The personal benefits of musicking for people living with dementia: a thematic synthesis of the qualitative literature

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Abstract

Background: This review aimed to explore the psychological, social and emotional benefits of taking part in music activities for people living with dementia through a systematic review of the qualitative literature.

Methods: Qualitative and mixed-method studies exploring the use of music for people living with dementia in a number of contexts were identified through a search of Psycinfo, CINAHL, Open Grey, Proquest Theses and Dissertations and Web of Science databases.

Results: Eighteen studies were identified that covered a wide range of music programmes for people with dementia, with the majority of programs focusing on active musical participation. A thematic synthesis revealed four key benefits of music engagement for people with dementia, namely: Taking Part, Being Connected, Affirming Identity and Immersion ‘in the moment’.

Conclusions: Engaging with music has a number of psychological, social and emotional benefits for people with dementia. However, only seven of 18 studies actively included people with dementia in the research process. Going forward, it would appear essential that people with dementia are encouraged to take a more active role in research exploring musical experiences and that a heightened emphasis is placed upon participatory approaches to knowledge generation.

Key Words: Dementia; Music; ‘in the moment’; Participation; Review
Background

There is a growing recognition that the arts can foster improved health and wellbeing in the general population (Cayton, 2007; Stickley et al., 2017), as well as for those living with dementia (Beard, 2012; De Medeiros & Basting, 2014). The arts and health movement promotes a ‘wellness agenda’ focusing on psychological wellbeing rather than on mental ‘illness’ or ‘distress’ (Clift, 2012; Daykin & Joss, 2016). In recent years, a growing number of arts-based activities have been developed for people with dementia in order to create meaningful and personally significant experiences, including creating and viewing visual art (Camic, Tischler, & Pearman, 2014), theatrical productions (Basting, Towey & Rose, 2016) and improvised music making (Campbell, Ponsillo, Budd & Keady, 2017).

Music is by far the most commonly reported and accessed arts-based activity for people with dementia (Beard, 2012). Music is viewed not only as a relatively cost-effective and safe means of reducing ‘behaviours that challenge’, such as agitation and excessive walking/behavioural disturbances (McDermott, Crellin, Ridder & Orrell, 2013 Blackburn & Bradshaw, 2014), but also as a powerful means of enhancing a person with dementia’s sense of wellbeing and agency (Sixsmith & Gibson, 2007). Importantly, music programmes have been implemented across all time-points in the trajectory of dementia, from its early onset where retained capacity is a key feature (e.g. Särkämö et al., 2014) to its more advanced stages when communication through the spoken word may be at its most challenging (e.g. Sakamoto, Ando, & Tsutou, 2013). Indeed, the latter focus constitutes the primary area of research to date where the person with dementia’s experience has a tendency to be reported through proxy accounts provided by family and/or staff carers (McDermott et al., Crellin, Ridder, & Orrell, 2013).

To date, within the published literature documenting the use of music in the lives of people with dementia, the focus-dominant focus of systematic literature reviews in this area reviews to date has been on the correlated effects of music on ‘behaviours that challenge’ and cognitive performance (e.g. Raglio et al., 2015). However, in recent years, there has been an emerging interest in understanding how taking part in music-based activities can strengthen familial and care relationships (McDermott, Orrell, & Ridder, 2014), and increase quality of life and wellbeing (Särkämö et al., 2014; Sixsmith & Gibson, 2007). Yet, even with this shift away from using music to ameliorate ‘behaviours that challenge’, published reviews have so far failed to identify the personal benefits of engaging with music.
(or musicking—see next heading below) for people with dementia. The exploration of such factors may lead to a greater understanding of why music has positive effects on the quality of life and wellbeing of people with dementia. Exploring this phenomenon through a systematic process forms the primary focus of this review.

Moreover, to the best of our knowledge, this is the first time that the qualitative literature exploring the personal benefits of musicking for people with dementia has been presented.

**Review methods**

**Definitions:** The term *musicking*, first proposed by Christopher Small (1998), shifts modifies the meaning of the word ‘music’ from that of a noun to a verb, meaning ‘to engage with music’ (Small 1998). Accordingly, musicking can be used as an umbrella term for any musical activity from listening to music on one’s own through to performing an opera on stage. Levels of engagement can differ between musicking activities, with the use of instruments and the human voice being viewed as ‘active participation’, and listening to music deemed as ‘passive participation’. It is also possible to combine active and passive approaches within a single musicking activity (Guetin et al., 2013). By adopting the term musicking as a key operational definition for this review, the authors view musicking as a creative activity rather than solely aligning music to therapy. This subtle shift of emphasis means that allows all levels of engagement with music are to be reported in the review.

**Aims and Objectives:** The overarching aim of this review is to explore the personal benefits of musicking for people with dementia by systematically reviewing the qualitative literature in order to understand its emotional, psychological and social impacts.

The secondary key objective aim is to report upon the involvement of people with dementia within the musicking evidence-based research studies as, to date, much of the literature in this area has relied on proxy accounts to understand and represent lived experience.

**Search Terms:** The search terms were pre-planned and combined terms from MeSH headings with terms observed frequently in the literature (see Table 1). Key terms relating to the topic area were combined with key terms associated with qualitative methods to increase the likelihood of identifying qualitative research studies.
Inclusion/exclusion criteria: Studies were eligible for inclusion if they were written in English, used a qualitative or mixed-methods design where qualitative findings were reported, included individuals with a diagnosis of a dementia, and focussed on outcomes relating to the impact of music on people with dementia.

Studies were excluded if the focus was solely on caregiver experiences, if music was combined with another activity (e.g. music and exercise programmes) or where it was not possible to disentangle the results of the participants with dementia from other participants (e.g. in mixed populations of participants with dementia and older people without a diagnosis of dementia). Non-primary research articles (letters, commentaries and reviews) were also excluded.

Search Strategy: Searches were originally conducted in February 2016 and updated in January 2017 using PsycINFO (via Ovid search platform), Cumulative Index to Nursing & Allied Health Literature (via Ebsco) and Web of Science (Arts and Humanities Citation Index and Social Sciences Citation Index). No date restrictions were placed on the database searches. All records obtained through database searching were imported into Endnote (version X5) for further screening.

Hand-searches of relevant journals and reference lists of obtained literature were conducted in order to ensure all relevant qualitative research had been identified. Unpublished theses were identified using Open Grey and Proquest Theses and Dissertations: American and International databases.

Study Screening Methods: First, titles and abstracts of all studies were screened according to the review inclusion/exclusion criteria. If it was not possible to identify whether a study met inclusion criteria through title and abstract review, then they were subject to a full text review. Secondly, the lead author ([author initials removed]) conducted a full text review of all research studies that appeared to meet inclusion criteria. Studies were excluded at this stage if, on closer examination, they did not meet the review inclusion/exclusion criteria. All screening was led by the first author with the involvement of the co-authors.

Data extraction: For the purposes of this review, all published/available data under ‘results’ or ‘findings’ sections were considered. Only the qualitative sections of mixed-methods research were extracted. All data were exported into a Microsoft Word (2010) document for
Analysis by hand. The details of the included studies were compiled within a data extraction table, detailing year of publication, country, population, number of participants, data collection, methodology, analysis and research questions. All data extraction was led by the [author initials removed] with [author initials removed], [author initials removed], [author initials removed] and [author initials removed] involved in re-reading and confirming the data extraction process.

Analysis: Analysis was conducted in three phases, in accordance with Thomas and Harden’s (2008) guidance on Thematic Synthesis. Firstly, each line of text was examined in its entirety. Following this, each line of data was coded by hand using free line-by-line coding. Newly emerging codes were added to a coding bank which was used iteratively when analysing successive literature.

Secondly, descriptive themes were formulated and refined through several meetings of the whole research team.

Finally, analytical themes were developed in order to ‘go beyond’ what was said in the primary research, which was achieved through understanding the themes in the context of the research questions posed for the review. The research team met regularly to authenticate the inclusivity and representativeness of the final set of generated themes.

Findings

Search Results: A total of 195 articles and 6 theses were identified through database and hand searches (see Figure 1). Duplicate articles were removed, and the remaining 144 texts were subject to title and abstract review. After title and abstract review, 21 articles were fully screened having met the inclusion criteria for the review. Following full text screening, three studies were removed as on closer inspection they did not meet the inclusion criteria for the review. This resulted in a total of 18 studies being included within the thematic synthesis.

Characteristics of Included Studies: The characteristics of included studies are presented in Table 2. The majority of studies were from a music therapy discipline, with other studies being from nursing or social science disciplines. Musicking activities varied.
substantially, but the majority required active participation through singing or playing instruments.

The majority of musicking activities required active participation, with people with dementia taking part in the music making, whether it be through singing or using instruments. There were some examples of passive music engagement, such as shared listening and the use of background music in care situations.

The majority of studies chose to explore the impacts of musicking. For the most part, the focus of the studies was on exploring the experiences of people with dementia through proxy accounts provided by caregivers; with only seven studies collecting first-hand accounts from people with dementia using through the use of semi-structured interviews (Camic, Williams, & Meeten, 2013; Hara, 2013; McCabe, Greasley-Adams, & Goodson, 2015; McDermott et al., 2014; Osman, Tischler, & Schneider, 2016; Sixsmith & Gibson, 2007; Unadkat, Camic, & Vella-Burrows, 2016).

Themes

Overall, the thematic synthesis of qualitative literature resulted in four themes: Taking Part, Being Connected, Affirming Identity, and Immersion ‘in the moment’. These themes were interpreted as overlapping, rather than as distinct, but provided an emergent understanding about the personal benefits of musicking for people with dementia. The following section will outline each theme in turn, supported by quotations taken from the cited research studies included in the review (see Table 2).

Theme 1: Taking Part

Music was viewed as an accessible medium where the ability to take part was not determined by cognitive abilities or any previous formal music training. Musicking was enjoyed on an “emotional and sensory level rather than an intellectual level” (Sixsmith & Gibson, 2007, p.134), with people at all ‘stages’ of dementia (mild, moderate, advanced) enjoying the soothing and motivating nature of music, as seen in the following quote:

All participants discussed the stimulating effect of music and how playing instruments or listening to music instantly caught the attention of many residents who often

URL: http://mc.manuscriptcentral.com/rahe
appeared less aware or disinterested in other people or activities around them. (McDermott et al., 2014, p. 710)

A number of studies indicated that people with dementia expressed pride and a sense of accomplishment at having taken part in a musicking activity (Camic et al., 2013; Hara, 2013; McCabe et al., 2015; Osman et al., 2016; Tomaino, 2005). Through this encounter, people with dementia were also able to refresh skills that may have been lost over the progression of their condition and/or ‘learn something new’ through exposure to music that may not have been in their personal repertoire (Camic et al., 2013; Hara, 2013; McCabe et al., 2015; McDermott et al., 2014; Unadkat et al., 2016). In turn, this exposure facilitated increased confidence and self-esteem, which was further heightened by the immediate, sensory feedback participants received through musicking.

Moreover, through taking part in musicking, people with dementia were able to share in the experience as equals to those who did not live with the condition (Gardner, 1999; Götell, Brown, & Ekman, 2009; Hammar, Emami, Engström, & Götell, 2010; Hara, 2013; McCabe et al., 2015; Unadkat et al., 2016). This appeared to draw attention away from ‘the dementia’ and onto ‘the person’. For example, care staff and family carers often appeared surprised that people with dementia were able to engage with music even after their abilities to verbally communicate had been significantly compromised (Gardner, 1999; Hammar et al., 2010, 2011b; McDermott et al., 2014; Osman et al., 2014; Sixsmith & Gibson, 2007; Unadkat et al., 2016). Thus, being perceived as an equal by taking part may have enhanced the person with dementia’s sense of identity through the acknowledgement that they were still able to make a meaningful contribution within a shared activity, as in this exchange:

Spouse: “Well, I can’t sing, you always sang didn’t you?”

Person with dementia: “Yes, I have to teach you! I didn’t half laugh at your efforts, it’s very funny, you are getting better though.” (Unadkat et al., 2016, p. 9)

Although musicking was seen as accessible, there were a number of barriers to taking part, with the most frequent being access to music. People with dementia may not have been able to bring to mind their enjoyment of music nor had choice in the way in which they engaged with music. For example, within care home environments, music was often engaged with through media such as the radio or CD players, or, alternatively, via pre-determined activity schedules. People with dementia in these situations had little control over when or how they
engaged with music, or had to rely on others to make the decisions for them, as this illustration suggests:

“For some people the problem lay in articulating their musical wishes and preferences to others. As a result, people with dementia tended to become increasingly dependent upon others in order to gain access to music or musical activity. Because of limits on their time and personal resources, carers were not always able to provide regular access to music.” (Sixsmith and Gibson, 2007, p.137)

Overall, although this theme highlights that music is universally accessible to everyone in the musicking space, whether they had dementia or not, **However, there are appear to be** barriers to taking part for people with dementia, especially within care home environments.

**Theme 2: Being Connected**

Musicking facilitated enhanced connection between people with dementia and their spouses, other family members, care staff, musicking facilitators (i.e. music therapists) and the environment in which the activity took place. The majority of studies in the review explored the use of music within a group setting and as a shared activity between people with dementia and their support networks (Camic et al., 2013; Dassa & Amir, 2014; Hara, 2013; McCabe et al., 2013; McDermott et al., 2014; Tuckett, Hodgkinson, Rouillon, Balil-Lozoya & Parker, 2015; Unadkat et al., 2016). These music groups were viewed primarily as a social activity in which, over time, a supportive group culture could be developed whatever the encountered environment:

“When you see one of those care-home rooms with 20-30 chairs in a huge circle – generally speaking, I feel that that is the worst sort of setup for any socialising any communication anything going on at all. But then this focus of the music, and what music enables, changed that.” Music Therapist (Pavlicevic et al., 2015, p.670)

This group culture, created through musicking, provided people with dementia with a sense of belonging and a sense of security (Camic et al., 2013; Dassa & Amir, 2015; Hammar et al., 2010; Hara, 2013; Osman et al., 2014; Pavlicevic et al., 2015; Tomaino et al., 2015; Unadkat et al., 2016). Moreover, such an initiative, and the shared enjoyment of musicking, also created a sense of togetherness between those with dementia and those supporting them. Furthermore, musicking provided a space in which the person with dementia was not
dependent on others; in turn, this enhanced the quality of existing relationships with carers and facilitated positive interactions across a number of social and relational networks as these two extracts reveal:

The caregivers described the elements in the caring situation as uninterrupted and this time was described as a nice moment they shared with the [people with dementia], which made them feel close to them. (Hammar et al. 2011b, p. 105)

“Wherever you go and whatever group of people you’re in, singing seems to break down barriers and to open up sort of, not only companionship, but a sense of belonging, and that’s great” Person with dementia (Osman et al., 2014, p. 5)

This sense of being connected was heightened by musicking as it helped people with dementia to connect with family members, music therapists and care staff on a level that did not require words (Baker et al., 2012; Gardner, 1999; McDermott et al., 2014; Sixsmith & Gibson, 2007; Unadkat et al., 2016). Furthermore, musicking facilitated enhanced eye contact and touch between the person with dementia and others, thus making connections across the musicking space (Gardner, 1999; Hammar et al., 2010, 2011a, 2011b; McDermott et al., 2014; Pavlecevic et al., 2015; Tomaino, 1998). Musicking also promoted non-verbal communication and this created a space in which new ways of meaningful connecting communication could be explored, as below:

“…just being able to be together and enjoy and listen to something we both love is a benefit. […] There were no words or anything…We didn’t need to talk. The music did enough.” Spouse of person living with dementia (Baker et al., 2012, p. 14)

Overall, musicking provided an opportunity for people with dementia to connect to others and the environment around them, without the need for words. This connection enabled people with dementia to feel part of a group culture, which enhanced a sense of togetherness and a sense of security.

Theme 3: Affirming Identity

Within each study in the review, it was evident that each person with dementia had a musical identity and musical history. Personal preferences for certain pieces, or genres, of music were
expressed both verbally and non-verbally, for example by foot tapping, conducting, smiling and smiling and so on. Music was also bound to cultural and spiritual identities with many people with dementia connecting to religious music that was significant in their life. The expression of musical preferences, in combination with the memories that musicking evoked, resulted in care staff and music therapists actively seeking to understand the life history of the person with dementia (Hara, 2013; Tomaino, 1998). In turn, this enabled people with dementia to strengthen their sense of identity and promoted an understanding of the person that went far beyond a diagnostic label.

This strong affiliation between a person’s life history and their musical preferences resulted in the awakening of memories in people with dementia. For example, people with dementia were able to remember past events that were coupled with music, remember lyrics to songs and, in some cases, develop new memories of the musicking activities from week to week. All but one study (McCabe et al., 2013) drew on biographically relevant songs within group musicking activities. The use of familiar, biographically significant songs was twofold: firstly, people with dementia were able to reminisce about memories associated with these songs and affirm a sense of past-present identity; and secondly, the person’s confidence in their abilities was enhanced through an ability to remember lyrics and melodies.

The majority of group-based musicking activities utilised music that would have been popular when the people with dementia would have been young adults. Accordingly, such studies included older people with dementia in their sampling frame (e.g., 65+) so the focus was placed on music from the 1940s and 1950s. The shared musical history of many group members allowed people to identify with others who had grown up in the same era. Musicking was therefore able to stimulate memories of times gone by, which people with dementia shared with others in the same space. This ability to reminisce as a group affirmed a collective identity as this quotation attests:

“...music and singing especially, brings people together, if you are singing then you are sharing in something no matter who you are beforehand because you are all going for it together.” Person with dementia (Unadkat et al., 2016, p.8)

Furthermore, people with dementia were able to develop new musical tastes throughout the engagement with music activities. This would suggest that although musicking can be used as a tool to reminisce with a person with dementia, it is also important to understand that musical preferences evolve over time. Therefore, as the literature reveals, new musical
experiences should be explored in order to expose the person with dementia to new and interesting musical experiences and consequently a new and changing identity as seen in the illustration below:

[...] one of the popular waltz tunes, “Irish eyes are smiling” started to be known as Arnold’s favourite song. I observed the process of how it went from being ‘a song’ to being ‘Arnold’s Song’ (Hara, 2013, p.155)

Overall, this theme highlights that music enabled the person to connect with their past through personal musical preferences and a shared musical history with other members of the group. This enabled shared reminiscence, which affirmed a sense of personal and collective identity, and allowed the person with dementia to join with those with a shared musical history.

**Theme Four: Immersion ‘in the moment’**

People with dementia appeared absorbed in musicking to the extent that they were “lost in its hearing” (Sixsmith and Gibson, 2007, p.132), appearing happier, more ‘alive’ and less agitated. Although these observable changes in wellbeing were described as immediate, doubts were expressed from care staff and family members about the lasting effects of musicking outside of that specific space (McDermott et al., 2014; Sixsmith & Gibson, 2007; Tuckett et al., 2015). However, the positive impact that musicking had on the person with dementia ‘in the moment’ was seen as being as important as any long-term effects on sociability and mood, for example, as these two slices of data attest:

> Many therapists acknowledged they did not know how much staff or family carers noticed sustained communicability following music therapy sessions. Therapists generally seemed to regard meaningful connection with others and normal togetherness that happened during a session more crucial for the well-being of people with dementia than potential long-term effects of therapy (McDermott et al., 2014, p.712)

> The nature of dementia means that, for those with the condition, the benefit of the sessions is somewhat short-lived as the activity is forgotten in some cases; therefore, the intrinsic value of the sessions becomes most important (Osman et al., 2014, p.7)
As well as improved mood and communication, music facilitated many embodied reactions which allowed people with dementia to express themselves and take part in the activity without the need for words. This embodied musical participation resulted in people with dementia being able to express musical preferences through their bodily movements, such as dancing and/or reaching out for instruments. It also empowered the person with dementia to express their enjoyment of musicking, whether this was expressed outwardly, such as by actively engaging with the music therapist, or more subtly, such as through foot tapping and swaying in time to the music (Gardner, 1999; Göttell, Brown & Ekman, 2002; Hammar et al., 2011a; Hara, 2013; Sixsmith & Gibson, 2007; Tomaino, 1998; Tuckett et al., 2015). Such actions enabled the person with dementia to enhance their sense of self and strengthen their relationships with others, as well as to perform embodied memories from the past. Two further examples of the bodily responses by people with dementia in the moment experiences are shared below:

There were several sessions when Carmen [person with dementia] was very tired and displayed almost no response. On closer observation, however, I could see that her breathing was synchronised with the rhythm of the music. (Tomaino, 1998, p.610)

The memory exercises, through singing familiar songs, were supported by the rhythm of the songs […] these rhythms entrained their bodies, enabling an almost automatic participation with others (Hara, 2013, p.223)

Overall, this theme highlights the benefits of musicking for the person with dementia ‘in the moment’—Musicking also allowed space for the person living with dementia to experience music in whatever way they wished, immersing themselves in allowing for a multi-sensory experience that enabled an exploration of sound and self.

Discussion

In recent years, there has been a move away from the view that music is a ‘curative’ intervention for symptoms associated with dementia, and towards a view that music can enhance the wellbeing and quality of life of people with dementia (Sixsmith & Gibson, 2007). For this review, we conducted a comprehensive search of the qualitative literature surrounding the use of musicking with people with dementia, in order to understand the personal benefits of musicking. Overall, 18 qualitative or mixed-method studies were
identified and a thematic synthesis of the qualitative findings literature revealed a number of emotional, psychological and social benefits for the person with dementia when engaging with music. These personal benefits were presented under four themes: Taking Part, Being Connected, Affirming Identity and Immersion ‘in the moment’.

The first theme, Taking Part, was a common thread running through the literature, emphasising that musicking is accessible, allowing people with dementia to take part without having to rely solely on cognitive and/or linguistic capabilities. The accessibility of music also enabled people with dementia to take part in an activity that was failure-free, meaning they were viewed as equals within the musical space. This democratisation of the musicking space enabled the stigma associated with dementia to be challenged, with others involved in the activity able to see beyond the diagnostic ‘label’ of dementia and to the person living with the condition (Batsch & Mittelman, 2012).

With a diagnosis of dementia often comes a change in close familial and non-familial relationships from that of being equal partners, to a relationship in which one partner becomes more dependent on the other (Patterson, Clarke, Wolverson, & Moniz-Cook, 2017). This role change may lead to a loss of autonomy for the person with dementia, leading to a loss in confidence and self-esteem (Vernooij-Dassen, Derksen, Scheltens, & Moniz-Cook, 2006). Musicking, however, provided a space in which people with dementia were viewed as equal, rather than ‘other’.

This theme also highlighted a number of barriers to musicking, such as control over when and how musicking was engaged with by the person with dementia. Many people with dementia, particularly when they enter a care home setting, may not have control over when and how they engage with music or other arts activities. Such activities may be viewed predominantly as entertainment, with care staff and residents anticipating scheduled activities at a set time on a certain day of the week (Basting et al., 2016). Perhaps thinking beyond music as a scheduled activity, and beginning to explore how musicking can become an integral part of people with dementia’s day-to-day lives and linked to the person’s biography, the barriers to taking part in musicking can be reduced. Seeking the views of people of dementia in the design of products which enhance access to music would further enhance the usability and acceptability of such technology (Brankaert, 2016).

The second theme Being Connected highlighted that musicking provided a space for the person with dementia to be connected: both to themselves, to other people and to the sensory
environment. This sense of being connected enabled the person with dementia to feel a sense of security and a sense of belonging, thus providing an opportunity for them to feel part of a community through the meaningful social interactions that musicking afforded (Nolan, Brown, Davies, Nolan, & Keady, 2006). As everyone was able to take part as equals, this enabled the person living with dementia to “connect with themselves, to music and then, perhaps…to another person” (Pavlicevic et al., 2015, p. 668).

The third theme, *Affirming Identity*, explored the idea that musicking strengthened the sense of identity held by a person with dementia. People with dementia were able to express musical preferences, either verbally or non-verbally, but also developed new musical tastes and preferences across time. The singing of biographically significant music acted as a catalyst for memories for the person with dementia, allowing them to remember key life events that were interwoven with different pieces, or genres, of music. However, it was the sense of strengthening a sense of identity and creating a meaningful connection with others that appeared more important than the remembrance of particular life events.

The fourth theme, *Immersion ‘in the moment’*, highlights the value of embodied musical experiences within the present moment. Although the personal benefits of musicking may not have lasted outside of the musicking space, the immersive, multisensory experience of the moment was still valued greatly by family members, care staff and music therapists. In recent years, there has been a growing body of work that is seeking to understand the benefits of meaningful activity for people with dementia ‘in the moment’ (Gridley, Brooks, Birks, Baxter & Parker, 2016; Treadaway, Pythreth, Kenning & Fennell, 2016). Understanding of ‘in the moment’ experiences, specifically ‘flow’, are also closely linked to the Positive Psychology movement (Csikszentmihalyi, 1997; Nakamura & Csikszentmihalyi, 2014) in which emphasis is placed not only past experiences, but also on the present moment and the future (Hefferon & Boniwell, 2011).

By placing the dominant focus on music for reminiscence purposes alone, the importance of embodied, ‘in the moment’ responses, can be overlooked (DeNora, 2000; Killick, 2016) with the latter relying significantly on a subjective understanding of experience (Phinney, Hydén, Lindemann, & Brockmeier, 2014). Musicking can, therefore be seen as a platform for ‘embodied selfhood’ enabling the person with dementia to strengthen their sense of identity through their bodily agency (Kontos, Hydén, Brockmeier, & Lindemann, 2014). Only by shifting the focus of enquiry towards understanding ‘in the moment’ experiences can we
begin to understand the possibilities for music outside the remit of cognitive enhancement or as ‘symptom’ reduction. Through further exploration of the musical bodies of people with dementia, we can begin to learn more about how music enables a person living with dementia to connect with those around them, and to interact with, the world around them (Phinney, Hydén, Lindemann, & Brockmeier, 2014Phinney et al., 2014).

This review has revealed that many music engagement programmes for people with dementia place a significant emphasis on the shared musical histories of people with dementia, but there are very few instances of the creation of new music with people with dementia. Of 18 studies, only McCabe et al. (2013) explored the composition of a new piece of music with people with dementia. Although reminiscence-based singing groups appear very beneficial, it is also important to consider how gaining creative control over a musicking project may facilitate enhanced engagement and a sense of agency for people with dementia. As one person with dementia in Unadkat et al’s (2016) study expressed:

“all that looking back, it can be a bit mindless maybe, possibly if we were being active and creating something it would be more beneficial, like a sort of new learning for us.” [p.8]

Going forward it would seem necessary that, in practice, it is important to explore the use of music beyond simply being a tool for reminiscence purposes. By shifting the focus away from reminiscence and towards the ‘in the moment’ experiences and the creative musical output of people with dementia, we may begin to understand the benefits of musicking further. Highlighting the importance of ‘in the moment’ creative engagement to those funding, facilitating and taking part in musicking programmes may also lead to more nuanced and participatory approaches to evaluation.

The secondary objective of this review was to understand the involvement of people with dementia in the research surrounding their musicking experiences. Within the identified studies there were relatively few examples of active participation in research by people with dementia. Many of the studies relied on observation, or reports from family members, care staff, and music therapists meaning the voices of people with dementia are largely absent from this research arena. The drive to involve people with dementia in research has significantly increased in recent years, with it no longer seen as being acceptable to rely on proxy accounts (McKeown, Clarke, Ingleton, & Repper, 2010). Recently, there has been some innovative work that actively includes people with dementia as research participants or
co-researchers (Swarbrick, Open Doors, EDUCATE, Davis, & Keady, 2016; Ward, Howorth, Wilkinson, Campbell, & Keady, 2012). The qualitative literature surrounding the use of musicking in dementia studies needs to make a similar move towards enhanced inclusion of people with dementia in the conduct and presentation of future research (Gridley et al., 2016).

Conclusion

This review of the qualitative literature surrounding the personal benefits of musicking for people with the lived experience of dementia has provided an opportunity to examine the subjective emotional, psychological and social benefits. Whilst there are some good news stories in the review, it is perhaps fair to say that there is some distance to go to ensure the active participation of people with dementia in understanding, and translating, their own lived experiences. However, going forward, it is important to be able to communicate the ‘in the moment’ experiences of people with dementia, and view the personal benefits of taking part in musicking as having impacts that extend to multiple stakeholders, and environments, at different points in time and in different ways. Measuring such impacts remains a significant challenge and a research agenda for the future.

Acknowledgements

[removed]

References


Hara, M. (2013). *We’ll Meet Again: Music in Dementia Care.* University of Exeter.


Figure 1: Flow diagram of database and grey literature searching

- 6 theses identified through database searching
- 192 records identified through database searching
- 3 records identified through hand searching relevant journals

201 total records screened → 57 duplicates removed

Title & Abstract Screening: 144 articles → 123 records excluded

Full text review: 21 articles → 3 removed as not eligible

18 research studies included in systematic review
Table 1: Search Terms

<table>
<thead>
<tr>
<th>Population</th>
<th>Intervention</th>
<th>Methodology/Methods</th>
</tr>
</thead>
<tbody>
<tr>
<td>dementia OR Alzheimer’s</td>
<td>music OR musicking OR music therapy* OR singing OR preferred listening</td>
<td>qualitative OR mixed method* OR interview OR focus group OR observation</td>
</tr>
<tr>
<td>First Author (Year)</td>
<td>Country</td>
<td>Participants</td>
</tr>
<tr>
<td>---------------------</td>
<td>---------</td>
<td>--------------</td>
</tr>
<tr>
<td>Baker (2012)</td>
<td>Australia</td>
<td>5 spousal caregivers</td>
</tr>
<tr>
<td>Camic (2013)</td>
<td>UK</td>
<td>10 people with dementia, 10 family caregivers</td>
</tr>
<tr>
<td>Dassa (2014)</td>
<td>Israel</td>
<td>6 people with dementia</td>
</tr>
<tr>
<td>Gardner* (1999)</td>
<td>USA</td>
<td>2 people with dementia, 2 family caregivers</td>
</tr>
<tr>
<td>Götell (2002)</td>
<td>Sweden</td>
<td>9 people with dementia, 5 nurse caregivers</td>
</tr>
</tbody>
</table>

URL: http://mc.manuscriptcentral.com/rahe
<table>
<thead>
<tr>
<th>Study</th>
<th>Location</th>
<th>Participants</th>
<th>Intervention</th>
<th>Type</th>
<th>Data Collection</th>
<th>Analysis</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Götell (2009)</td>
<td>Sweden</td>
<td>9 people with dementia, 5 nurse caregivers</td>
<td>Caregiver singing, Background music</td>
<td>Passive Qualitative Observation</td>
<td>Qualitative content analysis</td>
<td>To examine the effects of background music versus caregiver singing on the emotions and moods of people with severe dementia.</td>
<td></td>
</tr>
<tr>
<td>Hammar (2010)</td>
<td>Sweden</td>
<td>6 staff caregivers</td>
<td>Music Therapeutic Caregiving</td>
<td>Passive Qualitative Group interviews</td>
<td>Qualitative content analysis</td>
<td>To explore the reaction of people with dementia to Music Therapeutic Caregiving during morning care situations.</td>
<td></td>
</tr>
<tr>
<td>Hammar (2011a)</td>
<td>Sweden</td>
<td>10 people with dementia, 6 staff caregivers</td>
<td>Music Therapeutic Caregiving</td>
<td>Passive Qualitative Video observation</td>
<td>Qualitative content analysis</td>
<td>To explore verbal and non-verbal communication of people with dementia during morning care routines with Music Therapeutic Caregiving.</td>
<td></td>
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<tr>
<td>Hammar (2011b)</td>
<td>Sweden</td>
<td>6 staff caregivers</td>
<td>Music Therapeutic Caregiving</td>
<td>Passive Qualitative Group interviews</td>
<td>Qualitative content analysis</td>
<td>To explore the differences in staff caregiver experiences with and without Music Therapeutic Caregiving during morning care situations.</td>
<td></td>
</tr>
<tr>
<td>Hara* (2013)</td>
<td>UK</td>
<td>10 people with dementia, 10 and their carers, 10 volunteers, 1 singer group facilitator</td>
<td>Group singing</td>
<td>Active Qualitative Interviews Observations</td>
<td>Grounded Theory analysis</td>
<td>To use ethnographic study to explore how musicking benefits people with dementia and their caregivers.</td>
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<tr>
<td>McCabe (2013)</td>
<td>UK</td>
<td>9 people with dementia</td>
<td>Creative musical</td>
<td>Active Qualitative Semi-structured interviews</td>
<td>Thematic analysis</td>
<td>To explore the experiences of people with dementia involved</td>
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<tr>
<td>Study</td>
<td>Setting</td>
<td>Participants</td>
<td>Project</td>
<td>Methodology</td>
<td>Data Collection</td>
<td>Data Analysis</td>
<td>Purpose</td>
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<td>McDermott (2014)</td>
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<td>15 people with dementia, 15 family carers, 14 staff carers, 8 music therapists</td>
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<td>Qualitative</td>
<td>Focus groups, Interviews</td>
<td>General inductive approach</td>
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<td>Osman (2014)</td>
<td>UK</td>
<td>10 people with dementia, 10 family carers</td>
<td>Singing for the Brain (Alzheimer’s Society)</td>
<td>Active</td>
<td>Qualitative</td>
<td>Semi-structured interviews</td>
<td>Thematic Analysis</td>
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<td>Pavlecevic (2015)</td>
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<td>6 music therapists</td>
<td>Music Therapy</td>
<td>Active</td>
<td>Qualitative</td>
<td>Focus group</td>
<td>Interpretative Phenomenological Analysis</td>
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<tr>
<td>Sixsmith (2010)</td>
<td>UK</td>
<td>26 people with dementia, Family/staff caregivers**</td>
<td>Music in everyday life</td>
<td>Combined</td>
<td>Qualitative</td>
<td>Semi-structured interviews</td>
<td>Analysis guided by “conceptual model of wellbeing” (p.129) template</td>
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<tr>
<td>Tomaino* (1998)</td>
<td>USA</td>
<td>4 people with dementia</td>
<td>Individual music therapy</td>
<td>Passive</td>
<td>Qualitative</td>
<td>Video observation, Reflexive</td>
<td>Not reported</td>
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</table>

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<table>
<thead>
<tr>
<th>Study</th>
<th>Country</th>
<th>Population</th>
<th>Intervention</th>
<th>Type</th>
<th>Methodology</th>
<th>Data Analysis</th>
<th>Research Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuckett (2015)</td>
<td>Australia</td>
<td>7 family caregivers, 23 staff caregivers</td>
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<td>Active</td>
<td>Qualitative</td>
<td>Focus groups</td>
<td>Qualitative content analysis</td>
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<tr>
<td>Unadkat (2016)</td>
<td>UK</td>
<td>17 people with dementia, 17 family caregivers</td>
<td>Singing group</td>
<td>Active</td>
<td>Qualitative</td>
<td>Couple interviews</td>
<td>Grounded Theory Analysis</td>
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