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Analysis of Preferred Music of Mechanically Ventilated Intensive Care Unit Patients Enrolled in a Randomized Controlled Trial

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Abstract

Objective: Music listening interventions are utilized in a wide variety of clinical settings to help patients manage stress, anxiety, pain, discomfort, as well as attendant influences on sedative exposure, delirium, and cognitive functioning. While the body of research regarding the use of music-based listening interventions continues to grow, there is a paucity of information in the literature about specific music used for listening interventions. The purpose of this secondary analysis is to examine the music that study participants identified as their preferred music and listened to during the study.

Design: This secondary analysis is based on data from a parent study, which was a three-arm randomized controlled trial attesting a patient-directed music (PDM) listening protocol to manage the psychophysiological symptom of anxiety.

Setting: Twelve intensive care units in a major metropolitan area in the United States.

Subjects: Participants included the 126 mechanically ventilated patients enrolled and randomized to the PDM listening arm of the study.

Results: Data presented in this study include playlists from the 12 genres patients self-identified as preferred with specific groups and artists requested for music listening during the study. Discographies of the playlists are also included.

Conclusions: The efficacy of interventions is impacted by the design of the intervention and the selection of music utilized. Implications of this analysis further explore the role of a board-certified music therapist (MT-BC) in designing and implementing a music listening intervention. The specialized knowledge on the therapeutic use and benefits of music that an MT-BC possesses supports the development of quality study intervention and appropriate implementation. The review of the music utilized in the parent study provides detailed information about the music utilized to inform future research focused on music listening interventions to effectively build on previous studies.

Clinical Trial Registration: ClinicalTrials.gov NCT00440700.

Keywords: music listening, mechanical ventilation, patient-preferred music, patient-controlled intervention

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Introduction

THE RESEARCH SURROUNDING the use of music listening during mechanical ventilation (MV) has increased over the past two decades. As clinicians and researchers collaborate to examine nonpharmacological interventions to help patients manage the stress and anxiety experienced during MV, music has emerged as an ideal option given its effect on the sympathetic nervous system by decreasing heart rate, respiratory rate, blood pressure, improving sleep, and decreasing sedative exposure.^{1–12} Due to the critical health status and limited energy of MV patients, listening to music is an appropriate intervention as it requires little of the patient.^{13–17} The accessible nature of music through streaming platforms and mobile devices allows patients to easily engage in listening to music.^{14,15,18} Additionally, while music listening interventions are addressing a multiplicity of symptoms across patient populations, listening to music can also help to manage different symptoms simultaneously.^{4,14,19–28} Music listening is also a desirable nonpharmacological approach due to the lack of negative side effects.^{8,14,15,18,29–31}

These myriad benefits of music listening are further supported by patients and family member accounts from listening to their preferred music that is comforting and they were grateful to have their music to use during their MV.^{8,17} Assessment and implementation of music listening with preferred music contribute to effective outcomes. However, there is often an absence of information and clarity regarding the music utilized for the intervention, despite the existence of reporting guidelines.^{32–36} Specific descriptions about each facet of the music intervention contributes to reporting transparency that provides other researchers with accurate knowledge of the intervention and the specific music utilized. Providing clear and detailed information indicates why and how music was selected for the study, fosters replicability, as well as translation of the intervention into clinical practice. Therefore, the purpose of this study was to provide an in-depth analysis of the preferred music of mechanically ventilated intensive care unit (ICU) patients enrolled in a randomized controlled trial.

Materials and Methods

Overview of the parent study

The data included in this secondary analysis is from a parent study in which the primary aim was to evaluate whether a patient-directed music (PDM) listening intervention was effective in decreasing anxiety and reducing exposure to potent sedative medications in patients receiving mechanical ventilatory support.^{4,16} The parent study was reviewed and approved by the Institutional Review Board at the University of Minnesota.

This three-group randomized controlled trial recruited patients from 12 ICUs in the Minneapolis-St. Paul metropolitan area. Patients were randomized to (1) PDM, involving patients listening to their preferred music whenever they choose for as long as they wanted to listen. Music was delivered through noise-canceling headphones, (2) active control conditions included the use of noise-canceling headphones only, whenever they wanted to for as long as they wanted, or (3) the control group received usual ICU care typical of the respective unit. Details from the parent study are available in previous publications.^{4,7,13,16,17,31}

Description of PDM listening protocol

The PDM listening intervention for the study involved the use of patient-preferred music between 60 and 80 beats per minute.⁴ The PDM protocol was designed to empower patients not only to identify their preferred music but to also determine the frequency and length of time they wanted to listen to music. Patients were able to select music from any genre and were not limited with regard to their music preferences.¹⁶

When a patient was enrolled into the study and randomized to the music group, they were immediately provided with an MP3 player and a set of five compact discs (CDs) of relaxing music preselected by the board-certified music therapist (MT-BC). These CDs were selected for the starter set to provide an array of music that includes a variety of instrumentation of piano, guitar, Native American flute, harp, and guitar and flute combined. This allowed patients the opportunity to begin listening to music immediately upon enrollment and to exert the power of choice in their listening. Table 1 includes a listing of the starter set CDs selected. They all included music between 60 and 80 beats per minute. The variety of instrumentation allowed patients to select what they wanted to listen to based on their preferences, and it allowed patients to begin listening to music immediately.^{16,17}

Assessment of music preferences

The MT-BC met with patients within 24 h of randomization to the PDM group. During the music preferences assessment, the MT-BC utilized the Music Assessment Tool (MAT) to determine the patient's preferred music.⁷ Patient-preferred refers to music from any genre that the participant identifies as music they would like to have provided. Patients were asked to identify genres of music, groups, artists, and instrumentation they like, as well as any groups, artists, and instrumentation they did not like.¹³ Fifteen broad genre categories were included on the MAT form: alternative rock, blues, classical, country, heavy metal, hip hop, jazz, new age, oldies (rock and roll, doo-wop, and surf music from the second half of the 20th century), popular, reggae, rhythm and blues, religious/sacred, rap, rock, and world music. Discerning these preferences ensured the MT-BC could provide music the patient wanted to listen to and would best be able to utilize.

Compiling and providing patient-preferred music

The MT-BC then compiled the patient's preferred music purchasing it in CD and/or digital format and uploading it onto the research computer. In compliance with copyright laws, the music was then burned onto CDs and delivered to the patient, which patients returned at the end of enrollment.

TABLE 1. START COMPACT DISC SET

Album

Lifescapes: Relaxing Piano
 Lifescapes: Meditations Native American Flute
 Lifescapes: Native American Flute and Guitar
 Lifescapes: Guitar for Stress Relief
 Lifescapes: Relaxing Harp

Throughout the study, patients in the PDM group met with the MT-BC daily throughout the study to ensure music preferences were assessed continually and to allow the patient to identify and request new or different music they wanted. This allowed patients to request music to address different needs such as providing distraction or improving mood, and to continue to be tailored to their individual preferences and provide more music for their listening options. These daily visits also allowed the MT-BC to engage in regular follow-up with the patient’s nurse. The MT-BC performed equipment checks to ensure the MP3 player and headphones were functioning properly and that the equipment was accessible to patients. This clinical trial was conducted from 2006 to 2011 and while the technology utilized for the study is now obsolete, the PDM listening protocol is applicable to current technology.

The MT-BC was responsible for locating and purchasing music that fit the parameters of 60–80 beats per minute and patients’ preferred music. Additionally, the MT-BC burned the music onto CDs, delivered the music to the patient, and maintained documentation of the music data. The MT-BC’s specialized knowledge of music, music genres, and the effects of music helped to support the process of patients identifying receiving their preferred music, even as they were challenged in communicating. This expertise also contributed to maintaining treatment fidelity of the study protocol and detailed reporting of music and CDs distributed by genre.¹⁶

Patients’ preferred music selections were documented by genre and instrumentation on the MAT form. Additional information and music requests that patients provided following the initial assessment were recorded throughout their enrollment in the study and included details, including artists, groups, albums, and songs. The MT-BC also ensured that each piece of song and music met the 60–80 beat per minute to maintain the integrity of the PDM protocol.

Analysis

Descriptive statistics were used to summarize the data to address the study purpose. Specifically, responses to the MAT were analyzed descriptively by the frequency of the different ways that patients reported engaging in music listening, and the genres identified as preferred throughout enrollment in the study were summarized. A description of

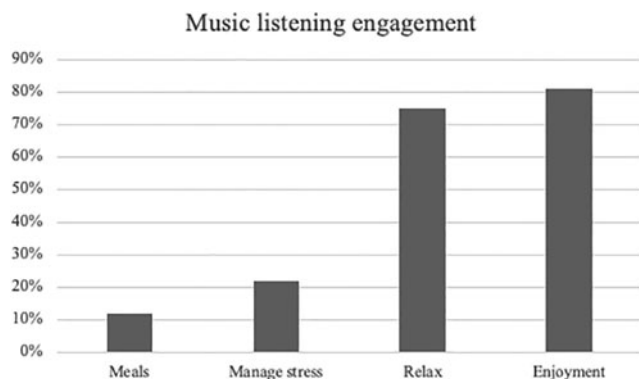


FIG. 1. Music listening engagement.

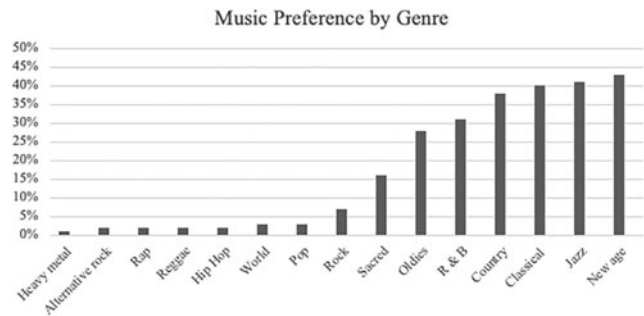


FIG. 2. Music preferences by genre.

sample playlists is provided as well as a summary of music provided that was requested by patients from each of the different genres.

Results

Music listening engagement inclusive of when and reasons for listening, and music from 15 broad genre categories were included on the MAT form.^{7,16} There were 126 patients randomized to the experimental PDM group, with a mean age of 59 (SD14).⁴ Figure 1 illustrates the type of music listening engagement, including the percentage of patients that reported they listen to music during mealtimes, to manage stress, to relax, and for enjoyment. Patients reported listening to music most frequently for enjoyment and to manage stress. It is important to recognize that a patient may listen to music for multiple reasons.

Patients reported their music preferences based on genres. Figure 2 details the percentage of patients who selected the different genres of music. Patients could identify and request music from as many genres as they preferred. The most frequently identified music preferences included classical (75%), jazz (60%), and oldies (41%).

Overall, patients requested music from 12 distinct genres for their preferred music listening.¹⁶ Over the course of the

TABLE 2. BLUES

<i>Title of song/piece</i>	<i>Artist</i>	<i>Album</i>
Hard Times Blues	Eric Clapton	Clapton
Everything Will Be Alright	Eric Clapton	Clapton
Running On Faith	Eric Clapton	Clapton
More Than One Way Home	Keb Mo	Just Like You
I’m On Your Side	Keb Mo	Just Like You
Every Morning	Keb Mo	Just Like You
Let Your Light Shine	Keb Mo	Keep It Simple
I’m Amazing	Keb Mo	Keep It Simple
St. Louis Blues	Louis Armstrong	Greatest Hits
Basic Street Blues	Louis Armstrong	Greatest Hits
Come Rain or Come Shine	Ray Charles	Anthology
Georgia On My Mind	Ray Charles	Anthology
Mood Indigo	Louis Armstrong	Greatest Hits
Angelina	Keb Mo	Keb Mo
Am I Wrong	Keb Mo	Keb Mo

TABLE 3. CLASSICAL

<i>Title of song/piece</i>	<i>Artist</i>	<i>Album</i>
Minuet in G	Brian Pezzone	Beethoven's Moonlight Sonata
Piano Sonata #14	Brian Pezzone	Beethoven's Moonlight Sonata
Pachelbel Cannon in D	Charles Gerhardt	50 Classics for Relaxation
Chanson De Matin (Elgar)	Charles Gerhardt	50 Classics for Relaxation
Gynopedie #3 (Satie)	Christopher Parkening	The Most Relaxing Guitar Album
Concierto De Aranjuez (Rodrigo)	Christopher Parkening	The Most Relaxing Guitar Album
Adagio in G Minor (Albinoni)	Dominic Miller and Nick Ingman	Guitar Adagios
Orchestral Suite #3 in	Dominic Miller and Nick Ingman	Guitar Adagios
Chamber Concerto in D (Vivaldi)	Dominic Miller and Nick Ingman	Guitar Adagios
Minute Waltz, Op. 64 (Chopin)	Eric Hammerstein	50 Classics for Relaxation
Piano Concerto #21 (Mozart)	Erich Kunzel	Breathe: Music from the Movies
Pastorale (Rodrigo)	Emesto Bitetti	The Most Relaxing Guitar Album
Jesu Bleibet Meine Freude (Bach)	Eteri Andjaparidze	Back for Meditation
Concerto for Two Violins	Lifescapes	Relaxing Classical
Air from Water Music (Handel)	Lifescapes	Relaxing Classical

clinical trial, a total of 1580 CDs of music were distributed to the participants in the PDM group.¹⁶ Each CD was personalized by the MT-BC based on the specific music preferences of each participant. While it is not feasible to provide a full review of all the music utilized in the study, sample playlists are included to illustrate specific music utilized from each requested genre. Patients randomized to the PDM group received a starter set of CDs to allow them to begin to listen to music immediately (previously listed in Table 1). Tables 2–13 delineate the music and various artists and groups that participants specifically requested. Appendix A1 includes the discographies for each of the sample playlists.

The music included in each of the sample playlists meets the *a priori* conceptualization of 60–80 beats per minute. Sample playlists are included from 12 of the 15 genres. The sample playlists include 15 songs or pieces of music from each genre to provide an overview of the music and to provide more detail regarding the variety and scope of music utilized in the study. The sample playlists provided illustrate some of the artists whom patients re-

quested, and the music from these artists that met the study criteria. These sample playlists provide transparency in reporting the music utilized in the PDM listening study intervention.^{32–36}

Discussion

Music listening is an intervention that has been implemented in a wide array of health care settings, including surgical and procedural areas to help manage the symptoms patients may experience.^{2,37–40} While research findings report significant reductions in symptoms of anxiety, pain, discomfort,^{21,41,42} and to promote MV weaning,⁴³ these outcomes are reported from studies that have provided patients with limited choice regarding the music to which they will listen. The majority of study protocols provided music from a predetermined and often limited list of music the researcher has selected^{11,12} and most studies do not draw upon the expertise of a music therapist. Systematic reviews of have reported that in the majority of research protocols include only music preselected by the investigators(s) which

TABLE 4. COUNTRY

<i>Title of song/piece</i>	<i>Artist</i>	<i>Album</i>
Louisiana Woman, Mississippi Man	Conway Twitty and Loretta Lynn	Classic Country Great Duets
Georgia On My Mind	Willie Nelson	16 Biggest Hits
On the Road Again	Willie Nelson	16 Biggest Hits
City Of New Orleans	Willie Nelson	16 Biggest Hits
My Way Back	Trace Adkins	Songs About Me
I Came Here to Live	Trace Adkins	Songs About Me
Bring It On	Trace Adkins	Songs About Me
White Rose	Toby Keith	Big Dog Daddy
Burnin' Moonlight	Toby Keith	Big Dog Daddy
Walk It Off	Toby Keith	Big Dog Daddy
Maple Street Memories	Statler Brothers	Favorites
Think Of Me	Statler Brothers	Favorites
Islands In the Stream	Kenny Rogers and Dolly Parton	Classic Country Great Duets
We've Got Tonight	Kenny Rogers and Sheena Easton	Classic Country Great Duets
If I Were a Carpenter	Johnny Cash and June Carter Cash	Classic Country Great Duets

TABLE 5. JAZZ

<i>Title of song/ piece</i>	<i>Artist</i>	<i>Album</i>
The Waking Hours	Jeff Bailey	Relaxing Afternoon Jazz
Open Road	Jeff Bailey	Relaxing Afternoon Jazz
Windows	Jeff Victor	Corner Café Relaxing Jazz
Watercolors	Jeff Victor	Corner Café Relaxing Jazz
Morning Moon	Laura Caviani	Sunday Morning Jazz
Night Cap	Lifescapes	Set the Mood: Elegant Jazz
After Hours	Lifescapes	Set the Mood: Elegant Jazz
So What	Miles Davis	Kind of Blue
Slow Turn	Wayne Jones	Smooth Jazz
Afterglow	Wayne Jones	Smooth Jazz
Each Passing Day	Jeff Bailey	Relaxing Afternoon Jazz
Soho Stroll	Jeff Victor	Corner Café Relaxing Jazz
Days End	Jeff Victor	Corner Café Relaxing Jazz
Rainy Afternoon	Jeff Victor	Corner Café Relaxing Jazz
Memories	Jeff Bailey	Relaxing Afternoon Jazz

TABLE 7. OLDIES (1940–1970)

<i>Title of song/ piece</i>	<i>Artist</i>	<i>Album</i>
From Me to You	The Beatles	The Beatles #1
Paperback Writers	The Beatles	The Beatles #1
Eleanor Rigby	The Beatles	The Beatles #1
Hey Jude	The Beatles	The Beatles #1
Wouldn't It Be Nice	The Beach Boys	The Greatest Hits Volume 1
In My Room	The Beach Boys	The Greatest Hits Volume 1
Chantilly Lace	Big Bopper	The Best of 50's Rock
Beyond the Sea	Bobby Darin	This Magic Moment
More	Bobby Darin	The Very Thought of You: Romance
That'll Be the Day	Buddy Holly and The Crickets	Soda Fountain Favorites
Gloria	The Cadillacs	Sh-Boom: Doo Wop Classics
Blue Suede Shoes	Carl Perkins	The Best of 50's Rock
He's So Fine	The Chiffons	Sh-Boom: Doo Wop Classics
Maybeliene	Chuck Berry	Sh-Boom: Doo Wop Classics

limits patient choice limitations.^{21,41,42} In fact, research protocols that promote patients using their own music or allow to select preferred music from a full range of genres are quite limited.^{4,42}

It is a minomer to refer to investigator-selected music for intervention testing as “patient-preferred” music interventions. The experimental PDM intervention implemented and tested in the parent clinical trial was unique in that patients were not limited in the music they could request as they were active participants in the research protocol. This ensured they could select their preferred music from multiple genres and feel confident that indeed this music would be provided by the MT-BC.

It is important to consider that the music a patient chooses may change over time. For example, a patient may select

one genre or piece of music to foster relaxation and later may select music from a different genre to foster distraction to manage anxiety or pain. Providing patients the power of choice allows them to determine what music is preferred based on individual needs or symptoms. This is further reinforced by patients' requests for more music in music intervention studies. It is recommended that researchers consider the dynamic nature of patient music preferences to foster patient-centered care⁴⁴ and patient satisfaction.^{45,46}

Knowledge of music, music genres, its therapeutic uses, and cultural considerations related to music is a specialized area. The vast majority of music listening research has not included a music therapist as an integral member of the research team. To implement a broader scope of music and to select music within the 60–80 beats per minute it is

TABLE 6. NEW AGE

<i>Title of song/ piece</i>	<i>Artist</i>	<i>Album</i>
Opening Tranquility	David Moore	Music for Healing
Serenity	Dean Magraw	Music for Healing
Rainforest	Dean Magraw	Music for Healing
Mystery	Ethereal Moments	Music for a Good Night's Sleep
Rhythm of the Tides	Gandalf	iRelax Anywhere
Go Easy	Govi	Tranquility
Pleasant Dream	Hilary Stagg	Tranquility
After the Storm	Lifescapes	Native American Flute and Guitar
The Winding Way	Lifescapes	Native American Flute and Guitar
Star Stories	Jeff Victor	Peaceful Piano
Evening Solitude	Jeff Victor	Peaceful Piano
Twilight	Jeff Victor	Unwind
Gone	Jim Chappell	iRelax Anywhere
Mockingbird	Jim Chappell	Real Piano
Days Illusion	Johannes Linstead	iRelax Anywhere

TABLE 8. POPULAR

<i>Title of song/ piece</i>	<i>Artist</i>	<i>Album</i>
Daydreamer	Adele	19
Wishin' and Hopin'	Ani Di Franco	Chick Flicks
Have You Even I'll Be	Brandy	With You: 90's Romance
Better Together	Edwin McCain	90's Radio
I'm Yours	Jack Johnson	In Between Dreams
I'm Alright	Jason Mraz	We Sing. We Dance. We Steal Things
For Good	Kenny Loggins	Rolling Stones Presents: The 80s
Come Away With Me	Kristen Chenoweth and Idina Menzel	Wicked: Original Broadway Cast
I Choose You	Norah Jones	Come Away With Me
Sunny Came Home	Sara Bareilles	The Blessed Unrest
You Belong With Me	Shawn Colvin	90's Radio
Lonestar	Taylor Swift	You Belong With Me
Rumor Has It	Norah Jones	Come Away With Me
Chasing Pavements	Adele	21
	Adele	19

TABLE 9. RHYTHM AND BLUES

<i>Title of song/ piece</i>	<i>Artist</i>	<i>Album</i>
Lean On Me	Bill Withers	R & B Love Songs
Never Too Much	Luther Vandross	Ultimate Luther Vandross
Shine	Luther Vandross	Ultimate Luther Vandross
Little Girl Blue	Lyle Ritz	How About Uke?
Have you Met Miss Jones?	Lyle Ritz	How About Uke?
I'm Beginning to See the Light	Lyle Ritz	How About Uke?
Your Precious Love	Marvin Gaye	R & B Love Songs
How Sweet It Is	Marvin Gaye	R & B Love Songs
I Heard It Through the Grapevine	Marvin Gaye	60's R & B Classics
The Dock of the Bay	Otis Redding	60's R & B Classics
Try A Little Tenderness	Otis Redding	60's R & B Classics
When A Man Loves a Woman	Percey Siedge	R & B Love Songs
Soul Man	Sam and Dave	60's R & B Classics
Tell Me Something Good	Rufus and Chaka Khan	70's R & B
Cruisin'	Smokey Robinson	70's R & B

imperative to collaborate with a music therapist to ensure the music is carefully and properly selected. A music therapist is skilled in compiling music from a wide variety of genres to ensure the proper and safe implementation of music to address hypothesized outcomes.^{16,41}

Previous research implementing music-based listening interventions have lacked building on the previous re-

TABLE 10. REGGAE

<i>Title of song/piece</i>	<i>Artist</i>	<i>Album</i>
Stir It Up	Bob Marley	Catch A Fire
Positive Vibration	Bob Marley	Rastaman Vibration
No Woman No Cry	Bob Marley	Live!
Don't Worry Be Happy	Bob Marley	Greatest Hits
Satisfy My Soul	Bob Marley	Legend: Best of Bob Marley & the Wailers
Jammin	Bob Marley	Legend: Best of Bob Marley & the Wailers
I Can See Clearly Now	Johnny Nash	I Can See Clearly Now
Guava Jelly	Johnny Nash	I Can See Clearly Now
Hold Me Tight	Johnny Nash	Best Of Johnny Nash
What A Wonderful World	Johnny Nash	Best Of Johnny Nash
All I Have to Do Is Dream	Johnny Nash	Best Of Johnny Nash
Halfway To Paradise	Johnny Nash	Best Of Johnny Nash
One Love	Bob Marley	Legend Remix
Three Little Birds	Bob Marley	Legend Remix
Waiting In Vain	Bob Marley	Legend Remix

TABLE 11. SACRED

<i>Title of song/ piece</i>	<i>Artist</i>	<i>Album</i>
Everywhere	River	You Remind Me
Glorious	River	You Remind Me
Amazing Grace	Richard Dworsky	Amazing Grace: Classic Hymns
Abide With Me	Richard Dworsky	Amazing Grace: Classic Hymns
How Great Thou Arts	Richard Dworsky	Amazing Grace: Classic Hymns
For The Beauty of The Earth	Richard Dworsky	Amazing Grace: Classic Hymns
Open the Eyes of My Heart	Phillips, Craig and Dean	Here I Am to Worship
Your Grace Still Amazes Me	Phillips, Craig and Dean	Here I Am to Worship
Jesus Loves Me	National Lutheran Choir	Hymns We Love to Sing
Beautiful Savior	National Lutheran Choir	Hymns We Love to Sing
Precious Lord	National Lutheran Choir	Hymns We Love to Sing
Children of the Heavenly Father	National Lutheran Choir	Hymns We Love To Sing
Hallelujah	Shiru l'Adonai Shir Chadash	Kolot
My Lord What a Morning	John Leavitt	Jubilee
How Sweet the Sound	John Leavitt	Jubilee

search,⁴¹ due to the fact that much of the literature included a limited description of the music utilized. Typically, the focus of the music-based research article is on the outcomes of the listening intervention. Researchers may report a genre(s), but specific details regarding the aspects of music are not included. As a result, future research studies cannot build on previous findings. Detailed and specific information about the music and music listening protocol is vital given the music is the intervention being tested and warrants full description in the article.

TABLE 12. ROCK

<i>Title of song/piece</i>	<i>Artist</i>	<i>Album</i>
The Longest Time	Billy Joel	Greatest Hits: Volume I
My Life	Billy Joel	Greatest Hits: Volume I
Hooked On a Feeling	Blue Swede	Still The One: 70's Pop
Let Me Take You Home Tonight	Boston	Classic Rock Ballads
Let's Go	The Cars	Totally Awesome 80's Mix Tape
If You Leave Me Now	Chicago	Let Your Love Flow: Soft Rock
Can't Stop Fallin' in Love	Cheap Trick	Classic Rock Ballads
Karma Chameleon	Culture Club	Party Starter: 80's Mix
Let's Dance	David Bowie	1983 Class Reunion
Hungry Like a Wolf	Duran Duran	1983 Class Reunion
Hotel California	Eagles	Hell Freezes Over
Take It Easy	Eagles	Hell Freezes Over
Take Me Home Tonight	Eddie Money	Rolling Stone Presents: The 80's
Feels Like the First Time	Foreigner	Classic Rock Ballads
White Wedding	Billy Idol	Party Starter: 80's Mix

TABLE 13. WORLD MUSIC

<i>Title of song/piece</i>	<i>Artist</i>	<i>Album</i>
Ned of the Hill	Dirk Freymuth	Celtic Celebration
Eagle's Whistle	Dirk Freymuth	Celtic Celebration
She Moved Through the Fair	Dirk Freymuth	Celtic Music for Stress Relief
Kean O'Hara	Dirk Freymuth	Celtic Music for Stress Relief
Mount Stream	Jeff Victor	Celtic Flutes
Sleeping Ocean	Jeff Victor	Celtic Flutes
Dreaming of Ireland	Lifescapes	Celtic Spirit
Tuarngrainey Castle	Lifescapes	Celtic Spirit
A Stor Mo Chori: An Air for Emily	Lifescapes	World Flutes
From Across the Water	Lifescapes	World Flutes
Blessed Islands	Lifescapes	Meditations: Native American Flute
Whispering Forest	Lifescapes	Meditations: Native American Flute
Morning Peace	Lifescapes	Meditations: Native American Flute
Gaelic Cradle Song	Melinda Johnson	Gentle Vespers
Shepherd's Pass	Lifescapes	Native American Flute & Guitar

The increasing body of literature indicates the growing use of music listening in patient care. It is often described as a cost-effective intervention because it allows the patient to self-manage symptoms and may reduce symptomology. However, there has been limited exploration of the cost/benefit analysis of music listening. While a recent article reported the cost-effectiveness of a PDM listening protocol among critically ill mechanically ventilated patients,³¹ more research is needed to evaluate this in addition to salient patient-reported outcomes.

The research surrounding music listening has focused on the symptomology of anxiety, stress, pain, and discomfort. There is potential to move the research to evaluate the effect of music listening on other patient symptoms that may complicate the treatment process. A recent study explored the use of music listening with complex, critically ill patients to reduce delirium.^{45,46} The potential to bring music listening into new areas to improve patient care is considerable. This potential may best be achieved through interdisciplinary collaborative practice and research. Music therapists possess unique knowledge of music and its impact on health, healing, and wellbeing. Research testing music listening interventions in the care of patients with complex health care needs, including management of chronic conditions, would benefit from the expertise of a music therapist to inform the protocol and the music selected for intervention.

Additionally, to effectively advance the understanding of music-listening interventions, researchers must report detailed information regarding all aspects of the music intervention. Clear and transparent reporting regarding music preference assessment and utilization of those findings to fully inform music-listening

interventions will ensure that study protocols can be replicated and eventually integrated into the clinical practice environment.

Conclusion

Music listening interventions are increasingly being implemented in a wide array of procedures and patient care environments. While this body of research has been increasing over the past two decades, there is often a lack of information and clarity about the music intervention protocol as well as the music selected and utilized for intervention. There have been recent calls for clear and transparent reporting of music-based interventions to ensure they conform to Consolidated Standards of Reporting Trials (CONSORT).⁴⁷ Researchers are urged to provide detailed descriptions of the music-based interventions to ensure that future research can be clearly informed about the music to effectively build upon the research evidence.

The cost-effectiveness and accessible nature of music listening have made it a viable intervention even with critically ill patients. The complex needs of critically ill patients and the various symptoms that music listening can address, suggest that a clinician trained and knowledgeable in the therapeutic use of music should be in charge of designing the music-based intervention. As in any type of intervention study, the design of the intervention is guided by a clinician with the area of expertise. The expertise that an MT-BC can provide in designing music-based interventions is evident in methods and models that program music for therapeutic use by analyzing specific elements of the music and utilizing a systematic approach to curating music for music-listening interventions can have greater efficacy.^{48,49}

The clarity in reporting all aspects of a music-listening intervention, as well as integrating the expertise of a music therapist in designing the intervention are essential in moving these types of interventions into new areas of patient care and to addressing new and different symptoms. This collaborative and targeted approach to implementing music-listening interventions will help to propel and advance this body of research and literature.

Authors' Contributions

A.H. as the lead author took the lead on writing and preparing the article. She created the figures with music engagement data and music genre data. She also reviewed the tables and playlists discographies. K.J. collated all the secondary data, preparing it for presentation in the article. She created the tables for the music playlists from the original data from the parent study and gathered the information for the discographies for each playlist as well. L.C. contributed to writing the introduction of the article and provided feedback and critical edits on the article as a whole.

Disclaimer

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Appendix

Appendix A1. Discographies

Starter CD Set

This is the five CD set that was provided to patients upon being randomized to the music group.

Lifescapes. (1996). *Relaxing Piano* [CD]. Minneapolis: Compass Productions.

Lifescapes. (2000). Morning peace. On *Meditations: Native American Flute* [CD]. Minneapolis: Compass Productions.

Lifescapes. (2007). *Native American Flute and Guitar*. Compass Productions.

Lifescapes. (2007). *Guitar for Stress Relief* [CD]. Minneapolis: Compass Productions.

Lifescapes. (1996). [Recorded by Joel Sayles]. On *Relaxing Harp* [CD]. Minneapolis: Compass Productions.

Blues Playlist

Arlen, H. (1959). Come Rain or Come Shine [Recorded by Ray Charles]. On *The Genius of Ray Charles* [CD]. New York: Atlantic Records. (1946).

Cale, J. W. (2010). Everything Will Be Alright [Recorded by Eric Clapton]. On *Clapton* [CD]. New York: Reprise Records.

Ellington, D., Bigard, B., & Mills, I. (1996). Mood Indigo [Recorded by Louis Armstrong]. On *Louis Armstrong Greatest Hits* [CD]. New York: BMG Music. (1970).

Gorrell, S., & Carmichael, H. (1988). Georgia On My Mind [Recorded by Ray Charles]. On *Anthology* [CD]. Los Angeles: Rhino. (1930).

Grafer, G., & Moore, K. (1994). Angelica [Recorded by Keb' Mo']. On *Keb' Mo'* [CD]. New York: Sony Music Entertainment.

Handy, W.C. (1996). St. Louis Blues [Recorded by Louis Armstrong]. On *Louis Armstrong Greatest Hits* [CD]. New York: BMG Music. (1933).

Hardin, L. (2010). Hard Time Blues [Recorded by Eric Clapton]. On *Clapton* [CD]. New York: Reprise Records.

Moore, K. (1994). Am I Wrong? [Recorded by Keb' Mo']. On *Keb' Mo'* [CD]. New York: Sony Music Entertainment.

Moore, K. (1994). Every Morning [Recorded by Keb' Mo']. On *Keb' Mo'* [CD]. New York: Sony Music Entertainment.

Moore, K. (1996). I'm On Your Side [Recorded by Keb' Mo']. On *Just Like You* [CD]. New York: Sony Music.

Moore, K., & Parker, J. L. (1996). More Than One Way Home [Recorded by Keb' Mo']. On *Just Like You* [CD]. New York: Sony Music.

Williams, J. L. (1989). Running On Faith [Recorded by Eric Clapton]. On *Journeyman* [CD]. New York: Reprise Records.

Williams, S. (1996). Basin Street Blues [Recorded by Louis Armstrong]. On *Louis Armstrong Greatest Hits* [CD]. New York: BMG Music. (1933).

Classical Playlist

Albinoni, T. (2004). Adagio in G major [Recorded by Budapest Film Orchestra]. On *Guitar Adagios* [CD]. New York: Universal Classics.

Bach, J.S. (2004). Jesu Bleibet Meine Freude [Recorded by Eteri Andjaparidze]. On *Bach for Meditation* [CD]. Canada: Naxos.

Bach, J.S. (2004). Orchestral suite #3 in D [Recorded by Budapest Film Orchestra]. On *Guitar Adagios* [CD]. New York: Universal Classics.

Beethoven, L. (2006). Minuet in G [Recorded by Brian Pezzone]. On *Beethoven's Moonlight* [CD]. Canada: Compass Productions.

Beethoven, L. (2006). Piano sonata #14 [Recorded by Brian Pezzone]. On *Beethoven's Moonlight* [CD]. Canada: Compass Productions.

Chopin, F. (2009). Minute waltz, Op. 64 [Recorded by London Promenade Orchestra]. On *50 Classics for Relaxation* [CD]. Fairfax: TimeLife.

Elgar, E. (2009). Chanson de Matin [Recorded by London Promenade Orchestra]. On *50 Classics for Relaxation* [CD]. Fairfax: TimeLife.

Handel, G.F. (2004). Air from Water Music [Recorded by Four Voices String Quartet]. On *Relaxing Classical* [CD]. Canada: Compass Productions.

Mozart, W.A. (2006). Piano concerto #21 [Recorded by Cincinnati Pops Orchestra]. On *Breathe: Music From the Movies* [CD]. Cleveland: Telarc.

Pachelbel, J. (2009). Canon in D [Recorded by The National Philharmonic Orchestra]. On *50 Classics for Relaxation* [CD]. Fairfax: TimeLife.

Rodrigo, J. (2005). Concierto de Aranjuez [Recorded by Christopher Parkening]. On *The Most Relaxing Guitar Album in the World* [CD]. New York: Angel Records.

Rodrigo, J. (2005). Pastorale [Recorded by Ernesto Bi-tetti]. On *The Most Relaxing Guitar Album in the World* [CD]. New York: Angel Records.

Satie, E. (2005). Gymnopedie #3 [Recorded by Christopher Parkening]. On *The Most Relaxing Guitar Album in the World* [CD]. New York: Angel Records.

Vivaldi, A. (2004). Chamber concerto in D. [Recorded by Chamber Orchestra of Munich]. On *Guitar Adagios* [CD]. New York: Universal Classics.

Vivaldi, A. (2004). Concerto for two violins [Recorded by Four Voices String Quartet]. On *Relaxing Classical* [CD]. Canada: Compass Productions.

Country Playlist

Carmichael, H. & Gorrell, S. (1998). Georgia on My Mind [Recorded by Willie Nelson]. On *16 Biggest Hits* [CD]. New York: Sony Music.

Eaglesmith, F. (2007). White Rose. [Recorded by Toby Keith]. On *Big Dog Daddy* [CD]. Universal City: Show Dog Records. (1996).

Gibb, B., Gibb, R. & Gibb, M. (2004). Island in the Stream [Recorded by Kenny Rogers and Dolly Parton]. On *Classic Country Great Duets* [CD]. Sony Music. (1983).

Goodman, S. (1998). City of New Orleans [Recorded by Willie Nelson]. On *16 Biggest Hits* [CD]. New York: Sony Music. (1983).

Hardin, T. (2004). If I were a Carpenter. [Recorded by Johnny Cash and June Carter Cash]. On *Classic Country Great Duets* [CD]. Sony Music. (1970).

Keith, T., & Emerick, S. (2007). Walk it Off [Recorded by Toby Keith]. On *Big Dog Daddy* [CD]. Universal City: Show Dog Records. (2005).

Keith, T., Emerick, S. & Dillon, D. (2007). Burnin' Moonlight [Recorded by Toby Keith]. On *Big Dog Daddy* [CD]. Universal City: Show Dog Records.

Nelson, W. (1998). On the Road Again. On *16 Biggest Hits* [CD]. New York: Sony Music. (1979).

Reid, D. (2006). Maple Street Memories [Recorded by Statler Brothers]. On *Favorites* [CD]. Nashville: Mercury Records. (1987).

Reid, D. & Reid, H. (2006). Think of Me [Recorded by Statler Brothers]. On *Favorites* [CD]. Nashville: Mercury Records. (1990).

Seeger, R. (2004). We've Got Tonight. [Recorded by Kenny Rogers and Sheena Easton]. On *Classic Country Great Duets* [CD]. Sony Music. (1983).

Teren, G., & Rutherford, R. (2004). Bring It On [Recorded by Trace Adkins]. On *Songs About Me* [CD]. Nashville: Capitol Records.

Thrasher, N., & Martin, T. (2004). My Way Back [Recorded by Trace Adkins]. On *Songs About Me* [CD]. Nashville: Capitol Records.

Jazz Playlist

Bailey, J. (2004). Each Passing Day [Recorded by Joe Johnson]. On *The Relaxing Afternoon Collection* [CD]. Compass Productions.

Bailey, J. (2004). Memories [Recorded by Joe Johnson]. On *The Relaxing Afternoon Collection* [CD]. Compass Productions.

Bailey, J. (2004). Open Road [Recorded by Joe Johnson]. On *The Relaxing Afternoon Collection* [CD]. Compass Productions.

Bailey, J. (2004). The Waking Hours [Recorded by Joe Johnson]. On *The Relaxing Afternoon Collection* [CD]. Compass Productions.

Bareilles, S. (2013). I Choose You. On *The Blessed Unrest* [CD]. New York: Epic.

Caviani, L. (2006). Afterglow. On *Smooth Jazz* [CD]. Compass Productions.

Caviani, L. (2002). Morning Moon. On *Sunday Morning Jazz* [CD]. Compass Productions.

Caviani, L. (2006). Slow Turn. On *Smooth Jazz* [CD]. Compass Productions.

Davis, M. (1997). So What. On *Kind of Blue* [CD]. New York: Columbia Productions.

Jones, W. (2007). After Hours. On *Set the Mood: Elegant Jazz* [CD]. Compass Productions.

Jones, W. (2007). Night Cap. On *Set the Mood: Elegant Jazz* [CD]. Compass Productions.

Loggins, K. (2013). I'm Alright. On *Rolling Stones Presents: The 80s* [CD].

Swift, T. (2008). You Belong With Me. On *Fearless* [CD]. Big Machine Records.

Victor, J. (2007). Days End [Recorded by Rob Genadek]. On *Corner Cafe Afternoon Jazz* [CD]. Compass Productions.

Victor, J. (2007). Rainy Afternoon [Recorded by Rob Genadek]. On *Corner Cafe Afternoon Jazz* [CD]. Compass Productions.

Victor, J. (2007). Soho Stroll [Recorded by Rob Genadek]. On *Corner Cafe Afternoon Jazz* [CD]. Compass Productions.

Victor, J. (2007). Watercolours [Recorded by Rob Genadek]. On *Corner Cafe Afternoon Jazz* [CD]. Compass Productions.

Victor, J. (2007). Windows [Recorded by Rob Genadek]. On *Corner Cafe Afternoon Jazz* [CD]. Compass Productions.

New Age Playlist

(2005). After the Storm. On *Native American Flute & Guitar* [CD]. Minneapolis: Compass Productions.

(2014). Rainforest Mystery. On *Music for a Good Night's Sleep* [CD].

(2005). The Winding Way. On *Native American Flute & Guitar* [CD]. Minneapolis: Compass Productions.

Victor, J. (2010). Evening Solitude. On *Peaceful Piano* [CD]. Minneapolis: Compass Productions.

Chappell, J. (2006). Gone. On *iRelax Everywhere* [CD]. Sausalito: Real Music. (1992).

Chappell, J. (2005). Mockingbird Days. On *Real Piano* [CD]. Sausalito: Real Music.

Gandalf. (2006). Rhythm of the Tides. On *iRelax Everywhere* [CD]. Sausalito: Real Music. (2004).

Govi. (1997). Go Easy. On *Tranquility* [CD]. Sausalito: Real Music.

Linstead, J. (2006). Illusion. On *iRelax Everywhere* [CD]. Sausalito: Real Music. (2001).

Magraw, D. (2007). Opening. On *Music For Healing* [CD]. Minneapolis: Compass Productions.

Magraw, D. (2007). Serenity. On *Music For Healing* [CD]. Minneapolis: Compass Productions.

Magraw, D. (2007). Tranquility. On *Music For Healing* [CD]. Minneapolis: Compass Productions.

Stagg, H. (1997). Pleasant Dream. On *Tranquility* [CD]. Sausalito: Real Music.

Victor, J. (2010). Star Stories. On *Peaceful Piano* [CD]. Minneapolis: Compass Productions.

Victor, J. (2008). Twilight. On *Unwind* [CD]. Canada: Compass Productions.

Oldies Playlist

Berry, C. (2007). Maybellene. On *Sh-Boom: Doo Wop Classics* [CD]. Los Angeles, California: Rhino Custom Products. (1955).

Holly, B., & Allison, A. (2007). That'll Be the Day [Recorded by Buddy Holly and the Crickets]. On *Soda Foundation Favorites* [CD]. New York City, New York: Sony BMG Entertainment. (1958).

Lennon, J., and McCartney, P. (2000). Eleanor Rigby [Recorded by The Beatles]. On *1* [CD]. Hollywood, California: Capitol Records. (1966).

Lennon, J., and McCartney, P. (2000). From Me to You [Recorded by The Beatles]. On *1* [CD]. Hollywood, California: Capitol Records. (1964).

Lennon, J., and McCartney, P. (2000). Hey Jude [Recorded by The Beatles]. On *1* [CD]. Hollywood, California: Capitol Records. (1968).

Lennon, J., and McCartney, P. (2000). Paperback Writer [Recorded by The Beatles]. On *1* [CD]. Hollywood, California: Capitol Records. (1966).

Mack, R. (2007). He's So Fine [Recorded by The Chiffons]. On *Sh-Boom: Doo Wop Classics* [CD]. Los Angeles, California: Rhino Custom Products. (1963).

Navarro, E. (2007). Gloria [Recorded by The Cadillacs]. On *Sh-Boom: Doo Wop Classics* [CD]. Los Angeles, California: Rhino Custom Products. (1954).

Ortolani, R., & Oliviero, N. (2007). More [Recorded by Bobby Darin]. On *The Very Thought of You: Romantic Crooners Collection* [CD]. Hollywood, California: Compass Productions. (1964).

Perkins, C. (1987). Blue Suede Shoes. On *The Best of 50s Rock* [CD]. Hollywood, California: Priority Records. (1955)

Richardson, J.P. (1987). Chantilly Lace [Recorded by Big Bopper]. On *The Best of 50s Rock* [CD]. Hollywood, California: Priority Records. (1958)

Trenet, C. (2010). Beyond the Sea [Recorded by Bobby Darin]. On *This Magic Moment: 60s Prom* [CD]. Minneapolis, Minnesota: Compass Productions. (1959)

Wilson, B., Asher, T., & Love, M. (1995). Wouldn't It Be Nice [Recorded by The Beach Boys]. On *The Greatest Hits- Volume 1: 20 Good Vibrations* [CD]. Hollywood, California: Capitol Records. (1966).

Wilson, B., & Usher, G. (1995). In My Room [Recorded by The Beach Boys]. On *The Greatest Hits- Volume 1: 20 Good Vibrations* [CD]. Hollywood, California: Capitol Records. (1963).

Popular Playlist

Adkins, A. (2008). Chasing pavements. On *19* [CD]. New York: Columbia Records.

Adkins, A. (2008). Daydreamer. On *19* [CD]. New York: Columbia Records.

Adkins, A. (2011). Rumor Has It. On *21* [CD]. New York: Sterling Sound.

Colvin-Leventhal. (2009). Sunny Came Home. On *90s Radio* [CD]. Compass Productions. (1996).

DiFranco, A. (1997). Wishin' and Hopin'. On *Chick Flicks* [CD].

Johnson, J. (2005). Better Together. On *In Between Dreams* [CD]. New York: Brushfire Records.

Jones, N. (2002). Come Away With Me. On *Come Away With Me* [CD]. New York: Sorcerer Sounds.

Jones, N. (2002). Lonestar. On *Come Away With Me* [CD]. New York: Sorcerer Sounds.

McCain, E. (2009). I'll Be. On *90s Radio* [CD]. Compass Productions. (1999).

Mraz, J. (2008). I'm Yours. On *We Sing. We Dance. We Steal Things* [CD]. New York: Atlantic Records.

Schwartz, S. (2003). For Good [Recorded by Kristen Chenoweth & Idina Menzel]. On *Wicked: Original Broadway Cast* [CD]. New York: Decca Broadway.

Warren, D. (2009). Have You Ever? [Recorded by Brandy]. On *With You: 90s Romance* [CD]. Compass Productions. (1998).

Reggae Playlist

Cooke, S. (1996). (What a Wonderful World [Recorded by Johnny Nash]. On *Best of Johnny Nash* [CD]. London, England: Columbia Europe. (1979).

Ford, V. (1975). No Woman, No Cry [Recorded by Bob Marley and the Wailers]. On *Live!* [CD]. London, England: Island.

Ford, V. (1976). Positive Vibration [Recorded by Bob Marley]. On *Rastaman vibration* [CD]. London, England: Island.

Marley, B. (1972). Guava Jelly [Recorded by Johnny Nash]. On *I can see clearly now* [CD]. Los Angeles, California: Epic. (1971).

Marley, B. (1984). Jammin' [Recorded by Bob Marley and the Wailers]. On *Legend* [CD]. London, England: Island. (1978).

Marley, B. (1984). Satisfy My Soul [Recorded by Bob Marley and the Wailers]. On *Legend* [CD]. London, England: Island. (1978).

Marley, B. (1973). Stir It Up [Recorded by Bob Marley and the Wailers]. On *Catch a fire* [CD]. London, England: Island.

Marley, B. (2013). Three Little Birds [Recorded by Bob Marley and the Wailers]. On *Legend Remixed* [CD]. Kingston, Jamaica: Tuff Gong. (1977).

Marley, B. (2013). Waiting In Vain [Recorded by Bob Marley and the Wailers]. On *Legend Remixed* [CD]. Kingston, Jamaica: Tuff Gong. (1977).

Marley, B., & Mayfield, C. (2013). One Love/People Get Ready [Recorded by Bob Marley and the Wailers]. On *Legend Remixed* [CD]. Kingston, Jamaica: Tuff Gong. (1977).

Nash, J. (1996). All I Have to Do is Dream. On *Best of Johnny Nash* [CD]. London, England: Columbia Europe. (1977).

Nash, J. (1996). Hold Me Tight. On *Best of Johnny Nash* [CD]. London, England: Columbia Europe. (1968).

Nash, J. (1996). Halfway to Paradise. On *Best of Johnny Nash* [CD]. London, England: Columbia Europe. (1977).

Nash, J. (1972). I Can See Clearly Now. On *I can see clearly now* [CD]. Los Angeles, California: Epic.

Religious and Sacred Playlist

Baloche, P. (2012). Open the Eyes of My Heart [Recorded by Phillips, Craig, & Dean]. On *Hear I Am to Worship* [CD]. Brentwood: Sparrow Records. (1997).

Craig, S., & Harrington, C. (2012). Your Grace Still Amazes Me [Recorded by Phillips, Craig, & Dean]. On *Hear I Am to Worship* [CD]. Brentwood: Sparrow Records. (2001).

Dorsey, T. (2005). Precious Lord [Recorded by The National Lutheran Choir]. On *Hymns We Love to Sing* [CD]. Minneapolis: Thrivent Financial for Lutherans.

Dworsky, R. (2007). Abide With Me. On *Amazing Grace: Classic Hymns* [CD]. Minneapolis: Compass Productions.

Dworsky, R. (2007). Amazing Grace. On *Amazing Grace: Classic Hymns* [CD]. Minneapolis: Compass Productions.

Dworsky, R. (2007). For the Beauty of the Earth. On *Amazing Grace: Classic Hymns* [CD]. Minneapolis: Compass Productions.

Dworsky, R. (2007). How Great Thou Art. On *Amazing Grace: Classic Hymns* [CD]. Minneapolis: Compass Productions.

Gesangbuch, M. (2005). Beautiful Savior [Recorded by The National Lutheran Choir]. On *Hymns We Love to Sing* [CD]. Minneapolis: Thrivent Financial for Lutherans. (2002).

Leavitt, J. (2005). How Sweet the Sound [Recorded by The Jubilee Festival Singers]. On *Jubilee* [CD]. Appleton: Concordia Publishing House.

Leavitt, J. (2005). My Lord What a Morning [Recorded by The Jubilee Festival Singers]. On *Jubilee* [CD]. Appleton: Concordia Publishing House.

Marino, P. (2002). Glorious [Recorded by River]. On *You Remind Me* [CD]. Plymouth: In Grace Records.

Marino, P., Reesnes, P., & Linn, K. (2002). Everywhere [Recorded by River]. On *You Remind Me* [CD]. Plymouth: In Grace Records.

Sandell-Berg, K. V. (2005). Children of the Heavenly Father [Recorded by The National Lutheran Choir]. On *Hymns We Love to Sing* [CD]. Minneapolis: Thrivent Financial for Lutherans.

Warner, A., & Rutherford McGuire, D. (2005). Jesus Loves Me [Recorded by The National Lutheran Choir]. On *Hymns We Love to Sing* [CD]. Minneapolis: Thrivent Financial for Lutherans.

Rhythm and Blues Playlist

Campbell, J., Connelly, R., & Woods, H.M. (1933). Try a Little Tenderness [Recorded by Otis Redding]. On *Complete & Unbelievable: The Otis Redding Dictionary of Soul* [CD]. Memphis: Volt. (1966).

Harris III, J., Lewis, T., Edwards, B., & Rodgers, N. (2006). Shine. On *The Ultimate Luther Vandross* [CD]. New York: Sony BMG Music Entertainment.

Holland, Dozier, & Holland. (2007). How Sweet It Is (to be loved by you) [Recorded by Marvin Gaye]. On *My Girl: R & B Love Songs* [CD]. Santa Monica: Compass Productions. (1965).

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Vandross, L. (2006). Never Too Much. On *The Ultimate Luther Vandross* [CD]. New York: Sony BMG Music Entertainment. (1981).

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Wonder, S. (2009). Tell Me Something Good [Recorded by Rufus featuring Ohaka Khan]. On *70's R & B* [CD]. Santa Monica: Compass Productions. (1974).

Rock Playlist

Joel, B. (1983). My Life. On *Greatest Hits Volume II* [CD]. Columbia. (1978).

Joel, B. (1983). The Longest Time. On *Greatest Hits Volume II* [CD]. Columbia.

Blue Suede. (2007). Hooked On a Feeling. On *Still the One: 70s Pop* [CD]. Compass Productions. (1974).

Boston. (2010). Let Me Take You Home Tonight. On *Classic Rock Ballads* [CD]. New York: Compass Productions. (1976).

Bowie, D. (2008). Let's Dance. On *1983 Class Reunion* [CD]. Hollywood: EMI. (1983).

The Cars. (2007). Let's Go. On *Totally Awesome 80's Mixtape* [CD]. U.S.A.: Compass Productions. (1979).

Chicago. (2007). If You Leave Me Now. On *Let Your Love Flow: 70s Soft Rock* [CD]. Compass Production. (1976).

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Cheap Trick. (2008). Can't Stop Fallin' Into Love [Recorded by Cheap Trick]. On *Classic Rock Ballads* [CD]. New York: Sony. (1990).

Duran Duran. (2008). Hungry Like a Wolf [Recorded by Duran Duran]. On *1983 Class Reunion* [CD]. Hollywood: EMI. (1983).

Eagles. (1995). Hotel California [Recorded by Eagles]. On *Hell Freezes Over* [CD]. Los Angeles: The Village Recorder.

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World Music Playlist

Freymuth, D. (2007). Eagle's Whistle. On *Celtic Music for Stress Relief* [CD]. Compass Productions.

Freymuth, D. (2007). Kean O'Hara. On *Celtic Celebration* [CD]. Compass Productions.

Freymuth, D. (2007). Ned of the Hill. On *Celtic Music for Stress Relief* [CD]. Compass Productions.

Freymuth, D. (2007). She Moved Through the Fair. On *Celtic Celebration* [CD]. Compass Productions.

Victor, J. (2005). Mount Stream. On *Celtic Flutes* [CD]. Compass Productions.

Victor, J. (2005). Sleeping Ocean. On *Celtic Flutes* [CD]. Compass Productions.

Lifescapes. (2000). Blessed Islands. On *Meditations: Native American Flute* [CD]. Compass Productions.

Lifescapes. (2000). Morning Peace. On *Meditations: Native American Flute* [CD]. Compass Productions.

Lifescapes. (2000). Whispering Forest. On *Meditations: Native American Flute* [CD]. Compass Productions.

Lifescapes. (2006). A Stor Mo Chori: An air for Emily. On *World Music* [CD]. Compass Productions.

Lifescapes. (2006). From Across the Water. On *World Music* [CD]. Compass Productions.

Lifescapes. (2007). Shepherder's Pass. On *Native American Flute and Guitar*. Compass Productions.

Melinda Johnson. (2000). Gaelic Cradle Song. On *Gentle Vespers* [CD]. Fixed Wing.