

2010 Great Lakes Region Annual Conference

Indianapolis, IN

March 17-21, 2010

CMTE Information

Wednesday, March 17

7:00 – 9:30pm

CMTE 1: The Music Therapy Advocate's Toolkit - *Judy Simpson, Dena Register, 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 effort

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

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

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

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, MA, 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.

Thursday, March 18

1:30 – 6:30pm

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.

Thursday, March 18

1:30 – 6:30pm

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, MA, 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.

Thursday, March 18

1:30 – 6:30pm

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

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 (doumbeck).

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.)

Agenda

Hour One: Brief Literature Review and Overview of MTD

-Introduction to rhythmic materials vocally over a stepping pulse
(including basic shaker technique/groove)

-Fanga Alafia

Hour Two: West African djembe drumming (Fanga Alafia—played and sung)

Traditional West African rhythms and clinical applications

Technique Overview:

-Bass and Tone

-Slap

-The West African break (traditional and modified)

-If you can say it, you can play it!

-Rhythmic Grounds

Hour Three

The World of the Frame Drum

-History and Playing Techniques (focus on lap-style technique, vs. Tar style)

-Doum, Tak, Cha, Kah/Pah

-Basic Chant accompaniment groove

& Native American Earth Chants; clinical applications

-Traditional rhythms from the Arabic world

Hour Four

Frame Drum continued;

- Transfer technique to Middle Eastern tabla (doumbeck)—distinguish from djembe technique
- Clinical relevance of this instrument;
- Traditional Rhythmic Vocabulary

Hour Five

Summation and technique review;

- Emphasis on singing and playing (percussion as an accompaniment instrument)
- Composite Ensemble
- Speech Phrase Rhythmic Composition
- Demonstration of Conga technique
- Questions/Discussion
- Post-test

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 Russell Hilliard and Susan Gardstrom. Carolyn maintains a rigorous performance schedule as a professional percussionist in many idioms and contexts.

Sunday, March 21

10:00am – 3:30pm

CMTE 7: Vocal Psychotherapy in Action – Diane Austin

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 audio taped 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, DA, 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.

Sunday, March 21

10:00am – 3:30pm

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 MA, MMed, 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.

Sunday, March 21

10:00am – 3:30pm

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

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 Carpente, Ph.D., MT-BC, LCAT, NRMT

Dr. Carpente, 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 Elija 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. Carpente’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. Carpente'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.

Sunday, March 21

10:00am – 3:30pm

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, PhD, 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.

Sunday, March 21

10:00am – 3:30pm

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

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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.