sessions.	Observational coding (based on video recordings).	Engagement: joining in, turn taking, reciprocal musical communication, and reciprocal verbal communication. Preengagement (if engagement is absent): attention, vocalisation, and instrument use (rated on a three-point scale). Emotional communication.
Music Therapy Special Education Assessment Tool		Langan (2009)	Special needs.	Children.	Special education.	To evaluate the music therapeutic process and progress in relation to special education settings and curriculum.	Observational rating.	Capacity to: communicate with others (through musical sounds)/participate in musical dialogue; initiate musically, experiment and improvise; respond musically to stimulus; move in response to music; interact socially; express emotion; listen to a range of music; make decisions.



# PART II: Outcome measures



# Autism, developmental and learning disabilities

# Assessment of the Quality of Relationship Instrument

## Outcome measure

Assessment of the Quality of Relationship Instrument

## Abbreviation

The AQR-instrument

## Original source

Schumacher, K., & Calvet-Kruppa, C. (1999). The "AQR"—an analysis system to evaluate the quality of relationship during music therapy: Evaluation of interpersonal relationships through the use of instruments in music therapy with profoundly developmentally delayed patients. *Nordic Journal of Music Therapy*, 8(2), 188-191.

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## Client group

Autism.

## Age group

Children

## Setting

Not specific.

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## Assessment type

Outcome assessment.

## Purpose

To assess the quality of relationships and thus help to evaluate the work of music therapy.

## Data collection method

Analysis system based on observational ratings of video footage.

## Presenting features/behaviours

Four scales, rated on seven levels of relationship: instrumental quality of relationship (IQR-scale); vocal-pre-speech of relationship (VQR-scale); physical-emotional quality of relationship (PEQR); specific characteristics of the therapeutic quality of relationship (TQR-scale).

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## Design process

Not specified. Co-authored by a music therapist and a developmental psychologist.

## Validation (original source)

Not specified.

## Validation method (original source)

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## Validation (sources following original)

Yes (Schumacher, Calvet & Stallmann, 2005).

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## Bibliography

### References used as sources for information

Lawes, M. (2012). Reporting on outcomes: An adaptation of the 'AQR-instrument' used to evaluate music therapy in autism.

*Approaches: Music Therapy & Special Music Education*, 4(2), 110-120. Retrieved from: <http://approaches.gr>

Schumacher, K., & Calvet-Kruppa, C. (1999). The "AQR"—an analysis system to evaluate the quality of relationship during music therapy: Evaluation of interpersonal relationships through the use of instruments in music therapy with profoundly developmentally delayed patients. *Nordic Journal of Music Therapy*, 8(2), 188-191.

Schumacher, K., & Calvet, C. (2007). The "AQR-Instrument" (Assessment of the Quality of Relationship) – An Observation Instrument to Assess the Quality of a Relationship. In T. Wosch & T. Wigram (Eds.), *Microanalysis in Music Therapy: Methods, Techniques and Applications for Clinicians, Researchers, Educators and Students* (pp. 79-91). London: Jessica Kingsley Publishers.

### Additional references

Schumacher, K., Calvet, C., & Stallmann, M. (2005). "Zwischenmenschliche Beziehungsfähigkeit" - Ergebnisse der Reliabilitätsprüfung eines neu entwickelten Instrumentes zum Wirkungsnachweis der Musiktherapie. In B. Müller-Oursin (Hg.), *Ich wachse, wenn ich Musik mache. Musiktherapie mit chronisch kranken und von Behinderung bedrohten Kindern*. Wiesbaden: Reichert Verlag.

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### Additional information

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# Betz Held Strengths Inventory for Children with Disabilities

## Outcome measure

Betz Held Strengths Inventory for Children with Disabilities

## Abbreviation

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## Original source

Betz, S., & Held, J. (2013). *Betz Held Strengths Inventory for Children with Disabilities*. Walnut Creek, CA: Walnut Creek Music Therapy.

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## Client group

Disabilities.

## Age group

Children.

## Setting

Not specific.

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## Assessment type

Needs assessment.

## Purpose

To identify existing strengths of persons affected by multiple disabilities that usually escape the practitioner's observation. Useful to build treatment plans and manage concurrent assessments.

## Data collection method

Observational rating by independent reviewer, based on silent video footage.

## Presenting features/behaviours

Identifies reactions that are "participatory", where the child responds to the practitioner with activities listed in the four categories: sensory-motor, perception, language, and psycho-social. Each category offers a range of seven to 12 participatory activities. Child responses to cues are documented on a score. The cues are categorised: 1) sound and vibration 2) singing/talking, 3) movement/dance, 4) play with instruments/toys, and 5) play with rhythmic material for tactile stimulation.

---

## Design process

Based on Piaget's developmental theory: developmental benchmarks expanded to include subtle facial expressions. Developed using video observations of 250 children. Behaviours of 600 more children were measured against the inventory to see whether the benchmarks could be generalised, leading to 35 strengths behaviours.

## Validation (original source)

Not specified. Authors comment: "While the inventory has been field tested extensively, the authors hope that practitioners will compare strength profiles to further boost inter-rater reliability" (Betz & Held, 2013).

## Validation method (original source)

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## Validation (sources following original)

None found.

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## Bibliography

### [References used as sources for information](#)

Betz, S., & Held, J. (2013). *Betz Held Strengths Inventory for Children with Disabilities*. Walnut Creek, CA: Walnut Creek Music Therapy.

### [Additional references](#)

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## Additional information

The authors do not take the term 'practitioner' to exclusively mean music therapists. The tool is also intended for use by other professionals such as rehabilitation, occupational, physical, speech and language and art therapists, as well as special education teachers .

The inventory consists of three parts: 1) the assessment tool and process, 2) the results summary, and 3) the assessment report consisting of the analytical interpretation of the results as well as recommendations outlining a strengths based treatment plan.

# Improvisational Assessment Profiles

## Outcome measure

Improvisational Assessment Profiles

## Abbreviation

IAPs

## Original source

Bruscia, K. (1987). *Improvisational Models of Music Therapy*. Springfield, IL: Charles C. Thomas.

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## Client group

Learning and severe emotional difficulties (originally). Later expanded to other client populations.

## Age group

Developmental age of 18 months (minimum).

## Setting

Usually individual clinical sessions. Can be in dyadic, family or group sessions.

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## Assessment type

Outcome assessment.

## Purpose

To analyse the relationships a client makes when improvising alone and when with other person(s). To provide therapist with a global perspective on client's problems and assets.

## Data collection method

Systematic observational scoring (based on video footage).

## Presenting features/behaviours

Six profiles: integration, variability, tension, congruence, salience and autonomy. Each profile is comprised of scales for musical elements.

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## Design process

Formulated based upon ten years of clinical practice and observation.

## Validation (original source)

Not specified.

## Validation method (original source)

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## Validation (sources following original)

None found.

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## Bibliography

### References used as sources for information

Bruscia, K. (interviewed by B. Stige) (2000). The Improvisation Assessment Profiles revisited [interview transcript]. Retrieved from: <http://njmt.b.uib.no/nordic-journal-of-music-therapy/forum-online-discussions-1998-2006/iap-revisited/>

von Moreau, D., Ellgring, H., Goth, K., Poustka, F., & Aldridge, D. (2010). Psychometric results of the Music Therapy Scale (MAKS) for measuring expression and communication. *Music and Medicine*, 2(1), 41-47.

Wosch, T. (2007). Microanalysis of Processes of Interactions in Clinical Improvisation with IAP-Autonomy. In T. Wosch & T. Wigram (Eds.), *Microanalysis in Music Therapy: Methods, Techniques and Applications for Clinicians, Researchers, Educators and Students* (pp. 241-254). London: Jessica Kingsley Publishers.

### Additional references

Gardstrom, S.C. (2004). An Investigation of Meaning in Clinical Music Improvisation with Troubled Adolescents. In I. Abrams (Ed.), *Qualitative Inquiries in Music Therapy*. Gilsum, NH: Barcelona Publishers.

Wigram, T. (1999). Assessment methods in music therapy: A humanistic or natural science framework? *Nordic Journal of Music Therapy*, 8(1), 6-24.

Wigram, T. (2004). *Improvisation: Methods and Techniques for Music Therapy Clinicians, Educators, and Students*. London: Jessica Kingsley Publishers.

Wosch, T. (2002). *Emotionale Mikroprozesse musikalischer Interaktionen. Eine Einzelfallanalyse zur Untersuchung musiktherapeutischer Improvisationen*. Münster: Waxmann.

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## Additional information

An improvisation does not necessarily require analysis according to every profile and scale. Varying numbers of the six original profiles have been used: Wigram (1999, 2004) uses the variability and autonomy profiles; Wosch (2002) uses the autonomy profile; Gardstorm (2004) uses the six profiles.

# Individual Music-Centered Assessment Profile for Neurodevelopmental Disorders

## Outcome measure

Individual Music-Centered Assessment Profile for Neurodevelopmental Disorders

## Abbreviation

IMCAP-ND

## Original source

Carpente, J. (2013). *IMCAP-ND A Clinical Manual: Individual Music-Centered Assessment Profile for Neurodevelopmental Disorders*. North Baldwin, NY: Regina Publishers.

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## Client group

Neurodevelopmental disorders.

## Age group

Not specific. Informed by measures developed for children.

## Setting

Not specific.

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## Assessment type

Outcome assessment.

## Purpose

Three quantitative scales that assess client's developmental capacities to engage in relational musical making. Used for clinical-musical guidance for therapist; pre- and post test

measure to evaluate client progress, on either a short- or long-term basis.

## Data collection method

Observational rating.

## Presenting features/behaviours

Scale I: Musical Emotional Assessment Rating Scale (MEARS): musical attention, musical affect, adaption to musical-play, musical engagement, musical interrelatedness.

Scale II: Musical Cognitive/Perception Scale (MCPS) assesses ability to react, focus, recall, follow, and initiate: rhythm, melody, dynamic, phrase, timbre.

Scale III: Musical Responsiveness Scale (MRS) assesses client's preferences, efficiency, and ability to self-regulate in musical-play.

Five-point scoring system for frequency of response, level of support needed, and medium of client response.

---

## Design process

Not specified. Informed by child development theories and the Developmental, Individual-difference, Relationship (DIR)/Floortime model (Greenspan, 1992).

## Validation (original source)

Not specified.

## Validation method (original source)

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## Validation (sources following original)

None found.

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## Bibliography

### References used as sources for information

Carpente, J. (2014). Individual Music-Centered Assessment Profile for Neurodevelopmental Disorders (IMCAP-ND): New developments in music-centered evaluation. *Music Therapy Perspectives*, 32(1), 56-60.

Lipe, A. (2015). Music Therapy Assessment. In B. Wheeler (Ed.), *Music Therapy Handbook* (pp. 76-90). New York: The Guildford Press.

Ritter-Cantesanu, G. (2014). Music therapy and the IEP process. *Music Therapy Perspectives*, 32(2), 142-152.

### Additional references

Carpente, J. (2013). *Overview of the IMCAP-ND Manual*. Retrieved from: <http://www.dmhmusictherapy.com/wp-content/uploads/2013/06/IMCAP-ND-Overview.pdf>

Greenspan, S. I. (1992). *Infancy and Early Childhood: The Practice of Clinical Assessment and Intervention with Emotional and Developmental Challenges*. Madison, CT: International Universities Press.

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## Additional information

A music-centred assessment tool which is informed by Nordoff-Robbins music therapy practice.

# Music Therapy Assessment

## Outcome measure

Music Therapy Assessment

## Abbreviation

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## Original source

Grant, R.E. (1995). Music Therapy Assessment for Developmentally Disabled Clients. In T. Wigram, B. Saperston & R. West (Eds.), *The Art and Science of Music Therapy: A Handbook* (pp.273-287). London: Routledge.

---

## Client group

Developmental disabilities.

## Age group

Children.

## Setting

Not specific.

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## Assessment type

Needs assessment.

## Purpose

To evaluate children's adaptive behaviours and skills from which intervention strategies can be programmed to help meet needs in areas of deficiencies.

## Data collection method

Behaviour checklist (descriptor ratings).

## Presenting features/behaviours

Sensorimotor skills; cognitive, auditory/visual perceptual skills; communication skills; social skills.

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## Design process

Not specified.

## Validation (original source)

Not specified.

## Validation method (original source)

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## Validation (sources following original)

None found.

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## Bibliography

### [References used as sources for information](#)

Grant, R.E. (1995). Music Therapy Assessment for Developmentally Disabled Clients. In T. Wigram, B. Saperston & R. West (Eds.), *The Art and Science of Music Therapy: A Handbook* (pp.273-287). London: Routledge.

### [Additional references](#)

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### **Additional information**

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# Music Therapy Assessment Tool for Adults with Developmental Disabilities

## Outcome measure

Music Therapy Assessment Tool for Adults with Developmental Disabilities (DD)

## Abbreviation

Music Therapy Assessment Tool

## Original source

Snow, S. (2009). The Development of a Music Therapy Assessment Tool: A Pilot Study. In S. Snow & M. D'Amico (Eds.), *Assessment in the Creative Arts Therapies: Designing and Adapting Assessment Tools for Adults with Developmental Disabilities* (pp. 47-98). Springfield, IL: Charles C. Thomas.

---

## Client group

Intellectual and developmental disabilities.

## Age group

Adults.

## Setting

Not specified.

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## Assessment type

Outcome assessment.

## Purpose

An assessment tool for music-centred music therapy, which can provide baseline information on participants and allow

music therapists to measure and evaluate changes in certain areas of participant functioning.

## Data collection method

Observational rating.

## Presenting features/behaviours

Attention; length of playing; interaction; mobility; rhythmic synchrony; following changes; boundary; engagement.

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## Design process

Pilot study.

## Validation (original source)

Yes.

## Validation method (original source)

Repeated test-retest for interrater reliability.

## Validation (sources following original)

None found.

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## Bibliography

### References used as sources for information

Snow, S. (2009). The Development of a Music Therapy Assessment Tool: A Pilot Study. In S. Snow & M. D'Amico (Eds.), *Assessment in the Creative Arts Therapies: Designing and Adapting Assessment Tools for Adults with Developmental Disabilities* (pp. 47-98). Springfield, IL: Charles C. Thomas.

## Additional references

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## Additional information

Includes Likert and qualitative ratings.

# Music Therapy Checklist

## Outcome measure

Music Therapy Checklist

## Abbreviation

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## Original source

Raglio, A., Traficante, D., & Oasi, O. (2007). Comparison of the music therapy coding scheme with the music therapy checklist. *Psychological Reports, 101*, 875-80.

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## Client group

Pervasive developmental disorders [children]; *or* psychiatric disorders/dementia [adults].

## Age group

Children *or* adults (see 'Client group').

## Setting

Not specific.

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## Assessment type

Outcome assessment.

## Purpose

To evaluate the music therapy process in a single session or during the entire course of treatment.

## Data collection method

Observational checklist.

## Presenting features/behaviours

Nonverbal communication; countenance; verbal communication; sonorous musical communication.

---

## Design process

A checklist derived from a selection of behaviours in the Music Therapy Coding Scheme (Raglio, Traficante & Oasi, 2006).

## Validation (original source)

Yes: Results showed a moderate decrease in interrater reliability in comparison to the longer Music Therapy Coding Scheme: "an acceptable cost of increasing usability" (Raglio, Traficante & Oasi, 2007, p.879).

## Validation method (original source)

Interrater agreement; comparison to the Music Therapy Coding Scheme (Raglio, Traficante & Oasi, 2006).

## Validation (sources following original)

None found.

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## Bibliography

### References used as sources for information

Raglio, A., Traficante, D., & Oasi, O. (2007). Comparison of the music therapy coding scheme with the music therapy checklist. *Psychological Reports, 101*, 875-80.

### Additional references

Raglio, A., Traficante, D., & Oasi, O. (2006). A coding scheme for the evaluation of the relationship in music therapy sessions. *Psychological Reports, 99*(1), 85-90.

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## Additional information

The checklist is derived from the Music Therapy Coding Scheme.

# Music Therapy Coding Scheme

## Outcome measure

Music Therapy Coding Scheme

## Abbreviation

MTCS

## Original source

Raglio, A., Traficante, D., & Oasi, O. (2006). A coding scheme for the evaluation of the relationship in music therapy sessions. *Psychological Reports, 99*(1), 85-90.

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## Client group

Pervasive developmental disorders.

## Age group

Children [developed with].

## Setting

Not specified.

---

## Assessment type

Outcome assessment.

## Purpose

A coding system for observation and monitoring of changes in the interactive behaviour between patient and therapist during music therapy sessions.

## Data collection method

Coding scheme applied to video recordings (via software).

## Presenting features/behaviours

Nonverbal communication; countenance; verbal communication; sonorous musical communication.

---

## Design process

Not specified. Developed from psychodynamic framework.

## Validation (original source)

Yes.

## Validation method (original source)

Reliability indexes/agreement between video raters.

## Validation (sources following original)

None found.

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## Bibliography

### [References used as sources for information](#)

Raglio, A., Traficante, D., & Oasi, O. (2006). A coding scheme for the evaluation of the relationship in music therapy sessions. *Psychological Reports, 99*(1), 85-90.

Raglio, A., Traficante, D., & Oasi, O. (2007). Comparison of the music therapy coding scheme with the music therapy checklist. *Psychological Reports, 101*, 875-80.

## [Additional references](#)

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## Additional information

Name of coding scheme software: The Observer Video-Pro 5.0.

# Music Therapy Diagnostic Assessment

## Outcome measure

Music Therapy Diagnostic Assessment

## Abbreviation

MTDA

## Original source

Oldfield, A. (2006). *Interactive Music Therapy in Child and Family Psychiatry: Clinical Practice, Research, and Teaching*. London: Jessica Kingsley Publishers.

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## Client group

Autism/autistic spectrum; attention deficit disorder; emotional/difficulties; language/learning difficulties.

## Age group

Children.

## Setting

One to one music therapy.

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## Assessment type

Needs assessment.

## Purpose

To diagnose behaviours symptomatic of a wide variety of difficulties (autism, attention deficit disorder, Tourette's syndrome etc.), using music.

## Data collection method

Observational behaviour checklist with scoring categories from 0 to 2, where 0 = "none of this behaviour was noticed"; 1 = "some of this behaviour was noticed"; 2 = "a lot of this behaviour was noticed".

## Presenting features/behaviours

Independent playing; facial/physical engagement; spontaneous/creative suggestion making; unusual interest in structure or shapes of instruments; self-absorbed behaviour; unusual/repetitive sound making; difficulties making up shared stories; obsessive/repetitive types of playing or patterns in stories, difficulties having playful or humorous exchanges with adult; wanting to be on his/her own terms; communicative response to therapist singing

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## Design process

Question formulation based on clinical experience.

## Validation (original source)

Inconclusive: 72% agreement between Autistic Diagnostic Observation Schedule (ADOS) and Music Therapy Diagnostic Assessment (MTDA) in terms of diagnostic categorisations. Yet significant differences in total scores.

## Validation method (original source)

Research study comparing Autistic Diagnostic Observation Schedule (ADOS; see Lord et. al., 1989) and Music Therapy Diagnostic Assessment (MTDA).

## Validation (sources following original)

None found.

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## Bibliography

### [References used as sources for information](#)

Oldfield, A. (2006). *Interactive Music Therapy in Child and Family Psychiatry: Clinical Practice, Research, and Teaching*. London: Jessica Kingsley Publishers.

### [Additional references](#)

Lord C., Rutter M., Goode S., Heemsbergen J., Jordan H., Mawhood L., & Schopler E. (1989). Autism diagnostic observation schedule: A standardized observation of communicative and social behavior. *Journal of Autism and Developmental Disorders*. 19(2), 185-212.

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## Additional information

Consists of two assessment sessions with a structure of eight to nine musical activities.

Assessment here is in the form of a music therapy protocol that can facilitate diagnostic insights. A scoring system for this method was developed to compare of MTDA to the ADOS tool (Lord et al., 1989).



# Music Therapy Evaluation Scale

## Outcome measure

Music Therapy Evaluation Scale

## Abbreviation

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## Original source

Wasserman, N., Plutchik, R., Deutsch, R., & Taketomo, Y. (1973). A music therapy evaluation scale and its clinical application to mentally retarded adult patients. *Journal of Music Therapy, 10*(2), 64-77.

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## Client group

Learning and emotional difficulties. Developed with those who have a history of psychosis.

## Age group

Adults.

## Setting

Hospitals, schools and institutional settings [potential use].<sup>5</sup>

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<sup>5</sup> The measure was not designed specifically for these settings but is relevant for them. Wasserman et al. (1973, p.69) comment that the measure has "potential for use in hospitals, schools and institutional settings, for evaluating the status of musical aptitude and social behaviour of patients and students, and for assessing changes which are observed in the course of music therapy".

## Assessment type

Outcome assessment.

## Purpose

To quantitatively identify any changes in musical aptitudes and social behaviour, which might occur during the course of a music therapy program administered over a relatively short period of time.

## Data collection method

Observational rating (independent observer).

## Presenting features/behaviours

The Music Therapy Evaluation Scale consists of three component scales: Part I-a (Rhythm Group), Part I-b (Singing Group), and Part I-c (Vocal Dynamics Group). These scales sample many different types of musical skills, measuring musical aptitudes and social behaviour. Items are rated on a four-point scale (rating descriptors provided).

---

## Design process

Pilot study.

## Validation (original source)

Yes.

## Validation method (original source)

Interrater reliability.

## Validation (sources following original)

None found.

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## Bibliography

### References used as sources for information

Wasserman, N., Plutchik, R., Deutsch, R., & Taketomo, Y. (1973). A music therapy evaluation scale and its clinical application to mentally retarded adult patients. *Journal of Music Therapy, 10*(2), 64-77.

### Additional references

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## Additional information

The three component scales (rhythm, singing and vocal dynamics) do not require any special records or equipment, and may be used in any type of music group or class.

The term 'musical aptitude', as defined by these scales, refers to the participants' ability to use musical instruments, to produce both spoken and sung sounds, and to discriminate different vocal and instrumental pitches, tempi, dynamics and rhythms. 'Social behaviour' refers to the participants' willingness to take part in the group music activities, the quality of their participation, their attitudes toward the group leader, and the acceptance of responsibility for leading some musical activities. The emotional quality of the response is also evaluated.

# Nordoff-Robbins Scale I: Child-Therapist(s) Relationship in Coactive Musical Experience

## Outcome measure

Nordoff-Robbins Scale I: Child-Therapist(s) Relationship in Coactive Musical Experience

## Abbreviation

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## Original source

Nordoff, P., & Robbins, C. (1977). *Creative Music Therapy*. New York: John Day.

---

## Client group

Initially developed for autism: subsequently “evolved for a wide variety of diagnostic conditions and severities of disability” (Nordoff & Robbins, 2007, p.368).

## Age group

Children.

## Setting

Not specific.

---

## Assessment type

Outcome assessment.

## Purpose

To identify observable behaviours that help to define the developmental level of the client-therapist relationship.

## Data collection method

Observational rating.

## Presenting features/behaviours

Qualities of participation and of resistiveness. Rated on seven levels.

---

## Design process

Developed from a study of improvisational music therapy with 52 children who present a range of disabilities.

Influenced by the scales developed by Ruttenberg et al. (1966) for evaluating autistic children and changes in behaviour in therapeutic day-care milieu: applied to the same areas of behaviour in music therapy. Music therapy data were reviewed, subjected to comparative analysis, and progressively incorporated.

An extensive revision of all three Nordoff-Robbins scales began in 1992. Scale I and Scale II were reduced to seven levels (Nordoff & Robbins, 2007).

## Validation (original source)

No.

## Validation method (original source)

-

## Validation (sources following original)

Yes (Mahoney, 2010).

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## Bibliography

### References used as sources for information

Mahoney, J.F. (2010). Interrater agreement on the Nordoff-Robbins Evaluation Scale I: Client-Therapist Relationship in Musical Activity. *Music and Medicine*, 2(1), 23-28.

Nordoff, P., & Robbins, C. (2007). *Creative Music Therapy: A Guide to Fostering Clinical Musicianship* (2<sup>nd</sup> Edition). Gilsum, NH: Barcelona Publishers.

Procter, S. (2013). *Music therapy: What is it for whom? An ethnography of music therapy in a community mental health resource centre*. PhD Thesis. Retrieved from: <https://ore.exeter.ac.uk/repository/bitstream/handle/10871/11101/ProcterS.pdf?sequence=2>

### Additional references

Ruttenberg, B.A., Dratman, M.L., Fraknoi, J., & Wenar, C. (1966). An instrument for evaluating autistic children. *Journal of the American Academy of Child Psychiatry*, 5(3), 453-78.

---

## Additional information

Originally called: Child Therapist Relationship in Musical Activity (Nordoff & Robbins, 1977), this scale was renamed in the revised edition of the book *Creative Music Therapy* (Nordoff & Robbins, 2007).

# Nordoff-Robbins Scale II: Musical Communicativeness

## Outcome measure

Nordoff-Robbins Scale II: Musical Communicativeness

## Abbreviation

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## Original source

Nordoff, P., & Robbins, C. (1977). *Creative Music Therapy*. New York: John Day.

---

## Client group

Initially developed for autism: subsequently “evolved for a wide variety of diagnostic conditions and severities of disability” (Nordoff & Robbins, 2007, p.368).

## Age group

Children.

## Setting

Not specific: improvisational music therapy

---

## Assessment type

Outcome assessment.

## Purpose

To identify levels of musical communicativeness, which underpins Nordoff-Robbins music therapy work.

## Data collection method

Observational rating.

## Presenting features/behaviours

Communicativeness (rated with seven level scale) with three modes of activity: instrumental, vocal, and body movement.

---

## Design process

Developed from a study of improvisational music therapy with 52 children who present a range of disabilities.

Influenced by the scales developed by Ruttenberg et al. (1966) for evaluating autistic children and changes in behaviour in therapeutic day-care milieu: applied to the same areas of behaviour in music therapy. Music therapy data were reviewed, subjected to comparative analysis, and progressively incorporated.

An extensive revision of all three Nordoff-Robbins scales began in 1992. Scale I and Scale II were reduced to seven levels (Nordoff & Robbins, 2007).

## Validation (original source)

No.

## Validation method (original source)

-

## Validation (sources following original)

None found.

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## Bibliography

### References used as sources for information

Mahoney J.F. (2010). Interrater agreement on the Nordoff-Robbins Evaluation Scale I: Client-Therapist Relationship in Musical Activity. *Music and Medicine*, 2(1), 23-28.

Nordoff, P., & Robbins, C. (2007). *Creative Music Therapy: A Guide to Fostering Clinical Musicianship* (2<sup>nd</sup> Edition). Gilsum, NH: Barcelona Publishers.

Procter, S. (2013). *Music therapy: What is it for whom? An ethnography of music therapy in a community mental health resource centre*. PhD Thesis. Retrieved from: <https://ore.exeter.ac.uk/repository/bitstream/handle/10871/11101/ProcterS.pdf?sequence=2>

### Additional references

Ruttenberg, B.A., Dratman, M.L., Fraknoi, J., & Wenar, C. (1966). An instrument for evaluating autistic children. *Journal of the American Academy of Child Psychiatry*, 5(3), 453-78.

---

## Additional information

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# Nordoff-Robbins Scale III: Musicing: Forms of Activity, Stages and Qualities of Engagement

## Outcome measure

Nordoff-Robbins Scale III: Musicing: Forms of Activity, Stages and Qualities of Engagement

## Abbreviation

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## Original source

Nordoff, P., & Robbins, C. (1977). *Creative Music Therapy*. New York: John Day.

---

## Client group

Initially developed for autism: subsequently “evolved for a wide variety of diagnostic conditions and severities of disability” (Nordoff & Robbins, 2007, p.368).

## Age group

Children.

## Setting

Not specific.

---

## Assessment type

Outcome assessment.

## Purpose

This scale is a method of scoring that simultaneously considers the complexity of musical form in client responses and the stage or quality of engagement expressed in those responses. It indicates the therapeutic significance of what a client does musically, in reference to the quality of engagement.

## Data collection method

Observational ratings.

## Presenting features/behaviours

Basic beat tempo range (instrumental coactivity); rhythmic forms (instrumental coactivity); expressive components (instrumental coactivity); melodic form (singing). Ratings of client responses combine the levels of musical complexity and the stage or quality of engagement expressed.

---

## Design process

Developed from a study of improvisational music therapy with 52 children who present a range of disabilities.

Influenced by the scales developed by Ruttenberg et al. (1966) for evaluating autistic children and changes in behaviour in therapeutic day-care milieu. The Ruttenberg et al. (1966) scales included a scale to assess stages of mastery to measure emergence of a child's autonomous behaviour. The Nordoff Robbins Scale III was developed as a music therapy equivalent.

## Validation (original source)

No.

## Validation method (original source)

-

## Validation (sources following original)

None found.

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## Bibliography

### References used as sources for information

Aigen, K. (2014). Music-centered dimensions of Nordoff-Robbins music therapy. *Music Therapy Perspectives*, 32(1), 18-29.

Nordoff, P., & Robbins, C. (2007). *Creative Music Therapy: A Guide to Fostering Clinical Musicianship* (2<sup>nd</sup> Edition). Gilsum, NH: Barcelona Publishers.

Procter, S. (2013). *Music therapy: What is it for whom? An ethnography of music therapy in a community mental health resource centre*. PhD Thesis. Retrieved from: <https://ore.exeter.ac.uk/repository/bitstream/handle/10871/11101/ProcterS.pdf?sequence=2>

### Additional references

Ruttenberg, B.A., Dratman, M.L., Fraknoi, J., & Wenar, C. (1966). An instrument for evaluating autistic children. *Journal of the American Academy of Child Psychiatry*, 5(3), 453-78.

---

## Additional information

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# 13 Categories of Response

## Outcome measure

13 Categories of Response

## Abbreviation

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## Original source

Nordoff, P., & Robbins, C. (1971). *Therapy in Music for Handicapped Children*. London: Gollancz.

---

## Client group

Learning disabilities.

## Age group

Children.

## Setting

Not specific.

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## Assessment type

Outcome assessment.

## Purpose

To investigate the quality and extent of child's responses during musical improvisation with therapist. The improvisation has potential for diagnostic investigation and for therapy.

## Data collection method

Descriptive checklist of responses to improvisational music therapy.

## Presenting features/behaviours

1) Complete rhythmic freedom; 2) Unstable rhythmic freedom [(a) psychological; (b) neurological]; 3) Limited rhythmic freedom; 4) Compulsive beating; 5) Disordered beating [(a) impulsive; (b) paralytic; (c) compulsive-confused; (d) emotional-confused]; 6) Evasive beating; 7) Emotional-force beating; 8) Chaotic-creative beating; 9) Piano playing; 10) Responses by singing [(a) self-expressive; (b) corresponsive; (c) tonal or rhythmic responses by children without speech]; 11) Responses to singing; 12) Responses to specific musical idioms; 13) Responses to mood or changes of mood in music.

---

## Design process

Based on observations of work done with 145 children.

## Validation (original source)

Not specified.

## Validation method (original source)

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## Validation (sources following original)

None found.

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## Bibliography

### [References used as sources for information](#)

Nordoff, P., & Robbins, C. (1971). *Therapy in Music for Handicapped Children*. London: Gollancz.

### [Additional references](#)

Nordoff, P., & Robbins, C. (2004). *Therapy in Music for Handicapped Children*. Gilsum, NH: Barcelona Publishers.

## Additional information

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# Children receiving music therapy

# The Music Therapy Star

## Outcome measure

The Music Therapy Star

## Abbreviation

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## Original source

MacKeith, J., Burns, S., & Lindeck, J. (2011) The Music Therapy Star: The outcomes star for children in music therapy. *Triangle Consulting Social Enterprise*, 2-18.

---

## Client group

Music therapy participants.

## Age group

Children.

## Setting

Not specific.

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## Assessment type

Outcome assessment.

## Purpose

To measure change in children receiving music therapy. First use provides a baseline measure; subsequent uses show progress from that baseline. Results are displayed visually on the Star Chart to provide an accessible summary of change.

## Data collection method

Observational rating.

## Presenting features/behaviours

Behavioural ratings before and near end of therapy: Covers five areas relating to outcomes delivered by music therapy: relating; use of voice; attention and awareness; play and creativity; emotional well-being.

---

## Design process

The first version of the Outcomes Star was established over a four-year period through an iterative process of consultation, development and testing. Outcome areas were then identified for the music therapy version of the Outcomes Star, followed by review via workshops and post pilot questionnaires.

## Validation (original source)

Not specified.

## Validation method (original source)

-

## Validation (sources following original)

Yes (MacKeith, 2014; No author, 2014, 2015b).

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## Bibliography

### References used as sources for information

MacKeith, J. (2011). The development of the Outcomes Star: A participatory approach to assessment and outcome measurement. *Housing, Care and Support*, 14(3), 98-106.

MacKeith, J. (2014). Assessing the reliability of the Outcomes Star in research and practice. *Housing, Care and Support*, 17(4), 188-197.

MacKeith, J., Burns, S., & Lindeck, J. (2011) The Music Therapy Star: The outcomes star for children in music therapy. *Triangle Consulting Social Enterprise*, 2-18.

No author (2011). Music Therapy Star. In *Inspiring Impact*. Retrieved from: <http://inspiringimpact.org/listing/music-therapy-star>

No author (2014). The Outcomes Star: Unpacking the evidence. *Triangle Consulting Social Enterprise*. Retrieved from: [www.outcomesstar.org.uk/storage/outcomes-star-library/briefings/Briefing-The-Outcomes-Star-Unpacking-the-Evidence.pdf](http://www.outcomesstar.org.uk/storage/outcomes-star-library/briefings/Briefing-The-Outcomes-Star-Unpacking-the-Evidence.pdf)

No author (2015b). Music Therapy Star. In *Outcomes Star: An evidence-based tool for supporting and measuring change*. Retrieved from: <http://www.outcomesstar.org.uk/music-therapy>

### Additional references

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## Additional information

The Music Therapy Star is part of a family of Outcomes Star Tools. The first version of the Outcomes Star was developed at a London-based homelessness organisation. Subsequently, versions for other sectors were developed, including for music therapy.



# Child protection: families at risk

# Assessment of Parenting Competencies – Revised

## Outcome measure

Assessment of Parenting Competencies – Revised

## Abbreviation

APC-R

## Original source

Jacobsen, S. L., & McKinney, C.H. (2015). A music therapy tool for assessing parent-child interaction in cases of emotional neglect. *Journal of Child and Family Studies, 24*, 2164–2173.

---

## Client group

Families at risk.

## Age group

Adults.

## Setting

Not specific.

---

## Assessment type

Outcome/needs assessment.

## Purpose

To assess interaction between parent and child in structured and free musical activities. Useful for clinical work; research; as a screening assessment.

## Data collection method

Observational rating.

## Presenting features/behaviours.

Mutual attunement; nonverbal communication skills; positive response; negative response; parent-child interaction in music.

---

## Design process

The original Assessment of Parenting Competencies (APC) is a music therapy assessment tool that measures parent-child interaction and parental capacity. The revised version (APC-R) is based on the original APC, with quantifiable scoring added.

## Validation (original source)

Yes.

## Validation method (original source)

Comparison of APC-R scores with standardised tests of parenting competences. Interrater reliability, test re-test reliability, internal consistency, and concurrent validity.

## Validation (sources following original)

None found.

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## Bibliography

### References used as sources for information

Jacobsen, S.L., & Killén, K. (2015). Clinical application of music therapy assessment within the field of child protection. *Nordic Journal of Music Therapy, 24*(2), 148-166.

Jacobsen, S.L., & McKinney, C.H. (2015). A music therapy tool for assessing parent-child interaction in cases of emotional neglect. *Journal of Child and Family Studies, 24*(7), 2164-2173.

### Additional references

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## Additional information

For original APC, see Jacobsen and Killén (2015).

# Disorders of consciousness

# Music Therapy Assessment Tool for Awareness in Disorders of Consciousness

## Outcome measure

Music Therapy Assessment Tool for Awareness in Disorders of Consciousness

## Abbreviation

MATADOC

## Original source

Magee, W. L. (2007). Development of a music therapy assessment tool for patients in low awareness states. *NeuroRehabilitation*, 22(4), 319-324.

---

## Client group

Disorders of consciousness (DOC).

## Age group

Adults.

## Setting

Not specific.

---

## Assessment type

Outcome/needs assessment.

## Purpose

To measure the patient's behavioural responses to specific auditory information (within the music therapy setting). Contributes to understanding of the patient's awareness states and assists with treatment planning.

## Data collection method

Task based.

## Presenting features/behaviours

Fourteen items that encompass five behavioural domains: motor responses, communication, arousal, and auditory and visual responsiveness.

---

## Design process

Developed over 14 years as part of interdisciplinary assessment and treatment of people in low awareness states.

## Validation (original source)

Yes.

## Validation method (original source)

Pilot study to examine concurrent validity with the Sensory Modality Assessment and Rehabilitation Technique (SMART) and the Wessex Head Injury Matrix (WHIM) scale.

## Validation (sources following original)

Yes (Magee et al., 2014; Magee, Ghetti & Moyer, 2015).

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## Bibliography

### References used as sources for information

- Magee, W. L. (2007). Development of a music therapy assessment tool for patients in low awareness states. *NeuroRehabilitation*, 22(4), 319-324.
- Magee, W. L., Ghetti, C. M., & Moyer, A. (2015). Feasibility of the music therapy assessment tool for awareness in disorders of consciousness (MATADOC) for use with pediatric populations. *Frontiers in Psychology*, 6, 698. Retrieved from: <http://journal.frontiersin.org/article/10.3389/fpsyg.2015.00698/full>
- Magee, W. L., Siegert, R. J., Daveson, B. A., Lenton-Smith, G., & Taylor, S. M. (2013). Music Therapy Assessment Tool for Awareness in Disorders of Consciousness (MATADOC): Standardisation of the principal subscale to assess awareness in patients with disorders of consciousness. *Neuropsychological Rehabilitation*, 24(1), 101-124.
- The Royal Hospital for Neuro-disability (2015). *Music Therapy Assessment Tool for Awareness in Disorders of Consciousness (MATADOC) training*. Retrieved from: <http://www.rhn.org.uk/events/courses-and-training/matadoc-nov15.htm>

### Additional references

- Magee, W. L., Siegert, R. J., Daveson, B. A., Lenton-Smith, G., & Taylor, S. M. (2014). Music Therapy Assessment Tool for Awareness in Disorders of Consciousness (MATADOC): Standardisation of the principal subscale to assess awareness in patients with disorders of consciousness. *Neuropsychological Rehabilitation*, 24(1), 101-124.

---

## Additional information

This measure was formerly known as Music Therapy Assessment Tool for Low Awareness States (MATLAS).

# Geriatric and dementia

# Geriatric Music Therapy Clinical Assessment

## Outcome measure

Geriatric Music Therapy Clinical Assessment

## Abbreviation

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## Original source

Hintz, M.R. (2000). Geriatric Music Therapy Clinical Assessment: Assessment of music skills and related behaviors. *Music Therapy Perspectives*, 18(1), 31-40.

---

## Client group

Geriatric clients (including long-term care and rehabilitation clients; cognitive and/or physical deficits).

## Age group

Older adults.

## Setting

Long-term care and rehabilitation facilities [tool developed in].

---

## Assessment type

Outcome/needs assessment.

## Purpose

To assess client abilities, needs, and functioning levels for purposes of description, prescription, and evaluation.

## Data collection method

Task based.

## Presenting features/behaviours

Expressive musical skills, receptive musical skills, behavioural/psychosocial skills, motor skills, and cognitive/memory skills.

---

## Design process

Based on more than six years of clinical work with geriatric clients in long-term care and rehabilitation settings. Builds upon Bruscia's (1995) Inventory of General Behaviors and Inventory of Music-Making Behaviors.

## Validation (original source)

No. "The topic of music therapy assessment reliability and validity are beyond the scope of this article" (Hintz, 2000, p.36).

## Validation method (original source)

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## Validation (sources following original)

None found.

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## Bibliography

### References used as sources for information

Hintz, M.R. (2000). Geriatric Music Therapy Clinical Assessment: Assessment of music skills and related behaviors. *Music Therapy Perspectives*, 18(1), 31-40.

### Additional references

Bruscia, K. (1995). *Client assessment in music therapy*. Unpublished manuscript.

---

## Additional information

The protocol does not specify which musical experiences are to be used, it allows each music therapist to design his or her own musical tasks and experiences for use in the assessment.

# Music-Based Evaluation of Cognitive Functioning

## Outcome measure

Music-Based Evaluation of Cognitive Functioning

## Abbreviation

MBECF

## Original source

Lipe, A. (1994). *The use of music performance tasks in the assessment of cognitive functioning among older adults with dementia*. PhD Thesis, University of Maryland College Park.

---

## Client group

Dementia.

## Age group

Older adults.

## Setting

Not specific.

---

## Assessment type

Outcome assessment.

## Purpose

To assess cognitive functioning in older adults with dementia.

## Data collection method

Task based (musical tasks).

## Presenting features/behaviours

Responses to specific listening, verbal, singing and rhythm tasks are observed and scored.

---

## Design process

Pilot testing.

## Validation (original source)

Yes.

## Validation method (original source)

Test-retest reliability; internal consistency; criterion validity.

## Validation (sources following original)

Yes (Lipe, York & Jensen, 2007).

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## Bibliography

### References used as sources for information

Lipe, A. (1994). *The use of music performance tasks in the assessment of cognitive functioning among older adults with dementia*. PhD Thesis, University of Maryland College Park.

Lipe, A., York, E., & Jensen, E. (2007). Construct validation of two music-based assessments for people with dementia. *Journal of Music Therapy, 44*(4), 369-387.

## Additional references

Lipe, A. (1995). The use of music performance tasks in the assessment of cognitive functioning among older adults with dementia. *Journal of Music Therapy, 32*, 137-151.

Moon, S., & Ko, B. (2014). The validity and reliability of the Korean version of the Music-Based Evaluation of Cognitive Functioning. *Korean Journal of Music Therapy, 16*(1), 49-63.

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## Additional information

For the Korean version of this measure (K-MBECF), see Moon and Ko (2014).

# Music in Dementia Assessment Scales

## Outcome measure

Music in Dementia Assessment Scales

## Abbreviation

MiDAS

## Original source

McDermott, O., Orgeta, V., Ridder, H.M., & Orrell, M. (2014). A preliminary psychometric evaluation of Music in Dementia Assessment Scales (MiDAS). *International Psychogeriatrics*, 26(6), 1011-1019.

---

## Client group

Dementia (moderate to severe).

## Age group

Older adults.

## Setting

Designed and tested in care home settings.

---

## Assessment type

Outcome assessment.

## Purpose

To provide a measure of engagement with musical experience and offer insight into who is likely to benefit in terms of other outcomes such as quality of life or reduction in psychiatric symptoms. Designed to be considerate of the values and

views of people with dementia. To be used for routine clinical evaluation or in a qualitative studies.

## Data collection method

Observational rating.

## Presenting features/behaviours

Five Visual Analogue Scale (VAS) items: Interest, response, initiation, involvement, and enjoyment. Includes supplementary checklist of six notable reactions (agitation/aggression, withdrawn/low in mood, restless/anxious, relaxed mood, attentive/interested, and cheerful/smiling), as well as space for rater's comments.

---

## Design process

Developed from qualitative data of focus groups and interviews.

## Validation (original source)

Yes.

## Validation method (original source)

Interrater reliability; internal consistency; concurrent validity; construct validity.

"Face and content validity has already been established during the MiDAS development through the use of consensus methods, expert and peer consultations, and by collating feedback from therapists and care home staff during the refinement stage of the pilot MiDAS" (McDermott et al., 2014, pp.1013-1014).

## Validation (sources following original)

Yes (McDermott, Orrell & Ridder, 2015).

---

## Bibliography

### References used as sources for information

McDermott, O., Orgeta, V., Ridder, H.M., & Orrell, M. (2014). A preliminary psychometric evaluation of Music in Dementia Assessment Scales (MiDAS). *International Psychogeriatrics*, 26(6), 1011-1019.

McDermott, O., Orrell, M., & Ridder, H.M. (2015). The development of Music in Dementia Assessment Scales (MiDAS). *Nordic Journal of Music Therapy*, 24(3), 232-251.

### Additional references

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## Additional information

Measure includes specific forms to be completed by different observers: 'before' and 'after' forms completed by care home staff; 'beginning' and 'during' forms completed by music therapists.



# Music Therapy Assessment

## Outcome measure

Music Therapy Assessment

## Abbreviation

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## Original source

Norman, R. (2012). Music therapy assessment of older adults in nursing homes. *Music Therapy Perspectives*, 30(1), 8-16.

---

## Client group

Nursing home residents.

## Age group

Older adults (70+).

## Setting

Nursing homes.

---

## Assessment type

Needs assessment.

## Purpose

Descriptive and prescriptive objectives. Designed to contribute to the overall picture of the resident's functioning level and determine whether live music experience is motivating for the resident and therefore whether s/he should be involved in music therapy sessions.

## Data collection method

Observational checklist.

## Presenting features/behaviours

Musical skills and preferences; communication/social interaction; cognitive/motor skills; affective response.

---

## Design process

Checklist formulation.

## Validation (original source)

No. "This assessment has not been pilot tested for reliability and validity, and it is not designed for making diagnoses or drawing comparisons between residents" (Norman, 2012, p.12).

## Validation method (original source)

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## Validation (sources following original)

None found.

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## Bibliography

### References used as sources for information

Norman, R. (2012). Music therapy assessment of older adults in nursing homes. *Music Therapy Perspectives*, 30(1), 8-16.

### Additional references

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### **Additional information**

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# Hospice

# Hospice Music Therapy Assessment

## Outcome measure

Hospice Music Therapy Assessment

## Abbreviation

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## Original source

Maue-Johnson, E.L., & Tanguay, C.L. (2006). Assessing the unique needs of hospice patients: A tool for music therapists. *Music Therapy Perspectives*, 24(1), 13-20.

---

## Client group

Terminal illness.

## Age group

Adults.

## Setting

Hospice.

---

## Assessment type

Needs assessment.

## Purpose

To assist music therapists to achieve a clear and detailed portrayal of hospice patients' current level of functioning and to obtain relevant information required for formulating an appropriate plan of care.

## Data collection method

Assessment form (includes checklists). Based on review of medical records; interview with patient and family; observation of patient before and during music therapy.

## Presenting features/behaviours

Six areas of patient functioning: physical, cognitive, communicative, psychological/emotional, social, and spiritual.

---

## Design process

Piloted.

## Validation (original source)

Not specified.

## Validation method (original source)

-

## Validation (sources following original)

None found.

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## Bibliography

### References used as sources for information

Maue-Johnson, E.L., & Tanguay, C.L. (2006). Assessing the unique needs of hospice patients: A tool for music therapists. *Music Therapy Perspectives*, 24(1), 13-20.

### Additional references

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### Additional information

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# Hospital

# Pediatric Inpatient Music Therapy Assessment Form

## Outcome measure

Pediatric Inpatient Music Therapy Assessment Form

## Abbreviation

PIMTAF

## Original source

Douglass, E.T. (2006). The development of a music therapy assessment tool for hospitalized children. *Music Therapy Perspectives*, 24(2), 73-79.

---

## Client group

Hospitalised music therapy recipients.

## Age group

Children.

## Setting

Hospitals.

---

## Assessment type

Outcome/needs assessment.

## Purpose

To identify patient needs, communicate rationale for music therapy treatment, and guide the choice of objectives and the ongoing evaluation of treatment benefits.

## Data collection method

Assessment form. Includes observational rating.

## Presenting features/behaviours

Background information; referral information; physiological information; physical/motor skills; cognitive skills; social emotional behaviours; communication skills; musical behaviours (includes recommendations for music therapy).

---

## Design process

Perusal of existing assessment tools; drafting, editing, and piloting.

## Validation (original source)

Not specified.

## Validation method (original source)

Interrater reliability method with two music therapists.

## Validation (sources following original)

None found.

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## Bibliography

### References used as sources for information

Douglass, E.T. (2006). The development of a music therapy assessment tool for hospitalized children. *Music Therapy Perspectives*, 24(2), 73-79.

### [Additional references](#)

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### Additional information

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# Mental health

# Beech Brook Music Therapy Assessment

## Outcome measure

Beech Brook Music Therapy Assessment

## Abbreviation

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## Original source

Layman, D.L., Hussey, D.L., & Laing, S.J. (2002). Music therapy assessment for severely emotionally disturbed children: A pilot study. *Journal of Music Therapy, 39*(3), 164-187.

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## Client group

Severe emotional disturbances.

## Age group

Children.

## Setting

Child treatment centre.

---

## Assessment type

Outcome/needs assessment.

## Purpose

To evaluate change/progress and guide treatment planning.

## Data collection method

Observational rating.

## Presenting features/behaviours

Behavioural/social functioning; emotional responsiveness; language and communication abilities; musical skills.

Rated on five-point scale/continuum where defensive/withdrawn behaviour marks one pole and disruptive/intrusive behaviour marks the other pole. The middle of the continuum scores '0 = target behaviour'. Gives sub scores for both poles.

---

## Design process

Each domain of the assessment tool was selected based on 3+ years of referral pattern data at Beech Brook child treatment centre. Pilot study.

## Validation (original source)

Yes.

## Validation method (original source)

Interrater reliability (second rater).

## Validation (sources following original)

None found.

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## Bibliography

### References used as sources for information

Layman, D.L., Hussey, D.L., & Laing, S.J. (2002). Music therapy assessment for severely emotionally disturbed children: A pilot study. *Journal of Music Therapy, 39*(3), 164-187.

### Additional references

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### Additional information

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# Music Interaction Rating Scale

## Outcome measure

Music Interaction Rating Scale

## Abbreviation

MIR(S)

## Original source

Pavlicevic, M. (1991). *Music in communication: Improvisation in music therapy*. PhD Thesis, University of Edinburgh.

---

## Client group

Chronic schizophrenia.

## Age group

Adults.

## Setting

Not specific.

---

## Assessment type

Outcome assessment.

## Purpose

To evaluate co-improvisation between client and therapist during music therapy sessions. Derived from a music-centred music therapy tradition, with a specific focus on the musical event.

## Data collection method

Observational rating/microanalysis of video footage.

## Presenting features/behaviours

Six aspects of clinical co-improvisation: client's performance; therapist's response; quality of client's response; musical interaction; shared musical content; clinical adjustment. Musical interaction rated on nine levels.

---

## Design process

Exhaustive microanalysis of co-improvisations recorded from 240 individual music therapy sessions, with re-analysis of excerpts in order to tease out different kinds of interactions in the improvisations. Interrater checks with trained raters.

## Validation (original source)

Yes.

## Validation method (original source)

Interrater reliability (by trained observers).

## Validation (sources following original)

None found.

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## Bibliography

### References used as sources for information

Pavlicevic, M. (2007). The Musical Interaction Rating Scale (Schizophrenia) (MIR(S)). In T. Wosch & T. Wigram (Eds.), *Microanalysis in Music Therapy: Methods, Techniques and*

*Applications for Clinicians, Researchers, Educators and Students* (pp.174-197). London: Jessica Kingsley Publishers.

### Additional references

Pavlicevic, M. (1995). Interpersonal Processes in Clinical Improvisation. In R. West, A. Wigram and B. Sapperson (Eds.), *Music and the Healing Process: A Handbook of Music Therapy* (pp. 167-178). Chur: Harwood Academic Publishers.

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### Additional information

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# Music Therapy Assessment for Disturbed Adolescents

## Outcome measure

Music Therapy Assessment for Disturbed Adolescents

## Abbreviation

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## Original source

Wells, N.F. (1988). An individual music therapy assessment procedure for emotionally disturbed young adolescents. *The Arts in Psychotherapy, 15*, 47-54.

---

## Client group

Emotional disturbances.

## Age group

Young adolescents.

## Setting

Psychiatry.

---

## Assessment type

Needs assessment.

## Purpose

To observe emerging patterns of communication and to test hypotheses regarding the patient's areas of conflict. It can provide projective, diagnostic data and help to determine the suitability of music therapy as a treatment modality.

## Data collection method

Task based.

## Presenting features/behaviours

Task 1: Song choice; Task 2: Story to music; Task 3: Instrumental improvisation.

Areas of assessment collectively over the three tasks: level of anxiety; decision making; reality orientation; abstracting ability; self-image; emotional constriction; music ability; frustration tolerance; thought process; abstracting ability; attention span; ego boundaries.

---

## Design process

Not specified.

## Validation (original source)

Not specified.

## Validation method (original source)

Not specified: "The validity of this procedure would be determined by the systematic implementation of all tasks" (Wells, 1988, p.54).

## Validation (sources following original)

None found.

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## Bibliography

### [References used as sources for information](#)

Wells, N.F. (1988). An individual music therapy assessment procedure for emotionally disturbed young adolescents. *The Arts in Psychotherapy, 15*, 47-54.

### [Additional references](#)

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### [Additional information](#)

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# Music Therapy Assessment for Emotionally Disturbed Children

## Outcome measure

Music Therapy Assessment for Emotionally Disturbed Children

## Abbreviation

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## Original source

Goodman, K. (1989). Music therapy assessment of emotionally disturbed children. *The Arts in Psychotherapy, 16*, 179-192.

---

## Client group

Emotional disturbances.

## Age group

Children.

## Setting

Transitional bed and psychiatric outpatient units [trial carried out at].

---

## Assessment type

Outcome/needs assessment.

## Purpose

To ascertain musical background; assess developmental appropriateness of social-emotional functioning while in music; assess ability to organise musical experience; follow content of musical behaviour; follow changes in musical

behaviour over the course of sessions and the possible meaning of these changes (process-oriented); interpret musical behaviour (in consideration of context); investigate musical response(s) characteristic of a particular pathology.

## Data collection method

Behavioural checklist (includes open-ended comments).

## Presenting features/behaviours

Natural response choice; musical preference; musical responsiveness; verbal associations; nonverbal reactions; client/therapist interaction.

---

## Design process

Clinical trials.

## Validation (original source)

Not specified.

## Validation method (original source)

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## Validation (sources following original)

None found.

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## Bibliography

### References used as sources for information

Goodman, K. (1989). Music therapy assessment of emotionally disturbed children. *The Arts in Psychotherapy, 16*, 179-192.

### Additional references

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### **Additional information**

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# Music Therapy Rating Scale

## Outcome measure

Music Therapy Rating Scale

## Abbreviation

MAKS

## Original source

von Moreau, D. (1996). *Entwicklung und Evaluation eines Beschreibungs-systems (MAKS) zum Ausdrucks- und Kommunikationsverhalten in der Musiktherapie* [Development and evaluation of a rating system (MAKS) on expression and social behaviour in music therapy]. Unpublished Thesis, University of Würzburg, Germany.

---

## Client group

Psychiatric disorders.

## Age group

Children and adolescents.

## Setting

Psychiatry.

---

## Assessment type

Outcome assessment.

## Purpose

To evaluate the musical expression and communication skills that occur during music therapy.

## Data collection method

Observational rating. As an interval scaled rating instrument, the scale allows for statistical analysis methods.

## Presenting features/behaviours

Expression scale (14 items rate client's solo musical improvisation). Communication scale (13 items rate client's musical improvisation with therapist). Items rated on seven levels.

---

## Design process

Survey with music therapy experts; item testing and reduction.

## Validation (original source)

Inconclusive: "After excluding the weak items for all total score analyses, the total scores of the Expression scale and the total scores of the Communication scale present sufficient objectivity and reliability. [...] The items of form (FG) and structure (ST) did not show sufficient interrater, nor corrected total item correlations" (von Moreau et al., 2010, p.44).

## Validation method (original source)

"This scale was validated in 1996 by an initial evaluation process with 52 raters on the basis of 10 video scenes of different adolescent patients in a psychiatric clinic" (von Moreau et al., 2010, p.42).

## Validation (sources following original)

Yes (von Moreau et al., 2010).

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## Bibliography

### References used as sources for information

von Moreau, D., Ellgring, H., Goth, K., Poustka, F., & Aldridge, D. (2010). Psychometric results of the Music Therapy Scale (MAKS) for measuring expression and communication. *Music and Medicine*, 2(1), 41-47.

von Moreau, D., Koenig, J., Goth, K., Ellgring, H., & Aldridge, D. (2012). *Conference Paper: MAKS - a rating scale for musical expression and communication. Results of two evaluation studies*. Paper presented at the 7<sup>th</sup> Nordic Music Therapy Congress, Jyväskylä, Finland.

### Additional references

von Moreau, D. (2003). MAKS: A scale for measurement of expressive and musical behavior. *Music Therapy Today*, 4(4).

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## Additional information

Results testing for validity with different training conditions suggest that training is necessary for using the scale (von Moreau et al., 2010).

# 13 Areas of Inquiry

## Outcome measure

13 Areas of Inquiry

## Abbreviation

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## Original source

Loewy, J. (2000). Music Psychotherapy Assessment. *Music Therapy Perspectives*, 18(1), 47-58.

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## Client group

Emotional disturbances.

## Age group

Children and teens; children and parents.

## Setting

Day treatment clinic; hospital settings; private practice.

---

## Assessment type

Outcome assessment.

## Purpose

To provide a method for describing essential components of a music psychotherapy assessment; and to provide a format for introductory themes or issues that may serve as a baseline for the future therapy course.

## Data collection method

Descriptive/hermeneutic; use of narrative rather than check lists or charts to represent music therapy experience in clinical work and to interpret its significance.

## Presenting features/behaviours

Relationship; dynamics; achievement; cognition.

Components of subgroups:

- 1) Awareness of self, others and of the moment;
- 2) Thematic expression; 3) Listening; 4) Performing;
- 5) Collaboration/relationship; 6) Concentration;
- 7) Range of affect; 8) Investment/motivation; 9) Use of structure; 10) Integration; 11) Self esteem; 12) Risk taking;
- 13) Independence.

---

## Design process

Hermeneutic panel study of music therapy assessment models and assessment report writing styles.

## Validation (original source)

No.

## Validation method (original source)

-

## Validation (sources following original)

None found.

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## Bibliography

### References used as sources for information

Loewy, J. (1994). *A hermeneutic panel study of music therapy assessment with an emotionally disturbed boy*. UMI Dissertation Services. Retrieved from: <https://steinhardt.nyu.edu/scmsAdmin/media/users/jts390/Dissertations/LoewyJoanne1994.pdf>

Loewy, J. (2000). Music Psychotherapy Assessment. *Music Therapy Perspectives*, 18(1), 47-58.

### Additional references

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## Additional information

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# Physical rehabilitation

# Music Therapy Physiological Measures Test

## Outcome measure

Music Therapy Physiological Measures Test

## Abbreviation

MTPMT

## Original source

Sutton, K. (1984). The development and implementation of a music therapy physiological measures test. *Journal of Music Therapy*, 21(4), 160-169.

---

## Client group

Physical rehabilitation.

## Age group

Adults [tested with].

## Setting

Not specific.

---

## Assessment type

Needs assessment.

## Purpose

To reveal a client's functional motion ability in relation to certain music therapy activities. Helpful to music therapists who use musical instruments to facilitate physical rehabilitation.

## Data collection method

Task based.

## Presenting features/behaviours

The client's motion ability and motion ranges (to include hip, knee, ankle, foot, shoulder, elbow, forearm, wrist, thumb and finger motion) required to make a reasonably audible sound on each instrument.

---

## Design process

Item selection; rating form development.

## Validation (original source)

Yes.

## Validation method (original source)

Scores yielded from MTPMT compared to the routine physical therapy evaluation: validity coefficient.

Test-retest reliability coefficient obtained by repeated administrations.

## Validation (sources following original)

None found.

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## Bibliography

### [References used as sources for information](#)

Sutton, K. (1984). The development and implementation of a music therapy physiological measures test. *Journal of Music Therapy*, 21(4), 160-169.

### [Additional references](#)

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### [Additional information](#)

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# Special needs

# Individualized Music Therapy Assessment Profile

## Outcome measure

Individualized Music Therapy Assessment Profile

## Abbreviation

IMTAP

## Original source

Baxter, H.T., Berghofer, J.A., MacEwan, L., Nelson, J., Peters, K., & Roberts, P. (2007). *The Individualized Music Therapy Assessment Profile*. London: Jessica Kingsley Publishers.

---

## Client group

Various, including individuals with: multiple severe physical disabilities, communication disorders, autism, severe emotional disturbances, social impairments and learning disabilities.

## Age group

Paediatric and adolescent.

## Setting

Paediatric and adolescent settings.

---

## Assessment type

Outcome/needs assessment.

## Purpose

To provide detailed information on client abilities and impairments, as well as numerical results for progress tracking over time and identification of needs.

## Data collection method

Observational scoring system.

## Presenting features/behaviours

Gross motor, fine motor, oral motor, sensory, receptive communication/auditory perception, expressive communication, cognitive, social, emotional and musicality. Includes subdomains: a total of 374 separate domains. Rating options: 'never'; 'rarely'; 'inconsistent'; 'consistent'.

---

## Design process

Literature review, item development; test items reviewed for development and refinement.

## Validation (original source)

Not specified.

## Validation method (original source)

-

## Validation (sources following original)

None found.

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## Bibliography

### [References used as sources for information](#)

Baker, F. (2009). Book review: "The Individualized Music Therapy Assessment Profile". *Nordic Journal of Music Therapy*, 18(1), 95.

Baxter, H.T., Berghofer, J.A., MacEwan, L., Nelson, J., Peters, K., & Roberts, P. (2007). *The Individualized Music Therapy Assessment Profile*. London: Jessica Kingsley Publishers.

### [Additional references](#)

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## Additional information

Therapist-planned structured and/or improvisational music therapy interventions can be used. Does not utilise prescribed activities or require the use of a specific music therapy methodology.

Available with software for clinicians to input data from assessments into files.

# Music Therapy Communication and Social Interaction Scale – Group

## Outcome measure

Music Therapy Communication and Social Interaction Scale – Group

## Abbreviation

MTCSI

## Original source

Guerrero, N., Hummel-Rossi, B., Turry, A., Eisenberg, N., Selim, N., Birnbaum, J., Marcus, D., & Ritholz, M. (2014). *Music Therapy Communication and Social Interaction Scale – Group*.

---

## Client group

Special needs [piloted with].

## Age group

Children [piloted with].

## Setting

Special education [piloted in].

---

## Assessment type

Outcome assessment.

## Purpose

To document and evaluate communicative and socially interactive responses that are elicited during music therapy sessions.

## Data collection method

Observational coding (based on video recordings).

## Presenting features/behaviours

Engagement: joining in, turn taking, reciprocal musical communication, and reciprocal verbal communication (rated on a three-point scale).

Preengagement (if engagement is absent): attention, vocalisation, and instrument use (rated on a three-point scale).

Preengagement and engagement are evaluated during times between activities, labelled 'transitions'.

Emotional communication: the overarching term for the constructs of 'affective responses' and 'physical responses'.

---

## Design process

Identifying behaviours; refining via pilot study.

## Validation (original source)

None found (original source unpublished).

## Validation method (original source)

None found (original source unpublished).

## Validation (sources following original)

Interrater reliability tested (Bell et al., 2014): Source following original reports on previous interrater reliability pilot study. "As a clinical tool, the MTCSI remains in a state of gestation in which it requires further testing and refinement" (Bell et al., 2014, p.63).

---

## Bibliography

### References used as sources for information

Bell, A. P., Perry, R., Peng, M., & Miller, A. J. (2014). The Music Therapy Communication and Social Interaction Scale (MTCSI): Developing a new Nordoff-Robbins scale and examining interrater reliability. *Music Therapy Perspectives*, 32(1), 61-70.

Guerrero, N., & Turry, A. (2012). Nordoff-Robbins Music Therapy: An Expressive and Dynamic Approach for Young Children on the Autism Spectrum. In P. Kern & M. Humpal (Eds.), *Early Childhood Music Therapy and Autism Spectrum Disorders: Developing Potential in Young Children and Their Families* (pp.130-144). London: Jessica Kingsley Publishers.

### Additional references

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## Additional information

The MTCSI builds on and closely resembles the Nordoff-Robbins Scale II: Musical Communicativeness (Nordoff & Robbins, 1977, 2007).

# Music Therapy Special Education Assessment Tool

## Outcome measure

Music Therapy Special Education Assessment Tool

## Abbreviation

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## Original source

Langan, D. (2009). A music therapy assessment tool for special education: Incorporating education outcomes. *Australian Journal of Music Therapy, 20*, 78-98.

---

## Client group

Special needs.

## Age group

Children.

## Setting

Special education.

---

## Assessment type

Outcome assessment.

## Purpose

To evaluate the music therapeutic process and progress in relation to special education settings and curriculum.

## Data collection method

Observational rating.

## Presenting features/behaviours

Capacity to: communicate with others (through musical sounds)/participate in musical dialogue; initiate musically, experiment and improvise; respond musically to stimulus; move in response to music; interact socially; express emotion; listen to a range of music; make decisions.

---

## Design process

Developed music therapy and educational outcomes influenced by survey to music therapists in special education settings; clinical application/refinement; peer review.

## Validation (original source)

No. "The assessment tool is not statistically validated. However, by aligning music therapy outcomes to existing education outcomes, it provides educational validation of the assessment tool" (Langan, 2009).

## Validation method (original source)

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## Validation (sources following original)

None found.

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## Bibliography

### References used as sources for information

Langan, D. (2009). A music therapy assessment tool for special education: Incorporating education outcomes. *Australian Journal of Music Therapy, 20*, 78-98.

Lipe, A. (2015). Music Therapy Assessment. In B. Wheeler (Ed.), *Music Therapy Handbook* (pp. 76-90). New York: The Guildford Press.

### Additional references

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## Additional information

"The full version of the assessment tool would assist music therapists to integrate into the educational context through explaining music therapy to educationists, and providing data for report writing, assessing or evaluating" (Langan, 2009).

The measure has a second, different format, named the Brief Music Therapy Assessment, which is designed for everyday music therapy application and does not include the education outcomes.

# Part III: Reference lists of other outcome measures

## References list 1: Music therapy outcome measures: limited access

Outcome measure	Abbreviation	Original source	Bibliography
Assessment of Functions of Music Therapy	AFMT	Rohrbacher (2007)	Rohrbacher, M. J. (2007). <i>Functions of music therapy for persons with Alzheimer's disease &amp; related disorders: Model demonstration program in adult day healthcare</i> . Washington, DC: Administration on Aging, Department of Health and Human Services.
GIM Responsiveness Scale	GIMR	Bruscia (2000)	Bruscia, K. (2000). A scale for assessing responsiveness to Guided Imagery and Music. <i>Journal of the Association of Music and Imagery</i> , 7, 1-7.
Hospice Music Therapy Assessment		Haghighi & Pansch (2001)	Haghighi, K. R., & Pansch, B. (2001). Music therapy. In <i>Complementary Therapies in End of Life Care</i> (pp. 53-68). Alexandria, VA: National Hospice and Palliative Care Organization.
Inventory of General Behaviors and Inventory of Music-Making Behaviors		Bruscia (1995)	Bruscia, K. (1995). <i>Client assessment in music therapy</i> . Unpublished manuscript. Hintz, M.R. (2000). Geriatric Music Therapy Clinical Assessment: Assessment of music skills and related behaviors. <i>Music Therapy Perspectives</i> , 18(1), 31-40.
Music-Based Assessment		Boxhill (1985)	Boxhill, E.H. (1985). <i>Music Therapy for the Developmentally Disabled</i> . Pro-Ed Publishers.
Music Therapy Assessment Tool		Rollo & McFerran (2014)	Rollo, T.M., & McFerran, K. (2014). Developing a music therapy assessment tool specific to persons with severe to profound multiple disabilities. <i>New Zealand Journal of Music Therapy</i> , 12, 8-33.
The Music Therapy Assessment Tool in Alzheimer's patients	MTAT	Glynn (1992)	Glynn, N.J. (1992). The Music Therapy Assessment Tool in Alzheimer's patients. <i>Journal of Gerontological Nursing</i> , 18(1), 3-9.
Music Therapy Services, Relaxation and Stress Management Assessment		Wolfe (2000)	Wolfe, D. E. (2000). Group Music Therapy in Acute Mental Health Care: Meeting the Demands of Effectiveness and Efficiency. In C.E. Furman (Ed.), <i>Effectiveness of Music Therapy Procedures: Documentation of Research and Clinical Practice</i> (pp. 265-296). Silver Spring, MD: The American Music Therapy Association.

## References list 2: Music therapy outcome measures (older versions) and eligibility assessment measures

Outcome measure	Abbreviation	Original source	Bibliography
Assessment of Parenting Competencies	APC	Jacobsen & Killén (2015)	Jacobsen, S.L., & Killén, K. (2015). Clinical application of music therapy assessment within the field of child protection. <i>Nordic Journal of Music Therapy</i> , 24(2), 148-166.
Music Therapy Special Education Assessment Scale  *Functions as a counter-part to SEMTAP: Provides a scoring system for SEMTAP and organises its domains using developmental milestones.	MT-SEAS	Bradfield et al. (2007, 2013)	Bradfield, C., Carlenius, J., Gold, C., & White, M. (2007). <i>MT-SEAS: Music Therapy Special Education Assessment Scale Manual: A Supplement to the SEMTAP</i> . Grapevine, TX: Prelude Music Therapy.  Brunk, B.K., & Coleman, K.A. (2000). Development of a special education music therapy assessment process. <i>Music Therapy Perspectives</i> , 18(1), 59-68.  Ritter-Cantesanu, G. (2014). Music therapy and the IEP process. <i>Music Therapy Perspectives</i> , 32(2), 142-152.
Special Education Music Therapy Assessment Process	SEMTAP	Brunk & Coleman (1999)	Brunk, B.K., & Coleman, K.A. (1999). <i>Special Education Music Therapy Assessment Process Handbook</i> . Grapevine, TX: Prelude Music Therapy.  Brunk, B.K., & Coleman, K.A. (2000). Development of a special education music therapy assessment process. <i>Music Therapy Perspectives</i> , 18(1), 59-68.

## References list 3: Outcome assessment measures for music practices

Outcome measure	Abbreviation	Original source	Bibliography
Behaviour Checklist		Bitcon (1976)	Bitcon, C. H. (1976). <i>Alike and Different: The Clinical and Educational Use of Orff-Schulwerk</i> . Santa Ana, CA: Rosha Press.  Snow, S. (2009). The Development of a Music Therapy Assessment Tool: A Pilot Study. In S. Snow & M. D'Amico (Eds.), <i>Assessment in the Creative Arts Therapies: Designing and Adapting Assessment Tools for Adults with Developmental Disabilities</i> (pp. 47-98). Springfield, IL: Charles C. Thomas.
Betz Held Strengths Inventory for Infants and Toddlers		Betz & Held (2013)	Betz, S., & Held, J. (2013). <i>Betz-Held Strengths Inventory for Infants and Toddlers: Assessing Child Development Through Early Strengths Finding</i> . Walnut Creek, CA: Walnut Creek Music Therapy.
Interest in Music	IIM	Gold et al. (2012)	Gold, C., Rolvsjord, R., Mössler, K., & Stige, B. (2012). Reliability and validity of a scale to measure interest in music among clients in mental health care. <i>Psychology of Music, 41</i> (5), 665-682.
Korean Music-Based Evaluation of Cognitive Functioning	K-MBECF	Moon & Ko (2014)	Moon, S., & Ko, B. (2014). The validity and reliability of the Korean version of the Music-Based Evaluation of Cognitive Functioning. <i>Korean Journal of Music Therapy, 16</i> (1), 49-63.
Music/Activity Therapy Intake Assessment		Braswell et al. (1983)	Braswell, C., Brooks, D.M., Decuir, A., Humphrey, T., Jacobs, K.W., & Sutton, K. (1983). Development and implementation of a music/activity therapy intake assessment for psychiatric patients. Part I: Initial standardization procedures on data from university students. <i>Journal of Music Therapy, 20</i> (2), 88-100.  Braswell, C., Brooks, D.M., Decuir, A.A., Humphrey, T., Jacobs, K.W., & Sutton, K. (1986). Development and implementation of a music/activity therapy intake assessment for psychiatric patients. Part II: Standardization procedures on data from psychiatric patients. <i>Journal of Music Therapy, 23</i> (3), 126-141.
Music Assessment of Gerontologic Needs and Treatment	MAG-NET	Adler (2001)	Adler, R.S. (2001). <i>Musical Assessment of Gerontologic Needs and Treatment: The MAGNET Survey</i> . St. Louis, MO: MMB Music.
Music Attentiveness Screening Assessment	MASA	Wolfe & Waldon (2009)	Lipe, A., York, E., & Jensen, E. (2007). Construct validation of two music-based assessments for people with dementia. <i>Journal of Music Therapy, 44</i> (4), 369-387.  Snow, S. (2009). The Development of a Music Therapy Assessment Tool: A Pilot Study. In S. Snow & M. D'Amico (Eds.), <i>Assessment in the Creative Arts Therapies: Designing and Adapting Assessment Tools for Adults with Developmental Disabilities</i> (pp. 47-98). Springfield, IL: Charles C. Thomas.  Waldon, E. G., & Broadhurst, E. (2014). Construct validity and reliability of the Music Attentiveness Screening Assessment (MASA). <i>Journal of Music Therapy, 51</i> (2), 154-170.  Wolfe, D. E., & Waldon, E. G. (2009). <i>Music Therapy and Pediatric Medicine: A Guide to Skill Development and Clinical Intervention</i> . Silver Spring, MD: American Music Therapy Association.



Music-Based Attention Assessment	MAA	Jeong & Lesiuk (2011)	<p>Jeong, E. (2011). Development and validation of a music-based attention assessment for patients with traumatic brain injury. <i>Open Access Dissertations</i>: Paper 683. Retrieved from: <a href="http://scholarlyrepository.miami.edu/cgi/viewcontent.cgi?article=1690&amp;context=oa_dissertations">http://scholarlyrepository.miami.edu/cgi/viewcontent.cgi?article=1690&amp;context=oa_dissertations</a></p> <p>Jeong, E., &amp; Lesiuk, T. L. (2011). Development and preliminary evaluation of a music-based attention assessment for patients with traumatic brain injury. <i>Journal of Music Therapy</i>, 48(4), 551-572.</p>
Music-Based Attention Assessment-Revised	MAA-R	Jeong (2013)	<p>Jeong, E. (2013). Psychometric validation of a music-based attention assessment: Revised for patients with traumatic brain injury. <i>Journal of Music Therapy</i>, 50(2), 66-92.</p> <p>Jeong, E., &amp; Lesiuk T.L. (2011). Development and preliminary evaluation of a music-based attention assessment for patients with traumatic brain injury. <i>Journal of Music Therapy</i>, 48(4), 551-572.</p>
The Music USE (MUSE) Questionnaire	MUSE	Chin & Rickard (2012)	Chin, T., & Rickard, N. (2012). The music USE (MUSE) questionnaire: An instrument to measure engagement in music. <i>Music Perception: An Interdisciplinary Journal</i> , 29(4), 429-446.
Queen's University Music Questionnaire		Cuddy (2005)	<p>Bhatara, Q. (2013). Early sensitivity to sound and musical preferences and enjoyment in adolescents with autism spectrum disorders. <i>Psychomusicology: Music, Mind, and Brain</i>, 23(2), 100-108.</p> <p>Chapados, C., &amp; Levitin, D. J. (2008). Cross-modal interactions in the experience of musical performances: Physiological correlates. <i>Cognition</i>, 108, 639-651.</p> <p>Cuddy, L. L., Balkwill, L. L., Peretz, I., &amp; Holden, R. R. (2005). Musical difficulties are rare: A study of "tone deafness" among university students. <i>Annals of the New York Academy of Sciences</i>, 1060, 311-324.</p>
Residual Music Skills Test	RMST	York (1994)	<p>Lipe, A., York, E., &amp; Jensen, E. (2007). Construct validation of two music-based assessments for people with dementia. <i>Journal of Music Therapy</i>, 44(4), 369-387.</p> <p>York, E. (2000). A test-retest reliability study of the Residual Music Skills Test. <i>Psychology of Music</i>, 28, 174-180.</p> <p>York, E. (1994). The development of a quantitative music skills test for patients with Alzheimer's Disease. <i>Journal of Music Therapy</i>, 31(4), 280-296.</p>
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