

2010 Great Lakes Region Annual Conference
Indianapolis, IN
March 17-21, 2010

Wednesday, March 17

7:00 – 9:30pm

Casino A-B

CMTE 1: The Music Therapy Advocate's Toolkit - Judy Simpson and the Indiana State Task Force **[FREE]**

Part I: This CMTE presentation will take advantage of the regional conference location in the state capital by offering both advocacy training and coordinated visits to state legislators. Participants will learn the necessary skills to communicate effectively with state officials. Speakers will provide updates on state recognition efforts as well as health and education legislative issues related to music therapy practice.

Part II: Thursday, March 18: Attendees will travel to meet with state legislators to promote access to music therapy services. A wrap-up discussion will review successful strategies and determine the direction of future advocacy efforts.

Learning Objectives (related to CBMT Scope of Practice or music therapy student interests):

V.A.2 Keep abreast of current issues, research and literature in music therapy and other related fields and populations

V.A.3.a Engage in professional activities

V.A.3.b Engage in collaborative work with colleagues

V.A.4 Seek out and utilize supervision and consultation

V.B.3 Respond to public inquiries about music therapy

V.B.5 Communicate with colleagues regarding professional issues

Agenda

Wednesday, March 17, 2010

7:30-8:30 pm Being an Effective Advocate

8:30-9:30 pm State Recognition Process

Thursday, March 18, 2010

8:00-9:00 am Advocacy Tools

9:00-9:30 am Role Plays

9:30-10:00 am Travel to State Capitol

10:00-11:30 am Legislative Visits

11:30 am-12 noon Travel back to Conference Hotel

Presenters

Judy Simpson, MT-BC

As AMTA's Director of Government Relations, Judy Simpson represents the interests of music therapists in national coalitions as well as with state

and federal agencies. Collaborating with Dena Register from CBMT, she provides guidance to state task forces as they address the AMTA and CBMT State Recognition Operational Plan.

Thursday, March 18

7:00am - 1:00pm

Grimaldi A-B-C

CMTE 2: Kokoro Taiko: Spirit, Heart, Mind – Jackie Hinsey and Allison Ballard

<http://fwtaiko.org/>

Big Drums. Big Sound. Big Life.

Come experience the powerful resonance of the taiko drum. This workshop will use the taiko to explore and build relationship with the drum, with self and with others. Through drills, songs and improvisational structures, you will use movement, rhythm and voice to experience mind-body connection, group cohesion, physical exhilaration and the joy of taiko drumming. Special emphasis will be given to using the four basic elements of taiko (body, spirit, mind and etiquette) to create balance within our daily lives.

You will be led through a progressive series of experiential activities designed to empower you to discover basic skills (grip, stance, strike, form and technique) as well as underlying philosophy of taiko as an art form. With this foundation, you will discover the therapeutic benefits and application of taiko with various populations in both individual and group contexts.

Taiko is a physical art form and participants should be prepared to move. However, this experiential workshop can be adapted to all abilities, ages, body types, sizes or levels of physical fitness. In addition, timed breaks, observations, discussion and verbal processing will provide rest periods throughout. Wear comfortable clothes and bring a journal if desired. Drums, instruments and sticks will be provided.

Learning Objectives

A. Use Music Perception and Skills in Clinical Situations

1. Write or compose songs, lyrics, or music
2. Improvise music (e.g., vocal, instrumental)
3. Maintain a steady beat
4. Accommodate client or group responses through tempo flexibility
5. Demonstrate basic percussion skills
6. Demonstrate ability to initiate and embellish sound
7. Demonstrate understanding of, and ability to, produce effective vocal sounds

B. Treatment Implementation

1. Explore how taiko experiences can be used to achieve the following in self and clientele:
 - a. assist in developing impulse control
 - b. relaxation; stress management
 - c. change or support music and/or non-music behaviors
 - d. develop or enhance social skills, self-esteem, music skills
 - e. develop self-awareness and sense of self with others
 - f. develop/enhance group cohesion, relationships and support systems
 - g. develop/enhance use of creative tools for emotional expression
 - h. develop/enhance mind-body connection

- i. develop/enhance verbal/nonverbal communication skills
 - j. develop/enhance cognitive function and focus
 - k. develop/enhance physical functioning (e.g., gross/fine motor skills, cardiovascular/respiratory health, strength, flexibility, endurance, coordination)
 - l. create/support a framework for spirituality
 - m. stimulate engagement in meaningful experiences
2. Explore how to use taiko to achieve therapeutic goals
- a. employ creative strategies to meet needs of a client
 - b. conduct and/or cue group music making
 - c. use leadership skills to facilitate group music therapy
 - d. provide appropriate verbal and nonverbal directions necessary for successful client participation (considering age, level of functioning, level of physical ability, etc)
 - e. provide visual, auditory, and/or tactile cues
 - f. improvise music to facilitate therapeutic processes
 - g. utilize vocalization to facilitate therapeutic processes

Agenda

7:00-8:00 Taiko Immersion 1 (1 hr)
 8:00-8:15 Break (15 minutes)
 8:15-9:15 Taiko Immersion 2 (1 hr)
 9:15-9:45 Break/snack (30 minutes)
 9:45-10:45 Applications 1 (1 hr)
 10:45-11:00 Break (15 minutes)
 11:00-12:00 Applications 2 (1 hr)
 12:00-12:15 Break (15 minutes)
 12:15-1:00 Closing (.75 minutes)

Total Contact: 315 contact minutes (4.75 hours)

Total Break: 75 break minutes (1.25 hours)

Presenters

Allison Ballard

Jackie Hinsey, MT-BC

Allison Ballard is the Founder/Director of Fort Wayne Taiko, the only performing taiko ensemble in Indiana. She has traveled to California four times to study with Japanese taiko masters. She works as an outreach artist at the Fort Wayne Dance Collective and has been teaching community creative movement and rhythm classes for almost 20 years. She is also the Director of the Jesters, a performing group of people with special needs sponsored by the University of Saint Francis. Allison earned a Master of Arts in Dance Movement Therapy from Columbia College Chicago in 2003. She is certified as a Music Together® teacher and is trained in drum circle facilitation by Village Music Circles and in Orff Schulwerk, Level I by the Anderson University School of Music.

Jackie Hinsey, MT-BC graduated with her BS in Music Therapy from Indiana-Purdue at Fort Wayne in 1985. She has experience with psychiatric, physical and developmental disabilities, geriatric, and early intervention programs. She has established Internship sites at two facilities, has presented on the local, regional and national level and currently works as a Practicum Supervisor at IPFW and in Private Practice. Jackie discovered Taiko Drumming in

April 2006 and was drawn by the therapeutic rumble of the drums as well as the philosophical and spiritual components. Jackie has been performing with and writing music for FW Taiko since Sept 2006.

Thursday, March 18

1:30 – 6:30pm

Casino A

CMTE 3: Internship Development and Supervision– Larisa McHugh [FREE]

This course has been designed to prepare prospective internship directors/supervisors for their role in the training of music therapists. All relevant internship training documents will be reviewed and the interrelationships among them discussed. These documents include: Standards for Education and Clinical Training; National Roster Internship Guidelines; National Roster Internship Application form; and AMTA Professional Competencies, which provides the foundation for intern training and evaluation. An overview of basic supervisory strategies will be presented, including: supervision models, motivational techniques, problem solving, conflict resolution, performance planning, performance management, and intern evaluations. Establishing partnership with academic faculty for training students will be discussed.

Learning Objectives

The Participants will:

1. Learn about basic concepts from the AMTA “Standards for Education and Clinical Training.”
2. Learn of responsibilities of the Internship Director as identified in the “AMTA National Roster Internship Guidelines.”
3. Learn to identify competencies that can be incorporated in their intern training program.
4. Learn about the stages of internship and training considerations for each stage.

Agenda

1:30 – 1:40 (10 minutes)

Introduction:

Workshop Outline

Learner Objectives

1:40 – 2:25 (45-minutes)

AMTA Document Review:

(15 minutes)

“Education and Clinical Training Standards”

“National Roster Internship Guidelines”

Steps to Establishing an Internship:

(30 minutes)

Application Process

Review and Approval Process

** Internship Agreements vs. Legal Affiliation Agreements

Selection Process

Criteria

Interview/audition

Ethical and Legal Issues

Structure of Training Program

Same Track

Parallel Track
Rotation
Multi-Supervisor

2:25 – 3:20 (55 minutes)

Internship Site Considerations:

Training to Competencies

3:20 – 3:35 (15 minutes)

Break

3:35 – 4:25 (50 minutes)

Stages of Internship

Orientation Stage

Learning Stage

Development Stage

Maturation Stage

Entry Level Professional Stage

4:25 – 5:25 (60 minutes)

Supervision Strategies:

Definitions

Types/Models of Supervision

Supervision Ideas and Thoughts

Music in Supervision

Supervision Interventions

Ethical Considerations

5:25 – 5:40 (15 minutes)

BREAK

5:40 - 6:05 (25 minutes)

Group Divisions:

A. Writing Proposals

B. Supervision Issues/Challenges

6:05 – 6:30 (25 minutes)

Learner Evaluations and Workshop Evaluations

Presenters

Larisa McHugh, M.A., MT-BC

Larisa is the Internship Director at Bethany Village, a continuing care retirement community in Dayton, Ohio. She also serves as GLR Representative to the AIAC and as Past President of the Association for Ohio Music Therapists.

Grimaldi C

CMTE 4: Recharge your Songwriting: A Workshop to Improve Skills and Confidence – Tracy Richardson

This workshop will provide information and small-group experiences aimed at building confidence and skill in using songwriting as a clinical intervention. Participants will discover that songwriting interventions exist on a continuum, and that by answering key questions (about the clients, setting, resources, etc.) the music therapist can

make an informed decision about what type of songwriting experience to choose. Three types of songwriting, based on Betsy Brunk's (1998) book *Songwriting for Music Therapists*, will be defined. Then each type will be discussed in relation to appropriate populations, possible goals, and essential questions to ask before starting. In addition, the elements of music will be discussed regarding how they can be used to "shape" a song. Participants will learn the Chord Classification System and several accompaniment patterns to use in songwriting experiences.

Learning Objectives

- Participants will co-write three songs, one of which will include at least the I, IV, and V7 chords.
- Participants will learn at least 4 accompaniment patterns to use in songwriting.
- Participants will learn how to use the Chord Classification System to guide songwriting.
- Participants will gain confidence in songwriting ability, as measured by a pretest and posttest.

Agenda

1:30 – 2:00 Explanation of dissertation research

Pre-tests

Goals and objectives

Ground rules

2:00 – 2:45 Historical role of songs

What is "songwriting"?

Why use songwriting as a clinical intervention?

Populations and goals

Songwriting categories

Songwriting spectrum

Questions to ask yourself before starting

2:45-3:30 What are "Strategic songs"?

Small groups write strategic songs

Share, evaluate, critique songs

Discussion of Musical Elements

3:30-3:45 Break

3:45-4:15 Chord Classification system

Examples

Accompaniment patterns

4:15-5:00 Process songs

Small groups write process songs

Share, evaluate, critique songs

5:00-5:10 Break

5:10-6:00 Creating melodies

Spot songs

Dyads write spot songs

Share, evaluate, critique songs

6:00-6:30 Summary

Questions

Closing

Post tests

Presenters

Tracy Richardson, M.S., MT-BC

Tracy is an Associate Professor of Music Therapy at Saint Mary-of-the-Woods College (SMWC). She has served as Director of Music Therapy at SMWC since 1995. In 2000 she was instrumental in creating and launching the SMWC Master of Arts in Music Therapy program. This program is one of the few graduate music therapy programs in the nation to be offered through distance education. In 2005 she earned the Sister Mary Joseph Pomeroy Faculty Excellence Award for Service to the College. Tracy received her B.S. in Music Therapy (SMWC) in 1988, M.S. in Agency Counseling (Indiana State University) in 1999, and is currently a Ph.D. candidate (Counselor Education) at Indiana State University. She has been a music therapist for 21 years; she has worked with people with a variety of health issues, including mental health problems, developmental disabilities, and cancer. She is an active singer/songwriter/performer and in 1997 released a self-titled CD, containing mostly original music. She and her husband, George, have three children and reside in Terre Haute, IN.

Grimaldi A

CMTE 5: Multimodal Improvisation: An Exploration of the Modes and Harmonies – Peter Meyer

This music course will be an introduction or a review of the modes of two different major scales: one on keyboard and one on guitar. In addition to the scales typical harmonic progressions of each mode will be demonstrated. Listening examples of common tunes will be provided to familiarize the participants of the sonorities of each mode. From there the course will progress with into the experiential portion in which participants will improvise together using the acquired information. Listening examples of common tunes will be provided to familiarize the participants of the sonorities of each mode.

Learning Objectives

This music course is designed for a beginning improviser. (CBMT Scope of Practice-I, B, 4). While clinical applications will be apparent, the main purpose of this workshop is musical development.

The course will provide an introduction of how to create the modes and how to provide appropriate harmonic accompaniment on both the guitar and piano (CBMT Scope of Practice-I, A, 1,b& f: I, B, 8, a & b: I, B, 9,b).

Agenda

1:30- Welcome/Introductions

1:45- Names of Modes and Relationship to Major Scale.

2:15- Ionian Mode/Scale and Chords

2:45- Dorian Mode/Scale and Chords

3:15- Lydian Mode/Scale and Chords

3:45- Mixolydian Mode/Scale and Chords

4:15- Aeolian Mode/Scale and Chords

4:45- Phrygian Mode/Scale and Chords

5:15- Locrian Mode/Scale and Chords

5:45- Improvisations

6:15- Posttest Evaluations

Presenters

Peter Meyer, M.A., MT-BC

Peter Meyer received a B.M. in music therapy from the University of Minnesota in 2004 and a M.A. degree in music therapy from St. Mary-of-the-Woods College in 2008. He has presented at the American Music Therapy Association's (AMTA) Great Lakes, Midwestern Regional and National conferences and Huntington's Disease Society of America's national conference. The presentation was published in HDSA's publication The Marker. Peter has been a professional guitar player over fifteen years. He has taught private and group lessons. He has studied guitar with Paul Rishell, Ronnie Earl and John Cephas. In addition, he has shared the stage with some of the top names in blues including James Cotton, Roomful of Blues, Ronnie Earl and W.C. Clark. He was a teacher's assistant for the History of Jazz and the History of African-American Music from 2000-2004 at the University of MN. Currently, he is teaching Worlds of Music, Class Guitar, Music Therapy Methods and Clinical Improvisation at Augsburg College in Minneapolis.

Rendezvous

CMTE 6: Music Therapy Drumming: Level One Primer – Carolyn Koebel

<http://musictherapydrumming.com/>

While percussion is widely used in music therapy, music-centered percussion play exists as a relatively unexplored arena. Traditional techniques and cultural rhythms appear largely untapped, even within improvisational play. This CMTE is a “hands-on” primer to the level one Music Therapy Drumming curriculum. Participants will engage music-centered tools that enhance their rhythmic and percussion skill sets. World percussion techniques will remain accessible and inspiring for all skill levels. Materials will be offered with foundational therapeutic considerations in mind. The presenter will share through research, clinical case studies, and vignettes to illustrate how Music Therapy Drumming can speak to diverse populations. Principal instruments of study will focus on the djembe/tubano, frame drum, and Arabic tabla (dumbeck).

Learning Objectives

Participants will:

- identify (visually and aurally) a variety of drums and percussion instruments commonly used in music therapy (CBMT Scope of Practice I.A.1.c,d,e)
- understand and apply musical elements of percussion, as related to rhythm, dynamics, timbre, and styles, rooted in traditional play/professional techniques. (CBMT Scope of Practice IA1.)
- gain a basic rhythmic vocabulary for a variety of drums and rhythm instruments, with specific instruction on playing techniques and clinical applications
- demonstrate an understanding of ways to improve rhythmic acuity and a capacity to maintain a steady beat, phrasing, and respond to fluctuations in tempo and dynamics. (CBMT Scope of Practice I.B.5,6,V.A.6)
- learn professional percussion skills, based on traditional, cultural perspectives. (CBMT Scope of Practice IB7a., 3A3b.)
- use musical leadership skills to facilitate and conduct group music therapy (CBMT Scope of Practice 3A3c.)
- create and improvise quality percussion music to facilitate therapeutic processes (CBMT Scope of Practice 3A3h.)

Presenters

Carolyn Koebel, M.M., MT-BC

Carolyn works in private practice, and serves as adjunct faculty at Western Michigan University. She has presented both regionally and nationally on various facets of rhythm-based music therapy with clinicians such as Russel Hilliard and Susan Gardstrom. Carolyn maintains a rigorous performance schedule as a professional percussionist in many idioms and contexts.

Conference Schedule with Concurrent Sessions

Grimaldi A-B-C

7:00 – 9:00pm

Opening Session with Keynote Speaker: Amy McConkey Robbins, CCC-SLP “Whirlwinds and Small Voices: Sustaining Commitment to working with Special Needs Children.”

www.amymcconkeyrobbins.com

9:00-11:00 Beach Party with Island Breeze

www.andersonbeck.com

Friday, March 19

7:45 – 8:30 am

Morning Yoga with Johnna Ross, B.M., CYT (Certified Yoga Teacher)

8:30 – 10:00am

St. Joseph Institute for the Deaf - Tour of this neighborhood oral deaf school and MT session observation (Christine Barton, M.M., MT-BC). Limit 20 participants. Sign-up at registration.

www.christinebarton.net

<http://www.sjid.org/indianapolis.htm>

9:00 – 10:00am

Grimaldi A

Multisensory Stimulation/Parent Education for Hospitalized Infants: Music Therapy/Child Life Collaboration – Ann Hannan, MT-BC, Megan Schpok, CCLS, and Hope Donald, CCLS (1) (2)

Hospitalized infants face unique challenges leading to possible developmental delays during and after hospitalization. A combination of music therapy and child life techniques provides opportunities for the infant to participate in multisensory stimulation experiences. This presentation demonstrates specific techniques for training parents to elicit developmentally appropriate responses from their children.

Grimaldi B

Music Therapist Heal Thyself: When the MT Becomes the Patient – Lisa Gallagher, M.A., MT-BC, NMT (1)

Music therapists often work with individuals with cancer. New perspectives for working with these patients were obtained when the music therapist was treated for breast cancer. Uses of music therapy, imagery, and other interventions will be shared. Special considerations and insights for working with patients with cancer will be discussed.

Grimaldi C

Songs and Imagery in Early Addiction Treatment – Kathy Murphy, Ph.D., MT-BC, FAMI, LPC, LCAT (3) (6)

This session will describe a single-session group format that has been used to help clients in substance abuse treatment creatively explore issues related to powerlessness, unmanageability and surrender. An overview of the issues associated with early recovery will be presented. Songs and imagery experiences that have been used will be described and demonstrated.

Casino A

Use of Harmonicas to Improve Health – Lee Anna Rasar, Mary Jane Gormley, Larry Vesely, and Katrina Riggins (1)

This presentation will provide an overview of pulmonary diagnoses and accompanying problems which may be targeted through playing harmonica. A demonstration of therapeutic activities to use will be provided by a patient with COPD. Pulmonary physiology and precautions for harmonica work will be included.

Casino B

The Theoretical Rationale and Support for Music and Speech Therapies for Preschool Children with Autism– Kendra Booth, MT-BC, and Amy McNett, SLP-CCC (2) (4)

This presentation will describe how music therapy was compared with speech therapy in a group setting serving preschool children with autism spectrum disorder (ASD). Behavioral characteristics observed in this study were eye gaze and imitation, two building blocks in the social-communication domains of children with ASD. The presenters will share the study purpose, results, and interventions used within the comparison groups.

10:15 – 11:45am

Grimaldi A

Qualitative Analysis of Themes, Content, and Personal Responses of Eating Disorder Clients to BMGIM – Annie Heiderscheid, Ph.D., MT-BC, FAMI, MFT (3)

This study explores imagery of clients that are utilizing the BMGIM in eating disorder treatment. Subjects are from various levels of treatment ranging from outpatient to residential. Themes and content include: trauma memories, perfectionism, rejection, sense of self and identity. The presentation will include excerpts from transcripts and examples of mandalas/artwork.

Grimaldi B

Compassion Fatigue and Self-Care for Music Therapists – Bridget Doak, Ph.D., MT-BC and Becky Pansch, NMT Fellow, MT-BC (8)

Feeling burned out? Stressed? Tired? This presentation will help music therapists understand compassion fatigue(CF), the difference between CF and burnout, risks for developing CF, how it affects music therapists and other helping professionals, and strategies for healing compassion fatigue. Participants will also develop an awareness of how compassion fatigue may be affecting their clients and families.

Grimaldi C

Music Therapists: Our Place on the Bus – Sister Mary Margaret Delaski, FSE, M.A., MT-BC, Miranda Eden, MT-BC, Diane Meyer Bauman, MT-BC, Sandra Lindsey, MT-BC, Peter Muszkiewicz, MT-BC, Alisha Snyder, MT-BC (8)

Collaboration is a celebration of personalities, interests, and passions that make you, the MT-BC, and your team great. Explore how developing a multi-music therapist team may enhance your practice and professional skills. Through anecdotal experiences, both individual music therapists and large practices will be inspired and challenged.

Casino A

Ryuu Dragons: Innovative Approaches in Social Skills Training – Mimi Sinclair, M.M.T., MT-BC and Joel Shaul, LCSW (2) (4)

Many young people, in particular those with Autism Spectrum Disorders, highly value fantasy stories, toys and games. This session will introduce an innovative new set of tools designed by a psychotherapist to promote social and emotional growth. Its successful integration into a music therapy setting will be demonstrated.

Casino B

10 Easy Ways to Use the Kalimba in Music Therapy – Mark Holdaway, Ph.D. (8)

The kalimba, with its simple note layout, soul-healing voice, and deeply spiritual tradition, is a natural tool for MTs, but there have been few resources for learning to play kalimba or using it in MT. The presenter will demonstrate different ways of using the kalimba that can be applied to many target populations.

1:30 – 3:30pm

Grimaldi A

Music and Imagery: Variations on a Theme – Frances Smith Goldberg, M.A., MT-BC, FAMI, MFT, and Louise Dimiceli-Mitran, M.A., MT-BC, FAMI, LCPC (3) (6)

Music therapists practice many music and imagery approaches. We will discuss the most common approaches, with a focus on Music Imagery, an advanced clinical method adapted from the Bonny Method of GIM. Selecting music, preparing a script and maintaining psychological safety will be addressed. Clinical examples and an experiential exercise are included.

Grimaldi B

Acquired Brain Injuries and Music Therapy: Recommendations from Cochrane Review – Barbara Wheeler, Ph.D., MT-BC, NMT Fellow, and Wendy L. Magee, Ph.D., NMT Fellow (1)

This presentation offers information on emerging evidence-based music therapy clinical practice and research with adults with acquired brain injuries from stroke, trauma, infections, anoxia and any mixed cause of a non-regenerative nature, based on a Cochrane review in which the authors have been involved. Procedures for analysis will be provided and results of the review will be presented.

Grimaldi C

Song Discussion as Music Psychotherapy – Susan C. Gardstrom, Ph.D., MT-BC, and James Hiller, M.M.T., MT-BC (5) (6)

In spite of apparent clinical popularity and broad application of song discussion, the literature offers little guidance regarding multiple decisions that must be made as the therapist moves through procedural steps of the experience, from song selection to closure of discussion. This presentation will elucidate some of these critical decisions.

Casino A

Music for Ourselves: Making Music with Other Music Therapists – Sharon R. Boyle, M.M., MT-BC (8)

Session will address the importance of playing music with other music therapists as a means of maintaining our connection to the modality which we use in our work, and for the purposes of maintaining personal and professional well-being. Engagement in music experiences with peers will be emphasized.

Casino B

High Touch/High Tech: Case Studies in Hospice Music Therapy – Virginia Anderson, MT-BC, NMT, Ayumu Kitawaki M.M., MT-BC, and Frederick (Ted) Tims, Ph.D. (7)

This presentation would discuss case examples that not only address physical needs (pain and symptom management) but emotional needs of the patient and family through the dying process using music therapy interventions and legacy projects as vehicles of transition and closure. The use of technology-based music therapy strategies will be demonstrated.

3:45 – 5:15pm

Grimaldi A

Music through the Decades: Songs, Events and Fashions from Decades of the 1900s – Error! Reference source not found., Emily Parr, Bethany Squires, Kim Yoder, and Kathy Dehring of the IPFW Music Therapy Club

This presentation is for students, and will focus on the decades of the 1940s through the 1980s. The music, movies, fashions, events, TV shows, and books that made each decade unique and impacted the people who lived during that time will be presented. Participants will learn selected songs from each decade.

Grimaldi B

Regaining your Voice: MMIT in Acute Care – Dwyer Conklyn M.M., MT-BC, NMT Fellow (1) (5)

Many stroke survivors are left speechless suffering from Broca's aphasia and find little help from traditional speech therapy. Both MIT & MMIT are underutilized and not well understood techniques that have demonstrated effectiveness in the treatment of Broca's aphasia.

Grimaldi C

Cochlear Implants 101: Music through the Cochlear Implant – Chris Barton, M.M., MT-BC and Cathryn Luckowski, M.S., CCC-A (2)

Music has now become a possibility for many cochlear implant (CI) users, particularly young children. It is encouraging to note that CI manufacturers are devoting time and money into this area. This audiologist and music therapist duo will introduce ways to maximize the music experience for CI users.

Casino A

Roundtable for Educators and Internship Directors – Marilyn I. Sandness, M.M., Larisa McHugh, M.A., MT-BC, and Lalene D. Kay, M.M., ACC, MT-BC

The purpose of this roundtable is to exchange information and ideas for implementation of the AMTA Standards for Education and Clinical Training. The co-presenters will highlight various issues for group discussion, with a focus on how academic faculty and internship directors/supervisors work in partnership to develop student competencies.

Casino B

Songs of Survival: Songwriting with Teenage Survivors of the Rwandan Genocide – Sarah Newberry, M.A., MT-BC (6)

Based on the presenter's year working in Rwanda, the role of songwriting, music, and music therapy in a youth village for teenage survivors of the genocide will be explored. From gospel to hip hop, many songs and the stories behind them will be shared in the presentation of six case studies.

5:30 – 6:30pm

GLR Business Meeting – Grimaldi A-B-C

GLRS Business Meeting – Casino A-B

8:00pm

Drum Circle led by "Bongo Boy"

<http://www.bongoboymusic.com/>

Open Mic Night hosted by "Union" and featuring Jay Thompson, Susan Gardstrom and Jim Hiller!

Saturday, March 20

7:45 – 8:45am

State Business Meetings:

Illinois – Grimaldi A

Michigan – Grimaldi B
Minnesota – Grimaldi C
Ohio – Casino A
Wisconsin – Casino B

9:00 – 10:30am

Grimaldi A

"A merry heart is good medicine": Healthy Music Therapy Experiences for Parkinson's Disease Support Groups – Roger Smeltekop, M.M., MT-BC (1)

Support groups provide a vital service to many people with specific healthcare needs. Music therapy techniques can be utilized to enhance the treatment and quality of life for individuals with Parkinson's Disease and their caregivers. Examples of focused music experiences will be demonstrated.

Grimaldi B

Research for Music Therapy Clinicians: Nuts & Bolts – Annie Heiderscheit, Ph.D., MT-BC, FAMI, MFT, Nancy Jackson, Ph.D., MT-BC, and Kathy Murphy, Ph.D., MT-BC (8)

This presentation will provide music therapy clinicians with information and tools to begin exploring and conducting clinically based music therapy research. Presenters will identify current barriers to clinical research and engage with participants to identify barriers they encounter and solutions to overcoming these barriers.

Grimaldi C

Thinking Outside the Box: Combining Music and Play to Promote Cognitive Development – Heather Palmer, MT-BC, Jamie Cussen, MT-BC, Chad Reichert, MT-BC, and Lori Nijak, CTRS (2) (4)

This presentation will provide a brief overview of the effect that play has on a child's cognitive development. Participants will learn how co-treatment, through recreation and music therapy, can be used to provide carryover of imaginative play through a variety of musical examples and intervention techniques.

Casino A

Impact of Music Therapists' Religious Beliefs on Clinical Practice: A Qualitative Study – Paige Elwafi, MT-BC (8)

The author will present related literature, qualitative research design, methods, and results from a study examining the impact of the music therapists' religious beliefs and spirituality on his/her clinical practice. The role of qualitative research in the music therapy profession will also be discussed. This research is the culmination of the presenter's masters degree in music therapy from a nationally accredited music therapy program.

Casino B

In the Garden Alone? Skills, Suggestions and Support for Hospice Music Therapists – Carolyn Koebel, M.M., MT-BC and David Melbye, MT-BC (8)

Hospice music therapy is one of the most diverse clinical settings for today's practitioner. This session will focus on using the music as your co-therapist and weaving a unique tapestry for each individual served, seeking to reduce burn-out and redundancy, while increasing overall efficacy and job satisfaction.

10:45am – 12:15pm

Grimaldi A

Evidenced-based Practice in Medical Settings: A Clinician's Approach – Joy Allen, M.M.T., MT-BC (1) (8)
Clinicians are being called upon to demonstrate the necessity and the effectiveness of music therapy interventions with medical patients. The presentation will clarify terminology, suggest ways of responding to the demand, share resources, and assist participants in developing a clinical effectiveness plan based on ability, resources, and level of evidence asked to provide.

Grimaldi B

End of Life: Joint Treatment Opportunities for Music Therapy & Spiritual Care – Kathleen Bowsher and Tony Pinto

Using personal hospice case studies, joint treatment and tandem treatment will be reviewed. Presenters integrate breathing techniques and meditation, imagery, energy manipulation, transference of consciousness, and storytelling to assist client in achieving a peaceful death event. Participants will break down into small groups to practice techniques discussed.

Grimaldi C

Effective Communication and Co-treatment With Speech-Language Pathologists: Need to Know Information for Music Therapists – Lori Lundeen Smith, MT-BC, NMT (2) (4) (8)

A growing body of evidence now exists for the use of music in developmental speech and language interventions. In order for our profession to provide expert contributions within treatment teams which include speech-language pathologists (SLP's), and to continue to advance research initiatives, clinicians must build their skill-set. The presenter will cover "need to know" information for communicating with SLP's, and outline co-treatment and collaboration formats, as well as interventions, many of which were designed for pediatric clients with Autism Spectrum Disorders.

Casino A

Use of the Iso-Principle as a Central Method in Mood Management : A Music Psychotherapy Case Study – Amy Madson and Annie Heiderscheit, Ph.D., MT-BC, FAMI, MFT (5)

Presenters will review multiple definitions and uses of the iso-principle, teach a framework for applying a person-focused approach within the context of the iso-principle as a tool for mood management, and facilitate a discussion about means of utilizing the iso-principle in mood management when treating clients who have comorbid DSM-IV diagnoses.

Casino B

Private Practice: The Ins and Outs of Starting a Sole Proprietorship – Rebecca Colby, M.A., MT-BC, NMT (8)

The steps needed to start a sole proprietor music therapy business will be presented. The presenter will give examples from her experience of starting a small business in southern California and again in northwest Indiana.

12:30-1:15pm

Pilates by Joyce Hayes, FiTour Master ProTrainer

1:00 – 1:45pm

Research Poster Session

Internship Fair

Exhibit Extravaganza

2:00 – 3:00pm

Grimaldi A

Music and Relaxation: Tips and Approaches to Conducting Sessions – Debra A. Cordell, M.M., MT-BC and Mary Ellen Wylie, Ph.D., MT-BC (5)

This presentation will look at the physiological responses to stress and the effects of prolonged exposure on physical and mental health. Several stress management approaches will be presented with a review of the current research on their effectiveness. Tips on how to conduct successful relaxation sessions will be provided.

Grimaldi B

Group Music Therapy for Children with Autism Spectrum Disorders – Edward T. Schwartzberg, M. Ed., NMT Fellow, MT-BC (2) (4)

Research has demonstrated the effectiveness of music therapy activities and Neurologic Music Therapy techniques for children with Autism Spectrum Disorder. This presentation will provide an outline and examples for using music therapy activities and Neurologic Music Therapy techniques to promote play, social and communication skills in a sibling group.

Grimaldi C

Therapeutic Use of Digital Music Production – Ann Hannan, MT-BC and Katie Munch, MT-BC (7)

Current trends in popular and mainstream music continue to employ the use of digitally produced sound. Education and clinical training primarily prepares music therapists for acoustic reproduction of music. This presentation will introduce participants to the creation of digital music for therapeutic use in a variety of settings.

Casino A

Feminist Music Therapy: Using Jungian Theory to Inform a Multicultural Approach – Seung hee Eum, M.M.T. (5)

This presentation will focus on a philosophy and approach towards Feminist Music Therapy, using Jungian theory to help inform a multicultural approach. This is based on the experiences of several women that have diverse multicultural backgrounds through Analytical Music Therapy and the Bonny Method of Guided Imagery and Music.

Casino B

The Native American Flute as a Therapeutic Tool – Elizabeth Germano M.M., MT-BC (8)

The Native American flute is conducive and applicable to music therapy practice in many ways. This presentation will focus on ways the Native American flute can be used to reach client goals in music therapy treatment, as well as background, benefits, and musical experience.

3:15 – 5:15pm

Grimaldi A

Vocal Psychotherapy: When Words Sing and Music Speaks – Diane Austin, D.A., ACMT, LCAT (5)

This presentation will describe Vocal Psychotherapy, a new in-depth model of music psychotherapy that incorporates breath work, natural sounds, vocal improvisation, and songs with verbal processing. Audio taped case examples and demonstrations will illustrate how singing and vocal improvisation can facilitate the therapeutic process and deepen the connection to self and others.

Grimaldi B

Down the Dirt Road: An Introduction to Country Blues – Peter Meyer, M.A., MT-BC, NMT and Jay Thompson, MT-BC (8)

This experiential workshop will begin with a history of country blues performers and what separates the different styles of country blues. Following the historical information, participants will learn harmonica and guitar techniques to be played in a Delta style.

Grimaldi C

Product through Process: The Use of Song-writing, Video production, and Performance in the Social-emotional Development of a Child with Autism – John Carpente, Ph.D., MT-BC, LCAT, NRMT (2) (4) (7)

This session will focus on how the music therapy process, through songwriting, musical production and performance, led to the social-emotional development in a child with autism. Digital media will be used throughout the presentation.

Casino A

Assessment in Group Music Therapy for Children with Developmental Trauma – Deborah Layman, M.M., MT-BC, NMT, Anne Reed, MT-BC, NMT, and David Hussey, Ph.D. (2)

The presenters share the Beech Brook Group Therapy Instrument. They provide an overview describing developmental trauma, the rationale for developing the instrument, and the reliability and applications of the tool. A description of the five domain components plus differentiation of the category coding system of the tool is also provided.

Casino B

An Introduction to the Bonny Method of Guided Imagery & Music – Louise Dimiceli-Mitran, M.A., MT-BC, LPC, FAMI and Frances Smith Goldberg, M.A., MT-BC, FAMI, MFT (3)

The Bonny Method of GIM involves listening to selected classical music in a relaxed state to elicit mental imagery from the deeper conscious self. The therapeutic functions of music, imagery and processing will be discussed. Participants will experience a group music & imagery session. Definitions, clinical uses, contraindications and resources will be included.

5:30 – 6:30pm

GLR Business Meeting

7:00 – 9:00pm

GLR Awards Dinner Banquet featuring guitarist, Casey Harshbarger

<http://www.harshguitar.net/>

Sunday, March 21

10:00am – 3:30pm

Grimaldi A

CMTE 7: Vocal Psychotherapy in Action – Diane Austin

<http://dianeAustin.com/>

This presentation will describe Vocal Psychotherapy, a new In Depth Model of music psychotherapy that incorporates breath work, natural sounds, vocal improvisation and songs with verbal processing. Through audiotaped case examples from my work in private practice with adults, I will illustrate how singing and vocal improvisation can facilitate the therapeutic process and deepen the connection to self and other. I will demonstrate “Vocal Holding Techniques” and “Free Associative Singing” and play examples of the ways in which these techniques can work to help clients access unconscious feelings, memories and aspects of themselves. These

dissociated aspects of the personality, as well as the feelings and associations that accompany them, can then be related to, expressed and gradually integrated resulting in a more complete, cohesive sense of self and identity.

Learning Objectives

1. Participants will explore using their voices spontaneously through sound and movement exercises. I B4, III F5
2. Participants will enhance their abilities to vocally improvise. IV E h, IV E j, V A 6
3. Participants will learn about Vocal Psychotherapy including Vocal Holding Techniques and Free Associative Singing. III A 1 c, III A 1 g (4), III A 1 g (6), III A g (8) III A f (10), III A f (11) III E 5 n (1), III E 5 n (2)

Agenda

- 10-12noon experiential sound and movement exercises; breathing exercises; verbal Processing
- 12-1pm lunch
- 1-2:30pm examples of Vocal Holding and Free Associative Singing; demonstration and Discussion
- 2:30-3:15pm toning, chanting, and group Free Associative Singing
- 3:15pm post-test

Presenters

Diane Austin, D.A., ACMT, LCAT

Dr. Austin has maintained a private practice in Music Psychotherapy with a focus on the voice and vocal improvisation for over 20 years. She was the Founder and Director of the Music Therapy Program for Adolescents in Foster Care at Turtle Bay Music School in New York City and is an associate professor in the graduate music therapy program at New York University where she teaches vocal improvisation, leads music therapy groups and supervises students. Dr. Austin has been published in numerous professional journals and texts and her work has been translated into several languages. She teaches throughout the United States and leads workshops and lectures internationally. She is the director of The Music Psychotherapy Center in New York City where she offers a two year advanced training course in Vocal Psychotherapy. Her book "The Theory and Practice of Vocal Psychotherapy: Songs of the Self" has recently been published by Jessica Kingsley.

Grimaldi C

CMTE 8: Analytical Music Therapy: An Experiential Workshop – Benedikte Scheiby

Analytical Music Therapy is an approach to clinical improvisation that is applied to a variety of populations within a psychiatric, medical and wellness context. Through self experiential group music therapy experiences, didactic discussions and DVD based demonstrations the participant will gain an understanding of key concepts and clinical practices in AMT as the approach is being practiced today with a variety of populations. The presenter has been trained by the founder of the approach (Priestley) and is a trainer. The presenter has been teaching the approach in academic contexts, privately at graduate and postgraduate levels in USA, Europe and Asia for 29 years. The participants will be able to apply some of the presented techniques in their own work adapted to their specific population. An AMT supervision model where improvised music is the primary tool of processing will also be presented. This model is being practiced in academic music therapy training settings, in peer group supervision and intern training. Teaching material illustrating the AMT approach in form of Power Point handout and article will be accompanying the workshop content. The participants will be encouraged to bring their own instruments.

Learning Objectives

Participants will experience AMT; client-centered AMT approaches and techniques for improvisation.

Participants will be able to identify at least two ways to organize and arrange improvisation experiences aimed at engaging client involvement. (CBMT-Scope of Practice II.A.2. w)

Participants will have the opportunity to experience and identify clinical benefits of AMT improvisation. (CBMT-Scope of Practice II.A.2. & 5.)

Agenda

10-10:30	Introduction to presenter and to AMT. Participants expectations and wishes.
10:30-12pm	AMT self experiential and didactic processing demonstrating key concepts of AMT present in self experiential
12-12:45	lunch break
12:45- 1:45	AMT experiential work with metaphors, dreams, images
1:45-2:00	Didactic processing AMT key concepts related to self experiential content
2-2:15	break
2:15-3:15	Demonstration of application of AMT to a variety of populations (Medical music psychotherapy, psychiatry, private practice, training) through teaching - DVD's.
3:15	post-test

Presenters

Benedikte B. Scheiby M.A., M.M.Ed., CMT, DPMT, LCAT.

Benedikte Scheiby has been a music therapy clinician and educator for 29 years, including tenured professor in Denmark at Aalborg University, Music therapy Program, Clinical Adjunct Ass. Professor at NYU, Music Therapy Masters Program, and Director of Training and Supervision and senior clinician at Institute for Music and Neurologic Function in the Bronx at Beth Abraham Family of Health Services. Here she specializes in AMT with patients with medical trauma. She is also the director of an AMT postgraduate Training Institute on Manhattan, New York. and has been conducting private practice for 29 years, seeing clients and providing music therapy supervision. She gives lectures and workshops in USA, Europe, Japan, Korea, Hong Kong, Brazil with particular focus on AMT training and application to a variety of populations.

Grimaldi B

CMTE 9: New Developments in Nordoff-Robbins Music Therapy in the Treatment of Children with Autism –
John Carpentre

<http://therebeccacenter.org/>

This CMTE will explore the use of Nordoff-Robbins Music Therapy being carried out by one therapist (without a co-therapist) within the DIR®/Floortime™ model in addressing the core deficits of children with autism. To that end, this course will discuss assessment, treatment planning, intervention and evaluation within the context of both, musical and social-emotional development. In addition, this course will provide participants with tips and techniques in clinical improvisation on guitar and piano through didactic and experiential learning.

Learning Objectives

1. An understanding of the core deficits of autism and the rationale for NRMT
2. Understand the limitations of memory-based interventions when treating children with ASDs
3. General understanding of Nordoff-Robbins Music Therapy (NRMT)
4. A basic understanding of the roles of the co-therapist and primary (music maker) in NRMT
5. Understanding of basic techniques of how the therapist can take on both roles in NRMT (Co-therapist and primary therapist)
6. A basic understanding of the DIR/Floortime Model
7. An understanding of how NRMT may be carried out within the DIR/Floortime Model
8. Understand how NRMT, carried out within the DIR model supports the necessary continuous communicate flow
9. An understanding of assessment and treatment planning within DIR and NRMT
10. An understanding of regarding the relationship between musical and social-emotional goals
11. An understanding of how to evaluate treatment goals based on musical and interpersonal interaction (social-emotional)
12. Understand how to measure social-emotional growth by using the Functional Emotional Assessment scale (FEAS)
13. Understand how to measure musical goals through the goal attainment scale (GAS)
14. An understanding of basic techniques in clinical improvisation (guitar and piano) within the NRMT

Agenda

I. Overview of the diagnostic criteria for autism

- Core deficits
- Autism is NOT a disorder of memory
- It's a disorder that affects the individual's ability to relate communicate

II. Rational for Relationship-based Models: NRMT

- Thinking based vs. memory based models in targeting core deficits of autism
- Why NRMT: A brief look
- Roles and relationships of co-therapist and primary therapist (music maker)
- Responsibility of both therapists
- NRMT in the "real" world: working solo in NRMT (video examples, role playing, etc.)
- Musical and non-musical techniques in order to work solo
- Leaving the piano and getting on the floor: when and how?
- The focus of this work: the importance of a continuous flow of back and forth interactions

III. Rational for Relationship-based Models: DIR/Floortime Model

- Developmental milestones in children
- Individual (biological) differences in children with ASDs
 - Auditory processing
 - Visual processing
 - Sensory modulation
 - Motor planning

- Receptive and expressive communication

IV. The Marriage between NRMT and DIR/Floortime

- Similarities and differences between the models
- Carrying out the DIR Model within NRMT (video examples)
- Assessment and treatment planning
- Musical goals are clinical goals
- Musical goals and social-emotional (interpersonal) goals
- The Functional Emotional Assessment Scale (FEAS): Social Emotional
- Goal Attainment Scaling (GAS): measuring musical goals

V. Music taking on various roles in the “dance” of interaction (video examples)

- Musicing: direct musical interaction and engagement
- Generate affect
- Regulating the child
- Enhancing the drama between child and therapist (interpersonal engagement)

V. Clinical Improvisation techniques for the “solo” therapist (guitar and piano): Experiential/Role Play

- Framing improvisations: creating form
- The use and process of creating clinical melodies
- Harmonizing over the improvised melodies and the use of functional harmony
- Non-musical techniques (i.e. use of affect, body, and physical space)
- Clinical improvising on chord progressions (i.e. ii-V-I; I-vi-ii-V-I, etc.)
- Clinical improvising using Latin and Spanish idioms
- What gets in the way during improvisational music making (for therapist)

Presenters

John Carpentre, Ph.D., MT-BC, LCAT, NRMT

Dr. Carpentre, assistant professor of music therapy at Molloy College, is the Founder and Executive Director of The Rebecca Center for Music Therapy. He is the Founding Coordinator of the Center for Music and Child Development at Rebecca School and Eliza School in New York City, and has served on several boards and committees with special attention to autism and child development. He received his MA in music therapy from New York University, and was only the second guitarist to complete the Nordoff-Robbins Music Therapy Certification. He completed his Ph.D. in music therapy from Temple University and is currently completing the DIR® practitioner certification. Dr. Carpentre’s advocacy and consultation have resulted in the development of numerous first-time music therapy programs in DIR®/Floortime™ and Applied Behavioral Analysis (ABA) based schools, community centers, hospitals, day-treatment centers, and after school programs throughout Long Island and the New York City metropolitan area. Dr. Carpentre’s current focus is on the development of a hybrid approach, integrating Nordoff-Robbins Music Therapy within the DIR®/Floortime™ Model. He has nearly 15 years of clinical and supervisory experience, and has lectured internationally and domestically.

Casino A

CMTE 10: Music Entrainment, Imagery, Brain Complexity, and Health – Mark Rider

In this session, participants will develop an understanding of the neural and chemical pathways underlying the mind-body connection. Particular attention will be paid to the immune system (cancer and autoimmune diseases), pain pathways, and depression. Original EEG research will be presented on the “homeodynamic” theory of psychoneuroimmunology and the new science of “complexity”. Participants will then learn skills to assess, plan,

and carry out music improvisational entrainment sessions with various types of clients with the goals of enhancing mental imagery and decreasing symptoms.

Learning Objectives

1. Participants will understand mind-body connections associated with immune dysfunction, pain, and depression (CBMT SOP II).
2. Participants will understand basic principles of complexity science and health (CBMT SOP II).
3. Participants will develop skills to assess, plan, and execute a music improvisational imagery session (CBMT SOP I, III).

Agenda

- 10 am – 12 pm Discussion of principles and demonstration of music improvisational entrainment technique
12-2 pm Bring snack or bag lunch as we break into small groups and participants are guided into conducting their own entrainment sessions
2-2:15 pm Post-test

Presenter

Mark Rider, Ph.D., RMT

Dr. Mark Rider is a licensed psychologist and registered music therapist. He taught music therapy at both Montana State University in Billings and SMU in Dallas. His research has for decades been in the area of music and medicine, culminating in his book, *The Rhythmic Language of Health and Disease*. He developed the entrainment improvisational technique for guiding imagery. His recent research has been in the area of brain complexity and health.

Casino B

CMTE 11: Separate is NOT Equal: Heading into the Future with REAL WORLD School Music – Laurel Weatherford and Angela Snell

Special education laws such as IDEA 2004, provide children with disabilities rights to access education along side, not separate from, their non-disabled peers. Local districts can struggle with this provision, especially for students with significant conditions. Learn how music therapists can lead in the field of education by using the law and evidence-based strategies that result in improved outcomes for students with and without disabilities.

This workshop highlights a wide variety of time-tested, successful music therapy approaches supporting all students in real world learning environments, including language arts, math, science, and history, among others. The workshop material will emphasize reciprocal benefits for special education, general education, and community stakeholders. The innovative collaborative curriculum approaches emphasize the development of social competence skills, diversity awareness, and general group learning skills while effectively accessing age-appropriate curriculum, peers, and highly qualified teachers. The workshop will cover how a county school district utilizes music therapy to lead in their cutting edge LRE initiatives to improve student outcomes and create collaborative partnerships with local school districts and the community.

Learning Objectives

1. Participants will learn innovative ways to deliver school music therapy in the least restrictive environment as it directly applies to IDEA 2004 and the needs of general education.
2. Participants will learn new repertoire and approaches to the delivery of school music therapy in real world learning environments that are directly related to students' individual education plans and their access to the general

curriculum.

3. Participants will learn how to design cost effective school music therapy that results in improved outcomes for students with and without disabilities.
4. Participants will be exposed to school music therapy assessment and different ways to collect, examine, and report data relevant to the needs of today's students and school districts.
5. Participants will explore parent, staff, and community education strategies that enhance the effects of school music therapy.
6. Participants will develop a sample music therapy action plan to conduct music therapy in integrated school and community environments relevant to the unique dynamics of their local districts.

Agenda

- I. Introduction
- II. IDEA Overview
- III. Preschool/Assessment
- IV. Least Restrictive Environment- Inclusion
- V. Self Contained Classroom/schools
- VI. Questions/Answers
- VII. Development of individual plans
- VIII. Conclusion

Presenters

Angela Snell, MT-BC

Laurel Rosen-Weatherford, MT-BC

Angela M. Snell, MT-BC, has specialized in all aspects of school music therapy for 25 years. She is a local, regional, and national presenter, author, and advocate on related topics.

Laurel Rosen-Weatherford, MT-BC, is a school music therapist with specialized experience in community based settings, age-appropriate educational collaboratives for school-aged students, and user-friendly data collection.