

2014 AMTA CONFERENCE PRELIMINARY PROGRAM ADDENDUM

Table of Contents

Title	Page #
Continuing Music Therapy Education (CMTE) Information	4
CMTE Courses	
CMTE A. Music Therapy Incorporated with ABA Verbal Behavior Approaches	5
CMTE B. Creating, Marketing, and Developing a Successful Music Therapy Program for Older Adults	6
CMTE C. Counseling Skills in Psychiatric and Other Music Therapy Settings	7
CMTE D. Refining and Enhancing Your Online Marketing	8
CMTE E. Proposing, Creating, and Sustaining a Music-Centered Music Therapy Hospice Position	9
CMTE F. Improvisation is Not Just About Jazz: Using Expressive Arts in Music Therapy	10
CMTE G: Mentorship: Developing Clinical Supervision Business Relationships	11
CMTE H. More Than Lyric Analysis: Creative Interventions for Adolescents in Music Therapy	12
CMTE I. Music Therapy and Addictions: Foundations, Research, Case Studies, and Interventions	13
CMTE J. Music Together Within Therapy: Support for Session Planning in Early Childhood	13
CMTE K. Boot Camp-Rhythm Guitar, Banjo, Uke: Become a More Solid Player in a Few Hours. More Skill, More Fun.	15
CMTE L. AMTA's Strategic Priority on ASD and MT Presents: Eye-Openers and "Aha!" Moments	15
CMTE M. Mindfulness and Positive Psychology: A New Paradigm for Music Therapy	16
CMTE N. Drum Circle Games for Music Therapists & Professional Rhythm Facilitators	17
CMTE O. Strategies for Medical Music Therapy Program Design, Growth, and Sustainability	18

CMTE P. The Rewiring of a Beautiful Mind: Music Therapy, the Brain & LivingDance-LivingMusic™	19
CMTE Q. Music Therapy Research Concept Development	20
CMTE R. Utilizing Music as a Primary Source of Interventions: Experiential in Nordoff-Robbins Music Therapy	22
CMTE S. Supervising the National Roster Music Therapy Intern	23
CMTE T. Mindfully Manifesting Your Ideal Music Therapy Practice	24
CMTE U. Community-Based Music Therapy: Taking it to the Streets	25
CMTE V. Twenty-First Century Ethical Challenges in Music Therapy	26
Pre-Conference Trainings	
International Training Institute for Neurologic Music Therapy	27
Sound Birthing Music Therapy Assisted Childbirth Institute "Working with Couple in Labor and Birth"	30
Free AMTA Institute: MT Assessment for Different Clinical Settings & Populations	32
Institute: First Sounds-Rhythm, Breath, Lullaby- An International Neonatal Intensive Care Unit Music Therapy Training Model	34
Institute: From Legacy to Ethics: Hot Topics in Hospice Music Therapy	37
Institute: Reaching Early Childhood and Adolescent Needs Through Music: What Works?	38
Neonatal Intensive Care Unit Music Therapy	39

Continuing Music Therapy Education Information

Conference Attendance – 5 CMTEs

Registrants may earn 5 CMTE credits for attending this conference; a maximum of 15 CMTE credits for conference attendance per 5 year cycle may be acquired.

CBMT Approved Workshops

Twenty-two intensive workshops and six Pre-Conference Institutes and Trainings will be offered this year. Registrants will receive a certificate indicating completion of each learning experience.

Umbrella Groupings

An umbrella grouping is a group of content-related events (presentations, seminars, workshops, in-services, etc.) each fewer than 3 contact hours. These must be incorporated under a theme or unifying topic that relates to the *CBMT Scope of Practice* and results in a total of at least 3 contact hours. It is not the responsibility of the provider CBMT to place these events into umbrella groupings. **Placing events in an umbrella grouping and relating them to the *CBMT Scope of Practice* is the sole responsibility of the certificant.** (CBMT Recertification Manual, p. 15).

Required documentation for Umbrella Groupings (CBMT Recertification Manual, p. 23)

1. Activity Title
2. Sponsor (AMTA in this instance)
3. Name of Instructor(s)
4. A written summary of the learning experience and its application to music therapy practice and the CBMT Scope of Practice (approximately 250 words)
5. A copy of the conference brochure for the activity
6. Proof of attendance, signature of presenter or presider
7. Number of contact hours in each session
8. Umbrella groupings must list the unifying topic, session titles, date(s) and instructor(s) for each session.

Short Event Activities

Any session at this conference which is fewer than three contact hours of learning activity may qualify. In this category, up to 25 CMTE credits per 5-year recertification cycle will be allowed by CBMT. It is up to the individuals to monitor their limit. These are not pre-approved activities and AMTA is not responsible for participants' choice of short event activities.

Required documentation for Short Events:

- Signature of the session presenter or presider in the conference program will verify proof of attendance, length of the session, session title, date, and presenter's name. (CBMT Recertification Manual, p. 25)

If you have any questions regarding the AMTA continuing education activities at this conference, please contact the AMTA Continuing Education Committee Co-Chairs, Jennifer Jones or Tracy Leonard-Warner.

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 the ultimate 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. Sound Birthing is maintained by Sound Birthing (#P-131). First Sounds: Rhythm, Breath and Lullaby Training is maintained by Louis Armstrong Center for Music and Medicine (#P-111). Neonatal Intensive Care Unit Training is maintained by Florida State University (#P-068). Neurologic Music Therapy is maintained by the Robert F. Unkefer Academy for Neurologic MT (#P-105). Complete session information, learning objectives, pre-requisites, qualifications and credentials of instructors, cancellation and refund policies, may be found in the Official Preliminary Program, online at www.musictherapy.org. Program information subject to change. *Graduate credits for attending the conference require pre-registration and fee; contact the AMTA office for details.*

CMTE Courses

CMTE Courses A-J Thursday November 6, 7:30 am – 12:30 pm

CMTE Courses K-U Thursday 6, 1:30 – 6:30 pm

CMTE V Saturday November 8, 2:30 – 5:30 pm

CMTE Q is a 2 part course, November 6 1:30 – 6:30 pm and November 8, 9:30 – 11:30 am

*CMTE Course Cost: \$335 each; AMTA Member Discounted Cost: \$100; CMTE S & V Free to members
5 CMTE credits each, CMTE Q = 7 credits; CMTE V = 3 credits*

CMTE A. Music Therapy Incorporated with ABA Verbal Behavior Approaches

Presenter(s): Hayoung A. Lim, PhD, MT-BC

Description: The purpose of this course is to explore the use of music in treating children with autism spectrum disorders (ASD) within Applied Behavior Analysis (ABA) Verbal Behavior (VB) approaches, and to augment the understanding of empirical mechanisms of language training techniques with music. The presenter will describe the theoretical orientation and major principles of ABA VB approach that resulted from Skinner's (1957) analysis of verbal behavior for language training. Music's suitability for incorporation with ABA VB approach is demonstrated in terms of its functions as an automatic reinforcement. This course will provide the theoretical and clinical implications for the use of music in ABA VB training by presenting various strategies for using music in language assessment and training.

Learner objectives:

1. Participants will be able to define ABA principles.
2. Participants will be able to identify various musical components in ABA Verbal Behavior approaches.
3. Participants will be able to apply each ABA principle in a music therapy session.
4. Participants will be able to design speech-language assessments using music incorporated ABA VB for children with Autism.
5. Participants will be able to design speech-language training protocols using music incorporated ABA VB for children with Autism.

Bios of all presenters:

Dr. Hayoung Lim is Assistant Professor of Music Therapy and Director of Graduate Studies in Music Therapy at Sam Houston State University. Dr. Lim's research focuses on the effect of music on children with Autism Spectrum Disorders and the effect of musical experiences on cognition, speech/language and physical rehabilitation.

Format:

- 9:00** Welcome participants
- 9:15** Define ABA principles
- 9:30** Observe client in music or non-music settings
- 9:45** ABC recording. Practice ABC recording.
- 10:15** Break (15min.)
- 10:30** Identify client's behaviors, learning styles, and preferences
- 10:40** Reinforcement (i.e., Automatic Reinforcement)
- 11:00** Identify various musical component in ABA Verbal Behavior approaches
- 11:25** Break (15 min.)
- 11:40** Apply each ABA principle in a music therapy session
- 12:00** Lunch Break
- 12:50** Design speech-language assessment using music incorporated ABA VB for children with ASD. Develop new music therapy assessment instruments and procedures
- 1:15** Design speech-language training protocols using music incorporated ABA VB for children with

ASD. Establish client goals and objectives. Design programs to reinforce goals and objectives. Structure and organize music therapy experiences within each session to create therapeutic contour.

1:35 Break (10 min.)

1:45 Participants' Presentation and Demonstration of 1 speech-language training protocol using music incorporated ABA VB for children with ASD

2:30 Break (10 min.)

2:40 Questions/Feedback

2:50 CMTE participants will complete an evaluation form indicating if the learning objectives were met.

Prerequisites: None

CMTE B. Creating, Marketing, and Developing a Successful Music Therapy Program for Older Adults

Presenter(s): Meredith Faith Hamons, MT-BC

Description: This course is designed for both students and professionals who are passionate about working with older adults and covers everything one needs to know to start a successful senior music therapy program. Ideas for creating and developing the program's vision, basic business strategies, and effective marketing techniques will be presented. Numerous ideas for a wide range of musically engaging interventions will also be shared and discussed. Participants will have the opportunity to experience several interventions, practice leading the group, and will be challenged to take the first steps towards starting their own similar program.

Learner objectives:

1. Participants will learn how to create and develop a successful music therapy program for older adults.
2. Participants will learn how to effectively market and advocate for a music therapy program for older adults using a variety of strategies and techniques.
3. Participants will learn how to create engaging and therapeutically effective session plans for older adults.
4. Participants will practice leading a group in music therapy interventions designed for older adults.

Bios of all presenters:

Meredith Hamons, MT-BC is the founder of North Austin Music Therapy and the author of *Musically Engaged Seniors*. Meredith is also trained in Neurologic Music Therapy.

Format: (Times are indicated to make it easier to follow.)

1:30-1:50 Intro/Business Basics

This will include a very brief summary of the presenter's background and business and quickly address the business legal/financial necessities attendees will need to be aware of if starting their own businesses. This will be brief and attendees will be encouraged to attend other sessions during the conference that focus on private practice in general, if they are seeking to work with older adults through their own private practice.

1:50-2:10 Preparing to Launch

This will detail what tasks attendees need to accomplish before they begin marketing their program and leading sessions. Defining the scope of the program in general, procuring supplies, instruments, and resources, and the creation of basic marketing materials will be discussed. Balancing time and financial resources during the launching of a new business venture will also be addressed.

2:10-3:00 Marketing

This will discuss in detail how to develop and execute an effective marketing plan for a senior music therapy program. Effective marketing materials, researching and understanding the market, techniques for cold-calling, marketing strategies and the importance of ongoing advocacy will all be addressed. The presenter will share stories and statistics from her practice to illustrate the real life outcomes of various scenarios and marketing techniques.

3:00-3:20 Break/Special Challenge 1

Participants will be given a break and during that break will be asked to apply some of what they learned by briefly researching a potential client for Older Adult MT services in their area and placing their first cold call, with assistance from the presenter as needed.

3:20-3:40 Discuss Outcomes of Special Challenge 1/Ongoing Marketing and Advocacy

Participants will discuss how their first marketing attempt went and the presenter will offer advice and tips for future marketing attempts as needed. The need for ongoing marketing as well as strategies to make it effective will be discussed.

3:40-5:20 Developing a Musically Engaging Senior Music Therapy Program: Session Ideas and Techniques

A myriad of practical session ideas organized by intervention type will be presented. Ideas for writing and executing musically engaging sessions will also be addressed in addition to strategies for modifying interventions to meet a wide range of needs. Several hands-on examples will be included.

5:20-5:40 Break/Special Challenge 2

Participants will be given a break and during that break asked to create a musical intervention for use with older adults. Each participant will be given different parameters for their intervention including greeting song, closing song, fast movement exercise, slow movement exercise, using a specific instrument, songwriting, etc.

5:40-6:20 Share Outcomes of Special Challenge 2/Answer Final Questions

Each participant will be asked to lead the group in completing their intervention. Presenter will answer any final questions.

6:20-6:30 Final Evaluation

Prerequisites: None

CMTE C. Counseling Skills in Psychiatric and Other Music Therapy Settings

Presenter(s): Michael J. Silverman, PhD, MT-BC

Description: The presenter will discuss and demonstrate counseling techniques applicable for music therapists in psychiatric and other clinical settings. Purposely eclectic, but grounded in cognitive behavioral therapy and psycho-education, the presenter will focus on practical and functional counseling skills for immediate implementation into diverse clinical settings. Topics will include active listening, multicultural counseling skills, stages of change, motivational interviewing, problem solving, group dynamics, and implementing therapeutic dialogue into interventions including lyric analysis and songwriting. The presenter will utilize case and situational examples to explain clinical applications. Participants will use role-play to practice and demonstrate acquisition of knowledge and techniques.

Learner objectives:

1. Participants will be able to identify and differentiate the five stages of change.
2. Participants will be able to identify and explain six stages of problem solving for people with mental illnesses.
3. Participants will be able to identify three components of active listening.

Bios of all presenters:

Michael J. Silverman, PhD, MT-BC is Director of Music Therapy at the University of Minnesota. He is engaged in clinical work and research with psychiatric consumers at the University Hospital.

Format:

Single Session Counseling Skills: 1 hour didactic

Multicultural Counseling Skills: 1 hour didactic

Lyric analysis and songwriting case examples: 1 hour didactic and case examples

Counseling skills: 1 hour didactic

Application and hand-on learning and demonstration: 1 hour hands-on

Prerequisites: None

CMTE D. Refining and Enhancing Your Online Marketing

Presenter(s): Kat Fulton, MM, MT-BC, Julie A. Palmieri, MM, MT-BC

Description: As music therapists, we have an advantage in the healthcare industry because of the unique nature of our expertise. Walk away from this course with a strategic and CLEAR online marketing plan in place for your business and end your frustrations! There's never been a better time to diversify your offerings and make a bigger impact. Your dream clients—the ones you can't get enough of—are waiting for you. With our Action Planner, you will have the tools and resources to take charge of your online marketing for service AND products. Laptop recommended, not required.

Learner objectives:

1. Participants will be able to define their "dream client."
2. Participants will learn how to optimize their website and social media.
3. Participants will learn to use tools to organize, manage, and market their music therapy offerings.
4. Participants will learn about best practices for releasing and marketing products.

Bios of all presenters:

Kat Fulton, MM, MT-BC is the owner Sound Health Music, Inc. Her company oversees three divisions: Service contracts in San Diego, MusicTherapyEd.com continuing education, and KatFulton.com coaching and mentorship.

Julie Palmieri has 15+ years of experience in website design and currently serves as website coordinator for the Great Lakes Region and Michigan Music Therapists. Julie is also the Community Manager for Music Therapy Ed and owner of Serenade Designs.

Format:

5 minutes - Introductions

I. Refining Your Core Marketing Message - Who's Your Audience?

35 minutes didactic

10 minutes case examples

10 minutes solo exploration
5 minutes small group discussion
10 minute break

II. Website - the ins and outs of your website // Mission, target audience

30 minutes didactic
10 minutes case examples
10 minutes solo exploration
5 minutes small group discussion
10 minute break

III. Social Media - toolkit // Specifics on creating your social media presence

35 minutes didactic
10 minutes case examples
10 minutes solo exploration
5 minutes small group discussion
10 minute break

IV. Products - Packaging your expertise

35 minutes didactic
10 minutes case examples
10 minutes solo exploration
5 minutes small group discussion
10 minute break
10 minutes Q&A

Prerequisites: None

CMTE E. Proposing, Creating, and Sustaining a Music-Centered Music Therapy Hospice Position

Presenter(s): Noah Potvin, MMT, LPC, MT-BC

Description: Music therapists seeking work in end-of-life care are confronted with the increasingly difficult challenge of establishing and maintaining both employment and clinical practice that meets both patient and organizational needs. This presentation will explore how the prospective hospice music therapist can successfully propose and sustain a new music therapy program that will satisfy administrators without sacrificing the quality or rigor of a music-centered music therapy practice. Clinical philosophy and practice, interdisciplinary collaboration, hospice documentation, and marketing acumen are some of the central concepts to be explored both didactically and experientially. The presenter's experiences of proposing and developing a music therapy program will be used as reference and punctuated with case vignettes, including recordings.

Learner objectives:

1. Participants will collaboratively explore with the presenter how to simultaneously meet organizational treatment needs defined from a symptom management perspective and patient treatment needs defined from a humanistic/existential perspective.
2. Participants will learn, both didactically and experientially, how to document appropriately for hospice settings while retaining their clinical identity as music therapists; specifically, attendees will learn how to document physical decline alongside emotional and spiritual improvements that manifest in music-centered processes.

3. Participants will critically examine how to be effective advocates for music therapy as professionals, employees, and clinicians when in contact with various stakeholders, e.g. patients, caregivers, administrators, and referral sources. The cultural contexts in which attendees work or hope to work will be carefully considered in this discussion.

Bios of all presenters:

Noah Potvin, MMT, LPC, MT-BC, is a doctoral candidate in creative arts therapies at Drexel University and works at VITAS Hospice. He serves in various professional capacities for AMTA and CBMT and has expertise in hospice caregiver pre-bereavement.

Format:

Hour 1: Attendees will be assigned the role of administrators and be asked to evaluate a proposal developed by the presenter on why and how to develop a new music therapy program for their theoretical hospice.

Hour 2: The presenter will discuss with attendees their responses, as administrators, to the proposal. The presenter will annotate the proposal, providing rationale and explanations for how the proposal was developed and why certain choices were made. Questions will be fielded throughout this portion so that attendees will have the opportunity to explore how to design a proposal that best meets the unique needs of the hospice and/or geographical area in which they wish to work.

Hour 3: Here, the discussion will segue into a collaborative outlining of the unique and shared needs of music therapists and administrators at the outset of a new music therapy position. The presenter will facilitate a discussion about (a) how, in general, music therapists can maintain their professional and clinical identities while being a good employee and team member and (b) how, more specifically, each attendee can integrate their identity into the pre-existing framework and culture of the hospice they work for or hope to work for. Topics such as marketing, interdisciplinary collaboration, and documentation will be discussed.

Hours 4-5: Attendees will engage in small role-plays of various clinical end-of-life situations using music-centered experiences. Following the role-plays, the presenter and attendees will discuss how to break down, delineate, and verbally communicate the clinical process. These discussions will be translated into clinical documentation that ably communicates decline specific to hospice diagnoses while capturing the creative, narrative, and expressive components of the therapeutic process.

Prerequisites: None

CMTE F. Improvisation is Not Just About Jazz: Using Expressive Arts in Music Therapy

Presenter(s): Karen Estrella, PhD, ATR-BC, MT-BC; Caryl Beth Thomas, MA, LMHC, ACMT

Description: Does your client ever want to draw or dance? Write a poem or tell a story? Are you ever tempted to use other art forms in your music therapy sessions? This workshop will explore the integration of expressive arts in music therapy. We will explore brainstorming, improvising, and implementing other expressive arts into our practice. In addition, we will review collaborations with other expressive arts therapy practitioners, discuss their use in our practice, and explore potential research opportunities.

Learner objectives:

1. The participants will learn to integrate movement, artmaking, poetry, storytelling, and drama to achieve therapeutic goals.
2. Participants will engage in collaborative work with colleagues.

3. Participants will learn to use expressive arts to provide music therapy experiences to address client's musical and other creative responses.

Bios of all presenters:

Karen Estrella, PhD, ATR-BC, MT-BC, from Lesley University's Expressive Therapies department, has focused on developing an integrated arts approach to counseling and psychotherapy with particular interests in multicultural issues and social activism.

Caryl Beth Thomas, MA, LMHC, ACMT, music therapist since 1983, works full-time at the Lemuel Shattuck Hospital, is adjunct faculty at Lesley University, and a field training supervisor for Berklee College of Music.

Format:

15 minute Introduction

60 minutes Didactic Review common ground between arts therapies and developmental dynamics involved in the use of various arts media, discuss techniques of other arts through powerpoint and handouts of resources.

60 minutes workshop Brainstorm and introduce visual art, dance, and drama techniques and their integration with music therapy. Do several hands on experiences.

15 minute break

60 minutes Review of case examples of collaboration between music therapist and art therapist in public health hospital setting.

60 minutes workshop Brainstorm and introduce poetry, creative writing, and play therapy techniques and their integration with music therapy. Do several hands on experiences.

15 Review and Q&A

15 minute Evaluation.

Prerequisites: None

CMTE G. Mentorship: Developing Clinical Supervision Business Relationships

Presenter(s): Kymila J. Eubanks, MM, MT-BC

Description: This CMTE is designed for experienced professionals seeking to develop independent clinical supervision and mentorship practices. Information provided will assist with mentorship and clinical supervision business development as opposed to clinical practice content. Templates for business partnership agreements, invoicing, and mentorship goal setting will be presented and discussed. Tools for identifying your mentorship style, developing effective mentorship partnerships, and dealing with difficult clinical and business-related issues will be presented. If you are an experienced professional, you have much to share with a new generation of music therapists who are seeking your wisdom and guidance. We want to show you how.

Learner objectives:

1. Participants will identify three mentorship/supervision styles.
2. Participants will analyze and determine their own mentorship/supervision learning style.
3. Participants will identify three key tools for engaging in difficult conversations with supervisees/mentees.

Bios of all presenters:

Kymla J. Eubanks, MM, MT-BC is CEO of Higher Octave Healing in Tempe, Arizona. She is an experienced clinical supervisor and mentor with a background in developing business and clinical relationships and partnerships.

Format:

8:00-8:15am Overview of supervision in the context of mentorship

8:15-8:45am Overview of several mentorship styles with examples

8:45-9:00am Participants take a quiz to determine their style of mentorship/leadership

9:00-9:45am Overview of creating a strong business relationship with mentees

9:45-10:00am Break

10:00-10:30am Overview of setting clear clinical outcomes for the mentorship relationship (contract examples included)

10:30-11:00am Tools for success when having difficult conversations

11:00-11:30am Breakout groups (grouped by mentorship style): Role-play difficult conversations

11:30-11:45 Break

11:45-12:15 Large group discussion of results from breakout groups

12:15-12:30 Marketing a mentorship business

12:30-12:45 Q&A

12:45 Evaluation

= 255 minutes

Prerequisites: None

CMTE H. More Than Lyric Analysis: Creative Interventions for Adolescents in Music Therapy

Presenter(s): Mary Jane Landaker, MME, MT-BC

Description: Adolescence is a time of exploring new experiences, self-consciousness, and feeling like we know everything and nothing at the same time. Clients in music therapy treatment are often feeling all of these things in addition to the symptoms of their diagnosis. The challenge for music therapists comes in trying to engage the adolescent client in meaningful therapeutic interaction in a manner that is interesting and perceived as non-threatening to the adolescent. This workshop will challenge participants to develop creative and interesting therapeutic music experiences for the adolescent populations they treat in music therapy sessions.

Learner objectives:

1. Participants will demonstrate knowledge of characteristics and strengths specific to adolescent populations in music therapy treatment.
2. Participants will develop therapeutic music experiences that will engage the adolescent client in active participation in therapy.
3. Participants complete ten Therapeutic Music Experiences to incorporate specific client treatment goals and objectives.

Bios of all presenters:

Mary Jane Landaker, MME, MT-BC is the staff music therapist and internship director at Lakemary Center, Inc. in Paola, Kansas. She also owns www.musictherapyworks.com.

Format: There will be three 10-minute breaks in the CMTE when participants indicate that they are in need of breaks. The course outline, therefore, only plans on 4.5 hours of participation to accommodate those breaks.

- 0:00-0:30** - Introduction to topic; characteristics of adolescents in music therapy treatment; large group interaction and brainstorming - Participants will engage in discussion about the types of adolescents that they work with in music therapy services. The large group interaction and brainstorming will center around the challenges that adolescents present. Topics anticipated include age-appropriate materials, clients that will not engage, different types of music therapy clients, and how therapists interact with those types of clients.
- 0:30-1:00** - Common challenges in working with adolescents - didactic and hands-on
- 1:00-1:30** - Therapeutic Music Experience Development - Goal-based decision tree -didactic and hands-on
- 1:30-2:00** - Group Sharing and Discussion
- 2:00-2:30** - Therapeutic Music Experience Development - Song-based decision tree - didactic and hands-on
- 2:30-3:00** - Group Sharing and Discussion
- 3:00-3:30** - Therapeutic Music Experience Development -Game development -didactic and hands-on
- 3:30-4:30** - Group Sharing and Discussion

Prerequisites: None

CMTE I. Music Therapy and Addictions: Foundations, Research, Case Studies, and Interventions

Presenter(s): James Borling, MM, MT-BC, Maria T. Carlini, MSOL, MT-BC, Mallory Even, MT-BC, Susan C. Gardstrom, PhD, MT-BC, Natalie Mullis, MT-BC, Kathleen M. Murphy, PhD, LPC, LCAT, MT-BC, Judith Pinkerton, MT-BC/L, Tim Ringgold, MT-BC, Sarah Seo, MT-BC

Description: Addictions, specifically to prescription drugs, have been classified as an epidemic by the Centers for Disease Control. The requisite for trained music therapy clinicians and evidence-based addictions research is mounting. Foundational concepts, case studies, and therapeutic processes will be explored.

Learner objectives:

1. Participants will be able to identify basic foundations of the recovery model.
2. Participants will be able to identify music therapy interventions targeting goals in psycho-education, psycho-emotional, and psycho-spiritual areas.
3. Participants will be able to identify music therapy interventions that integrate with DBT- Dialectical Behavioral Therapy- skills in recovery from addictions.
4. Participants will be able to identify the current need for evidence-based music therapy research working with addiction populations.

Bios of all presenters: Not provided

Format: Panel/Symposium

Prerequisites: None

CMTE J. Music Together Within Therapy: Support for Session Planning in Early Childhood

Presenter(s): Andrew Knight, PhD, MT-BC

Description: Many music therapists work with children with special needs, while some work with “neurotypical” children. Clinicians can approach both groups using a framework developed for them by music therapists who consulted with Music Together in creating “Music Together Within Therapy.” This partnership cultivated Music Together’s decades of experience with young children and their caregivers along with music therapists’ specialized skills in assessment, treatment, and evaluation. This session will outline the approach of Music Together family classes and demonstrate specific ways to integrate it into a music therapy practice to benefit the families with whom we work.

Learner objectives:

1. Learn to identify key features for children with special needs for assessment purposes in several domains as they relate to children who are typically developing.
2. Implement Music Together songs and session plans as a means of assessing a child.
3. Understand the Music Together approach to assessing a child’s tonal and rhythmic abilities as a function of an overall assessment of functioning.
4. Practice relating assessment findings to caregivers using the Music Together concept of “Parent Education Moments.”
5. Identify new research on music perception and cognition in early childhood pertinent to children of all ability levels.
6. Conceptualize music therapy sessions using the Music Together framework, including musical considerations of song tonality, meter, culture of origin, and appropriate instruments for employing the recreative method.
7. Plan music therapies sessions that repurpose songs to focus on speech and language goals.

Bios of all presenters:

Andrew Knight, PhD, MT-BC, is assistant professor of music therapy at Colorado State University, a Music Together registered teacher, and Music Together Within Therapy provider.

Format:

- Didactic
- Small group discussion
- Large group music learning
- Debriefing

Outline of the five hours, topics and teaching methods (didactic, hands-on)

0:00-0:45 Music making, learning songs that will be used throughout session (hands-on)

0:45-1:15 Music Together® history, relevance to the music therapy community, and recent research overview (didactic)

1:15-1:25 Break to set up small groups

1:25-2:00 Music Together Within Therapy: purpose, scope, creation, and implementation (didactic)

2:00-2:45 Clinical considerations: In groups with similar client populations, anticipate potential assessment and treatment scenarios that may incorporate songs/ideas from first hour (small groups)

2:45-3:15 Debrief with small group reports on commonalities from discussion (large group discussion)

3:15-3:25 Break to set up large group song learning, part 2

3:25-4:10 Music making, take existing songs and consider variations needed in the therapeutic environment (hands-on)

4:10-4:20 Final break

4:20-4:30 Summary and review before post-test

4:30-5:00 Post-test (evaluation-summative assessment)

Prerequisites: None

CMTE K. Boot Camp-Rhythm Guitar, Banjo, Uke: Become a More Solid Player in a Few Hours. More Skill, More Fun

Presenter(s): Cathy Fink; Marcy Marxer

Description: Join Cathy & Marcy for a fun session that will also bring your skill level up a few notches as a rhythm player on guitar, ukulele, banjo, mandolin, banjo uke, or other stringed rhythm machine! How do we do it? We will practice chord progressions in several keys and songs that use them. Learn techniques for most efficient fingering and techniques for picking vs. using a flatpick or fingerpicks. Add some rhythm drills to your repertoire. We will also think of the metronome as our friend! Practice becomes PLAY in this session. More skill equals more fun, so let's play! Rock solid rhythm playing is the unrecognized hero of portable music. Have you ever tried to play a fast song and ended up slow? Or have you played a slow song and sped up? Have you been to jam sessions where "the beat" seems to elude folks? Regardless of your choice of guitar, banjo or ukulele, as long as you already play a few chords in a few keys, we can help you improve your rhythm chops. We also pay attention to tone, technique and the concept of "locking in" to a steady rhythm sound. Chances are good we'll have a Rhythm Boot Camp Orchestra by the time we're done!

Learner objectives:

1. Improve how you hear and respond to a metronome or click
2. Learn to keep the beat of your rhythm playing steady
3. Learn practice techniques so that harder chords or parts of a song don't slow you down
4. Explore right and left hand techniques and positions that improve your playing

Bios of all presenters:

Marcy Marxer is one half of the GRAMMY winning powerhouse duo, Cathy Fink & Marcy Marxer. They are consummate entertainers, master musicians and trail blazers in multiple genres of folk, country, swing and family music. Marcy's new "Swingin' Rhythm Guitar" series at www.truefire.com has become a runaway hit.

A veteran instructor and performer, Marcy is also one of the most prolific and popular instructors with Homespun Tapes. She released "Swing Guitar," a book and 3 CD set and the DVD "Soloing 101" which have helped many guitar players jumpstart their swing guitar playing.

www.cathymarcy.com

Format/Schedule: Group class that may do some "break outs" according to skill or instrument.

Prerequisites: Not a beginner's class.

CMTE L. AMTA's Strategic Priority on ASD and MT Presents: Eye-Openers and "Aha!" Moments

Presenter(s): Marcia Humpal, MEd, MT-BC, Petra Kern, PhD, MT-DMtG, MTA, MT-BC

Description: This CMTE responds to the immediate training needs of music therapy practitioners working with individuals with Autism Spectrum Disorder, as indicated in the recent national survey study (*JMT*, 50(4)). Join us in learning about the shifts in diagnosis of ASD, latest evidence-based practices for children and youth with ASD, behavioral, sensory, and neurologic approaches to ASD, ways to delivery services in natural and inclusive environments, and recent music therapy research outcomes. FAQs, video interviews with experts, and a live session observation at the University of Louisville's Music Therapy Center will offer you "Aha!" moments and make this content come alive.

Learner objectives:

1. Participants will learn about the shift in diagnoses of ASD.

2. Participants will identify latest evidence-based practices in ASD for children and youth.
3. Participants will understand the outcomes of available systematic reviews on ASD and music therapy.
4. Participants will evaluate music therapy assessment tools for individuals with ASD.
5. Participants will review theoretical frameworks from both music therapy and related fields implemented in the therapeutic process.

Bios of all presenters:

Marcia Humpal, MEd, MT-BC, is an adjunct supervisor/lecturer at Cleveland State University. She was co-founder of AMTA's Early Childhood Network and currently serves as Chair of AMTA's Strategic Priority on music therapy and ASD.

Petra Kern, PhD, MT-DMtG, MTA, MT-BC, owner of Music Therapy Consulting, is an online professor at Marylhurst University and the University of Louisville, editor-in-chief of *Imagine*, and a member of AMTA's Autism Strategic Priority Steering Committee.

Format:

- 1:30 – 1:45 PM** Welcome and Introduction (Ice-breaker Activity)
- 1:45 – 2:00 PM** Diagnostic Shifts and Implications for MT (Slides & Discussion)
- 2:00 – 3:15 PM** Meaning of the 2014 EBP Report (Slides & Examples)
- 3:15 – 3:30 PM** Behavioral, Sensory, & Neurologic Approaches to ASD (Videos)
- 3:30 – 4:00 PM** Break & Transition to University of Louisville Music Therapy Center
- 4:00 – 5:00 PM** Live Observation of Session & Commentary (Observation)
- 5:00 – 5:30 PM** Q & A's & Transition to Conference Site (Discussion)

Prerequisites: None

CMTE M. Mindfulness and Positive Psychology: A New Paradigm for Music Therapy

Presenter(s): Anne B. Parker, MA, MHSA, MT-BC

Description: The principles of Mindfulness and Positive Psychology are being actively integrated into therapeutic approaches to wellness, mental and physical health. Principles of music therapy are an ideal complement to this integration and therapeutic orientation. An introduction to Mindfulness and Positive Psychology will be presented. Discussion will include integration of music therapy with these two approaches along with examples from the presenter's 20 years working in wellness settings.

Learner objectives:

1. Participants will understand the basic philosophy, approach, and positive effects of mindfulness as it relates to well-being.
2. Participants will understand the basic premises of Positive Psychology and how its tenets can be applied to positively effect well-being.
3. Participants will learn how their music therapy practice can incorporate the principle of mindfulness and positive psychology to enrich their work with client of all kinds.

Bios of all presenters:

Anne B. Parker, MA, MHSA, MT-BC, has over 35 years of professional experience. Since 1994, Anne has focused her practice in the areas of wellness and mindfulness, currently as a Wellness Counselor at Miraval Resort.

Format: Time will be proportioned generally in thirds with one third of the time focusing on Mindfulness, one third on Positive Psychology, and one-third on the integration with music therapy. Teaching method will be primarily didactic with short experiential examples scattered throughout.

Prerequisites: None

CMTE N. Drum Circle Games for Music Therapists & Professional Rhythm Facilitators

Presenter(s): Arthur Hull, Head Elf of Village Music Circles

Description: Anyone seeking rhythm-based activities to engage people in the art of percussive music-making will have opportunities to learn interactive rhythm activities applicable to a wide range of populations. Based on Arthur Hull's book, *Rhythmical Alchemy Playshop*, *Drum Circle Games*, this interactive Playshop takes the participants through a progressive learning experience. Activities presented start very simply, adding variations increase the uses for that activity. Each Drum Circle Game introduced can be easily adapted to meet the needs of the group being facilitated. A program with Arthur Hull will guarantee that it will be educational and lots of fun!

Learner objectives:

1. Participants will learn new rhythm game activities that can be effectively delivered to their clientele and further their professional development.
2. Participants will create music therapy experiences that address client goals and objectives.
3. Participants will select and adapt musical instruments, equipment, and activities to treatment needs.
4. Develop a therapeutic relationship by building trust and rapport using rhythmic activities, while providing a safe and contained interactive music-making environment.

Bios of all presenters:

Arthur Hull is recognized as the father of the modern day drum circle movement with twenty years of Drum Circle Facilitation trainings presented in 23 countries to over 10,000 participants.

Format:

This will be a hands-on interactive experiential training. During the 5-hour program, Arthur Hull expects to present 8-10 specific rhythm-based games. For maximum effectiveness, he will present each game in a progressive platform learning process.

At least two-thirds of the time the participants will have experiential hands-on training with their instruments and game activities. The other third will be lecture/demonstration, process and questions and answers.

Arthur has 30 hours of games available to choose from that would meet the needs of this program.

At the beginning of the program, he plans on doing a demographic of the participants. He will assess what specific populations and constituencies they are serving as well as their own personal learning objectives and outcomes. Based on that demographic, Arthur will design and make his presentation accordingly.

Prerequisites: None

CMTE O. Strategies for Medical Music Therapy Program Design, Growth, and Sustainability

Presenter(s): Jenny Branson, MT-BC, Kerry Chamberlain Willis, MT-BC

Description: Medical music therapy program growth and development is a multifaceted and sometimes overwhelming component of music therapy job creation and retention. Learn creative, effective approaches for creating maintaining a strong, dynamic program.

Learner objectives:

1. Participants will learn various organizational structures, policies and procedures.
2. Participants will understand the impact of corporate policies and protocols.
3. Participants will understand the impact of research and how it applies to the growth and development of a program.
4. Describe four examples of interdisciplinary collaboration.
5. Participants will gain an understanding of the importance of visibility to increase interdisciplinary collaboration.
6. Participants will identify opportunities for outside supervision or consultation with other music therapists.
7. Participants will learn strategies for documentation to demonstrate efficacy to facility administration.
8. Participants will identify existing internal and external resources.
9. Participants will create a vision and mission statement to drive program development.

Bios of all presenters:

Jenny Branson, MT-BC, is the supervisor for music therapy services for Norton Healthcare in Louisville, KY.

Kerry Willis, MT-BC, is a music therapist and the continuing education coordinator for expressive therapies for Norton Healthcare in Louisville, KY.

Format:

Hour 1: lecture, small group discussion

Introductions, identification of goals/objectives of participants
Overview of Norton Healthcare Music Therapy Program
Development of mission/vision statements for each participant

Hour 2: lecture, small group discussion, video

Discussion of resources needed and resources available
Brainstorming resources available to individual participants
Importance of evidence based practice
Description and discussion of research applied to develop sustainable initiatives in our hospitals

Hour 3: lecture, discussion, review of handouts, video

Business structure of department
Business/management considerations
Examples of research-driven collaborations and growth

Hour 4: lecture, video, review of handouts

Data collection and reporting
Rationale for policies and protocols in place
Importance of supervision
Strategies for interdisciplinary collaboration

Hour 5: video, small group discussion, problem solving games
Map/outline of department growth
Strategies in place
Strategies planned for future growth
Question and answer with group

Prerequisites: None

CMTE P. The Rewiring of a Beautiful Mind: Music Therapy, The Brain & LivingDance~LivingMusic™

Presenters: Maria Battista-Hancock, LCAT, MT-BC; Danielle L. Fraenkel, PhD, BC-DMT, NCC, LCAT, LMHC, CGP; Gary Palmer, PhD; Arnulfo Torres, PhD, MD; Amanda Montone; Monica Braun; Erin Bowling; Brandon Salzman

Description: Discover concepts of neuroscience and dance/movement therapy that can enrich your clinical work as a music therapist. This workshop will come alive as we present clinical examples from a particular case study of Clara Michiko Ooyama, music therapy client who will be present at this session. Clara Ooyama acquired a brain injury as a result of chemotherapy agents used to treat pancreatic cancer. The presenters will help you find out how music therapy and dance-eliciting clinical processes are used to integrate brain functioning, promote self-discovery, and healing. Within this interactive, experiential workshop, participants will discover how and why music, rhythm and movement may change and rewire the brain. The team of presenters will include the music therapist, the interns and piano teacher who work with Clara Ooyama at Hochstein School of Music & Dance. Two other presenters contributing to this CMTE are a neuroscientist and a dance/movement therapist who both consult with the music therapist on Clara Ooyama's work, treatment and progress.

Learner objectives:

1. Participants will learn how the assessment was conducted based on observation of client in relation to her musical background and current issues reflecting on how to use these assessment strategies with their clients. Sample forms will be available online for download.
2. Participants will learn importance of involving the client in the treatment planning process, as examples will be given of how this evolved within the sessions.
3. Participants will briefly review 3 of the clinical and research literature that were used in this particular treatment plan.
4. Participants will be able to list 2 reasons why other professionals were called to consult with music therapist on the treatment plan of this client.
5. Participants will learn how to select MT experiences that address client's goals and objectives.
6. Participants will be able to list 2 brain function/areas that are mostly involved when listening and playing music.
7. Participants will be able to list 2 brain function/areas that are mostly involved when moving and dancing.
8. Participants will be able to articulate the concept of shape as it relates to the pulse in dance/movement therapy technique useful in MT practice.

Bios of all presenters:

Maria Battista-Hancock, MT-BC, LCAT, is Expressive Arts Department Chair and Music Therapy Internship Director at Hochstein School of Music & Dance. Professional training sites include Temple University Music Therapy Dept.; Dance/Movement Therapy at Kinections; Level 1 Guided Imagery for Wellness from Anna Maria College; Conservatorio di Musica and University of Bologna, Italy.

Danielle L. Fraenkel, PhD, BC-DMT, NCC, LCAT, LMHC, CGP, founder and director of Kinections,

has been a dance/movement therapist for more than three decades. Schooled in both counseling and dance/movement therapy, Dr. Fraenkel is an innovator. Dr. Fraenkel has developed LivingDance and has brought it to Greece, Israel, Asia, and to different parts of the USA.

Arnulfo Torres, PhD, Neuroscience, University of Rochester, Molecular Biology MS at Fordham University, Juilliard Choral Union 2003, ECFMG MD from Colombia (South America). Dr. Torres' research focus includes the study of music therapy as it relates to brain functioning and health.

Gary Palmer, PhD, is Dean of Students and Co-chair of the Piano Department of Hochstein School of Music & Dance. He received his doctorate in Music Education from Eastman School of Music, where he earned a Master's degree in Piano Performance and Literature; Bachelor's degree from Nazareth College.

Format:

1 Hour Overview of Clara's story, how she came to find out about music therapy, assessment and development of treatment plan (case example) - Clara will speak here as she does better in early morning and she may get tired as the session goes on

30 Minutes Experiential: breathing, moving to music, the beginning of her work sample

1 Hour Introduction to brain structure, functions, brain images, explanation of centers of the brain highlighting how they relate to Clara Ooyama's work and may be applicable to others. This sections will also feature video captions of Clara's work at Hochstein- short interviews and selected therapy session moments

1 Hour Music therapy/Living dance (experiential- audience participation); more in-depth music therapy and dance/movement therapy integration work, followed by discussion of practical applications with other populations

1 Hour Literature review of articles and useful online resources, medical website -focus will be given to music therapy, medical and neuroscience findings. This section will include short videos of Clara's work. Presenters will address how her work relates to topic of brain and music integration in rehabilitation. Evaluation, findings and future goals will be discussed for this case study.

30 Minutes Q&A

Prerequisites: None

CMTE Q. Research Committee Presents: Music Therapy Research Concept Development: Parts 1 and 2

*Note this is a two part session: Thursday, November 6, 2014 - 1:30 PM – 6:30 PM **AND** Saturday, November 8, 2014 – 9:30 am – 11:30 am – Part 2*

7 CMTE Credits for the price of 5!

Presenter(s): Debra Burns, PhD, MT-BC; Sheri Robb, PhD, MT-BC; Anthony Meadows, PhD, MT-BC; Joke Bradt, PhD, MT-BC

Target Audience: Clinicians and researchers who have a research concept they would like to develop and/or refine prior to implementation.

Description: This workshop is designed for clinicians and researchers who have a research concept they would like to develop and/or refine prior to implementation. Through lectures, demonstrations, and guided discussions participants will work in small groups to develop conceptual frameworks, formulate research questions, and refine methodology. Participants will submit their study concept three weeks prior to the workshop to facilitate the development process. Session 1 (Thursday) will focus on addressing common methodological challenges and mistakes, building conceptual frameworks, and developing research questions and corresponding methods. Participants will work on their concepts

both during and between sessions. During Session 2 (Saturday), participants will bring their developing concepts to the large/small group setting for further refinement. Participants will receive instructions for submitting their pre-conference materials in October. **Space is limited; register early.**

Learner objectives:

Participants will:

- Identify and understand various stages of the research process
- Formulate research questions/hypotheses related to a topic of interest
- Develop a methodological framework for completing the research
- Develop a theoretical frame that links key concepts with intervention and methodology
- Develop an analysis plan
- Identify key team members to support the research

Bios of presenters:

Debra S. Burns, PhD, MT-BC is an Associate Professor and Chair of the Department of Music and Arts Technology in the Purdue School of Engineering and Technology at IUPUI, Indianapolis, IN. Her research program focuses on the evaluation of music-based interventions delivered to adult cancer survivors throughout the disease trajectory and at the end of life. Dr. Burns also has an emerging research program in physician-patient end of life communication interventions and mixed methodologies. She has collaborated and consulted on several funded by the National Institutes of Health specializing in research methodology, determining the essential components of music interventions, designing appropriate control conditions, and monitoring treatment fidelity.

Sheri L. Robb, PhD, MT-BC is an Associate Professor at the Indiana University School of Nursing, Indianapolis, IN. Her program of research focuses on development and testing of music therapy interventions to manage distress, improve positive health outcomes, and prevent secondary psychosocial morbidity in children and adolescents with cancer and their parents. She is internationally recognized for her work in pediatric music therapy and serves as Editor for the *Journal of Music Therapy*.

Anthony Meadows, PhD, MT-BC is an Associate Professor at Shenandoah University, Virginia, where he serves as Chair of Graduate Music Therapy. He is Editor of *Music Therapy Perspectives* and has published on a range of topics, including writing objectivist research, statistics, reflexive and mixed methods synthesis, and music and imagery in cancer care.

Joke Bradt, PhD, MT-BC Joke Bradt, PhD, MT-BC is Associate Professor in the Creative Arts Therapies Department at Drexel University. Her work has focused on the use of vocal music therapy for chronic pain and chronic illnesses, mixed methods research, and systematic reviews. She is an Associate Editor of the *Nordic Journal of Music Therapy*.

Format:

DAY 1 – Thursday, November 6, 1:30 – 6:30 PM

1:30 – 1:45 Introduction – Research as an Iterative Process (Contextual Frame for the Day)

1:45 – 2:15 Formulating the Problem

- Theory of Problem
- Theory of Intervention

2:15 – 3:00 Application – Small Groups

3:00 – 3:15 Break

3:15 – 3:45 Developing the Research Questions

3:45 – 4:15 Application – Small Groups

4:15 – 4:45 The Conceptual Framework: Integrating Theory of Problem with Theory of Intervention - identifying outcomes, mediators, and moderators
4:45 – 5:30 Application – Small Groups
5:30 – 6:00 Choosing Methods/ Design
6:00 – 6:30 Application – Small Groups

DAY 2 (2 Hours) Saturday, November 8, 9:30 – 11:30 AM

9:30 – 9:45 Group Discussion – Check In
9:45– 10:15 Analysis Plan
10:15–10:45 Application – Small Groups
10:45– 11:00 Research as a Team Sport
11:00 – 11:30 Group Discussion- Wrap Up

Prerequisites: Each participant will submit a 1-page outline of their research ideas one month prior to the CMTE. Details will be provided by the facilitators via email once registered.

CMTE R. Utilizing Music as a Primary Source of Interventions: Experiential in Nordoff-Robbins Music Therapy

Presenters: Jacqueline Birnbaum, MSed, MA, LCAT, MT-BC; Kenneth Aigen, DA, LCAT, MT-BC

Description: This CMTE will provide participants with an array of musical resources, accessible experiences in clinical improvisation, and practical techniques in the flexible use of clinical compositions. Instructors create a supportive learning environment in which participants can renew their relationship to music and apply the self-learning to clinical work with a range of clients. Excerpts will illustrate the use of musical interventions with the many populations served at the Nordoff-Robbins Center for Music Therapy in New York City. (The CMTE serves as an experiential companion to the new self-study CMTE course “Introduction to Nordoff-Robbins Music Therapy,” TBA)

Learner objectives:

1. Participants will be able to identify at least three principles and practices of the Nordoff-Robbins Model of music therapy.
2. Participants will gain an understanding of the clinical functions of various elements of music.
3. Participants will learn ways in which clients' moment-to-moment responses - instrumental, vocal, physical, verbal and/or emotional-maybe incorporated in goal-directed improvisation.

Bios of all presenters:

Kenneth Aigen, DA, LCAT, MT-BC clinical specialties include work with children and adolescents with emotional and developmental delays, and adults in mental health. He lectures internationally and has authored numerous publications on Nordoff-Robbins music therapy, pop music in music therapy, and qualitative research methodology. For 15 years he was the research director and then co-director of the Nordoff Robbins Center for Music Therapy at NYU.

Jacqueline Birnbaum, MSed, MA, LCAT, MT-BC is senior music therapist at the Nordoff-Robbins Center for Music Therapy at New York University. Her particular area of interest is early childhood and she has presented on the use of Creative Music Therapy in early intervention at several music therapy conferences. Besides her clinical work, Ms. Birnbaum serves as Administrative Coordinator, supervising fieldwork students and certification candidates, programming, and the day-to-day operations of the Center.

Format: The workshop will focus on experiential learning, and include music making, lectures and media presentations.

Prerequisites: None

CMTE S. Supervising the National Roster Music Therapy Intern

Presenter(s): Mary Jane Landaker, MT-BC, AIAC Chair; Eve Montague, MT-BC, NE Representative; Matthew Phillips, MT-BC, MAR Representative; Lauren DiMaio, MT-BC, SER Representative; Gina Kelly, MT-BC, MWR Representative; Kay Luedtke-Smith, MT-BC, GLR Representative; Amy Smith, MT-BC, SWR Representative; Andrea Scheve, MT-BC, WR Representative

Description: This course provides a comprehensive overview of clinical supervision topics specific to the internship experience. Redesigned in 2014 to focus on current issues of supervision, this free course presented by the Association Internship Approval Committee fulfills the training requirement for National Roster Internship Director applicants, but also offers experienced supervisors with an opportunity to review pertinent elements of supervision. Stages of internship, supervision models, competency-based training, the ethics of supervision, multi-cultural awareness, and methods to address various challenges will be presented. The course addresses issues relevant to National Roster Internship music therapists, internship agreements, competency-based clinical training, developmentally focused training experiences, and offers several different supervision models for consideration. **Free to AMTA members attending the conference.**

Learner objectives:

1. Participants will identify challenges of training interns by identifying 2 stages of internship and listing a training consideration for each stage.
2. Participants will write competency-based, specific, measurable goals for intern training.
3. Participants will demonstrate awareness of ways music can be used in the supervision process through explaining personal purpose/reason for using music.
4. Participant will indicate two supervision models for use with interns by stating reasons why models could be applied to the supervision of music therapy interns.

Bios of all presenters:

- **Mary Jane Landaker** is the chair of the Association Internship Approval Committee (AIAC).
- **Eve Montague** is the New England Representative to the AIAC.
- **Matthew Phillips** is the Mid-Atlantic Representative to the AIAC.
- **Lauren DiMaio** is the Southeastern Representative to the AIAC.
- **Gina Hacker** is the Midwestern Representative to the AIAC.
- **Kay Luedtke-Smith** is the Great Lakes Representative to the AIAC.
- **Amy Smith** is the Southwestern Representative to the AIAC.
- **Andrea Scheve** is the Western Representative to the AIAC.

All presenters have extensive experience in supervising National Roster interns in a variety of training programs and formats.

Format: These time examples are based on the start time of the session

0:00 – 1:30 – Introduction of AIAC members; What is Supervision? Ethical Considerations in Supervision; Experiential situations offered by audience members

1:30-1:40 – Break

1:40-3:00 – Establishing and maintaining the supervision dialogue; racial and cultural identity development; Experiential situations offered by audience members

3:00-3:10 – Break

- 3:10-4:30** – Stages of internship; Administrative and managerial tasks of supervision; Internship Agreements; Competency-Based training; Creative Supervision; Experiential situations offered by audience members
- 4:30-5:00** – CMTE evaluations

Prerequisites: None. Free to AMTA members registered for the conference.

CMTE T. Mindfully Manifesting Your Ideal Music Therapy Practice

Presenter(s): Kate Taylor, MA, MT-BC, Stephanie Bolton, MA, MT-BC; Faith Halverson-Ramos, MA, LPC, MT-BC, Natalie Jack, PG Dip MT, RMT, MTA

Description: Four experienced music therapists will share how principles of mindfulness and music have helped develop their uniquely specialized and successful music therapy practices. Participants will learn to consciously pursue their professional path through self-awareness techniques rooted in mindfulness and principles of music and imagery, songwriting, and performance. Participants will gain a basic understanding of the practice of mindfulness and principles of the universal law of attraction. Hands on activities in mindfulness and music will allow participants the opportunity to create a vision board, original song and plan for manifesting their ideal music therapy practice.

Learner objectives:

1. Through engaging in mindfulness activities, participants will be able to identify for themselves areas for their own individual professional growth.
2. Participants will begin to develop a business plan that is based on what their ideal practice would look like to them and demonstrate ways in which they can use the universal power of attraction to create this.
3. Participants will be able to identify at least 3 ways their own unconscious feelings and behaviors affect the therapeutic process for themselves from within the roles of therapist, supervisor, and supervisee.
4. Participants will be able to identify at least 3 ways in which mindfulness practice can be used to enhance their work as a therapist, supervisor, and/or supervisee.

Bios of all presenters:

Kate Taylor, MA, MT-BC, specializes in music therapy assisted childbirth and creative arts for prenatal bonding and education. Kate practices as a labor doula. View her complete biography at www.creativechildbirthconcepts.com.

Stephanie Bolton, MA, MT-BC, has been practicing music therapy since 1997 in a variety of settings. In 2009 she started a GIM private practice focused on helping women deal with life's challenges.

Faith Halverson-Ramos, MA, LPC, MT-BC, specializes in end-of-life care, life transitions, grief and loss, personal growth and wellness, and early childhood development.

Natalie Jack, PG Dip MT, RMT, MTA, specializes clinically in music therapy with offenders who have mental illness. She also has passions for practice ethics and professional supervision. Find her online at www.musictherapybento.com

Format:

1:00-1:15 Introductions, Overview of Course, Instructions on CMTE requirements.

1:15-2:00 Hands on mindfulness experiential using music supported imagery: being present in the moment.

- 2:00-2:30** Didactic/lecture: operational definitions, theoretical foundations of mindfulness, universal law of attraction, discussion and written activity related to consciously pursuing a career path: inner wisdom, possibilities, and direction.
- 2:30-2:45** Break
- 2:45-3:30** Hands on mindfulness and music experiential: vocal toning/chant, music supported imagery and mandala creation.
- 3:30-4:30** Didactic Lecture: mindfulness and music, using mindfulness to develop an awareness of self, using mindfulness to discover your relationship with music
- 4:30-4:45** Break
- 4:45-5:45** Didactic/lecture: applications of mindfulness in music therapy practice, applications of mindfulness in music therapy supervision.
hands on experiential: mindfully manifesting your practice visualization, reflections
- 5:45-6:00** Questions, reflections, post-tests, closing

Prerequisites: None

CMTE U. Community-Based Music Therapy: Taking it to the Streets

Presenter(s): Manal Topozada, MA, MT-BC/L

Description: Community-based music therapy (CBMT) is an emerging framework for providing services to people in their natural environment. CBMT can be the perfect vehicle for promoting inclusion, independence and self-determination. This interactive session illustrates successful methods for designing and implementing individualized CBMT programs. Attendees will learn strategies for identifying the needs in their specific community, seeking new funding sources, and finding networks and potential collaborative partners. Attendees will develop and present a potential music therapy program that is customized to their interests, the populations they serve, and the needs and demands in their own specific communities.

Learner objectives:

1. Participants will define 'inclusion.'
2. Participants will define and give examples of 'community based music therapy.'
3. Participants will identify challenges to creating community based music therapy programs.
4. Participants will identify strategies for overcoming challenges and establishing successful community based music therapy programs.
5. Participants will learn strategies for designing programs to reinforce goals and objectives for implementation outside the music therapy setting.
6. Participants will learn strategies for serving as representatives and advocates for the profession of music therapy when working with other artists and agencies in community settings.

Bios of all presenters:

Manal Topozada, MA, MT-BC/L, is the Executive Director of Note-Able Music Therapy Services and has been in the field for more than 20 years. As a member of the Nevada Task Force, she helped Nevada become the second state to establish a music therapy license. Manal also teaches at the University of Nevada's School of Public Health.

Format:

- I. Introductions/ Icebreaker
- II. Discussion
 - a. What is Inclusion?
 - b. What is Community Based Music Therapy?

- III. Examples of Community Based Music Therapy
 - a. Models of Community Based Music Therapy Programs
 - b. Note-Able Music Therapy Services
 - i. Brief history of organization
 - ii. Community services provided
 - 1. On-site services, collaborative projects
 - 2. Using performance to enhance community awareness of inclusion
 - 3. Successes, failures, lessons learned
- IV. Barriers / Challenges to doing music therapy in a community based setting
- V. BREAK
- VI. WORKBOOK - Break into Small groups
 - a. Step by step guide to development of a community based program
 - b. ID Community demographic
 - c. ID community needs
 - d. ID competing companies
 - e. ID potential collaborators
 - f. Design Program
 - g. Share proposed program with colleagues for feedback and suggestions

Prerequisites: None

CMTE V. Twenty-First Century Ethical Challenges in Music Therapy

Presenter(s): Cheryl Dileo, PhD, MT-BC, Debbie Bates, MMT, MT-BC

Description: This CMTE will provide an overview of several contemporary challenges to ethical practice in music therapy. Through didactic and experiential exercises, this presentation will review ethics foundations and ethical problem solving. It will also explore the risks and benefits of 1) the use of technology in music therapy practice, including social media and advertising, and 2) personal and professional boundaries and dual relationships through a discussion of inherent ethical dilemmas. Participants will have the opportunity to solve ethical dilemmas in small groups. **Space is limited; register early. Free to AMTA members attending the conference.**

Learner objectives:

1. Participants will consider the risks and benefits of establishing dual and/or competing relationships and inappropriate boundaries with clients, supervisees, students and research participants.
2. Participants will discuss suggestions for the ethical implementation of dual relationships when unavoidable and personal and professional boundaries.
3. Participants will consider risks and benefits and potential ethical and unethical of aspects of using technologies (social media and advertising) in music therapy practice.
4. Participants will discuss suggestions for the ethical implementation of technology in music therapy practice.

Bios of all presenters:

Cheryl Dileo, PhD, MT-BC, is the Carnell Professor of Music Therapy, Coordinator of the PhD program and Director of the Arts and Quality of Life Research Center at Temple University. She is a former Co-Chair of the Ethics Board.

Debbie Bates, MMT, MT-BC, provides music therapy to patients and families at the Cleveland Clinic. She served on the AMTA Ethics Board for ten years and co-chaired for five. Debbie truly believes that ethics is fun.

Format:

20 minutes Topics: Introduction, Ethical Foundations and Problem Solving Model (Didactic)

60 minutes Topics: Risks and Benefits of Establishing Dual Relationships with Clients, Students, Supervisees and Research Participants (Didactic, Case Examples and Interactive)

60 minutes Topics: Risks and Benefits of the Use of Technologies in Music Therapy Practice –Social Media and Advertising. (Didactic, Case Examples and Interactive)

50 minutes Solving ethical dilemmas in groups with discussion

10 minutes Summary and guidelines

Prerequisites: None

Pre-conference Trainings

International Training Institute for Neurologic Music Therapy

November 3, 8:00 am through November 6, 12:30 pm

Cost: \$860; AMTA Member Discounted Cost:, \$625

36 CMTE credits

Presenters: Michael Thaut, PhD; Corene Hurt-Thaut, PhD, MT-BC; Gerald C. McIntosh, MD; Maegan Morrow, MT-BC; Suzanne Oliver, MT-BC; Ruth Rice, DPT

Space is limited; register early.

COURSE CURRICULUM

- **Scientific Foundations of Neurologic Music Therapy**
- **Neuropathology/ Disease Review**
- **Sensorimotor Techniques:**
 - Rhythmic Auditory Stimulation
 - Pattern Sensory Enhancement
 - Therapeutic Instrumental Playing
- **Speech Techniques:**
 - Melodic Intonation Therapy
 - Musical Speech Stimulation
 - Rhythmic Speech Cueing
 - Vocal Intonation Therapy
 - Therapeutic Singing
 - Oral Motor and Respiratory Exercises
 - Developmental Speech and Language Training through Music
 - Symbolic Communication Training through Music
- **Cognitive Techniques:**
 - Music Neglect Training
 - Auditory perception Training
 - Musical Attention Control Training
 - Musical Mnemonics Training
 - Associative Mood and Memory Training
 - Musical Executive Functions Training
 - Music Psychosocial Training
 -

Schedule

Monday

- 8:00-10:00** Introduction to Principles of Neurologic Music Therapy:
Scientific Models, Research, and the Role of Music in Therapy and Medicine
- 10:00-12:30** Neuropathology Disease Review
- 12:30-1:30** Lunch
- 1:30-2:00** Transformational Design Model/Assessment
- 2:00-5:30** Speech and Language Rehabilitation

Tuesday

- 8:00-9:30** Speech/Language Clinical Presentations
- 9:30-11:00** Patterned Sensory Enhancement (PSE)
- 11:00-12:30** Therapeutic Instrumental Music Performance (TIMP)
- 12:30-1:30** Lunch
- 1:30-3:00** Sensorimotor Practice Session I (PSE, TIMP)
- 3:00-4:30** Sensorimotor Practice Session II (PSE, TIMP)
- 4:30-5:30** Gait Assessment

Wednesday

- 8:00-9:30** RAS Gait Training
- 9:30-11:00** RAS Practice Session
- 11:00-12:30** Cognitive Rehabilitation
- 12:30-1:30** Lunch
- 1:30-4:00** Cognitive Rehabilitation
- 4:00-5:30** Neurologic Music Therapy with Developmental Disabilities

Thursday

- 8:00-11:00** Cognitive Rehabilitation
- 11:00-12:00** Final Evaluation

Teaching Faculty:

Dr. Michael H. Thaut

Michael H Thaut received his masters and PhD in music from Michigan State University. He is also a graduate of the Mozarteum Music Conservatory in Salzburg/Austria. At Colorado State University he is a Professor of Music and a Professor of Neuroscience and serves as CoDirector of the School of the Arts and Chairman of the Department of Music, Theater, and Dance since 2001. He has also directed the Center for Biomedical Research in Music for 10 years. He was a Visiting Professor of Music at the Mozarteum in 1985, and a Visiting Professor of Kinesiology at the University of Michigan/Ann Arbor in 1993. He has also been a Visiting Scientist in Neurology at Duesseldorf University Medical School since 1995 and was recently appointed as Visiting Professor at Heidelberg University of Applied Sciences in the Department of Music Therapy.

Dr. Thaut's internationally recognized research focuses on brain function in music, especially time information processing in the brain related to rhythmicity and biomedical applications of music to neurologic rehabilitation of cognitive and motor function. He received the National Research Award in 1993 and the National Service Award in 2001 from the American Music Therapy Association. He has over 120 scientific publications and has authored and coauthored 3 books. His works have appeared in German, Japanese, Korean, Italian, and Spanish language. Popular TV media and numerous print media have featured his research nationally and internationally.

As a former professional violinist in the classic and folk genre he has recorded several recordings of chamber and folk music in the US and Germany and has toured in Europe extensively with folk bands and chamber groups. He is also the author of a landmark anthology of Northern European and American fiddle music. In 1995 his group 'Folk Chamber Ensemble' played 3 invited concerts at the

Northwest German Summer Music Festival entitled 'Folk Meets Classic'. He continues to perform in small chamber and folk ensembles as time permits.

Dr. Corene P. Hurt-Thaut

Corene P. Hurt-Thaut received her master's in music therapy, and her PhD with an interdisciplinary focus of music, neuroscience and statistical design, from Colorado State University. She is currently a special assistant professor of music therapy in the Department of Music Theatre and Dance at Colorado State University, a research associate at The Center for Biomedical Research in Music since 1997, and the co-founder and program director of the Unkefer Academy for Neurologic Music Therapy International Training Institutes and Fellowship Trainings for Neurologic Music Therapy since 1999. She is nationally and internationally recognized for her clinical expertise in the evidence based practice of Neurologic Music Therapy, with clinical experience including 3 ½ years as a music therapist at Wesley Woods Geriatric Hospital and the Center for Rehabilitation Medicine at Emory University Medical School in Atlanta, and 4 years as a Neurologic Music Therapist at Poudre Valley Hospital and The Center for Neurologic Rehabilitation in Fort Collins, Colorado. Her work has included a diverse range of clinical populations including: stroke, Parkinson's disease, traumatic brain injury, cerebral palsy, multiple sclerosis, Alzheimer's disease, autism, and psychiatric disorders. She served on the exam committee for the National Certification Board for Music Therapy (CBMT) as both a member and Committee Chair from 2001-2006, and as an elected member of the CBMT National Board of Directors from 2009-2013. She has also served as President and Vice President of the Midwestern Region of American Music Therapy Association. Dr. Hurt-Thaut has numerous research publications in the area of music and motor control as well as ten book chapters highlighting specific applications of neurologic music therapy to her credit.

Gerald C. McIntosh, MD

Dr. Gerald McIntosh, a neurologist and neurorehabilitation specialist, serves as the medical director for the Center for Biomedical Research. Dr. McIntosh currently has his own practice, Neurology Associates of Northern Colorado and is also affiliated with many local hospitals and clinics, including the Center for Neurorehabilitation Services, Poudre Valley Hospital, Medical Center of the Rockies and Northern Colorado Rehabilitation Hospital. Dr. McIntosh has published over 45 studies, several of which have been done in conjunction with the Center for Biomedical Research. In addition, Dr. McIntosh has served as an Ad Hoc Reviewer for the journal *Neurology* on multiple occasions and has been a clinical assistant professor at the University of Colorado in both neurology and family medicine.

Maegan Morrow, MT-BC

Maegan Morrow graduated from Sam Houston State University and received her advanced fellowship training in Neurologic Music Therapy at the *Robert F. Unkefer Academy of Neurologic Music Therapy*. She is a Board Certified Music Therapist and member of the American Music Therapy Association, and currently works at TIRR/Memorial Hermann. She is also a Certified Brain Injury Specialist and has spent most of her career with the Brain Injury and Stroke population in Physical Medicine and Rehabilitation. She is also an internship supervisor on the National Roster of Internship sites under the American Music Therapy Association (AMTA). She has been practicing for 12 years as a clinician as well as being a performing artist and guitar teacher. She is well known for her work with the recent patient and congresswoman at TIRR Memorial Hermann, and has been featured in the media including: Dr. Sanjay Gupta's medical interviews on CNN, Newsweek, USA Today, and on the Grammys.com, ABC Nightline with Bob Woodruff and Diane Sawyer.

Suzanne Oliver, MT-BC

Suzanne Oliver is a Board Certified Music Therapist, and a Fellow of the Academy of Neurologic Music Therapy. She is the Founder and Executive Director of Neurologic Music Therapy Services of Arizona, a nonprofit organization that has provided clinical music therapy services to the Phoenix community for over 32 years. Suzanne received her advanced level Neurologic Music Therapy training in 1999, and additionally has completed three fellowships through the Center for Biomedical Research in Music since that time. Suzanne assisted in developing the Unkefer Academy for Neurologic Music Therapists

and co-authored the *Medical Coding and Records Manual: Neurologic Music Therapy*. She is currently on the Advisory Committee for the Academy. Her passion is to educate the community on current research regarding the impact of rhythm on the brain and how this knowledge can positively impact the treatment of individuals with neurologic differences and improve their everyday life.

Ruth Rice, DPT

Ruth Rice, Physical Therapist, has been involved with research on the effects of rhythm and music for neurological rehabilitation techniques for the last 20 years, and has also been a clinician treating orthopedic and neurological diagnoses for the last 22 years. Ruth received her Master's degree in Physical Therapy in 1988 and a Doctorate in Physical Therapy in 2008. She has been a clinician at Poudre Valley Hospital in Fort Collins for the last 20 years and also is an instructor/facilitator for 3 Neurologic Music Therapy community exercise groups per week, she also continues with research projects with the Center for Biomedical Research in Music at Colorado States University.

*This 30-hour Institute will provide the board-certified music therapist with 36 CMTE credits that can be applied towards recertification. Your certificate of completion can be submitted as proof of your attendance and participation.

Sound Birthing Music Therapy Assisted Childbirth Institute: “Working With Couples in Labor and Birth”

November 4, 8:00 am through November 5, 9:00 pm

Cost: \$660; AMTA Member Discounted Cost:, \$425

22 CMTE credits

Presenters: Mary DiCamillo, EdD, MT-BC, DONA Doula, Sound Birthing Music, LLC

Description: This 22 credit-hour intensive, experiential workshop prepares Music Therapists to provide Music Therapy Assisted Childbirth Services in hospital, birthing center, and home-birthing settings. An in-depth study of music for labor and birth, and well as positions, relaxation techniques, and other comfort measures paired with music are presented. The Sound Birthing Bio-Psycho-Social Model of Music Therapy Assisted Childbirth will be presented. Video-recorded role-plays of birthing scenarios, assessment techniques, video examples of women experiencing Sound Birthing MTACB births, and group discussions are essential components of this experiential training. Music Therapists will learn about the Sound Birthing MTACB Labor Support Model of Care, receive guidelines for creating Sound Birthing Music™ playlists for birth, and learn ways to use live music in labor and birthing. Tips and tools for building a client base and a business in this specialty area are also provided.

Mary DiCamillo is the Founder and Continuing Education Director for Sound Birthing Music, LLC, an organization that provides CMTE courses for Music Therapists. She is the developer of the Sound Birthing method of Music Therapy Assisted Childbirth (MTACB). This MTACB training program grew out of Mary's extensive doctoral and post-doctoral work in pre- and perinatal music therapy. A leader in this field, Mary has a passion for sharing this work and helping to bring babies into the world in the most peaceful way possible. Mary is a Master Trainer of the Sound Birthing Music Workshops and a pre- and perinatal music therapist. She leads a group practice of Sound Birthing MTACB specialists in Southern California. Mary is a contributing member of APPPAH (The Association for Pre and Perinatal Psychology and Health) and she currently serves on the Board of Directors for CBMT. Mary also works as a consultant, speaker, teacher, and musician.

This Sound Birthing Music Therapy Assisted Childbirth Institute is approved by the Certification Board for Music Therapists to award 22 Continuing Music Therapy Education Credits. Credits awarded by CBMT are accepted by the National Board of Certified Counselors (NBCC). The Provider Sound

Birthing maintains responsibility for program quality and adherence to CBMT Policies and Criteria for Continuing Music Therapy Education.)

Pre-requisites: None. This workshop is open to music therapists, upper division music therapy students and music therapy interns with instructor's consent. Students must be currently enrolled in a MT program- undergrad or graduate.

Schedule:

Tuesday, Nov 4

8:00 – 12:00 noon

Group Introductions

Ice Breaker and Pre-Test

The Sound Birthing Process

Birth Philosophies and History

Birth Environments

Summary of MTACB Research

MTACB Foundations

Functions of Music in Birthing

Sound Birthing Music Categories

Sound Birthing MTACB Video

Questions and discussion

12:00- 1:00 pm

Lunch Break

1:00 – 4:30 pm

The Sound Birthing MTACB Model of Care

Documentation and Client Forms

The Role of the Music Therapist

Establishing Trust and Rapport

Supporting the Birth Partner

Labor Assessment Skills

Music Choices During Labor

MTACB techniques in Labor

Communicating With Baby During Labor

Toning, Improvisation, and Live Music

Music Facilitates Pushing

The First Hour After Birth

Sound Birthing MTACB Video

4:30- 5:30 pm

Dinner Break

5:30- 9:00 pm

MTACB Scenarios

Wednesday, Nov 5

8:00 – 11:30 am

Group Feedback on MTACB Scenarios

11:30- 12:30 pm

Lunch Break

12:30 - 4:30 pm
The Post-Partum Visit
Music and the Immediate Post-Partum Period
Baby's States of Awareness and Using Music
Technology and Resources
Creating Sound Birthing Music Playlists for Labor and Birth

4:30- 5:30 pm
Dinner Break

5:30- 9:00 pm
Setting up your practice
PR and Networking
Legal and ethical considerations
Facilitated group networking
Final Q & A Session
Post test

Required: Please purchase, read prior to, and bring with you to the training: *Pregnancy, Childbirth, and the Newborn (4th Edition): The Complete Guide* by Penny Simkin, April Bolding, Ann Keppler and Janelle Durham

Sound Birthing MTACB Materials Provided at the training:

Institute Manual
Documentation Forms
Client Handouts
Digital Forms
Sound Birthing Music™ MTACB Playlists

Educational Objectives of this Training Workshop

Upon completion of the workshop the participants will demonstrate knowledge and will be able to:

- Identify the functions of music in labor and birth to decrease pain during labor and birthing (CBMT Scope of Practice II A 2 x)
- Learn documentation skills for the 6 steps of the Sound Birthing Music Therapy Assisted Childbirth Treatment Process. (CBMT Scope of Practice IV B 1)
- Identify difficult situations/presentations in labor and birthing and how music can support the patient through them. (CBMT Scope of Practice I B 2)
- Assess labor progress in a simulation and select appropriate music and support for a birthing woman. (CBMT Scope of Practice I B 3)

Free AMTA Institute: MT Assessment for Different Clinical Settings & Populations

November 5, 8:30 – 11:30 am

Cost: \$365; free to AMTA members registered for the conference

3 CMTE credits

Presenters. Cathy Knoll,, MA, MT-BC, Elizabeth K. Schwartz LCAT, MT-BC, Beth McLaughlin, MSE, LCAT, MT-BC, Mark Ahola, MM, LCAT, MT-BC, Christine Neugebauer, MS, MT-BC, LPC, Natalie Wlodarczyk, PhD, MT-BC.

Description: Assessment, a key element in music therapy practice, differs to some extent based on clinical setting, population, therapeutic focus, and funding source requirements. In this intense pre-

conference institute, experienced music therapists will provide a wealth of information about different aspects of assessments. Elizabeth K. Schwartz will examine current music therapy assessment tools created specifically for use in early childhood. Beth McLaughlin and Mark Ahola will discuss the use of rubrics and online management software in music therapy assessment for school-aged populations. Cathy Knoll will discuss the complexity of music therapy assessments for individuals of all ages diagnosed on the spectrum of autism. Christine Neugebauer will overview the process of developing music therapy assessments applicable to medical settings including Neonatal Intensive Care Units, pediatrics, and adults. Natalie Wlodarczyk will present examples of hospice music therapy assessments and identify key areas of assessment specific to this population in accordance with Medicare guidelines.

Learner objectives: Participants in the MT Assessment Institute will:

1. Increase knowledge of factors impacting a clinician's ability to review and select music therapy assessment instruments and procedures. (CBMT Scope of Practice 2010: I.A.8.)
2. Develop or improve their ability to select, adapt, or develop an assessment instrument and procedures for a specific client and specific clinical setting. (CBMT Scope of Practice 2010: I. A. 9, 10.)

Institute format:

1. Introduction to the topic of music therapy assessments
2. Elizabeth K. Schwartz: Discussion of current music therapy assessment tools created specifically for use in early childhood.
3. Beth McLaughlin and Mark Ahola: Discussion of the use of rubrics and online management software in music therapy assessment for school-aged populations.
4. Cathy Knoll: Discussion of the complexity of music therapy assessments for individuals of all ages diagnosed on the spectrum of autism.
5. Christine Neugebauer: Discussion of the process of developing music therapy assessments applicable to medical settings including Neonatal Intensive Care Units, pediatrics, and adults.
6. Natalie Wlodarczyk: Review of examples of hospice music therapy assessments and discussion about identifying key areas of assessment specific to this population in accordance with Medicare guidelines.

Bios of all presenters:

Elizabeth K. Schwartz, LCAT, MT-BC practices in early intervention, preschool and school aged treatment and is an adjunct instructor at Molloy College. Beth is the author of *Music, Therapy, and Early Childhood*; and *You and Me Makes...We: A Growing Together Songbook*. She is co-founder of *Raising Harmony: Music Therapy for Young Children*, home of *Sprouting Melodies®*.

Beth McLaughlin, MSE, LCAT, MT-BC is Coordinator of Music Therapy Services and Internship Training Director at Wildwood School. She has 35 years of experience working with children with autism and complex learning disabilities.

Mark Ahola, MM, LCAT, MT-BC a music therapist for 20 years, has worked with children with disabilities, older adults with dementia, hospice, psychiatry, and chemical dependency. He has taught in college programs throughout the Albany, NY area.

Cathy Knoll, MA, MT-BC has worked since 1974 in clinical and special education settings with individuals of all ages diagnosed with a variety of special needs. She has published articles and professional e-courses, and presented over 300 times at conferences and in-services for music therapists and other professionals. She produced over 800 podcasts for <http://FAQautism.com>

Christine Neugebauer, MS, MT-BC, LPC has 20 years' experience working in the pediatric medical setting. She has published articles and book chapters, has been an invited speaker, and frequently

presents at professional meetings.

Natalie Wlodarczyk, PhD,MT-BC is Director and Assistant Professor of Music Therapy at Drury University. Her research areas are hospice music therapy, grief and loss, and intergenerational programming.

Evidenced based references:

Briggs, C. A. (1991). A model for understanding musical development. *Music Therapy*, 10(1), 121.

Ringwalt, S. (2008). Developmental screening and assessment instruments with an emphasis on social and emotional development for young children ages birth through five. The National Early Childhood Technical Assistance Center. www.nectac.org.

Standley, J. M., & J. E. Hughes. (1996). Documenting developmentally appropriate objectives and benefits of a music therapy program for early intervention: A behavioral analysis. *Music Therapy Perspectives*, 14(2), 87–94.

Groen, K. M. (2007). Pain assessment and management in end of life care: A survey of assessment and treatment practices of hospice music therapy and nursing professionals. *Journal of Music Therapy*, 44(2), 90 - 112.

Neugebauer, C.T. (2013). Children in General Inpatient Care. In J. Bradt (Ed), *Guidelines for Music Therapy Practice in Pediatric Care*. Barcelona Publishers: New Braunfels, TX.

Bailey, K., Jakicic, C. (2012). *Common Formative Assessment: A Toolkit for Professional Learning Communities*. Bloomington, IN. Solution Tree Press.

Institute: First Sounds-Rhythm, Breath, Lullaby- An International Neonatal Intensive Care Unit Music Therapy Training Model

November 5, 9:00 am - 8:00 pm

Registration Only Cost: \$500; AMTA Member Discounted Cost:, \$300

Registration + Drum Kit Cost: \$735; AMTA Member Discounted Cost:, \$535

10 CMTE credits

Presenters: Joanne Loewy DA, LCAT, MT-BC; Christine Vaskas, MT-BC; Andrew Rossetti, MT-BC; Aimee Telsey, MD; Ann Marie Dassler, NP

Prerequisites: Tier I for Professionals including MT-BCs, MDs and RNs. Health professionals besides music therapists, (particularly those interested in developing new programs in affiliation with the Louis Armstrong and International First Sounds team of international 'grandparents') contact Cindy Smith @ Smith@musictherapy.org or 301-589-3300 ext.102. 2nd Year Music Therapy students who have completed 2 semesters of Fieldwork at an AMTA/equivalent Program may be considered if space permits.

Description: A range of philosophical and theoretical stances frame the application of music in the Neonatal Intensive Care Unit and Special Care Nurseries. The First Sounds method is a 3 prong, live music psychotherapy approach that addresses medical and musical interventions by a team inclusive of certified music therapists as well as a neonatologist and nurse practitioner. Our focus includes EMT (Environmental Music Therapy) development in Neonatal Intensive Care Units & Special Care Nurseries with evidence-based live music interventions oriented within a neuropsychological developmental music context for premature infants. This Tier 1 training includes music psychotherapy support for caregivers informed by theories of healthy dyadic, triadic development, and trauma theory

embracing culturally sensitive applications. Tier 1 provides a diversity of clinical music therapy approaches as representative of neonatal care being instituted using the Rhythm, Breath & Lullaby First Sounds approach that is developing around the world. **Space is limited; register early.**

Learner objectives:

1. Attendees will design live music applications of the trans-natal environment (1) focused on rhythm, timbre and tonal inter-uterine elements to foster comfort, stability, nurturance, safety, increasing opportunities for entrainment and self-regulation for the premature infant.
2. Attendees will demonstrate knowledge and application of the First Sounds model-contingent singing (2), and evaluation of applicative sounds & music to increase respiratory, sleep, feeding and quiet-alert opportunities (3) with proficiency.
3. Attendees will demonstrate and develop the blanket of sound applications: tonal-vocal holding, with competence to develop lullabies catered to address the developmental, physical, emotional and cultural needs of the infant & family.
4. Attendees will effectively evaluate the caregivers' level of trauma (4) and identify music anchors (5) whereby families of Neonatal Intensive Care Unit infants will entrust music therapy support to enhance the caregiver-infant bonding process.
5. Attendees will explicate, through trauma amelioration theory (6), music's process in Environmental Music Therapy (7, 8), providing a tangible means of coping where professional & personal caregivers can connect to infants through song of kin. Live music interventions, modulating noise (9), where the family's music can be honored will support the infant-caregiver bonds and subsequent attachment.

This Institute is led by an integrative medical-music team taking place at both the hotel and at Norton Hospital (transportation provided). Experiential, hands on training will meet Tier I competency of this international evidence-based, Neonatal Intensive Care Unit training inclusive of EMT environmental MT, trauma training in music psychotherapy (care givers), and evidence-based live music therapy interventions for premature infants.

References:

1. Moon CMC, Fifer WPW. Evidence of transnatal auditory learning. *J Perinatol.* 2000; 20(8 Pt 2):S37–S44.
2. Shoemark, H. (2011). Contingent singing: The musicality of companionship with the hospitalized newborn infant. In Baker, F. & S. Uhlig (Eds.). *Therapeutic Voicework in Music Therapy.* pp. 229-249. London: Jessica Kingsley Publishers.
3. Loewy J, Stewart K, Dassler AM, Telsey A, et al. The Effects of Music Therapy on Vital Signs, Feeding, and Sleep in Premature Infants. <<http://www.ncbi.nlm.nih.gov/m/pubmed/23589814>> *Pediatrics* 2013. DOI: 10.1542/peds.2012-1367; PMID: 23589814<<http://www.ncbi.nlm.nih.gov/m/pubmed/23589814>>
4. Jotzo, M., Poets, CF, Helping parents cope with the trauma of premature birth: an evaluation of a trauma-preventive psychological intervention. *Pediatrics*, 2005, 115, 4, 915-919.
5. Porges SW, Furman SA. The early development of the autonomic nervous system provides a neural platform for social behavior: A polyvagal perspective. *Infant and Child Development*, 2011, 20:106-118.
6. Stewart, K., PATTERNS—A Model for Evaluating Trauma in Neonatal Intensive Care Unit Music Therapy: Part 1—Theory and Design, *Music and Medicine*, 2009 1: 29-40.
7. Philbin, M. Planning the acoustic environment of a neonatal intensive care unit. *Clinics in Perinatology*, 2004, 31, 331-352.

8. Byers, J. F., Waugh, W.R., & Lowman, L.B. Sound level exposure of high-risk infants in different environmental conditions, *The Journal of Neonatal Nursing*, 2006, 25, 25-32.

9. Mazer, S. Music, noise, and the environment of care, *Music and Medicine*, 2010, 2, 3,182-191.

Bios of All Presenters:

Joanne Loewy, DA, LCAT, MT-BC is the Director of the Louis Armstrong Center for Music and Medicine, and an Associate Professor at Albert Einstein College of Medicine. She oversees the Department of Music Therapy that she started at Mount Sinai Beth Israel in 1994. Dr. Loewy has conducted research in Neonatal Intensive Care Unit music therapy, sedation, assessment, pain, asthma. Her areas of specialty are assessment, hermeneutic research, trauma and supervision. Dr. Loewy is the Editor in Chief of the international, peer reviewed journal 'Music and Medicine' and serves on several editorial boards including the Cochran Palliative Care review and the Journal for Complementary and Alternative Medicine. She received her doctorate from NYU and has edited several books including Music Therapy in Pediatric Pain, Music Therapy in the Neonatal Intensive Care Unit, and she co-edited Music Therapy at End of Life and Caring for the Caregiver: Music Therapy in Grief and Trauma, and Integrative Advances in Music and Medicine: Music, the Breath and Health. Hahnemann Creative Arts Therapy graduate music therapy program at Drexel University in Philadelphia, Molloy College and at the University of Barcelona.

Aimee M. Telsey, MD is the Associate Director in the Division of Newborn Medicine in the Department of Pediatrics, at Mount Sinai Beth Israel Medical Center where she has been an attending neonatologist since 1988. Dr. Telsey has been interested in applying integrative medical therapies into the neonatal intensive care practice for over 20 years and has lectured nationally and internationally. She was part of the original team that helped integrate music therapy into the Neonatal Intensive Care Unit. She received her undergraduate and medical degrees from Brown University and did neonatal fellowship training at Columbia University Medical Center and University of California, San Diego.

Christine Vaskas, MS, MT-BC , LCAT is the Neonatal Intensive Care Unit music therapist of The Louis Armstrong Center for Music and Medicine at Mount Sinai Beth Israel Medical and Mount Sinai St. Luke's Roosevelt Hospital in New York, NY. She received her Masters in Music Therapy at Molloy College and holds a BS in Music from Long Island University. As a team member at the Armstrong Music Therapy Center, she has contributed to research focusing on the effect of music therapy on resiliency in adults undergoing infusion therapy, and in the study of environmental music therapy in the surgical intensive care unit. Christine's clinical experience includes Neonatal Intensive Care Units, pediatrics, oncology, the BMC HIV/AIDS clinic and palliative care.

Andrew Rossetti, MMT, LCAT is the coordinator of music therapy in the radiology oncology treatment center at Mount Sinai Beth Israel Phillips Ambulatory Care Center and Mount Sinai Beth Israel West. He has developed several EMT (environmental music therapy) programs in hospitals both in the United States and in Spain. He helped build a comprehensive Neonatal Intensive Care Unit music therapy program at Advocate Lutheran General Hospital in Chicago. He was a professor in the music therapy masters program at Pompeu Fabra University in Barcelona and developed a multi-modal model along with Psychiatrist Dr. Javier Rubio for their co-treatment of psychiatric patients. Andrew received his Masters in Music Therapy from the Facultad de Psicologia Blanquerna at Ramon Llull University in Barcelona Spain. He studied at the Julliard School and holds a Bachelor's in classical guitar performance from the Westchester Conservatory of Music.

Ann-Marie Dassler, RN, FNP, MSN is a Nurse Practitioner in the Neonatal Intensive Care Unit at Mount Sinai Beth Israel Hospital. She is a lifelong advocate for Music Therapy. Ms. Dassler came to the Mount Sinai Beth Israel Neonatal Intensive Care Unit 20 years ago as an NP student, and has been practicing there ever since. She has been on the faculty at Bloomfield College and has taught in their BSN nursing program.

Institute: From Legacy to Ethics: Hot Topics in Hospice Music Therapy

November 5, 12:30 - 6:00 pm

Cost: \$365; AMTA Member Discounted Cost:, \$130

6 CMTE credits

Presenter(s): Russell Hilliard, PhD, LCSW, LCAT, CHRC MT-BC; MaryEllen Smith, MMT, MT-BC; Andrea Scheve, MM, MT-BC; Molly Hicks, MMT, MT-BC; Terry Glusko, MS, MT-BC; Lucanne Magill, DA, LCAT MTA MT-BC

Description: Hot topics in end of life care music therapy include advances in clinical interventions such as legacy projects, extubations, and care of the imminently dying. Care of the clinician is vital to the prevention of compassion fatigue, and ethics, boundaries, and clinical supervision are components that support professionals in hospice care. This Institute focuses on these hot topics designed to rejuvenate and inspire the hospice music therapist.

Learner objectives:

1. Identify interventions to support extubations and imminently dying patients (CBMT Scope II.A.2).
2. Recognize the roles of music in legacy projects.
3. State ways in which professional boundaries support ethical practice in end of life care.
4. Identify topics addressed within clinical supervision that prevent compassion fatigue."

This presentation focuses on advances in clinical interventions and professional care and development in end of life care music therapy. Clinically, topics are focused on the use of music therapy for legacy projects, support for weaning from ventilators and extubations, and music therapy for the holding environment during death vigils for the imminently dying. Focus will be placed on assessment issues and treatment planning as well as on-going evaluation of the efficacy of the care provided. Teaching methods will include case examples through video presentation, role-play demonstration, music making, and lecture. Because MT-BCs are at risk for compassion fatigue in serving this population, there will be emphasis on clinical supervision and ethics and boundaries in end of life care. Issues pertaining to transference and counter-transference will be explored, and topics relevant for clinical supervision will be discussed. Industry-accepted boundaries will be reviewed, and ethical dilemmas will be discussed. Teaching methods will include lecture, small group discussion, and case examples. Lastly, a review of overall strategies for success in an ever-changing CMS landscape of hospice care will be offered to ensure on-going support of music therapy in hospice and palliative care. This will be accomplished through lecture and discussion."

Format:

Leaving a Legacy: MaryEllen Smith, MMT, MT-BC **(50 minutes)** didactic, case examples

MT Assisted Extubations: Andrea Scheve, MM, MT-BC **(50 minutes)** didactic, experiential, case examples

MT for the Imminently Dying: Terry Glusko, MS, MT-BC **(50 minutes)** didactic, experiential, case examples

Clinical Supervision in Hospice MT: Molly Hicks, MMT, MT-BC **(50 minutes)** didactic, discussion

Ethics & Boundaries in End of Life Care: Russell Hilliard, PhD, LCSW, LCAT, MT-BC **(50 minutes)** didactic, experiential, case examples

Bios of all presenters:

Mary-Ellen Smith, MMT, MT-BC is a supervising music therapist for Seasons Hospice of San Diego. Mary-Ellen completed her masters in music therapy at Temple University and is a certified hospice and palliative care music therapist.

Andrea Scheve, MM, MT-BC is a Board Certified Music Therapist with over 13 years of experience in the medical field. Andrea is published in the Institute to Enhance Palliative Care's Case of the Month series, and she has contributed a chapter to the book *Complementary and Alternative Approaches to Biomedicine*, E.L. Cooper and N. Yamaguchi, Eds. Andrea has received advanced training and designations in Hospice and Palliative Care Music Therapy, Neonatal Music Therapy, and Neurological Music Therapy. Andrea currently serves in a volunteer capacity for AMTA as the AIAC Representative for the Western Region, and is employed as a Hospice Music Therapist in Orange, CA.

Molly Hicks, MMT, MT-BC is a supervising music therapist, local music therapy internship coordinator and bereavement group facilitator at Seasons Hospice & Palliative Care of Maryland. A graduate of Temple University, Molly's clinical and academic interests include supervision, client/therapist songwriting, spiritual support in music therapy, and bereavement.

Terry Glusko, MS, MT-BC is a nationally board-certified music therapist with more than 10 years of professional experience working with patients and families facing serious illness; and holds an advanced certificate-designation as a Hospice and Palliative Care Music Therapist (HPMT). As National Director of Supportive Care and Patient Experience for Seasons Healthcare Management, Terry currently serves as co-director for the largest clinical training program of undergraduate and graduate-level music therapy student interns in the hospice/bereavement setting; and also works on the national committee-level in the areas of quality care, compliance, and medical ethics.

Russell Hilliard, PhD, LCSW, LCAT, MT-BC is the Vice President of Supportive Care & Patient Experience and Vice President of Quality Assurance & Performance Improvement at Seasons Hospice and Palliative Care based out of Chicago, IL and the Founder of the Centers for Music Therapy in End of Life Care. In his 20-year hospice career, he has created innovative end of life care programs, devised robust documentation procedures, and assured processes support the highest quality patient and family care. His research, advocacy, and consultation have resulted in the development of first-time music therapy programs in hospices throughout the nation, thereby creating many new music therapy positions. He is the author of the text, *Hospice and Palliative Care Music Therapy: A Guide to Program Development and Clinical Care*, and his research has been published in a wide variety of scholarly journals. He also wrote a chapter titled, *Music and Grief Work with Children and Adolescents*, in a book titled *Creative Interventions with Traumatized Children*, edited by Cathy A. Malchiodi as well as the chapter titled *Songs of Faith in End of Life Care* in a book titled *Developments in Music Therapy Practice: Case Study Perspectives*. Dr. Hilliard has provided keynote addresses for healthcare conferences and is a frequent presenter at professional conferences world-wide.

Dr. Lucanne Magill, Seasons Hospice; Faculty, Chennai School of Music Therapy; Chair, Education/Training, WFMT. She has been specializing in oncology and palliative care practice, training and research for 40 years. She has authored numerous papers and serves on the Editorial Board for two journals. She is Founding Member of the International Association of Music and Medicine and serves as Chair, Education and Training, World Federation of Music Therapy.

Prerequisites: None

Institute: Reaching Early Childhood and Adolescent Needs Through Music: What Works?

November 5, 12:30 - 6:30 pm

Cost: \$365; AMTA Member Discounted Cost:, \$130

6 CMTE credits

Presenters: Rita "Rich" Abante Moats, MT-BC: Darcy DeLoach, PhD, MT-BC

Description: The varying needs of children and adolescents will be addressed across multiple clinical settings in this institute. Theoretical models for child development will be covered with related interactive music therapy interventions experienced by participants. Case studies will be presented for participants to discuss.

Learner Objectives:

1. Participants will be familiar with common medical diagnoses of children and adolescent patients admitted in inpatient medical settings
2. Participants will identify child development and counseling theoretical frameworks appropriate for use with pediatric patient populations.
3. Participants will identify assessment criteria for various music therapy interventions within pediatric populations.
4. Participants will gain knowledge concerning several music therapy intervention implementations for pediatric patients.

Bios:

Darcy DeLoach is the Director of Music Therapy at the University of Louisville. Dr. DeLoach researches, publishes, speaks nationally and internationally about music therapy interventions for pediatric populations.

Rita Antonia Abante Moats, or most commonly known as “Rich”, completed her music therapy internship at Florida Hospital Orlando, started working for Florida Hospital Orlando and Florida Hospital for Children in 2009, and became the music therapy program supervisor and internship director in 2010, a position she continues today.

Format: Lecture/Experiential

Prerequisites: none, Entry level/Professional

Neonatal Intensive Care Unit Music Therapy

November 6, 9:00 - 6:00 pm

Cost: \$415; AMTA Member Discounted Cost: \$180

8 CMTE credits

Presenters: Jayne Standley, PhD, MT-BC; Andrea Cevasco-Trotter, PhD, MT-BC; Judy Nguyen Engel, MM, MT-BC; Lori Gooding, PhD, MT-BC; Ellyn Hamm, MM, MT-BC; Miriam Hillmer, MEd, MT-BC; Jessie Rushing, MM, MT-BC; Darcy Walworth, PhD, MT-BC; Natalie Włodarczyk, PhD, MT-BC; Olivia Swedberg Yinger, PhD, MT-BC

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 and allows persons completing the requirements to receive a certificate stating the same. This institute comprises one of the 3 requirements for this specialized training and will consist of 8 CMTE hours of intensive classroom training. 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.

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:

1. To understand neurological development in the 3rd trimester including gender differences (V. A. 2.)
2. To understand current knowledge about the development of hearing in the premature infant and implications for presentation of auditory stimuli (II.A.3)
3. To understand the developmental timetable by gestational age and the assessment of same (II.A.3)
4. To understand the differentiation of medical vs. developmental treatment and compliance with Neonatal Intensive Care Unit phases of developmental intervention (II.A.3).
5. To identify and understand the clinical application of research-based music therapy interventions with developmental benefit (III.A. 2).
6. 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)
7. To be proficient in the provision of evidence-based Neonatal Intensive Care Units MT services. (II. A.B.C.D.E, III. A. B., IV. A.B.)
8. 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).

Bios of all presenters:

Jayne M. Standley, PhD, MT-BC is a Robert O. Lawton Distinguished Professor and the Ella Scoble Opperman Professor of Music at The Florida State University. She is the Director of the National Institute for Infant and Child Medical Music Therapy and is a researcher in Neonatal Intensive Care Units Music Therapy.

Andrea Cevasco, PhD, MT-BC is an Associate Professor at The University of Alabama and is an Institute Fellow. She is Director of MT at the University of Alabama and conducts Neonatal Intensive Care Unit clinical services and research in Tuscaloosa, AL.

Judy Nguyen Engel, MM, MT-BC is a former Coordinator of the Medical MT, Arts in Medicine partnership between FSU and Tallahassee Memorial HealthCare. She is an Institute Fellow who conducts clinical MT and research at Yale New Haven Children's Hospital.

Lori Gooding, PhD, MT-BC is Director of Music Therapy at the University of Kentucky and is an Institute Fellow. Lori's specialty is medical counseling. She is Dir. of the U. of Kentucky Affiliated Institute and is conducting research at the U. of Kentucky Medical Center.

Ellyn Hamm, MM, MT-BC is a Research Assistant at Vanderbilt Kennedy Center. She is an Institute Fellow.

Miriam Hillmer, MEd, MT-BC is an Institute Fellow.

Jessy Rushing, MM, MT-BC is Coordinator of the Medical MT program at the University of Kentucky Medical Center. She is an Institute Fellow.

Darcy Walworth, PhD, MT-BC is Dir. of Music Therapy at The University of Louisville. She is an Institute Fellow and Dir. of the University of Louisville Affiliated Institute. She is currently conducting research in Louisville, KY medical centers.

Natalie Wlodarczyk, PhD, MT-BC is an Associate Professor and Dir. of Music Therapy at Drury University. She is an Institute Fellow with a specialty in hospice Neonatal Intensive Care Unit Music Therapy.

Olivia Swedberg Yinger, PhD, MT-BC is an Assistant Professor at the University of Kentucky and conducts research in Lexington, KY.

Institute Schedule:

9:00-9:50 Fetal Development in the Third Trimester
10:00-10:50 Medical and Developmental Problems of Prematurity
11:00-11:50 Assessment/Interdisciplinary Treatment, Referrals, Reimbursement
12:00-1:00 Lunch
1:00-1:50 Research in Music and Prematurity
2:00-2:50 MT Methods in the Neonatal Intensive Care Unit I: Music Listening and Multimodal Stimulation
3:00-3:50 MT Methods in the Neonatal Intensive Care Unit II: Use of Music Reinforcement for Developmental Milestones and for Stress Reduction
4:00-4:50 MT and Parent Interactions
5:00-5:30 MT After Discharge for the Premature Infant
5:30-5:50 Questions and Final Evaluation of Course