

2009 AMTA CONFERENCE PRELIMINARY PROGRAM ADDENDUM

Table of Contents

Title	Page #
Continuing Music Therapy Education (CMTE) Information	3
CMTE Courses	5
CMTE A: Music Therapy Protocols and Approaches for Adult Clients with Aphasia, Apraxia, & Dysarthria	5
CMTE B: Surfing Through Contemporary Practices in Pediatric Medicine: Music Therapy Skill Development and Clinical Intervention	7
CMTE C: Stylistic Singing and Playing: Making Your Adult Repertoire Sound Authentic	9
CMTE D: It's Your Health: The Importance of Self-Care to Promote Well-being	11
CMTE E: Clinical Applications of Rap in Music Therapy	13
CMTE F: Separate is NOT Equal: Heading Into the Future with REAL WORLD School Music Therapy	15
CMTE G: Restorative Healing Through Songs and Stories	17
CMTE H: On A Roll: Successful Strategies toward Group Drumming	19
CMTE I: Working Mechanisms: The Rhythmic Foundation of NMT	21
CMTE J: Maslow's Journey and the Genealogy of Humanistic Psychology: Creativity in Music Therapy and the Move Toward Beauty.	23
CMTE K: Magical Movement to Music for all populations - The Nia Technique	25
CMTE L: Field-Tested Strategies for Addressing Difficult Behaviors in Music Therapy	26
CMTE M: Supervising the Music Therapy Intern	28
CMTE N: Utilizing Garage Band for Therapeutic Objectives	31
CMTE O: <i>The 10 Lenses</i> : How Cultural Diversity Impacts Music Therapy Practice	33
CMTE P: Music Therapy and End-of-Life Care	35
CMTE Q: Introduction to Sound Therapy and Sound Healing Modalities: Interfaces with Music Therapy	37
CMTE R: Attachment Based Music Therapy	39
CMTE S: New Alternate Tuning for Modified Guitar Instruction and Improvisation	41

CMTE T: Developing Music Therapy Goals and Objectives In The Treatment of Autism Characteristics	43
CMTE U: <i>Professional Supervision, A luxury or a necessity?</i>	45
CMTE V: Music Is the Master Key: Unlocking Doors in Forensic Psychiatric Patients	47
CMTE W: Applied Strength-Based Improvisation: An Exploration of Applying Strength-Based Improvisation to Various Populations	49
CMTE X: SHARPEN YOUR BRAIN---WITH MUSIC IN MIND	51
CMTE Y: Working in Harmony: Music Therapy Ethics	53
CMTE Z: Entering the Experience: Responding in the Moment to Client Emotion	55
CMTE AA: Reiki, Level I	57
TRAINING	58
NICU Music Therapy	58
INSTITUTES	61
Institute: Music Therapist's Toolkit: Advocating for Music Therapy; Advocating for YOU!	61
Neuromusicology Institute: The Neuroscience of Music from Perception to Practice	64
Institute: Music Therapy Drumming: Level One Primer	66
Harmony of Mind-Body: Research and Practice of Music-Facilitated Stress Management (Institute includes 4 presentations list below in italics)	68
<i>The Psychoneuroimmunology of Stress and Pain: Three Clinical Research Applications</i>	68
<i>Mindfulness and Coherence in Music-Facilitated Stress Management</i>	69
<i>Clinical Research of Music-Facilitated Stress Management</i>	70
<i>Stress, Loss and Music Therapy</i>	71

Continuing Music Therapy Education (CMTE) Information

CBMT Approved Workshops

Twenty-seven intensive workshops, four Pre-Conference Institutes and one Training are being offered this year. Registrants will receive a certificate indicating completion of each learning experience.

If you have any questions regarding the AMTA continuing education activities at this conference, please contact the AMTA Continuing Education Committee Co-Chairs, Lisa Swanson or Jean Nemeth. If you have questions regarding the recertification process or accumulation of CMTE credits, please contact the Certification Board for Music Therapists at 1-800-765-CBMT. CBMT is ultimately the authority on CMTE requirements for recertification. You are responsible for gathering documentation of your continuing education credits, so **remember to pick up your CMTE certificate after each CMTE and your conference attendance certificate at the close of the conference.**

Reference herein to any specific commercial firm, commercial product, process, or service by trade name, trademark, service mark, manufacturer, or otherwise does not constitute or imply endorsement, recommendation, or favoring by AMTA.

Institutes and CMTE courses are approved by the Certification Board for Music Therapists for the specified number of Continuing Music Therapy Education (CMTE) credits. Credits awarded by CBMT are accepted by the National Board for Certified Counselors (NBCC). AMTA (#P-051) maintains responsibility for program quality and adherence to CBMT policies and criteria.

NICU Training is maintained by Florida State University (#P-068) and follows the same CBMT policies and criteria.

REFUND AND CANCELLATION POLICY

Activities are planned in advance based on the number of registrants therefore full refunds cannot be made. Refunds for cancellations of any conference activities (including Trainings, Institutes and CMTE courses) are available by written request only and must be sent to the AMTA national office. 75% of fees will be refunded if the request is postmarked and/or received no later than 10/2/09, 50% if the request is postmarked and/or received 10/3/09-11/6/09. NO REFUNDS will be made after 11/6/09, so please plan ahead. Refunds are processed 45 days after the conclusion of the conference. Refunds requested after October 3, 2009, must be requested by contacting the AMTA national office.

HOW TO REGISTER FOR COURSES

AMTA again announces the on-line payment option for conference registration. Please go to www.musictherapy.org and click on the on-line registration and payment link in the "Latest News" box to ensure your placement in CMTEs, Institutes and Trainings. If you are not able to take advantage of our on-line payment option, please mail your registration form and payment to:

AMTA;
8455 Colesville Rd., Ste. 1000
Silver Spring, MD 20910

Full payment is required at the time of registration and must accompany your registration form. Credit card payments may be faxed to 301-589-5175 (security of this is at your discretion); all other forms of payment must be mailed. Please do not both fax and mail (or fax more than once) your registration as this will result in double charges to your credit card. All payments must be made in U.S. dollars, and checks must be drawn on a U.S. bank. For the convenience of our international guests, an on-line currency converter can be found at www.xe.com.

Please note:

You must be registered for the conference to take any of the 27 CMTE courses.

Conference registration not required for any of the 4 Institutes or the NICU training.

CMTE Courses:

CMTE A: Music Therapy Protocols and Approaches for Adult Clients with Aphasia, Apraxia, & Dysarthria

Thursday, November 12, 2009

7:30 am – 12:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenter: Betsey King, PhD, MT-BC

Description:

This CMTE will focus on the distinct approaches required for the treatment of aphasia, apraxia, and dysarthria in adults. Participants will learn about (1) the neurological bases for these disorders and why the role of music and musical elements may be different for each; (2) current research and its implications; and (3) how specific music therapy protocols can be developed based on neurological data, client preference, and music composition principles. Participants will have a chance to compose music for a protocol, addressing specific speech or language objectives, and hear about current interdisciplinary clinical research and training in a college-based clinic.

Learner objectives related to the CBMT Scope of Practice.

- D.2: Participants will learn how to gather the appropriate information to make treatment decisions for adults with speech and language disorders.
- E.3: Participants will learn strategies for selecting, developing, and adapting distinct strategies for adult-onset aphasia, apraxia, and dysarthria.
- E.8 Participants will hear about/discuss pacing in sessions focusing on speech and language issues, including the interplay of protocol-driven therapy and other styles of intervention.
- E.9 Participants will learn about options for data collection and clinical research.

Bios of presenter

Betsey King, PhD, MT-BC is an assistant professor of music therapy at Nazareth College in Rochester, NY. She is the co-owner and author of Prelude Music Therapy, including the SEMTAP, and is currently focusing on interdisciplinary clinical practice and student learning.

Activity schedule

7:30am - Introduction

7:45am - Definitions, Neuro-anatomy & physiology, related lit

9:00am - Break
9:15am - Apraxia protocols and strategies
10:15am - Aphasia protocols and strategies
11:00am - Break
11:15am - Dysarthria
11:30am - Case studies and group problem solving
12:15pm - Questions

Format: Lecture/Demonstration, small group problem solving

Prerequisites: None

CMTE B: Surfing Through Contemporary Practices in Pediatric Medicine: Music Therapy Skill Development and Clinical Intervention

Thursday, November 12, 2009

7:30 am – 12:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenters:

David E. Wolfe, Ph.D.

Eric G. Waldon, Ph.D., MT-BC

Description:

The importance of engaging young children in music therapy within pediatric settings and providing them with therapeutic experiences is a central theme of this CMTE. Teaching student therapists and professional clinicians the knowledge and skills associated with “best practices” is essential to providing successful pediatric music therapy services. Materials, activities, and simulations conducted during this workshop will be derived from a newly published text titled, *Music Therapy and Pediatric Medicine: A Guide to Skill Development and Clinical Intervention*, co-authored by the presenters. It is recommended that each participant bring to the session a battery-powered laptop computer (PC or MAC) for hands-on use of CMPAC (Computer-based Music Perception Assessment for Children; CD-ROM) and selected computerized music therapy assessments. However, a laptop is not essential to successful participation. This CMTE has been designed to reflect a schedule that music therapists follow in providing services in a pediatric setting. Participants will be actively engaged in: 1) conducting simulated patient assessments; 2) making referral decisions based on assessments; and 3) planning and rehearsing specialized, patient-centered music therapy interventions during various diagnostic and medical treatments used within pediatrics. (e.g., during invasive/noninvasive examinations and procedures; and prior to and following surgery).

Learner Objectives Related to CBMT Scope of Practice

Music Therapy Assessment: Participants will...

- Articulate (through written products) the purposes of music therapy assessment in pediatric medicine. (CBMT Scope of Practice II.C.3. & 5.)
- Demonstrate the operations of CMPAC (Computer-based Music Perception Assessment for Children) and MASA (Music Attentiveness Screening Assessment). (CBMT Scope of Practice II.B.2. & 5.)

Music Therapy During Invasive/Noninvasive Procedures: Participants will...

- Articulate a rationale for using music therapy interventions during painful and/or frightening medical procedures in a concise and informative manner. (III.A.3.m.; V.B.5.)
- Identify the musical characteristics to consider when selecting music to engage children during medical procedures; and others. (III.A.1.d.4.; III.A.3.i.)

Music Therapy in the Surgical Arena: Participants will...

- Articulate a rationale for using music therapy interventions prior to and following surgery (III.A.3.m.; V.B.5.).
- List the musical characteristics to consider when selecting music to engage children prior to and following surgery; and others. (III.A.1.d.4.; III.A.3.i.)

Bio of Presenters

David E. Wolfe is Professor Emeritus and past Chair of the Department of Music Therapy and Coordinator of Graduate Studies, University of the Pacific; previous Chair, Department of Music Therapy, Utah State University; and currently Acting Director of the Music Therapy Department, Chapman University.

Eric G. Waldon, Ph.D., MT-BC is licensed psychologist working in the department of psychiatry at Kaiser Permanente's Stockton CA facility; he is also adjunct faculty at Chapman University's Modesto, CA campus where he teaches courses in research and neuropsychology.

Activity Schedule

- introduction/lecturer—Uses of music in pediatrics (traditional, playroom, bedside; nontraditional, specific medical procedures; pre-and post-surgery)
- simulations/role play, music therapy interventions for specific medical procedures
- lecture—selection of children for music therapy
- demonstration/hands-on—use of Computer-based Music Perception Assessment for Children (CMPAC)
- demonstration/hand-on—use of Music Attentiveness Screening Assessment (MASA)
- Discussion—examining results from CMPAC and MASA and making referral decisions

Format: Lecture, experiential, media presentation, seminar discussion.

Prerequisites: None

CMTE C: Stylistic Singing and Playing: Making Your Adult Repertoire Sound Authentic

Thursday, November 12, 2009

7:30 am – 12:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenter: Natalie Wlodarczyk, MM, MT-BC, NICU-MT

Description:

Music therapy majors often play songs in the same style regardless of the specific genre and also seem to have little knowledge of the time periods of commonly preferred adult client repertoire. In this workshop, participants will learn to sing and play guitar with stylistic accuracy using commonly preferred repertoire by adult music therapy clients. Participants will also learn to connect the music with relevant social and historical events from the time the music was first popular in order to better facilitate life review and reminiscence with clients.

Learner Objectives Related to the CBMT Scope of Practice

- Participants will improve their repertoire of rock, folk, Motown, country, jazz standards and hymns/gospel songs commonly preferred by adult clients. (CBMT Scope of Practice II.E.4.a.)
- Participants will improve their understanding of the connection between popular music and history/culture as it relates to building rapport and facilitating life review with clients. (CBMT Scope of Practice III.A.5.a. & III.A.1.h.1.)
- Participants will develop skills for adapting and playing client-preferred popular music, using voice and guitar with stylistic accuracy. (CBMT Scope of Practice II.E.4.a.)

Bio of presenter

Natalie Wlodarczyk, MM, MT-BC, NICU-MT, is currently pursuing a doctoral degree at Florida State University. She previously worked at Big Bend Hospice in Tallahassee, FL where she was Music Therapy Coordinator and Internship Director.

Activity Schedule Thursday, November 12, 2009

7:30-8:00am: Welcome, Overview and Listening Pre-Test

8:00-8:45am: Jazz Standards

8:45-9:30am: Early Country

9:30-9:45am: Break

9:45-10:30am: Motown

10:30-11:15am: Folk & Rock

11:15-11:30am: Break

11:30-12:15pm: Hymns & Gospel

12:15-12:30pm: Listening Posttest & Evaluations

Format: Lecture, media presentation, instructor modeling and music making
(participants practicing skills)

Prerequisites: Participants should have had *at least* one semester of class guitar to be successful in this workshop.

CMTE D: It's Your Health: The Importance of Self-Care to Promote Well-being

Thursday, November 12, 2009

7:30 am – 12:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenter: Sharon R. Boyle, M.M., MT-BC

Description:

Music therapists may experience “burn-out”, as well as “compassion fatigue,” which can impact their overall health and lead to retention issues. Connection between lack of self-care and burn-out/compassion fatigue will be discussed, as well as other health issues that might result from prolonged self-neglect. The importance of using music for our own nurturance will be addressed through active music-making in the session. Peer supervision models will be discussed as a means for promoting self-care and preventing burn-out professionally. Practical ways to achieve more balance will be presented. Supportive instrumental/vocal improvisation techniques that can be used among peers will be explored.

Learner objectives related to the CBMT Scope of Practice

- Participants will gain an understanding of the stages and symptoms of burn-out in relation to occupational stressors and a brief comparison to compassion fatigue
- Participants will gain awareness of his or her potential/risk in the areas of burn-out, compassion satisfaction and compassion fatigue (CBMT Scope of Practice V.B.9)
- Participants will gain an understanding of numerous self-care techniques affecting health domains (CBMT Scope of Practice V.B.18)
- Participants will gain an understanding of instrumental and vocal improvisational methods as a form of self-care and expression of self (CBMT Scope of Practice I.B.4, 6, 9c)
- Participants will develop an awareness of one model of peer music therapy supervision and the positive impact peer music therapy supervision can have on increasing one's feeling of support (CBMT Scope of Practice V.A.3.b; V.A.4)
- Participants will become more aware of the importance of balancing work and personal life to achieve optimal health and happiness, learning specific ways to achieve more balance

Bio of presenter

Boyle is on faculty at Saint-Mary-of-the-Woods College, a state representative on the GLR Executive Board, and on the editorial board for *Music Therapy Perspectives*. She also teaches in the MAMT (Master of Arts in Music Therapy) program as adjunct faculty.

Activity schedule

- Burnout and Compassion Fatigue - providing comparisons of each, along with job stress, etc.
- Methods to Sustain the Professional Self and then the Personal Self (according to Skovolt, 2001) - Section II will have experiential components (relaxation and breathing exercises), focusing on achieving balance and brainstorming in small groups. Emphasis on health domains as well. The second part of this section will introduce the importance of supervision.
- Active music-making - emphasizes the importance of music-making as music therapists in peer supervision model (which will be presented). A variety of improvisation experiences will be implemented in dyads, small groups, and whole group.

Format: A combination of lecture, experiential and music making.

Prerequisites: Preferably interns through professionals, but students would be allowed to participate.

CMTE E: Clinical Applications of Rap in Music Therapy

Thursday, November 12, 2009

7:30 am – 12:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenters:

Nir Sadovnik, MA, MT-BC, LCAT

Alan Thompson , MA, MT-BC, LCAT, NR-MT

Description:

This presentation will explore clinical applications of rap in music therapy. Participants will learn practical techniques of incorporating rap in their practice through real time improvisation and basic recording technologies. We will provide a general overview of this genre, focusing on its historical roots, stylistic diversity, and therapeutic potentials. Case presentations and vignettes from urban psychiatric facilities and forensic settings will be shared to illustrate the clinical effectiveness of using rap. We will focus particularly on clinical goals such as increasing effective self expression, self awareness, and insight, as well as improving relatedness and self esteem.

Learner objectives related to the CBMT Scope of Practice:

- Participants will be able to provide appropriate musical accompaniment for patients who use rap. (CBMT, I, A2)
- Participants will be able to create hip/hop beats in various styles. (CBMT, I, B, 7-8)
- Participants will learn basic multi-track recording tools on Garage Band. (CBMT, I A 2)
- Participants will be able to articulate potential clinical treatment goals of using rap in music therapy. (CBMT, III, A, 1)

Bios of presenters

Nir Sadovnik is a full time music therapist on an inpatient adult psychiatric. Nir is a faculty member in the graduate music therapy program at New York University, where he teaches piano improvisation, 'Key Concepts in Music Therapy,' and supervises students in the program.

Alan Thompson, LCAT, MT-BC, NRMT currently works at St. Luke's Hospital Child & Family Institute's Home Based and Community Services with emotionally disturbed children and adolescents. He also works part-time at the Incarnation Children's Center, a nursing home for children and adolescents living with HIV/AIDS.

Activity schedule:

- Introduction – definition and brief history of rap
- Rap styles – exploration of various rap styles
- Discussion on presenter's use of rap in music therapy – case vignettes and audio samples will be shared.
- Real Time Workshop – learning to incorporate familiar music therapy instruments into creating rap
- Studio workshop – learning to incorporate sampling and multi-track recording technology into the creation of rap music.

Format: Experiential, lecture, discussion, and music making.

Prerequisites: None

CMTE F: Separate is NOT Equal: Heading Into the Future with REAL WORLD School Music Therapy

Thursday, November 12, 2009

7:30 am – 12:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenters:

Angela M. Snell, MT-BC

Laurel Rosen-Weatherford, MT-BC

Description:

Learn how music therapy creates successful access to age-appropriate curriculum and peers, yielding reciprocal benefits to special education, general education, and community stakeholders for today and in the future. Participants will be taken through a step-by-step process on how to tailor cost-effective, integrated music therapy services for pre-k through post-secondary students. New repertoire and approaches to school music therapy directly related to students' individual education plans and their access to the general curriculum will be presented. Participants will develop their own sample action plans by tailoring workshop concepts to the unique conditions of their own local districts.

Learner objectives related to the CBMT Scope of Practice.

- 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 (V. A. 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 (II. E. 3; II. E. 4; II. E. 5)
- Participants will learn how to design cost effective school music therapy that results in improved outcomes for students with and without disabilities. (V. B. 6; V. B. 14;)
- 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. (II. B. 3; IV A.1; IV.A.2.; IV. B. 4)

- Participants will explore parent, staff, and community education strategies that enhance the effects of school music therapy. (V.B.3; V.B.4)
- 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. (III A. 1 2 3 4 5; IV A&B)

Bios of presenters

Angela M. Snell, MT-BC, has specialized expertise in all areas of school music therapy for 25 years, including assessment, program design, special education law, inclusion and community initiatives. 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. She holds a degree in music education and an equivalency in music therapy from Western Michigan University. Currently Laurel is completing her masters in music therapy.

Activity Schedule:

- Introduction
- School Overview (IDEA, NCLB)
- Preschool
- Assessment & Documentation
- Least Restrictive Environment- Inclusion
- Self-Contained Classroom
- Self-Contained School
- Community Shows & Outreach
- Questions/Answers
- Development of Individual Plans
- Conclusions

Format: Lecture, Media Presentation, Experiential, and Discussion

Prerequisites: None

CMTE G: Restorative Healing Through Songs and Stories

Thursday, November 12, 2009

7:30 am – 12:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenters:

Annie Heiderscheit, Ph.D., MT-BC, FAMI, MFT

Leah Walls, MA, LMFT

Description:

The purpose of the workshop is to weave narrative therapy and music therapy on the journey to recovery from an eating disorder and in various aspects of mental health. Presenters will utilize a narrative concept based on definitional interviewing. Narrative elements of songs will be identified and defined to further illustrate the role of songs in a life story.

The experiential nature of this workshop includes the pairing of song autobiographies and the definitional ceremony. Participants will be guided through videotaped interviews, the projective nature of songs through case examples, client life stories and wisdom. An interactive portion of the workshop will include an opportunity to provide feedback to be shared with a client based on her 'songscaped life story'.

Learner objectives related to the CBMT Scope of Practice.

- Participants will explore and understand the narrative properties and elements in songs.
- Participants will learn how songs can be used as a projective tool and elicit emotion memories. (CBMT Scope of practice III.A.h.1)
- Participants will understand how songs reflect and elicit emotional responses and experiences. (CBMT Scope of practice III.A.g.8)
- Participants will identify the musical elements in songs and their significance in the client's subjective experience.
- Participants will understand the basic tenets of narrative therapy and how this interfaced in the music therapy process.

Bios of the presenters

Annie Heiderscheit, Ph.D., MT-BC, MFT, FAMI, is a music therapist and marriage and family therapist at the Emily Program. She is also on the graduate faculty in the Center for Spirituality and Healing at the University of Minnesota, Annie incorporates music psychotherapy interventions and techniques in her work with clients and their families. She has books chapters published regarding the use of music therapy with individuals in eating disorder, chemical dependency treatment and depression.

Leah Walls, MA, LMFT, is an approved supervisor at the Emily Program in St. Paul, MN. She is on the graduate faculty at St. Mary's University of Minnesota in the marriage and family therapy program. Leah works from an experiential, narrative approach that gives honor to power of the story and its role in healing the body, mind and soul. Her expertise involves unearthing and deconstructing themes of culture, sexuality, power, and body image.

Activity schedule

7:30 – 7:45	Welcome and introductions Overview of the presentation
7:45 – 8:30	Basic tenets and elements of narrative therapy 1. Externalizing conversations 2. Re-authoring conversations 3. Re-membering conversations 4. Scaffolding conversations 5. Definitional ceremonies
8:30 – 9:00	Melding of therapies: Bringing together music therapy and narrative therapy
9:00- 9:45	Narrative elements of songs (including song and case illustrations) Exploring six narrative elements of songs
9:45 – 10:00	Break
10:00 – 11:00	Narrative elements of songs (including song and case illustrations) Analysis of client selected songs Extracting meaning from songs: Exploring all the elements of songs
11:00 – 12:15	Restorative healing group 1. Formation of the group 2. Structure of the group 3. Role of the facilitators 4. Case illustrations and video clips from sessions
12:15- 12:30	Question and Answers Evaluation

Format: Lecture, media presentation, and experiential

Pre-requisites: None

CMTE H: On A Roll: Successful Strategies toward Group Drumming

Thursday, November 12, 2009

7:30 am – 12:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenter: Kathy Quain, MME, MT-BC

Description:

Enjoy this experiential workshop and empower your Music Therapy skills with ten key concepts to structure clients' music-making. Starting with experiencing sample activities, you will then embrace over-arching concepts to apply to a multitude of settings such as day programs for adults, Juvenile Hall and Alzheimer's programs. Experience, discuss, create and practice facilitating group drumming. Allow your assessments of clients' limitations, strengths and needs to become the basis of creating tailored strategies. This valuable workshop will enrich your skills and spark your on-going success facilitating group drumming.

Learner objectives related to the CBMT Scope of Practice.

- Participants will participate in experiential examples of ten concepts, such as "Unified Group Action".
- Participants will discuss at least five of the concepts as it applies to at least two populations that the participant works with.
- Each participant will have the opportunity to practice facilitating at least one concept, ideally through the participant's created application during the workshop.
- Participants will select and adapt musical instruments and equipment consistent with strengths and needs of the client(s) they serve. (CBMT Scope of Practice II.E.4.b.)
- Participants will complete a questionnaire in regards to the above four items before and after the workshop.

Bio of the presenter

Kathy Quain, MME, MT-BC, founder of www.MusicForTherapy.com, shares successful strategies towards group drumming developed over fifteen years as a music therapist. An Orff Schulwerk specialist and University of Kansas graduate, she enjoys leading workshops and drum circles including Health Rhythms.

Activity schedule

Once participants have experienced several examples of a concept, they will be prompted to reflect on the concept with the populations that they work with in mind. As stated in the Learner Objectives, participants will experience, discuss and practice facilitating group drumming. Participants' prior assessment of their clients' limitations, strengths and needs will become a basis of creating tailored strategies. Participant's creativity will be supported and encouraged.

Format: Experiential

Prerequisites: None

CMTE I: Working Mechanisms: The Rhythmic Foundation of NMT

Thursday, November 12, 2009

7:30 am – 12:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenters:

Jenna Anderson, MT-BC, NMT Fellow

Michelle Hardy, MT-BC, NMT Fellow

Blythe LaGasse, PhD, MT-BC, NMT Fellow

Suzanne Oliver, MT-BC, NMT Fellow

Description:

This course will provide therapists with in-depth research and clinical information regarding rhythm and the corresponding working mechanisms that can guide clinical practice and effective treatment decisions. The R-SMM and the TDM will be used as the foundation for assessment and ongoing clinical decision-making. Participants will be actively engaged in walking through the TDM process for assessment with different clinical populations. In this process they will be asked to identify the corresponding working mechanisms and then actively apply rhythm according to their treatment decisions. Reimbursement and documentation will be discussed as it relates to the replication of results when consistently following the evidence-based practice model.

Learner objectives related to the CBMT Scope of Practice:

- Participants will gain a deeper understanding of the NMT Paradigm and the importance of assessing specific tempos/ rhythms applied.
- Participants will be able to identify the four working mechanisms and their relationship to treatment.
- Participants will gain and understanding of the Transformational Design Model and its impact on treatment.
- Participants will actively participate in the process of applying the RSM-M and TDM within varying treatment situations and practice the identification of the corresponding working mechanisms for rhythm application.

Bios of the presenters

Jenna Anderson is a Neurologic Music Therapist and the Clinical Coordinator at NMTSA, a NMT clinic serving children and adults with autism and other neurologic impairments. In addition she is a consultant for the ACT Program and oversees NMTSA's Communication Programs.

Michelle Hardy is a Neurologic Music Therapist at NMTSA and consultant to the ACT Program. Her clinical experience is focused on serving a variety of children/adults with autism and other Neurologic impairments. Michelle is also the Arizona Camp Director for Kris' Camp, an intensive therapy camp.

Blythe LaGasse, Ph.D., MT-BC, NMT is Assistant Professor of Music Therapy at Colorado State University. Her clinical background includes working with persons with autism and developmental disabilities, with an emphasis in speech and language communication.

Suzanne Oliver is the Founder and Executive Director of Neurologic Music Therapy Services of Arizona (NMTSA), an NMT clinic that serves 300 individuals per week with varying disabilities and houses an elementary education program (ACT Program) for children with autism.

Activity schedule:

7:30 – 7:50	Introduction and Overview
7:50 – 8:30	Evidence-Based Practice
8:30 – 8:45	NMT Overview/Training
8:45 – 9:15	Rhythm Research
9:15 – 9:45	Four Working Mechanisms for biomedical applications of music and rhythm
9:45 – 10:15	Rational-Scientific Mediating Model
10:15 – 10:45	Transformational Design Model
10:45 – 11:00	NMT Interventions Review
11:00 – 11:45	Practical Application/Group Discussion
11:45 – 12:00	Reimbursement
12:00 – 12:15	Questions/Closing
12:15 – 12:30	Post-test

Format: Lecture, Experiential, and Discussion

Prerequisites: NMT Advance Level Training

CMTE J: Maslow's Journey and the Genealogy of Humanistic Psychology: Creativity in Music Therapy and the Move Toward Beauty.

Thursday, November 12, 2009

7:30 am – 12:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.
5 CMTE Credits

Presenters: Paul Nolan, M.C.A.T., MT-BC, LPC; Clive Robbins, DMM, MT-BC

Discription:

Contributions from Abraham Maslow, a founder of humanistic and transpersonal psychology, specifically his findings of the role of beauty as a value that stimulates actualization of one's potentials, will help to illustrate how music therapists can facilitate growth - oriented musical environments within their clinical sessions with children and adults. Research from neurosciences, Creative Music Therapy, and psychotherapy plus video examples and experiential music making will be included.

Recent developments in neurosciences, creativity and psychotherapy research are beginning to integrate the effects of the beauty, spirituality, and empathy, with growth and health. This is enabling music therapists to develop constructs that integrate the intuitive and inspirational processes within the creative music therapy relationship with descriptive clinical language.

Contributions from Abraham Maslow, a founder of humanistic and transpersonal psychology, specifically his findings of the role of beauty, as a value that stimulates actualization of one's potentials, will help to illustrate how music therapists can facilitate growth - oriented musical environments within their clinical sessions with children and adults. Through video of music therapy sessions from Creative Music Therapy and other approaches to clinical improvisation, as well as experiential music making, participants will learn how to structure and direct clinical musical experiences that encourage clients to discover beauty and their own creativity within the interpersonal use of musical structure, with an emphasis upon tone and rhythm.

The presenters will provide information and experiences from Maslow's discoveries integrated with relevant research findings, clinical vignettes, theoretical formulations and ways of focusing musical experiences in order to motivate and encourage attendees to develop greater musical sensitivity and skill in enhancing their music therapy approaches.

Learner objectives related to the CBMT Scope of Practice.

- Participants will learn approaches toward expressive music which invites the client in co-actively moving toward beauty. This generates an intuitive and clinically directed musical interaction (CBMT Scope of Practice: III, f:5,9,10, m:1,2, d:3:l,l)
- Participants will learn how to recognize and develop sensitivities, especially through the elements of tone and rhythm, that indicate a client's entering into an aesthetic mindset. (CBMT Scope of Practice: II, A:13: a,b,c, 4:b)
- Participants will learn an understanding of the growth and health benefits of experiencing beauty from aesthetics, humanistic psychology, neuroscience, and creativity research. (CBMT Scope of Practice: II, C:2)
- Participants will learn to translate the effects into clinical understandings. (CBMT Scope of Practice: II.C,1,2,3,5)
- Participants will learn integration between Maslow's findings and theories on self actualization and current theories and research on neural correlates of beauty and creativity, empathy, and existing models of humanistic psychology and Creative Music Therapy.

Bios of presenters:

Paul Nolan is Associate Professor and Director of Music Therapy Programs at Drexel University. He has clinical experience in adult inpatient and outpatient psychiatry, gerontology, child and adult medical settings. He is widely published.

Clive Robbins is well known for his innovative clinical work, writings, musical compositions, and teaching which has earned him international recognition in the field, notably for his commitment to high standards of creativity and clinical musicianship in music therapy. At New York University he is Adjunct Clinical Professor and Founding Director of the Nordoff - Robbins Center for Music Therapy.

Format: Lecture, demonstration via video excerpt, experiential

Prerequisites: None

CMTE K: Magical Movement to Music for all populations - The Nia Technique

Thursday, November 12, 2009

7:30 am – 12:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenter: Bonnie Myah Wallace, MT-BC, GIM Level I, Certified Nia Instructor

Description:

The Nia Technique is a therapeutic movement form that borrows elements from dance, martial arts, and healing practices like the Alexander Technique. Nia's moves are adaptable for people of all ages, shapes and sizes and they promote cardiovascular health, strength, balance, flexibility and joy.

In this workshop you will: Become a choreographer for your clients' needs by experiencing The Nia Technique first-hand. Discover how easy it is to plan movement activities with Nia's "8BC" system. Deepen your relationship with the recorded music that you use in therapy sessions and memorize your movement activities to enhance the musical experience of a therapeutic session. Apply the magic of Nia's "8BC" charting system with a variety of therapeutic populations so that you can begin using it immediately in your practice.

Learner objectives related to the CBMT Scope of Practice.

- Participants will experience a Nia class in to expand their awareness of related fields to music therapy. (V.A.2 & 3)
- Participants will learn the 8BC listening/charting system of music. (II. E. 2, 4 & 8)
- Participants will be guided in choosing appropriate moves for your population. (II. E. 2, 4 & 8)
- Participants will be better able to provide music therapy experiences that develop or enhance a client's social skills, self-esteem & self-awareness. (III. A. 1.d)
- Participants will be better able to provide movement activities that develop or enhance sensorimotor skills & spirituality. (III.A. 1. e.)
- Participants will be better able to elicit & shape a client's orientation to self & space. (III. A. 1. h)
- Participants will be better able to create movement activities that foster development toward their goals. (III. E. 2,3,4,5, (e,2))

Bio of presenter

Bonnie Myah Wallace has been a Board Certified Music Therapist since 1998. She has worked with a wide range of individuals in diverse therapeutic settings, including adult & geriatric psychiatry, Alzheimer's, autism, and developmental delay. She currently works in the wellness setting with healthy adults as a Certified Nia Instructor.

Format: Experiential, Lecture

Prerequisites: None

CMTE L: Field-Tested Strategies for Addressing Difficult Behaviors in Music Therapy

Thursday, November 12, 2009

1:30 pm – 6:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenters:

Cathy Knoll, MA, MT-BC

Louise Steele, MEd, MT-BC

Kathleen Coleman, MEd, MT-BC

Description:

Three clinicians with over 100 years of combined experience share effective field-tested strategies for addressing disruptive, hurtful, or inappropriate behaviors for children, teens, and adults in individual or group music therapy sessions. Workshop includes background information and research overview, case study overviews, behavior management strategies, and a wealth of resources.

Learner Objectives:

- Participants will learn two methods for obtaining and interpreting assessment information for individuals with significant behavior issues. CBMT Scope of Practice: II: A.C.
- Participants will learn three methods for developing and structuring effective treatment strategies for individuals with significant behavior issues. CBMT Scope of Practice: II: D, E,
- Participants will learn ten field-tested strategies for effectively managing disruptive, hurtful, or inappropriate behavior by children, teens, or adults in individual or group music therapy sessions. CBMT Scope of Practice III: A.
- Participants will learn three methods of documenting effectiveness of behavior management strategies in music therapy sessions. CBMT Scope of Practice: IV: A, B.

Presenter Bios:

Cathy Knoll has worked in public schools, residential programs, and private therapy since 1974. She publishes professional study courses through MusicWorksPublications.com, produces monthly podcasts by her music therapy colleagues on AMTA.Pro, and hosts daily podcasts <http://FAQautism.com>.

Louise Steele, Associate Professor and Director of Music Therapy at Ohio University, worked with individuals with challenging behaviors at The Cleveland Music School Settlement and taught others effective behavior management strategies since the mid-60's.

Kathleen Coleman has been a music therapist for 27 years, contracting services to public schools, supervising music therapy interns, and working with private clients. Kathleen and Dr. Betsey King are co-owners of Prelude Music Therapy.

Activity Schedule:

This workshop will address two issues related to significant behavior issues: (1.) managing significant behavior issues that arise during music therapy sessions, and (2) developing long-term strategies for decreasing an individual's difficult behaviors and for generalizing the more appropriate responses to home, school, job, and community settings.

PART 1. The workshop will begin with an introduction of the topic, definitions of terms, and an overview of relevant research.

PART 2. The presenters will share a series of music therapy case study overviews featuring children, adolescents, and adults who present significant behavior challenges in their daily lives and/or during individual and group music therapy sessions.

Each of the case studies presented will include information about assessing strengths and deficit areas, developing music therapy treatment plans, and documenting and reporting progress in music therapy. Each case study will also include detailed information about developing and implementing behavior management strategies during the music therapy sessions as well as about implementing strategies for generalizing more appropriate behavior at home, school, job, and community.

PART 3. This segment of the workshop will feature clinical experiences involving unanticipated challenges in music therapy – situations where individuals unexpectedly became very agitated or displayed significantly disruptive or hurtful behaviors. Presenters will discuss their responses in those unanticipated situations and will analyze the effectiveness of their responses.

CLOSING. The presenters will share a wealth of resources and will close with questions from the participants if time allows.

Format: Media enhanced seminar

Prerequisites: None

CMTE M: Supervising the Music Therapy Intern

Thursday, November 12, 2009

7:30 am – 12:30 pm

Cost: CMTE M is offered at no cost to qualified AMTA members (see prerequisites below) - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenters:

Christine Neugebauer, MS, MT-BC, LPC

Mary Jane Landaker, MME, MT-BC

Mary Lawrence, MT-BC

Larisa McHugh, MA, MT-BC

Description:

This course provides a comprehensive overview of clinical supervision topics specific to the internship experience. Stages of internship, supervision models, strategies, ethics, and methods to address various challenges will be discussed. The workshop will include experiential learning activities, group discussion and lecture. Presenters will explain the ongoing collaborative relationship between internship director and academic faculty in partnership with music therapy interns as a vital component to the clinical training process. This course fulfills the supervisory training requirement for National Roster Internship Directors, but is open to all music therapy internship supervisors. Extensive handout packets will be provided to all participants.

Learner objectives related to the CBMT Scope of Practice:

- Participants will identify (2) stages of internship and list one (1) training consideration for each.
- Participants will identify two (2) competencies that would be incorporated in your clinical training program and write one specific, measurable goal for each.
- Participants will list two (2) supervision models and state one (1) reason how each model could be applied in supervising music therapy interns. (CBMT Scope of Practice: V.B.8)
- Participants will list two (2) ways that music can be used in the supervision process and explain the purpose/reason for using music as a tool for supervision.

Presenter Bios:

Christine Neugebauer was the internship director at Shriners Hospital-Galveston for 8 years and currently serves as chairperson for the AIAC.

Mary Lawrence, the Southwestern region's AIAC representative, has worked at Lewisville ISD in Texas for eleven years and has been the internship director for three years.

Mary Jane Landaker is the Internship Director at Lakemary Center, Inc. in Paola, KS. She also serves as the Midwestern region representative to the AIAC.

Larisa McHugh serves as the Great Lakes region representative for the AIAC. Larisa currently works for Graceworks Lutheran Services as Music Therapist/Internship Director of Bethany Village.

Activity Schedule:

- 1:30 – 1:40 Introduction:
- Introduction of Presenters
 - Point out AIAC contact list
 - Workshop Outline
 - Learner Objectives
- 1:40 – 2:40 Supervision Overview
- Definitions
 - Supervisory Relationship
 - Types & Models of Supervision in Music Therapy
- Structure of Training Program
- Same Track
 - Parallel Track
 - Rotation
 - Multi-Supervisor
- Internship Agreements
- Training to the Competencies
- 2:40 – 3:10 Stages of Internship: Intern needs & Supervisor roles
- Orientation Stage
 - Learning Stage
 - Development Stage
 - Maturation Stage
 - Entry Level Professional Stage
- 3:10 – 3:25 Break (15 minutes)
- 3:25 – 4:25 Supervisory Skills & Strategies
- Effective Communication Skills in Supervision

	Music in Supervision
	Experiential Supervision Strategies
4:25 –4:40	Break (15 minutes)
4:40 – 5:40	<u>Issues in Supervision</u>
	Multicultural Considerations
	Ethics and Supervision
	Supervising the “challenging” intern
5:50 – 6:05	<u>Administrative/Managerial Tasks of Supervision</u>
	(include preparation for supervision, documentation, organizational skills, etc)
6:05 – 6:30	<u>Learner Evaluations and Workshop Evaluations</u>

Format: Workshop (lecture, discussion, experiential learning activities)

Prerequisites: Current professional member of AMTA (Graduate student members of AMTA can also attend if they already have a music therapy credential or designation)

CMTE N: Utilizing Garage Band for Therapeutic Objectives

Thursday, November 12, 2009

1:30 pm – 6:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenters:

Angie Hong, MT-BC

Andrea Cevasco, PhD, MT-BC, NICU MT-BC

Description:

Participants will learn the step-by-step basics of GarageBand, create a final audio product

to use, and examine how GarageBand might be used clinically.

1. Introduction to technology, Apple technology, and research literature regarding technology in music therapy, music education, and education (including special education).

2. Demonstrations and navigation through GarageBand, including: arrangements with audio sampling “loops,” podcasts, multi-track recording with real and digital instruments, and music editing/composition. The audience will work in small groups with the program with a “hands on” chance to replicate the steps and experiment with the program. Each participant will create a final “project” for use with his/her clinical population to take home.

3. Discussion of the various ways address therapeutic goals and objectives in music therapy and measuring outcomes through GarageBand.

Learner Objectives:

- Participants will be able to identify 3 or more possible uses of GarageBand. (III.3.a)
- Participants will be able to apply 3 or more uses of GarageBand to address therapeutic goals and objectives in music therapy settings. (III.A.4.c)
- Participants will be able to independently navigate through the steps required to utilize GarageBand. (III.A.4.a)
- Each participant will be able to independently create a final music CD utilizing at least two Garage Band projects. (III.A.4.a)

Bios of presenters:

Angie Hong, MT-BC, is Director of The Carolina Center for Music Therapy in North Carolina. She works with early childhood and school age clients, utilizing technology in clinical practice.

Andrea Cevasco, PhD, MT-BC, NICU MT, is an assistant professor of music therapy at

The University of Alabama. Her research specialty includes premature infants and individuals with Alzheimer's disease.

Activity Schedule:

1:30-2:15 Introduction to Technology
2:15-2:25 Break
2:25-3:45 Demonstration of GarageBand
3:45-3:55 Break
3:55-5:30 Experiential - hands on learning in small groups
5:30-5:40 Break
5:40-6:30 Discussion

Format: This is an experiential and media presentation

Prerequisites: Experience with an Apple computer or Apple iPod would be helpful but not required. Please bring your apple computer if you have one.

CMTE O: *The 10 Lenses: How Cultural Diversity Impacts Music Therapy Practice*

Thursday, November 12, 2009

1:30 pm – 6:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.
5 CMTE Credits

Presenter: Nicki S. Cohen, Ph.D., MT-BC

Description:

This experiential CMTE workshop will explore how cultural diversity impacts music therapy practice. Through the premise of culturally shaped perspectives called *lenses* (Williams, 2001), participants will learn the strengths and shadows associated with each lens, discover from which lens they tend to operate, and experience musically how the lenses intersect in clinical, professional, and educational settings. Specific applications to music therapy practice and strategies will be recommended.

Learner Objectives:

- Participants will review current (2009) diversity figures for the United States.
- Participants will explore each of the ten cultural lenses, as introduced by the Mark Williams text, *The Ten Lenses (CBMT Scope of Practice, III.A.2)*.
- Participants will determine which lens (lenses) best applies to their own themselves (*CBMT Scope of Practice, V.B.9*).
- Participants will learn and identify the strengths and shadows associated with each lens (*CBMT Scope of Practice, V.B.9 & III.A.5.c-2*).
- Participants will experience musically how various cultural lenses intersect.
- Participants will explore specific complications that may arise in music therapy settings (e.g., clinical, professional, educational, supervisory) due to the nature of certain cultural lenses coming together (*CBMT Scope of Practice, II.A.4.a, II.A.6.c, V.B.5, & V.B.6*).
- Participants will process interpersonal and intrapersonal strategies related to the ten lenses (*CBMT Scope of Practice, V.B.5*).
- Participants will experience both verbally and musically how the eleventh lens represents an alternative approach to dealing with cultural diversity issues (*CBMT Scope of Practice, V.B.9*).

Bio of presenter:

Nicki Cohen is Professor of Music Therapy at Texas Woman's University and practitioner of the Bonny Method of Guided Imagery and Music. She is currently writing an introductory textbook on music therapy for Prentice Hall Publishers.

Activity Schedule:

1:30-2:00 PM	Introduction, Presentation of Scenario and Discussion, Completion of Lens Surveys
2:00-3:00 PM	Didactic (Lecture and Keynote Presentation) Cultural Diversity, Multicultural Theories, Issues Related to Cultural Diversity, Cultural Disparities in Health Care, The Ten Lenses
3:00-3:15 PM	Break
3:15-4:00 PM	Didactic (Continuation) The Ten Lenses: Shadows and Strengths, Impact on Clinical, Professional, and Educational Relationships
4:00-5:00 PM	Musical Improvisation-Musically Explore Issues Associated with Individual Lenses and the Impact of One's Lens on Group Dynamics/Functioning, Verbal Processing
5:00-5:15 PM	Break
5:15-6:15 PM	The Eleventh Lens-Lecture, Revisit Scenario, and Musical Exploration
6:15-6:30 PM	Posttest and Evaluation

Format: Varied (Experiential, lecture, media presentation, small group discussion)

Prerequisites: None

CMTE P: Music Therapy and End-of-Life Care

Thursday, November 12, 2009

1:30 pm – 6:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenter: Barbara Dunn, PhD, LICSW, MT-BC

Description:

This workshop will address current theories on end-of-life care that include nursing and social work concerns and how music therapy interfaces with these disciplines. Music therapy techniques will include use of recorded music, singing, songwriting, and instrument playing. A range of program materials from the Home Health and Hospice Music Therapy program of Whidbey General Hospital will be shared with students. We will also explore our own feelings surrounding issues of death and dying and our use of self-care tools. An experiential component will maximize student's learning of the material and exploration of their own strengths and needs.

Learner objectives related to the CBMT Scope of Practice.

Students will gain greater knowledge of end-of-life issues. They will be able to explain no less than three clinical concerns that might be experienced by a patient receiving end-of-life care.

- Students will be able to identify two disciplines (besides music therapy) that might be involved in end-of-life care. They will be able to explain how music therapy can be used with another discipline to address patient needs.
- Students will learn ways that music can assist persons receiving end-of-life care. They will be able to describe no less than three music therapy techniques that can be used with someone who is dying.
- Students will engage in activity that helps them to explore their own beliefs and feelings surrounding end-of-life issues.

Bio of presenter

Barbara Dunn, PhD, LICSW, MT-BC has extensive experience in hospice settings. She currently directs the music therapy program at Whidbey General Hospital and has a private practice. She is also a prior recipient of the AMTA Professional Practice award.

Activity schedule

Note: experiential exercises are interspersed throughout the workshop

- Introductions

- Care Issues - Overview
 - The Hospice Team: Nursing, Social Work, PT, OT, SLP, Spiritual Care
 - Clinical concerns
 - Palliative Care
- Music Therapy Programs - Describe

- Music Therapy
 - Clinical concerns addressed through music
 - Music therapy techniques
- Personal issues around end-of-life care and death and dying

- Closing

Format: Lecture with experiential

Prerequisites: None

CMTE Q: Introduction to Sound Therapy and Sound Healing Modalities: Interfaces with Music Therapy

Thursday, November 12, 2009

1:30 pm – 6:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenters:

Barbara J. Crowe, MMT, MT-BC

Joshua Leeds

Christina Tourin

Description:

There has been a proliferation of sound and music healing practices in the last 10 years. This presentation will first introduce a number of these practices and explore their relationship to music therapy. These practices will include sound listening technologies like the Tomatis Method, binaural beat frequencies, Progressive Sound Entrainment, Rhythmic Entrainment Institute, and Cymatherapy. The idea of therapeutic music that matches client breathing, mood and resonant tone and the work in Heartmath will be presented in depth. The session will conclude with an introduction to a new organization, The Sound and Music Alliance (SAMA) and how AMTA and SAMA can interface.

Learner Objectives related to the CBMT Scope of Practice.

- By the end of the presentation, participants will be able to define sound healing, music healing, and therapeutic bedside musician. (CBMT Scope of Practice V, A, 2 and V, A, 5)
- By the end of the presentation, participants will be able to articulate the differences between SAMA and AMTA and the ways in which the organizations can support each other.
- By the end of the presentation, participants will be able to articulate the basic principles of listening technologies like the Tomatis Method, binaural beat frequencies, Progressive Sound Entrainment, Rhythmic Entrainment Institute, and Cymatherapy.
- By the end of the presentation, participants will be able to articulate the impact of the tempo, tone, and mood of improvised music on formation of heart energetic waves. (CBMT Scope of Practice III, A, 2, a,c and III, 3, b, 1, 7, 8)

Bios of presenters

Barbara Crowe has been Director of Music Therapy at Arizona State University since 1981. She is a past-president of NAMT and is a founding member of SAMA. She is the author of, *Music and Soulmaking: Toward a New Theory of Music Therapy*.

Joshua Leeds is a sound researcher, educator, and music producer. He is executive director of SAMA. Publications include *The Power of Sound* and *Through a Dog's Ear*. His psychoacoustically designed recordings are used worldwide.

Christina Tourin is a professional harpist and Director of the International Harp Therapy Program. She has her music education degree from the University of Vermont, performance degree from McGill University and the Mozarteum. She has completed her music therapy equivalency from Arizona State University and will be taking the CBMT exam shortly.

Activity schedule:

- | | |
|-----------|--|
| 1:30-2:00 | Introduction to Sound Healing and its Relationship to Music Therapy - Joshua Leeds and Barbara Crowe |
| 2:00-3:45 | Overview of Sound Healing Practices – Joshua Leeds |
| 3:45-4:00 | Break |
| 4:00-5:30 | Musical Resonance, Improvisation and the HeartMath phenomenon
Christina Tourin |
| 5:30-6:30 | Introduction to SAMA – Leeds, Crowe and Tourin |

Format: Lecture, demonstration, and interactive discussion

Prerequisites: None

CMTE R: Attachment Based Music Therapy

Thursday, November 12, 2009

1:30 pm – 6:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenter: Stephan Betz, Ph.D., MT-BC, CGP, CCAP, CKM

Description:

Effective therapeutic interventions for neonates, infants and toddlers require that therapists understand attachment. This workshop teaches attachment theory and attachment based assessments / treatments for music therapists in inpatient, outpatient and home visiting settings based on DC0-3R. Within the framework of “Competencies for Infant-Family and Early Childhood Mental Health” (Infant Development Association of California), participants learn 2 Attachment Behavior Assessments, Attachment Behavior Q-set, CALOCUS, the RDI Questionnaire and Infant Toddler Social Emotional Assessment to write music therapy assessments, observations and treatment plans. They apply these tools using their own case examples and those of from 4 other Music Therapy programs.

Learner objectives related to the CBMT Scope of Practice.

- Participants will understand attachment theory, M. Mahler's Object relations Developmental Stages
- Participants will learn varied attachment based interventions in clinical settings within the framework of the DC0-3R and its crosswalk to the DSM IV.
- Participants will understand the clinical competencies needed to effectively provide Early Childhood Music Therapy.
- Participants will learn 6 attachment behavior assessment tools (CBMT Scope of Practice II.A.-B-C) and treatment plans (CBMT Scope of Practice III.A)
- Participants will review case examples for attachment behaviors (CBMT Scope of Practice IV.A.B)

Bio of presenter

Stephan Betz has provided music therapy for 34 years in outpatient, rehabilitation, inpatient and homecare settings in Europe, Australia and California. He has worked as County Mental Health Director, Assistant Director of County Health Services and First 5 Commissioner.

Activity schedule

1:30 – 2:30 Lecture: M. Mahler's Developmental Model of Attachment, Levels and Types of Attachment, Clinical Competencies

- 2:30 – 3:15 Small group work: Review own case examples and identify therapist's response to attachment sensitivities
- 3:15 – 3:30 Break
- 3:30 - 4:30 Assessment tools, Assisting Diagnoses with the DCO-3, Level of Functioning Analysis
- 4:30 – 5:15 Small group work: Revise case examples to include new assessments
- 5:15 – 5:30 Break
- 5:30 – 6:30 Participants share case example summaries and learn about 5 programs utilizing attachment: Circle of Security, Melbourne Children's NICU, Music Together, CATCH point, and Walnut Creek Civic Arts

Format: Experiential small group work and short lectures.

Prerequisites: Clinical experience serving children and families with music therapy

CMTE S: New Alternate Tuning for Modified Guitar Instruction and Improvisation

Thursday, November 12, 2009

1:30 pm – 6:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenters:

Wade M. Richards, LCAT, NMT, MT-BC

Jonathan Crissman, MT-BC

Description:

Alternate tunings for guitar allow clients with cognitive and motor limitations to play new chord configurations and slide between chords that normally would be unattainable. A new specialized tuning designed by the presenter will demonstrate how clients can become skilled at producing a variety of basic chords and extended chords with only one- and two-finger placement. In addition, this model allows for easy pentatonic scale movement, playing in other modes, and utilizing other improvisational elements. The tuning can also be used to explore other instruments like ukulele, electric guitar, banjo, and more. Additional improvisational tips, methods instruction, and guitar tricks will be shared. Music therapists with limited or basic guitar skills will benefit from this course.

Learner objectives related to the CBMT Scope of Practice.

- Participants with limited guitar skills will improve functional guitar playing skills and ability to use guitar effectively within a music therapy setting. (I.B.8.b)
- Participants will learn a variety of ways for the client to effectively use adapted guitar techniques to engage musically and therapeutically during interventions, improvisations, and adaptive lesson experiences. (III.A.3.I)
- Participants will learn ways to assess a client for the modified tuning and use skill strands to develop treatment, track and evaluate progress, and structure documentation. (IV.A.1, IV.B.4.a, II.E.1, II.A.3a-d)

Bios of presenters

Wade Richards- Chair and Internship Director the Music Therapy Department at the Hochstein School of Music & Dance in Rochester, New York. Eastman Music School faculty. Founder and Executive Director of the Therapeutic Arts Program (TAP), Private practice and business, Time for Music.

Jonathan Crissman – Music Therapist and Classical Guitarist. Currently completing MM in classical guitar performance from University of Akron. Completed MT internship at Hochstein School of Music & Dance under Wade Richards.

Activity Schedule:

- Overview of alternate tunings and limitations
- How to tune the guitar to the modified tuning
- Practice playing basic chords and learning songs appropriate for chord introduction
- Extended chords will be demonstrated and taught
- Video examples and case studies shared
- Pentatonic scales, modes explored; group improvisation strategies shared
- Ideas for song composition explored
- Strategies for developing sheet music and reading chords
- Skill strands for modified tuning, ideas for documentation and treatment plan construction
- Review of chords and concepts
- Test

Format: Experiential, music making, lecture

Prerequisites: None required

CMTE T: Developing Music Therapy Goals and Objectives In The Treatment of Autism Characteristics

Thursday, November 12, 2009

1:30 pm – 6:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenter: Dorita S. Berger, MA MT-BC, (PhD pending), LCAT

Description:

Autism is a neurophysiological condition presenting with many physiological and sensory deficits contributing to many of the behaviors observed. What role does music have in treating Autism characteristics? Can the clinician develop a 'clinical eye' that will yield insight into possible causes of autistic behaviors that can be specifically addressed through music therapy treatments? What types of goals, objectives and music therapy treatment strategies could have positive impact on altering or restructuring physiological sensory issues? Sample cases of autism will be distributed for evaluation, discussion and protocol development relative to what clinicians observe, question, assess pertinent to behavior details. Treatment goals, objectives and strategies for specific music interventions will be developed in session.

Learner objectives related to the CBMT Scope of Practice.

- Participants will understand issues of sensory integration and physiologic functional adaptation, Autism characteristics and their relevance to goal development; in order to better assess needs and intervention strategies; (CBMT Scope of Practice II/A #3 a-d; II/B #1,2)
- Participants will define the differences between a "goal", "objective", and strategies, addressing those from a music therapy and physiology perspective; (CBMT Scope II/C 1)
- Participants will investigate the relevance of developing and prioritizing treatment goals and objectives for physiological and sensory deficits possibly causing certain behaviors; (CBMT Scope II/D #2 a-c)
- Participants will gain insight into their own "clinical eye" in developing goals and objectives and structure treatments through use of specific music elements that will serve specific physiological and sensory Autism characteristics; (CBMT Scope II/E, #1-4, 9; III/A #1a, #2c, #3a &f;)
- Participants will discuss evaluation of progress for goals, objectives and strategy effectiveness pertinent to treatment of physiological and sensory autism characteristics; (CBMT Scope IV/B #1 a,b, #3, #4a,b)

Bio of presenter

Dorita Berger, MT-BC, LCAT (PhD pending) faculty and fieldwork supervisor at several Universities; Recipient, 2009 Fulbright Senior Specialist grant (2009) to teach 3-weeks in Ukraine; 2008 grant from Montclair State University, to supervise, instruct, lecture, in Buenos Aires, and present at World Congress of Music Therapy in Argentina; invitations (2008) to lecture in Italy, France, and England; in addition to many Music Therapy Regional, National, International and World Conferences. Publications include papers in science journals, on VOICES (March 2009). Books include: Music Therapy, Sensory Integration and The Autistic Child (2002 JKP); THE MUSIC EFFECT: Music Physiology and Clinical Applications (2006, with co-author D.J. Schneck, JKP); Toward the Zen of Performance: Music Improvisation Therapy for Developing Self-Confidence in the Performer (1999, MMB); a chapter in The Creative Therapies With Autism Spectrum Disorder, Brooke, S. Editor, (C.C.Thomas,2009).

Activity schedule

- | | |
|--------------------------|--|
| Part 1 (80-minutes): | Insight into Physiology and Behavior: PowerPoint presentation on physiologic function, sensory aspects, the brain.
--10 minute break -- |
| Part II (80 minutes): | Definition and discussion of Goals, Objectives, strategic hierarchies of needs within sample case, integrating information gained in Part I with relation to physiological and sensory causes of autism characteristics described in sample case;
-- 10-minute break -- |
| Part III a:(75-minutes): | Brief review of discussion and development of goals/objectives and treatment strategies; organize break-out groups to investigate with "clinical eye" assigned sample cases; develop hierarchy of goals, objectives, strategies of music therapy treatment for case; |
| III b: (45-minutes): | Groups present their findings, goals, objectives, strategies for case treatment priorities and approaches; Discussion and Q & A; |

Format: Session will be a blending of PowerPoint lecture with hands-on case investigation (in small groups) integrating lectured information into goal development .
Option: some sample videos (or audio) clips submitted by class individuals may be presented for discussion, depending on time availability. Presentation will take the form of a seminar including lecture/discussion and break-out groups developing goals, objectives, and treatment strategies based on hand-out sample case descriptions of Autism behaviors and characteristics.

Prerequisites: None

****OPTION** - Participants may bring video or audio of their client(s) for discussion

CMTE U: *Professional Supervision, A luxury or a necessity?*

Thursday, November 12, 2009

1:30 pm – 6:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenter: Carol L. Shultis, M.Ed., FAMI, LPC, MT-BC

Description:

Supervision is a familiar experience to all music therapists who grew through the ranks of student and intern. But how does that student/intern supervision prepare music therapists for the need to continue to grow as professionals once training is completed?

This CMTE begins with self assessment, explores components of professional supervision, engages participants in music and arts-based supervisory experiences and concludes with the development of a personal action plan for acquiring supervision. The ultimate goal is to heighten music therapists' awareness of the costs and risks of practicing without supervision and the growth potential of the supervisory experience.

Come learn about supervision in a session that might challenge your understanding of supervision, challenge your understanding of yourself as a therapist and motivate you to find new support systems and resources.

Learner objectives related to the CBMT Scope of Practice.

Participants will...

- Identify needs related to your professional growth and development. (V.A.1)
- Identify potential costs of continuing to practice without some form of supervision. (V.A. 2)
- Define at least three forms of supervision and articulate primary goals of each form. (V.A. 2)
- Set a professional growth goal for yourself that could be met in a supervision experience. (V.A. 1)
- Explore different forms of supervisory experiences and identify one that could be useful to you. (V.A. 4)

Bio of presenter

Carol Shultis: After 24 years of supervising interns, Carol teaches part-time at Seton Hill University. During PhD studies at Temple University she completed a qualitative research study looking at the use of improvisation as a tool in group supervision. She has clinical experience with psychiatric, medical, rehabilitation; hospice and long term care clients and coauthored Clinical Training Guide for the Student Music Therapist.

Activity schedule

Session I (2 hrs)
BREAK (15 min)
Session II (1 hr. 45 min)
BREAK (15 min)
Preparing an plan for self growth through supervision (45 min)

Format: Lecture, experiential, seminar discussion, music making, art and self reflection

Prerequisites: Professional status, not open to students or interns (unless in last month of clinical training)

CMTE V: Music Is the Master Key: Unlocking Doors in Forensic Psychiatric Patients

Thursday, November 12, 2009

1:30 pm – 6:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenter: Karen Reed, MA, RMT

Description:

This presentation entails Music Therapy treatment with six forensic psychiatric case examples (Mentally Disordered Offenders) applied through Rhythm Improvisation treatment group. Topics: modality of treatment (mental and emotional), psychiatric diagnosis, medication/symptoms; penal commitment, rhythm improvisation techniques (blues patterns, the I-IV-V chords), group and individual dynamics behavior/attitudes, Music is the Master Key theories; and level of functioning prior and after music therapy.

Learner objectives:

- The participant will learn rhythm improvisation techniques which can be used with any population.
- The participant will study six examples of adult male criminals with mental illness, the use of music therapy, and the outcome after treatment.
- The participant will gain knowledge of several psychiatric disorders found in forensic psychiatric patients.
- The participant will be trained the specific characteristics exhibited by patients with active psychiatric symptoms, and its possible implications and impact during music therapy treatment.
- The participant will be informed of the metaphor Music Is The Master Key, and its link to Music Therapy treatment in forensic psychiatric patients.
- The participant will gain knowledge of the use of music therapy to promote positive changes in physical, social and verbal communications during the musical process.

Bio of presenter

Karen J. Reed, MA, RMT - Acting Program Director at Coalinga State Hospital; 20 years forensic psychiatric experience; domestic violence 6 years North County Women's Shelter/County Mental Health; MA Clinical Psychology Antioch University; BA University of Minnesota; BS (Music Therapy) Augsburg College.

Activity schedule

(The scheduled can be alter to follow the break scheduled established by the conference.)

Proposed schedule (subject to alteration as needed)

1:30 to 3:00 - Session
3:00 to 3:15 Break
3:15 to 4:15 - Session
4:15 to 4:30 Break
4:30 to 6:00 - Session

Format: The format will be a combination of lecture, and music making.

Prerequisites: Participants possessing a Basic Keyboard knowledge would be beneficial.

CMTE W: Applied Strength-Based Improvisation: An Exploration of Applying Strength-Based Improvisation to Various Populations

Sunday, November 15, 2009

1:30 pm – 6:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenters: Lisa Jackert, MA, MT-BC, Robin Rio, MA, MT-BC

Description:

Strength-Based Improvisation (SBI) is an approach to clinical improvisation that is geared for participants with any amount of improvisation experience. SBI allows the therapist freedom to use the instrument(s) of his or her choice, including voice and percussion. Non-threatening experiential opportunities will be aimed at personal exploration while simultaneously learning approaches to engage clients. Opportunities to discuss the participants' clinical settings will be given and a creative musical space aimed at "musical brainstorming" will be provided. Improvised role-playing of clients will also be used to explore varied amounts of structure needed for successful improvisation. Participants are encouraged, but not required, to bring an instrument.

Learner objectives related to the CBMT Scope of Practice.

- 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.E.2: (Organize and arrange music therapy setting to facilitate a clients' therapeutic involvement.)
- Participants will experience client-centered approaches to improvisation.
- Participants will have the opportunity to improvise music that facilitates therapeutic process. (CBMT-Scope of Practice III.A. 3.h.)
- Participants will have the opportunity to experience and identify clinical benefits of group improvisation. (CBMT-Scope of Practice III. A. 1. Provide music therapy experiences develop or enhance clients': d. social skills, self esteem, music skills that facilitate goals, self awareness (including insight) and sense of self with others. f. To develop or enhance: group cohesion and/or a feeling of group membership.
- Participants will have an opportunity to understand and explore his/her "music-self".
- Participants will explore the parallel process of improvisation experiences aimed personal growth and their ability to confidently facilitate improvisation experiences for their clients.

Bios of presenters

Lisa Jackert, MA, MT-BC has 20 years of experience in adult/geriatric psychiatry. She has been a clinical training director and professor. Received the award for Professional Practice at the 2005 Western Regional Conference. Also a FAMI-candidate of the Association of Music and Imagery.

Robin Rio, MA, MT-BC is professor of music therapy at Arizona State University. She also has many years of experience working with a variety of populations, including geriatrics and the homeless. Also is on the Editorial Board for *Music Therapy Perspectives* and has recently written the book: *Connecting through Music: Music Therapy in Alzheimer's and Dementia Care*.

Activity Schedule:

- Opening: Group Improvisation Warm Up
- Definition and description of the SBI approach
- Discussion of participants' clinical populations and experience using improvisation.
- Group improvisation aimed at: "musical brainstorming."
- Discussion and identification of possible approaches that could be used with clinical populations.
- Demonstration of these approaches with participants' role-plays clients.
- Discussion of results, identify adaptations to the level of structure, if needed.
- Questions and feedback.
- Closing: Group Improvisation aimed at reflection and creativity for future work.
- Post-test and evaluation

Format: experiential, music making, open discussion, demonstrations.

Prerequisites: None

CMTE X: SHARPEN YOUR BRAIN---WITH MUSIC IN MIND

Sunday, November 15, 2009

1:30 pm – 6:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenter: James C. Gardiner, Ph.D., ABN

Description:

This workshop provides an informative, evidence-based, fun, and practical wellness experience. It seeks to improve everyday mental functioning by combining neuroscience with the power of musical interventions. The initial discussion will emphasize how all aspects of life (spiritual, physical, social, emotional, and productivity) contribute to brain functioning. Participants will then learn about and work on improving: a) Attention; b) Memory; and c) Executive function (goal setting, planning, organization, and execution). Attendees will develop a plan for improving their mental abilities. They will receive descriptive handouts, songs, musical exercises for mental improvement, and references to books, scientific studies, web sites, etc.

Learner objectives related to the CBMT Scope of Practice.

- Participants will be able to name five aspects of their lives that contribute to their mental abilities (CBMT Scope of Practice III.A.1.d.6.).
- Participants will be able to identify the three forms of attention (CBMT Scope of Practice III.A.1.g.3.).
- Participants will be able to list two musical exercises for improving attention (CBMT Scope of Practice III.A.1.g.3.).
- Participants will be able to list six methods for remembering information (CBMT Scope of Practice III.A.1.h.1.).
- Participants will be able to name two musical exercises for improving memory. (CBMT Scope of Practice III.A.1.h.1.).
- Participants will be able to list two musical exercises for improving executive functioning (CBMT Scope of Practice III.A.1.f.6.).
- Each participant will form a plan for improving her or his mental abilities (CBMT Scope of Practice V.A.1.).

Bio of presenter

Dr. Gardiner is a neuropsychologist at the Black Hills VA Healthcare System and at Community Transitions in Rapid City, South Dakota; and teaches Neurologic Music Therapy for Institutes at the Center for Behavioral Research in Music at Colorado State University.

Activity schedule

- Hour 1 Introduce the importance of a well-rounded life for building cognitive strength. We will emphasize social, emotional, spiritual, productivity, and physical (including sleep, nutrition, and exercise) aspects as prerequisites for effective mental functioning.
- Hour 2 Introduce Attention, the foundation of good cognitive performance. We will present neuroscience theories of attention, then engage in cognitive musical exercises designed to improve attention skills (including select, sustain, and switch).
- Hour 3 Focus on Memory. Participants will be introduced to theories of how memory works in the brain, and to ten principles of memory improvement (learned from a song). Then through musical and other practical cognitive exercises, we will work on memory improvement.
- Hour 4 Focus on Executive Functioning, first examining the latest theories of executive control from neuroscience. Then cognitive musical exercises will be provided for improving goal setting, planning, execution, inhibition, and adjustment to obstacles in everyday life.
- Hour 5 Each participant will develop a personal cognitive improvement plan. Finally there will be a brief review, administration of the posttest and an evaluation of the workshop by the participant.

Format: Experiential, lecture/discussion, and music making.

Prerequisites: None

CMTE Y: Working in Harmony: Music Therapy Ethics

Sunday, November 15, 2009

1:30 pm – 6:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenters:

Debbie Bates, MMT, LCAT, MT-BC: The Music Settlement

Robin Rio, MA, MT-BC: Arizona State University

Carol Shultis, MEd, FAMI, LPC, MT-BC: Seton Hill University

Elizabeth York, PhD, MT-BC: Converse College

Description:

Music therapists routinely address problems related to confidentiality and managing the therapeutic relationship, but ethics in music therapy covers much more. Music therapy ethics impact every aspect of our profession from a music therapy educator's interactions with a student to how a music therapist in private practice announces services. For example, how does the only Hospice music therapist in a small town respond when he is asked to provide services for the family member of a close friend? What if the parent of a child with autism offers to barter for services? As the practice of music therapy evolves and grows, questions about ethical music therapy practice in multicultural settings emerge. Ethics education opportunities are limited, and few in our profession have the chance to explore ethical concerns once in the work world. The CMTE will address this need by allowing participants to continue learning about ethics in music therapy, discussing current trends, and exploring ethical dilemmas they have encountered.

Learner objectives related to the CBMT Scope of Practice.

Participants will . . .

- Define the origins of ethical codes in professional practice and the importance of these codes in service professions (CBMT Scope of Practice: V.A.2)
- Apply Dileo's 12-step problem solving approach to ethical dilemmas (CBMT Scope of Practice: V.B.5)
- Consult with colleagues to provide possible solutions to ethical concerns (CBMT Scope of Practice: V.A.4)

Bios of presenters

Debbie Bates, MMT, LCAT, MT-BC, is a music therapist with The Music Settlement where her primary clinical work is with Hospice patients. She currently co-chairs the Ethics Board and has been a member of the Board since 2003.

Robin Rio, MA, MT-BC, is an Associate Professor of Music Therapy at Arizona State University and has been teaching there since 1998. She is also the Director of the ASU Music Therapy Clinic that provides programming and services to people with diverse needs.

Carol Shultis, MEd, LPC, FAMI, MT-BC: After 24 years of clinical work and supervising interns, Carol now teaches part-time at Seton Hill University while working on her PhD in music therapy at Temple University.

]

Elizabeth York, PhD, MT-BC, directs the music therapy program at Converse College, an all-women's undergraduate college in Spartanburg (SC). Her current research interests are psychometric and feminist models of music therapy.

Activity schedule

- 1:30 – 1:40 Introductions and Definitions
- 1:40 – 2:30 Part I: Why Ethics?: Origins of Ethical Codes and Value to the Profession
- 2:30 – 3:40: Part II: A Model for Resolving Ethical Dilemmas
- 3:40 – 3:50: Break
- 3:50 – 5:20: Part III: Ethical Dilemmas in Your Workplace
- 5:20 – 5:30: Break
- 5:30 – 6:00: Part IV: Current Trends in Ethics
- 6:00 – 6:30: Questions and Post-Test

Format: Didactic, Experiential, Group Discussion

Prerequisites: None

CMTE Z: Entering the Experience: Responding in the Moment to Client Emotion

Sunday, November 15, 2009

1:30 pm – 6:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenter: Nancy Jackson, PhD, MT-BC; Director of Music Therapy Indiana University – Purdue University Fort Wayne

Description:

There has been much discussion lately of the benefits of treatment planning and implementation according to treatment protocols; however, it seems as though clinicians often find that interacting with clients according to predetermined activities and intervention strategies falls short of the mark when clients express strong emotion within the music therapy process. At these times, taking a client-responsive approach may be much more effective in keeping the client engaged in the therapy process, and may increase the likelihood that the therapist will be able to both, address the immediate needs of the client and meet the intended objectives of the therapy. This session will present a client-responsive, decision tree approach to intervention that allows clinical decisions to be made as clients express strong emotion in sessions. The four methods of music intervention will be explored as a “menu” of infinite choices to increase client engagement, resolution of emotion, and strengthening of the therapeutic relationship. Participants will work in small groups to explore how this type of approach might be effective in their own clinical practice.

Learner objectives related to the CBMT Scope of Practice.

Participants in this session will:

- gain an understanding of the concept of client-responsive intervention (III.A.5.h.1.)
- learn various ways of focusing therapist intent (III.A.g.)
- learn and practice a decision tree approach to making clinical choices; and
- explore the four methods of music intervention as the menu for making choices based on immediate client need (III.A.5.c. & e.)

Bio of presenter

Nancy A. Jackson, PhD, MT-BC, is a board certified music therapist with more than 15 years of clinical experience. She received both her Master’s in Music Therapy, and Doctor of Philosophy in Music Therapy degrees from Temple University. She is Director of Music Therapy at Indiana University - Purdue University Fort Wayne.

Activity Schedule:

Part I: Introduction to decision tree planning format; presentation of supportive research data and theory

Short break

Part II: Review of four methods of music therapy; exploration of methods as a “menu” of clinical response choices

Short break

Part III: Small group work applying a flexible approach to clinical response to experiences in participants’ own clinical settings

Post test

Format: Combination of lecture, seminar discussion, and music-making

Prerequisites: Participants will be asked to come prepared to discuss and explore a clinical situation from their own professional work in which a client expressed strong emotion.

CMTE AA: Reiki, Level I

Sunday, November 15, 2009

1:30 pm – 6:30 pm

Cost: \$100 - You must be registered for the conference to take a CMTE course.

5 CMTE Credits

Presenter: Kathy Lorenzato, MT-BC, Reiki Master

Description:

Reiki is a complementary, energy-based, hands-on healing modality that is easy to learn and has the potential to greatly expand a music therapy practice. It is effective in pain management, stress reduction, relaxation, increasing energy levels, and helping with end-of-life issues for patients/clients and their caregivers. Reiki training offers techniques for tapping into healing energy (chi/ki) and transmitting it through touch. Reiki has been used successfully at UC Davis Children's Hospital for the past ten years, and was included in a nursing research study. Reiki, combined with appropriate background music, or singing, creates a profoundly moving experience.

Learner objectives related to the CBMT Scope of Practice.

- Participants will identify three indications for Reiki. (CBMT Scope of Practice III.A.1.e.2; III.A.1.f.8&9; III.A.1.j; III.A.1.m.1; III.A.3.g.1.)
- Participants will identify two contraindications for Reiki.
- Participants will demonstrate 2 Reiki hand positions on themselves.
- Participants will define the word, "Reiki."

Bio of presenter

Kathy Lorenzato, a music therapist at UC Davis Children's Hospital for 21 years, has incorporated Reiki into her practice for the past 10 years. She teaches Reiki through the Center for Nursing Education, and has worked with the Center for Nursing Research.

Activity Schedule:

- 1st hour: Description and uses of Reiki.
- 2nd hour: Grounding exercise and passing attunements.
- 3rd hour: History of Reiki.
- 4th hour: Working in partners, one acts as clinician, one as recipient.
- 5th hour: Switch roles (clinician and recipient). Discuss experiences.

Format: Lecture, didactic, demonstration and return demonstration.

Prerequisites: None

TRAINING

NICU Music Therapy

Wednesday, November 11, 2009

9:00 am – 6:00 pm

Cost: \$175 (including text)

8 CMTE Credits

Format: Lecture and Experiential

Description:

The National Institute for Infant and Child Medical Music Therapy offers specialized training for providing music therapy clinical services in Level III Neonatal Intensive Care Units (NICU) and allows persons completing the requirements to receive a certificate stating same and to use the initials NICU MT as a designation of specialized training. This institute comprises one of the 3 requirements for this specialized training and will consist of 8 CMTE hours of intensive classroom training.

Qualifications

This institute is available to MT interns and Board Certified Music Therapists. The complete specialized training course may not be completed until Board Certification is documented.

Institute Objectives

- To understand neurological development in the 3rd trimester including gender differences (V. A. 2.)
- To understand current knowledge about the development of hearing in the premature infant and implications for presentation of auditory stimuli (II.A.3)
- To understand the developmental timetable by gestational age and the assessment of same (II.A.3)
- To understand the differentiation of medical vs. developmental treatment and compliance with NICU phases of developmental intervention (II.A.3).
- To identify and understand the clinical application of research-based music therapy interventions with developmental benefit (III.A. 2).
- To understand the long-term consequences of premature birth and the clinical application of music therapy developmental activities for the first year of life. (III.A.1.f.2)
- To be proficient in the provision of evidence-based NICU MT services. (II. A.B.C.D.E, III. A. B., IV. A.B.)

- To be proficient in the provision of evidence-based MT services to premature infants re-admitted to the hospital as pediatric patients. (III.A.s).

Co-Chairs

Jayne Standley, Ph.D., MT-BC, NICU MT
Andrea Cevasco, Ph.D., MT-BC, NICU MT
Darcy Walworth, Ph.D., MT-BC, NICU MT
Oliva Swedberg, Ph.D., MT-BC, NICU MT
Judy Nguyen Engel, MM, MT-BC, NICU MT

Biographical Sketches

Jayne M. Standley, Ph.D., MT-BC, NICU MT, is a Lawton Distinguished Professor at the Florida State University. She directs the Music Therapy Degree Programs there and established the Music Therapy clinical partnership between FSU and Tallahassee Memorial HealthCare. She is Director of the National Institute for Infant and Child Music Therapy, an FSU entity, is editor of the Journal of Music Therapy and is an outstanding researcher in the field of Medical Music Therapy.

Andrea Cevasco, Ph.D., MT-BC, NICU MT, is an Assistant Professor at the University of Alabama. She is a fellow of the National Institute for Infant and Child Music Therapy and conducts research with music therapy for premature infants. Her specialty areas are use of mother-composed lullabies for infant bonding and research with the PAL to teach feeding skills.

Darcy Walworth, Ph.D., MT-BC, NICU MT, is an assistant professor at Florida State University. She is a fellow of the National Institute for Infant and Child Music Therapy and conducts research with music therapy in pediatrics and for premature infants. Her specialty area is MT for enhancing premature infant development.

Olivia Swedberg, MM, MT-BC, NICU MT, is on the FSU Music Therapy faculty and is Director of the Medical MT and Arts in Medicine Programs at Tallahassee Memorial Hospital. She is a fellow of the National Institute for Infant and Child Music Therapy and conducts research with music therapy for premature infants.

Judy Nguyen Engel, MM, MT-BC, NICU MT is a fellow of the National Institute for Infant and Child Music Therapy. She is a former director of the medical partnership between FSU and Tallahassee Memorial HealthCare.

Institute Schedule

- | | |
|-----------|---|
| 8:00-8:50 | Fetal Development in the Third Trimester |
| 9:00-9:50 | Medical and Developmental Problems of Prematurity |

- 10:00-10:50 Assessment/Interdisciplinary Treatment, Referrals
- 11:00-11:50 Research in Music and Prematurity
- 12:00-1:00 Lunch
- 1:00-1:50 MT Methods in the NICU I: Music Listening and Multimodal Stimulation
- 2:00-2:50 MT Methods in the NICU II: Use of Music Reinforcement for Developmental Milestones and for Stress Reduction
- 3:00-3:50 MT and Parent Interactions
- 4:00-4:30 MT After Discharge for the Premature Infant
- 4:30-4:50 Questions and Final Evaluation of Course

INSTITUTES:

Institute: Music Therapist's Toolkit: Advocating for Music Therapy; Advocating for YOU!

Wednesday, November 11, 2009

8:00 am – 3:00 pm

No cost to current AMTA members registered for the conference. Please register early as seats are limited

6 CMTE Credits

Presenters:

Barbara Else, MPA, LCAT, MT-BC

Rebecca Smith, BS

Judy Simpson, MHP, MT-BC

(Additional Speakers TBA)

Description:

This Institute will provide participants with a working knowledge of the music therapy advocacy process. Skill development for use in multiple situations will be offered, including strategies that contribute to increasing music therapy access. Attendees will learn reimbursement guidelines for both public and private third party payment systems. Effective marketing tools will be examined, including use and packaging of music therapy research, documentation, and information on costs, benefits, and cost analyses. Discussion will include examples from state task forces involved in implementing the AMTA and CBMT state recognition operational plan.

Learning objectives related to the CMTE Scope of Practice.

- Participants will list 3 elements of a successful advocacy meeting.
- Participants will provide 2 reasons why establishing official state recognition is important to music therapy.
- Participants will identify reimbursement sources and list recommended steps in the reimbursement process.
- Participants will identify 3 marketing tools you can utilize during advocacy.
- Participants will list 3 specific music therapy talking points you can raise while advocating for music therapy.
- Participants will explain how a cost analysis of music therapy may benefit advocacy efforts.

Related CBMT Scope of Practice Areas

- IV.A.4 Provide documentation that meets requirements of internal and external legal, regulatory, and reimbursement bodies
- 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
- V.B.15 Prepare accountability documentation for facility administration and local, state, and federal agencies

Bios of presenters

Barbara A. Else, MPA, LCAT, MT-BC

Barb is a research and policy consultant for AMTA and maintains a part-time private practice. She has served as a post-graduate Presidential Fellow in Management and Policy, as a Science Officer with the Agency for Healthcare Policy and Research and in Congress in the House Budget Committee.

Rebecca Smith, BA

Rebecca is AMTA's Government Relations Assistant. She obtained her Bachelor's Degree in African-American Studies (Public Policy Concentration) from the University of Maryland - College Park. Rebecca is charged with representing music therapy with a number of national coalitions including: Consortium for Citizens with Disabilities (CCD) and the National Alliance of Pupil Service Organizations.

Judy Simpson, MHP, MT-BC

As AMTA's Director of Government Relations, Judy represents the interests of music therapists in national coalitions as well as with state and federal agencies. She is the co-author of "Music Therapy Reimbursement: Best Practices and Procedures".

Activity Schedule

8:00 – 9:30 a.m.	Being an Effective Advocate
9:30 – 9:45 a.m.	Break
9:45 – 10:45 a.m.	State Recognition Process
10:45 - 11:30 a.m.	Reimbursement Options
11:30 a.m. – 12:30 p.m.	Lunch
12:30 - 1:45 p.m.	Impact of Research
1:45 – 2:00 p.m.	Break
2:00 – 3:00 p.m.	Tools for Future Success

Format: Lecture and Panel Discussion

Prerequisites: None

Audience: Professional level music therapists, music therapy students and interns

Neuromusicology Institute: The Neuroscience of Music from Perception to Practice

Wednesday, November 11, 2009

3:30 pm – 10:30 pm

Cost: \$130

6 CMTE Credits

Chair: Ed Roth, MM, NMT, MT-BC

Presenters: To be announced.

Description:

This institute will provide music therapists and music therapy students with the opportunity of experiencing some of the world's most prominent researchers in the neurosciences and music. These neuromusicologists will present state of the art brain research regarding the interaction between music and attention, learning, memory, speech/language, motor functioning, emotion, and spirituality. Participants will have the opportunity to present therapeutic challenges faced in clinical or educational settings to the neuroscientists and discuss appropriate research designs that test for, and contribute to the development of, effective treatment methodologies. One broad objective of the institute is to create an opportunity for communication between the neuroscientific and music therapy communities toward the long-term goal of establishing productive clinical research collaborations.

Learner objectives related to the CMTE Scope of Practice.

- Participants will be provided an overview of neuroanatomy/neurophysiology and will be able to identify major brain structures and their related functional domains. (CBMT Scope of Practice III.A.2.a. & c.)
- Participants will be able to identify the underlying neural mechanisms involved with music perception and production and relate them to non-musical areas of experience and behavior. (CBMT Scope of Practice III.A.2.b.)
- Participants will be able to identify primary neuroimaging technologies and related processes. (CBMT Scope of Practice V.A.5.)
- Participants will be made aware of foundational and state of the art research related to neuroscience and music (CBMT Scope of Practice V.A.2.)
- Participants will develop an awareness of effective research designs for testing working mechanisms in music experiences that are useful toward therapeutic or educational outcomes. (CBMT Scope of Practice V.A.2.)

- Participants will be able to identify effective therapeutic music interventions for speech/language, cognition, psychosocial, and motor development/rehabilitation. (CBMT Scope of Practice III.A.f.2., 3., 7.)

Format: Lecture and discussion

Prerequisites: None

Institute: Music Therapy Drumming: Level One Primer

Wednesday, November 11, 2009

3:30 pm – 10:30 pm

Cost: \$130

6 CMTE Credits

Presenters:

Bill Matney, M.A., MT-BC

Kalani, B.A. in Music, current MT student/intern at Cal State Northridge

Carolyn Koebel, M.M., MT-BC

Mike Marcionetti, MT-BC

Description:

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 institute 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. Presenters will share through research, clinical case studies, and vignettes to illustrate how Music Therapy Drumming can speak to diverse populations.

Learner objectives related to the CBMT Scope of Practice

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.)

Bios of presenters

Bill Matney, M.A., MT-BC works full time with a school district, and teaches two percussion methods courses at Texas Woman's University. He authored the book *Tataku, The Use of Percussion in Music Therapy*, currently being used at universities nationwide.

Kalani is a keynote presenter, speaker, clinician, acclaimed performer, prolific author, and music educator. He is also a current music therapy student/intern at California State University Northridge. Kalani's most recent publication is *All About Hand Percussion*.

Carolyn Koebel, M.M., MT-BC works in hospice and private practice, tours/performs as a percussionist in many idioms and contexts, and serves as adjunct faculty at Western Michigan University and as director of International Percussion at Kalamazoo College.

Mike Marcionetti, MT-BC is clinical staff supervisor at Austin State Hospital. He is also a published researcher and maintains a professional performance schedule with various percussion groups.

Format: Music making, experiential, lecture

Prerequisites: None

Harmony of Mind-Body: Research and Practice of Music-Facilitated Stress Management

Sunday, November 15, 2009

10:30 am – 5:30 pm

Cost: \$130

6 CMTE Credits

Co-Chairs:

Suzanne B. Hanser, Ed.D., MT-BC

Susan E. Mandel, Ph.D., MT-BC

There is a growing foundation of research evidence to support use of music to manage stress. The institute will present theories and clinical applications of evidence-based stress management, the mind-body connection, and the psycho-neuro-immunology of stress. Experiential workshops will provide opportunities to practice music-facilitated stress management for personal wellness.

The institute will include four presentations.

Presentation 1

The Psychoneuroimmunology of Stress and Pain: Three Clinical Research Applications

Presenter: Suzanne B. Hanser, EdD, MT-BC

Description:

This presentation will cover the concept of stress and its impact on the mind and body. The psychoneuroimmunology of stress will be explored in a journey through the autonomic nervous system. The neuromatrix model of pain will also be presented. The presentation will turn to how music affects the brain, the perception of pain, and health. The context for these concepts will be three clinical research studies on music therapy with women in childbirth, depressed older adults, and women with metastatic breast cancer. Evidence-based techniques for coping with stress and pain will be presented.

Learner Objectives related to the CMTE Scope of Practice.

- Participants will be able to identify at least two music therapy interventions for pain remediation.
CBMT Scope of Practice III.A.1.e.

- Participants will be able to identify at least two music therapy interventions for stress management.
CBMT Scope of Practice, III.A.3.g.

Biography:

Dr. Suzanne Hanser chairs the Music Therapy Department at Berklee College of Music. She is Past President of the World Federation of Music Therapy and the National Association for Music Therapy, and music therapist at Dana-Farber Cancer Institute.

Format: Lecture (PowerPoint presentation)

Prerequisites: None

Presentation 2

Mindfulness and Coherence in Music-Facilitated Stress Management

Presenter: Anne B. Parker, MA, MHSA, MT-BC, FAMI

Description:

Mindfulness has many definitions and practices associated with it but has gained wide acceptance as an effective approach and tool for stress management. In general, mindful awareness involves cognitive and sensory awareness of the flow of information and energy that enters our conscious attention. It also involves using this awareness to be able to make conscious choices and enable change. Music is an effective way to both teach and experience mindfulness.

Research in neurocardiology shows that the heart has an innate intelligence that is separate from the brain. This changes our understanding of how the heart and brain communicate. Emotions have a major influence on this communication and music has a major influence on emotions. Understanding this body/mind relationship can lead to the ability to create *physiological coherence*, an efficient and regenerative state conducive to healing and rehabilitation, emotional stability, mental clarity, managing the effects of stress, and optimal performance.

This presentation will explore the role of both mindfulness practice and the creation of physiological coherence in music-facilitated stress management. We will learn how music therapy approaches can both create and support mindfulness as well as how music therapy can enhance the shifts in emotional state that create and sustain physiological coherence.

Learner objectives related to the CMTA Scope of Practice.

- Participants will demonstrate comprehension of the basic philosophy of mindfulness, its use in stress management and its positive effects on health and well-being.
CBMT Scope of Practice III.A.2.a&d, V.A.2.
- Participants will demonstrate comprehension of the basic concept of physiological coherence, its use in stress management and its positive effects on health and well-being.
CBMT Scope of Practice III.A.2.a&d, V.A.2.
- Participants will experience and learn music therapy approaches that incorporate the principles of mindfulness and physiological coherence to enrich their work with clients.
CBMT Scope of Practice III.A.1.d.4&5, III.A.1.o.2), and III.A.2.d.

Bio of presenter

Anne is in private practice in Tucson, AZ focusing in the areas of wellness, mind/body medicine, and psychospiritual growth. She holds degrees in music therapy, counseling psychology, and health services administration. Anne has professional experience in general, rehabilitation, and psychiatric hospitals as well as internationally-recognized wellness programs.

Format: Experiential and Lecture (PowerPoint)

Prerequisites: None

Presentation 3

Clinical Research of Music-Facilitated Stress Management

Presenter: Susan E. Mandel, Ph.D., MT-BC

Description:

The presenter has conducted ongoing clinical music therapy research at a local hospital system since 1999. The presentation will begin with a music-assisted relaxation and imagery (MARI) experience. An overview of research studies of MARI and music therapy with patients with coronary artery disease and diabetes will be presented. Quantitative and qualitative design and results will be shared, as well as discussion of planning and implementing clinical music therapy research.

Learner objectives related to the CMTE Scope of Practice.

- Participant will identify at least 3 elements of Music-Assisted Relaxation and Imagery for personal stress management
 - Sedative music

- Progressive relaxation
 - Deep breathing
 - Guided imagery
 - Postive affirmation
- (CMTE Scope of Practice III.A.3.g.)
- Participant will identify at least 3 independent variables related to research of music-facilitated stress management
 - Anxiety
 - Stress
 - Depression
 - Quality of life
 - Blood pressure
 - AbA1c
 - BMI
- (CMTE Scope of Practice V.A.2)
- Participant will identify at least one research question and research design, related to music therapy clinical practice
 - Randomized controlled trial experimental protocol
 - Narrative research design protocol
- (CMTE Scope of Practice IV.B.4.)

Bio of presenter

Susan E. Mandel works as a music therapy consultant and researcher Lake Hospital System. She developed music therapy programs in diabetes education, cardiac rehabilitation and hospice. During her doctoral studies, Susan specialized in mind-body studies and music therapy research.

Format: Experiential and Lecture (PowerPoint)

Prerequisites: None

Presentation 4

Stress, Loss and Music Therapy

Presenter: Diane Snyder Cowan, MA, MT-BC

Description:

Losses occur throughout the life cycle. Graduating from college, moving across the country and learning a new job all involve a loss. Financial loss and the loss that accompanies illness or the death of a loved are concrete losses. Intangible losses include the loss of hope, dreams, self-respect, control, and independence. This session will provide an overview of stress related to grief and loss. The major concepts of grief

will be presented with emphasis on normal expressions of grief and mourning and the impact on patients, families, caregivers, healthcare workers and music therapists. Managing stress related to loss through music therapy interventions will be described.

Learner objectives related to the CMTE Scope of Practice.

- Participant will be able to define terms associated with grief and loss.
 - Types of loss
 - Caregiver burden
 - Anticipatory grief
 - Disenfranchised grief
 - Cumulative grief(CMTE Scope of Practice V.A.2)
- Participant will be able to list the impact of stress, grief, and loss on clients/patients, caregivers, and healthcare workers.
 - Financial Impact
 - Common grief reactions
 - Impact in the workplace
 - Impact on the healthcare provider(CMTE Scope of Practice V.A.2.)
- Participant will be able to describe music therapy's effectiveness managing stress related to loss.
 - Acknowledge and validate the loss
 - Music therapy interventions
 - Song choice
 - Breath work
 - Drumming
 - Legacy work
 - Support groups
 - Other options(CMTE Scope of Practice III.A.1.j.,III.A.1.m.2,III.A.2.3.g.1)

Bio of presenter:

Diane Snyder Cowan is the Director of The Bereavement Center in Cleveland, OH. She oversees hospice and community bereavement programs and music and art therapy. She has been published and has presented on grief and loss and music therapy.

Format: Lecture and Experiential

Prerequisites: None

