Occupational Therapy's Role in Music Student Health

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OCCUPATIONAL THERAPY’S ROLE IN MUSIC STUDENT HEALTH

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BACKGROUND

Musicians are a unique population that is at an elevated risk of obtaining a playing-related musculoskeletal disorder (PRMD). Any pain, numbness, tingling, or other symptoms, when associated with a musician’s instrument, are believed to be the result of poor technique and adverse ergonomic conditions. These ergonomic conditions are essential when treating music students. In their study of orchestra musicians, Gasenzer et al. (2017) found that “the most frequently reported localizations of pain were back (70%), shoulders (67.8%), neck (64.1%), hands and wrists (39.8%). Occupational therapy can not only address the musculoskeletal issues impacting music students, but also can provide essential education on ergonomics, injury prevention, health promotion, and psychosocial well-being (Ting & Rocker, 2019). My clinical experience at Prairie Rehabilitation included hands-on manual therapy techniques such as edema control, joint mobilizations, nerve glides, and muscular and fascial release. These skills were employed during my work with the music students.

Disabilities of the Arm, Shoulder, and Hand (DASH), a semi-validated and validated measure, was employed to assess the treatment outcomes. This measure allows occupational therapists to assess the participant’s quality of life and satisfaction with the treatment. The data obtained from the initial musculoskeletal music performance assessment sessions over the course of four weeks. The data indicated that there was a significant decrease in pain, disability, and fear avoidant behavior for all music students. The Occupational Adaptation model of practice is useful when providing OT assessment and treatment to music students. The outcome of this study is that OT plays a significant role in improving the health and well-being of music students. The Occupational Adaptation model of practice can help to holistically address music student health and well-being.

METHODS

The Occupational Adaptation Model of Practice was developed in 2017 by Liana and Sherry (2017). The model is a three-step process that includes adaptive response generation, adaptive response evaluation, and adaptive response implementation. The model is useful in providing OT services to music students. The model can be used to assess and treat the specific needs of music students. The model can be used to assess and treat the specific needs of music students. The model can be used to assess and treat the specific needs of music students. The model can be used to assess and treat the specific needs of music students. The model can be used to assess and treat the specific needs of music students. The model can be used to assess and treat the specific needs of music students.

RESULTS

• IRB Study

A quasi-experimental one-group posttest design was conducted during the Spring 2022 semester. The initial musculoskeletal music performance assessment consisted of completing the following consent form, a 500-degree video of each volunteer playing their instrument during a practice session, and answering a DASH questionnaire. The data obtained from the initial musculoskeletal music performance assessment sessions over the course of four weeks. The data indicated that there was a significant decrease in pain, disability, and fear-avoidant behavior for all music students. The Occupational Adaptation model of practice is useful when providing OT assessment and treatment to music students. The outcome of this study is that OT plays a significant role in improving the health and well-being of music students. The Occupational Adaptation model of practice can help to holistically address music student health and well-being.

• DISCUSSION & CONCLUSIONS

The SWOT analysis, Department of Music faculty survey, and interview results from scholars who have completed similar projects major a barrier to moving forward. It is clear that music educators do not have time to address musician health concerns. Other OT programs are reported to be due to a lack of knowledge regarding health concerns. Since PRMDs can have devastating long-term effects, it is important for USD’s Department of Music to begin integrating musician health topics into their curriculum. The Department of Occupational Therapy can assist the Department of Music in this endeavor through the proposed outcomes.

• IMPLICATIONS FOR OCCUPATIONAL THERAPY

The proposal for future engagement between USD’s OT and Music programs was presented in Fall 2021. In Spring 2022, the proposal was presented to the USD’s Dean of the College of Fine Arts and Music. The proposal was presented to the USD’s Dean of the College of Fine Arts and Music. The proposal was presented to the USD’s Dean of the College of Fine Arts and Music. The proposal was presented to the USD’s Dean of the College of Fine Arts and Music. The proposal was presented to the USD’s Dean of the College of Fine Arts and Music.

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Ting, L., & Rocker, M. (2019). Occupational therapy can not only address the musculoskeletal issues impacting music students, but also can provide essential education on ergonomics, injury prevention, health promotion, and psychosocial well-being (Ting & Rocker, 2019).

Guptil, C. (2014). Clinical Practice focusing on assessment and treatment of upper extremity and ergonomic conditions is essential when treating music students. In their study of orchestra musicians, Gasenzer et al. (2017) found that “the most frequently reported localizations of pain were back (70%), shoulders (67.8%), neck (64.1%), hands and wrists (39.8%). Occupational therapy can not only address the musculoskeletal issues impacting music students, but also can provide essential education on ergonomics, injury prevention, health promotion, and psychosocial well-being (Ting & Rocker, 2019).

Schkade, A. & Schultz, S. (1992). Adaptive response generation subprocess, the adaptive response evaluation subprocess, and the adaptive response implementation subprocess (Schkade & Schultz, 1992). Through these subprocesses, an individual can plan an adaptive response, evaluate the outcome, and integrate the evaluation as an adaptation if the individual decides it to have improved occupational performance.

A five-year survey was created in order to gain more information that would result in key themes to address in my proposal for future engagement between OT and Music programs. Five out of the 26 respondents returned the survey. I was able to determine three main themes or conclusions from completing the survey. 1. The majority of Music faculty are either too busy to consider or uninterested in the topic of musician’s health. 2. There is a need to identify strategies that will gain interest in musician health topics within the Music Department. 3. The survey respondents see the value in addressing musician’s health topics with their students and would be interested in a workshop addressing musician’s health-related to neuromuscular skeletal health and mental health.

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