

2013 AMTA CONFERENCE PRELIMINARY PROGRAM ADDENDUM

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Prepared by: Jennifer Peter, AMTA intern

Continuing Music Therapy Education Information

Conference Attendance – 5 CMTEs

Participants can earn 5 CMTE credits for attending this conference with a maximum of 15 CMTE credits per 5 year cycle.

CBMT Approved Workshops

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

Umbrella Groupings

Umbrella groupings are “a group of related workshops, courses, and programs, each fewer than three contact hours, which can be incorporated under a theme or unifying topic relating to the CBMT Scope of Practice and results in a total of at least three contact hours in duration” (CBMT Recertification Manual).

Required documentation for Umbrella Groupings

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

If you have any questions regarding the AMTA continuing education activities at this conference, please contact the AMTA Continuing Education Committee Co-Chairs, Lisa Swanson or Vicki Vega. If you have questions regarding the recertification process or accumulation of CMTE credits, please

contact the Certification Board for Music Therapists at 1-800-765-CBMT. CBMT is ultimately the authority on CMTE requirements for recertification.

You are responsible for gathering documentation of your continuing education credits, so remember to pick up your CMTE certificate after each CMTE and your conference attendance certificate at the close of the conference.

Reference herein to any specific commercial firm, commercial product, process, or service by trade name, trademark, service mark, manufacturer, or otherwise does not constitute or imply endorsement, recommendation, or favoring by AMTA. Institutes and CMTE courses are approved by the Certification Board for Music Therapists for the specified number of Continuing Music Therapy Education (CMTE) credits. Credits awarded by CBMT are accepted by the National Board for Certified Counselors (NBCC). AMTA (#P-051) maintains responsibility for program quality and adherence to CBMT policies and criteria. NICU Training is maintained by Tallahassee Memorial Healthcare - Florida State University National Institute for Infant and Child Medical Music Therapy #P-068).

Institute/Training/CMTE Policy:

CMTE courses are offered at a low-cost rate in conjunction with the conference. To enroll in a CMTE course, you must be registered for the conference on at least the day of the conference which the CMTE is scheduled. Institute and Pre-conference Trainings do not require conference registration, but you must register off-line in order to not be charged for conference registration. Fax, mail or call in your registration to the AMTA office.

Cancellation/Refund Policy:

Activities are planned in advance based on the number of registrants. Full refunds cannot be made. Refunds for cancellations of any conference activities (including Trainings, Institutes and CMTE courses) are available by written request only and must be mailed to the AMTA national office. 80% of fees will be refunded if the request is postmarked no later than 10/11/13, 50% if the request is postmarked 10/12/13-11/10/13. **NO REFUNDS** will be made after 11/10/13, so please plan ahead. Refunds are processed 45 days after the conclusion of the conference. Usually, this will occur in Nov./Dec./Jan. You are responsible for providing a valid postal address where you will be able to pick up mail at that time so you can receive your check. Banks do not accept checks more than 90 days after their issue date, so please present this check to your bank for payment as soon as possible in order to insure you are able to access the funds. Checks un-cashed after 120 days will be voided.

HOW TO REGISTER FOR COURSES

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

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

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

PLEASE NOTE

You must be registered for the conference to take any of the 29 CMTE courses.

Conference registration and AMTA membership is required for the FREE Institute, Conference registration and AMTA membership is not required for all other Institutes and Trainings.

CMTE Courses:

A. You can Uke

Thursday, November 21, 2013

7:30 AM – 12:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Limit – 20 participants

Presenter(s): Karen Jasko, MS, LPC, MT-BC

Description:

The ukulele has become a popular instrument in recent years, and it is an excellent instrument for use in music therapy. It has a bright sound that captures the attention of clients and is easy for anyone with basic guitar skills to master. It can be challenging however, for those with special needs. The presenter will share simplified chords and techniques developed for a Ukulele Club with Older Adults residing in Independent Living and Personal Care. Adapted chord fingering, chord substitutions, and a cueing system will be taught along with standard ukulele techniques. **Limited to 20 participants.**

Learner objectives:

1. The participants will demonstrate the ability to accompany songs in several keys using standard ukulele chord fingering.
2. The participants will demonstrate the ability to accompany songs in several keys using adapted Ukulele fingering.
3. The participants will lead the group in at least 1 song using adapted fingering and cueing techniques.

Bios of all presenters:

Karen Jasko, MS, LPC, MT-BC, has worked with Older Adults for 25 years in skilled nursing, personal care, independent living and rehabilitation settings. She has taught several CMTE's in Hawaiian Guitar and DADGAD tuning. She currently works for the Little Sisters of the Poor in Pittsburgh with Older Adults in Independent Living, Personal Care, and Skilled Nursing Settings. Karen began a Ukulele Club with Older Adults in 2011 that is up to 12 members.

Format:

This will be a hands-on workshop:

10 Minutes: Ukuleles will be passed out and tuned

20 Minutes: Lecture on how and why this method was developed and video examples, Basic Instruction given on playing the ukulele, positioning, relationship to guitar chords, strumming

50 Minutes: Hands on playing - Each song will first be taught with standard chords and then adapted chords/methods will be taught.

25 Minute Break

100 Minutes: Hands on playing - Each song will first be taught with standard chords and then adapted chords/methods will be taught.

25 Minute Break

30 Minutes: The participants will be divided into smaller groups. Each group will be asked to choose a song of their own (or a song already played) and prepare to lead the larger group using the adapted chord and cueing method taught.

30 Minutes: The smaller groups will each take turns leading the larger group in their chosen song.

10 Minutes: Wrap up, questions

Prerequisites: None

B. Early Childhood Developmental Music Therapy: Assessing, Implementing, and Evaluating Skill Achievement through the Bright Start Curriculum

Thursday, November 21, 2013

7:30 AM – 12:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Darcy Walworth, PhD, MT-BC; Judy Engel, MM, MT-BC

Description:

The Bright Start Curriculum is a developmental framework for use in early childhood music therapy. Multiple learning opportunities are created across motor, language, cognition, and socio-emotional domains. Bright Start contains over 100 songs, a majority of which were composed by music therapists specifically for use in early childhood developmental sessions. Research studies using the Bright Start curriculum indicate positive developmental outcomes for infants enrolled in Bright Start groups. This CMTE will cover early childhood development, assessment of specific skill achievement across each domain, and implementation methods for various clinical settings including private practice, medical inpatient, community centers, and preschool.

Learner objectives:

- 1) Participant will identify and assess specific developmental skills for ages 0-2 years. (I.A.1, 2, 3, 5, 8, 9, 12)
- 2) Participant will be able to assess and identify strategies to successfully implement developmental music therapy interventions for the following domains: cognitive, language, motor, social, emotional, visual, auditory and self-regulation. (II.A.2.p, r, v, w, ae, af, ag, ai, ak)
- 3) Participant will be able to identify research supporting the developmental domains improved with music for premature and full-term children under 2. (IV.A.2, 3)

Bios of all presenters:

Darcy Walworth, PhD, MT-BC, is the Director of Music Therapy at University of Louisville. Her research appears in the Journal of Music Therapy, Journal of Pediatric Nursing, Pediatric Nursing Journal, and Journal of Neonatal Nursing.

Judy Engel, MM, MT-BC currently works at Yale Children's Hospital in the general pediatric care unit and the neonatal intensive care unit providing developmental services for infants.

Format:

- 7:30-7:45** Welcome and Introductions
- 7:45- 8:30** Theories of child development- **didactic**
- 8:30-9:00** Research supporting Bright Start- **didactic**
- 9:00-9:15** Coffee break
- 9:15-10:15** Assessment of skill achievement- video analysis- **hands on**
- 10:15-10:30** Break
- 10:30-11:00** Adapting to various environments- **didactic and hands on**
- 11:00-11:30** Song learning from Bright Start- **hands on**
- 11:30-11:45** Break
- 11:45-12:15** Case study evaluation including assessment, session implementation and follow-up recommendation--Video analysis--**hands on**
- 12:15-12:30** Questions and evaluations

Prerequisites: None

C. What Happens in Cyberspace, Stays in Cyberspace: Ethical Issues in Technology

Thursday, November 21, 2013

7:30 AM – 12:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

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

Description:

Social media, cloud computing and computer-mediated communication have evolved at an astonishing rate. Music therapists routinely use these tools to communicate, to advertise and to facilitate aspects of clinical practice. Through didactic and experiential exercises, this presentation will review ethics foundations, explore the risks and benefits of technology in music therapy practice, discuss inherent ethical dilemmas, and provide suggestions for ethical implementation.

Learner objectives:

1. Explore how technology, such as social media, cloud computing and computer-mediated communication are being used in music therapy practice (CBMT Scope of Practice IV. A.2, IV. A.7).
2. Consider risks and benefits of using such technologies in music therapy practice (CBMT Scope of Practice: IV. A. 2).
3. Identify potential ethical dilemmas associated with technology use (CBMT Scope of Practice: IV. B. 5).
4. Discuss suggestions for the ethical implementation of technology in music therapy practice (CBMT Scope of Practice: IV. A. 2, IV. A. 4, IV. B. 5).

Bios of all presenters:

Debbie Bates, MMT, MT-BC, provides music therapy services to patients at the Cleveland Clinic. She is currently working towards her PhD in Music Therapy from Temple University. She served on the AMTA Ethics Board for almost ten years, and co-chaired for five years.

Format:

Ethical Foundations:	30 minutes - Didactic
Social Networking Sites:	45 minutes - Didactic and Discussion/Case examples
Break:	10 minutes
Computer Mediated Therapy:	45 minutes - Didactic and Discussion
Break:	10 minutes
Cloud Computing and Documentation:	30 minutes
Advertising, Public Relations, Advocacy :	45 minutes - Didactic and Discussion/case examples
Ethical Dilemmas in Technology:	40 minutes - experiential/group work
Wrap Up:	5 minutes

Prerequisites: None

D. Bio-guided Music Therapy: Utilizing real-time physiological data to inform music therapy intervention

Thursday, November 21, 2013

7:30 AM – 12:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Eric B. Miller PhD, MT-BC

Description:

This course reviews the fundamental concepts of Bio-guided Music Therapy (Miller, 2011). The focus of this course is utilizing real-time physiological data-driven music therapy for stress, anxiety, hypertension, ADHD, Raynaud's, and other disorders. In this workshop, participants will gain hands-on experience creating musical environments based on real-time heart rate, skin conductance and EEG brainwaves. Basic concepts relating to music and the brain will be reviewed.

Learner objectives:

1. Participants will become acquainted with fundamental principles of Bio-guided Music therapy (BGMT). By the end of the course, learners will be able to differentiate BGMT from other music therapy models and approaches and how it fits into the larger model of medical music therapy. 4.A.2
2. Participants will be introduced to assessment and treatment of physiological symptoms using measures of heart rate, heart rate variability, Galvanic skin response, blood volume pulse and EEG brainwaves in conjunction with sampled and live music. By the end of the course, learners will be able to choose appropriate physiological measures and music in the process of creating individualized bio-guided music therapy protocols for specific disorders. 1, A. 11
3. Participants will design and experience Bio-guided music therapy interventions using real-time physiological data in conjunction with sampled music and live music improvisation. 2.A.3.a,d,e

CBMT core areas addressed: I.A12, I.B2, II.A.2.t, II.A.2.y, II.A.3.d, II.A.3.f, 4.A.2

Bios of all presenters:

Eric B. Miller, PhD, MT-BC, coordinates the David Ott laboratory for Music & Health at Montclair State University. Eric collaborated with Grammy-winning cellist, David Darling on the instrumental CD Jazz grass.

Format:

1hr Intro to Bio: Guided music therapy theory and concepts - didactic with case examples.

1hr Creating Bio: Guided music & imagery interventions for stress-related disorders using heart rate variability (HRV) and electro dermal response (EDR). **Didactic & hands-on.**

1hr Designing EEG: Guided music therapy interventions for ADHD and focus-related issues. **Didactic & hands-on.**

1hr Designing Bio: Guided music therapy (EEG) interventions for addictions, depression & PTSD using an EEG Alpha/Theta protocol. **Didactic & hands-on.**

1/2hr: Analysis and interpretation of resulting graphs and data.

1/2hr: **Review and wrap-up. Evaluation.**

Prerequisites: None

E. Clinical Applications of Digital Storytelling: Theme and Variations

Thursday, November 21, 2013

7:30 AM – 12:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Heather J. Wagner, MMT, MT-BC

Description:

Sharing life experiences, creating narratives, and exercising creativity can be important components of a therapeutic process. A multimedia, technology-based approach can be engaging and motivating to a variety of clientele. In this hands-on CMTE, you will learn by doing. A variety of styles and methods of digital storytelling will be presented with clinical rationale for their use. All participants must bring a laptop or tablet (PC or Mac) with internet capability.

Learner objectives:

After attending this CMTE, participants will:

1. Identify the clinical benefits and appropriate clinical applications of digital storytelling (II.E.3).
2. Develop the skills to guide clients in creating digital stories, and with several variations (II.E.8 & III.A.1).
3. Select and use appropriate material to facilitate the creation of digital stories (III.A.4.a).

Bios of all presenters:

Heather Wagner, MMT, MT-BC, has experience in a variety of mental health and medical populations. She is an AMI Fellow and is a doctoral candidate at Temple University. She currently serves as president of NER.

Format:

- 30 minutes** Description and exploration of digital storytelling and variations (**lecture, observing and viewing various finished products and case examples**).
- 30 minutes** Discussion of clinical applications and possible goals of digital storytelling (**lecture**).
- 15 minutes** Overview of programs and equipment used for digital storytelling (**lecture and active exploration**).
- 30 minutes** Discussion of steps to make a digital story (**lecture and discussion**).
- 2 hours** Step-by step individual or small group creation of digital story and guidance of the facilitator (hands-on).
- 30 minutes** Sharing of completed projects and discussion of process (**hands-on**).

Prerequisites: Basic computer and internet knowledge

F. Start Out Successful! 5 Must-Have Ingredients to Turbo-Charge your Career.

Thursday, November 21, 2013

7:30 AM – 12:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Tim Ringgold, MT-BC

Description:

How many hours did you hone your skills to be a music therapist in school and internship? How many hours did you devote to honing your skills as a successful businesswoman or man? In this CMTE, you will learn and integrate five key principles that successful professionals in all industries leverage. Whether you are an employee or entrepreneur, these critical components to success make all the difference in experiencing confidence, freedom, and accomplishment in the non-clinical realm of being a music therapist. You've invested in your skills as a clinician; now invest in your skills as a professional!

Learner objectives:

1. Participants will learn how to manage time and tasks using The Time Management Matrix.
2. Participants will fill out a Proprietary Personality Profile to understand where they fit in their work team(s), and how to leverage their strengths.
3. Participants will learn the F.O.R.M. Method for Networking to leverage professional relationships.
4. Participants will develop and articulate their Unique Selling Position (U.S.P.) as a music therapist to empower them in negotiations and marketing. (CBMT SOP III,B.13)
5. Participants will learn how to use the Burner Model of Project Management to maintain work/life balance and avoid burnout.

Bios of all presenters:

Tim Ringgold, MT-BC, is Director of Sonic Divinity Music Therapy Services in Orange, CA where he specializes in medical music therapy and addiction. Additionally, Tim is a performance coach, speaker, and author.

Format:

10 minutes: Introduction

5 minutes: Goals of CMTE

50 minutes: Unit 1: Time Management

50 minutes: Unit 2: Personality Profile

10 minutes: BREAK

50 minutes: Unit 3: Networking

50 minutes: Unit 4: Negotiations

10 minutes: BREAK

50 minutes: Unit 5: Work/Life Balance

15 minutes: Post-Test/Evaluations/Wrap-Up Questions

Prerequisites: None

G. Critical Nuances of Music Therapy Implementation: Musical Techniques of Engagement

Thursday, November 21, 2013

7:30 AM – 12:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Susan C. Gardstrom, PhD, MT-BC; James Hiller, PhD, MT-BC; Larisa McHugh, MA, MT-BC

Description:

The success of our work as music therapy clinicians is predicated, in large measure, on the level of our clients' engagement in the music therapy process. No matter whom the clientele, low levels of engagement may compromise the clinical process and high levels may increase the potential for greater and more meaningful therapeutic gains. Participants in this CMTE will be exposed to models of client engagement and various musical techniques of engagement. Discussions, video footage, modeling, and practice with peer feedback will be used to reinforce conceptual and practical applications of these techniques.

Learner objectives:

Attendees will:

Identify and define "musical techniques of engagement" used by music therapists in clinical work; practice musical techniques of engagement; provide and receive meaningful feedback about use of these techniques. These objectives address the following CBMT Scope of Practice item: II.A.5.a, e, f, g, m, q, w1-4, y, z, and aa, all having to do with musical facilitation clinical practice skills.

Bios of all presenters:

Dr. Susan Gardstrom, MT-BC, is the Coordinator of Music Therapy at the University of Dayton. She is a frequent presenter and workshop leader at state, regional, and national conferences.

Dr. James Hiller, MT-BC, is a Lecturer in Music Therapy at the University of Dayton. Jim is a frequent presenter and workshop leader at state, regional, and national conferences.

Larisa McHugh, MA, MT-BC is an adjunct faculty at the University of Dayton and a contract music therapist with hospice programs in the Dayton, OH area.

Format:

- Part 1:** Definition of terminology and examination of theoretical foundations surrounding the concept of "engagement".
- Part 2:** In-depth examination of musical facilitation techniques (labeling, describing their functions, demonstrating).
- Part 3:** Analysis of clinical video footage.
- Part 4:** Implementation of musical facilitation techniques and peer feedback.
- Part 5:** Attendee self-reflection and wrap-up.

Prerequisites: None

H. Balinese Gamelan: Performance Practice and Therapeutic Applications

Thursday, November 21, 2013

7:30 AM – 12:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Michael Rohrbacher, PhD, MT-BC

Description:

In this presentation, Gamelan Angklung (met allophones, gongs, flutes and drums from Bali) will be used to help participant's master basic skills on these instruments. Presenters will lead a discussion of the gamelan in its cultural context and its therapeutic uses at a psychiatric hospital. Given the interrelatedness of arts and religion in Bali, concepts from medical ethnomusicology and community music therapy will be explored, including cross-cultural applications. Fieldwork videos will be presented to highlight main points.

Learner objectives:

1. To explicitly link particular CBMT Scope of Practice items associated with cultural competence to various points presented in this workshop.
2. To provide participants with the opportunity to master introductory skills in the playing of Balinese gamelan.
3. To identify applications of gamelan that can be generalized from descriptions of use in Balinese society to therapeutic environments in the United States.
4. To compare key concepts associated with medical ethnomusicology and community music therapy to concepts associated with one's music therapy practice.

Bios of all presenters:

Michael Rohrbacher, PhD, MT-BC, is the Director of Music Therapy at the Florida Gulf Coast University/ Bower School of Music, Fort Myers, FL. Dr. Rohrbacher holds a PhD in ethnomusicology from the University of MD. He has done field work in Bali, Indonesia. He was a Project Director receiving two federal grants from the Administration on Aging.

Format:

Each of the 5 hours will contain 4 sequential segments:

- a) Performance skill development (**hands-on**)
- b) Field work video regarding cultural context,
- c) Application of CBMT Scope of Practice items; and
- d) Question/answer/summary.

Regarding c), above, scope of practice items will be linked to the topics of:

- 1) Mental health services in residential settings (Bali vs. United States, including 'case study').
- 2) Cultural context in relation to 'bias'.
- 3) Performance-based sensory engagement, including periodicity (inherent in gamelan, including 'focus and maintenance of attention').
- 4) Medical ethnomusicology & community music therapy.
- 5) Direct/explicit applications of this performance practice into music therapy settings in the United States.

Prerequisites: None

I. A Psychodynamic Music Therapy Master Class: Understanding Transference, Countertransference and Beyond

Thursday, November 21, 2013

7:30 AM – 12:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Connie Isenberg, PhD, MTA, MT-BC

Description:

Using a Master Class model, participants' case material will be examined from a psychodynamic perspective. Given no inherent correspondence between specific music therapy approaches and conceptual frameworks, psychodynamic music therapists and other music therapists use similar music therapy approaches. It is the therapist's conceptual framework that determines clinical thinking, which in turn is expressed through clinical vocabulary/language. Psychoanalytic terms (e.g. the unconscious, transference/countertransference, resistance, and defenses) have attained common usage, quite independently of a psychodynamic theoretical orientation. In this group supervision experience, psychodynamic terms will be explored through the lens of the psychodynamic meta-psychology from which they are derived.

Learner objectives:

The primary goal is to identify and better understand the therapeutic meta-process, as defined from a psychodynamic perspective, underlying one's music therapy clinical practice.

Specific objectives include the following (CBMT Scope of Practice Document): II. A.

1. Develop a therapeutic relationship by:
 - f) Recognizing and managing aspects of one's own feelings and behaviors that affect the therapeutic process;
 - g) Recognizing and working with transference and countertransference dynamics.
2. Provide music therapy experiences to address client's:
 - ab) self-awareness and insight.
4. Integrate the following theoretical orientations into music therapy practice:
 - e) psychodynamic.

Bios of all presenters:

Connie Isenberg, PhD, MTA, MT-BC, is founding professor of music therapy and full-time faculty at UQAM since 1984 and a charter member of the Canadian Association for Music Therapy. She has worked extensively as a clinical music therapist, and is also a psychoanalyst, a clinical psychologist and a marriage and family therapist.

Format: (times may vary)

60 minutes: Participants' sharing of professional identity as it relates to psychodynamic theory.
Group leader's introduction to psychodynamic theory as it will be used in this session.

180 minutes: Selected participants present case material. Supervision is provided by the group leader and material is discussed by all participants. Time allotted for questions and discussion throughout the presentations.

60 minutes: Group discussion: integrating the clinical and the theoretical. Question and answer. Summary.

Prerequisites: Having had some exposure to psychodynamic thinking

J. Rockin' the Electric Guitar: How to Use the Electric Guitar in Music Therapy Sessions

Thursday, November 21, 2013

7:30 AM – 12:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Peter Meyer, MA, MT-BC

Description:

Rock guitar styles are beginning to have resurgence due to the popularity of video games such as Rock Band or Guitar Hero. Consequently, it is important that music therapists are able to authentically reproduce these styles. Participants will be shown chronologically the development of electric guitar styles and sounds from Chuck Berry to Stevie Ray Vaughan. This session will begin with a brief discussion about what to look for in an electric guitar, and will conclude with music therapy applications, including using the electric guitar to facilitate creativity and benefit mental health. Limited to 20 participants.

Learner objectives:

Participants will learn the names of important rock guitar players (CBMT SOP: II, A, 1 a & b, 2, b, t, ab, ag & ah, 5, m, y & z). Participants will learn how to create authentic accompaniment in order to play rock pieces or just add interest to their repertoire (CBMT SOP: II, A, 5, a, b, c, w-3, y & z, IV, A, 6). Participants will learn electric guitar basics and how to create a stylistically correct/good tone (CBMT: IV, A, 7)

Bios of all presenters:

Peter Meyer, MA, MT-BC, works as a music therapist at GSS-SCC, and is an adjunct professor at Augsburg and St. Mary-of-the-Woods colleges. He recently authored Guitar Skills for Music Therapists and Music Educators.

Format:

50 minutes: Hands on Description of Electric Guitar, Amplifiers and Effects.

150 minutes: Hands on exploration of Electric/Rock Guitar Techniques.

50 minutes: Case Examples/Music Therapy Application.

Prerequisites: None

K. Filling Your Toolbox: NMT Strategies for Speech-Language, Cognition and Motor Skills

Thursday, November 21, 2013

7:30 AM – 12:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Julie Guy, MM, MT-BC; Angela Neve, MT-BC

Description:

CMTE attendees will learn tools and strategies to add to their “tool belts” for children and youth with Autism Spectrum Disorders and other developmental delays. The first section, “Building the Toolbox”, focuses on pertinent music therapy and neuroscience research related to speech and language, cognition, and motor skills. The remainder of the CMTE, "Building the Tools," will be comprised of four sections including: (1) a music learning hierarchy, (2) neurologic music strategies for speech and language, (3) cognition, and (4) motor movement. Participants will experience demonstration, video examples, and group discussion/collaboration. Suggestions for accommodations and incorporating technology will be given.

Learner objectives:

1. Identify 3 strategies using music to improve speech and language skills (II.A.2.p)
2. Identify 3 strategies using music to improve motor skills (II.A.2.r)
3. Identify 3 strategies using music to improve cognition (II.A.2.h,i,t)
4. Identify at least 4 ways that technology, visual supports and sensorimotor regulation can be incorporated to meet client's specialized learning needs and styles (I.C.12)

Bios of all presenters:

Angela Neve, MT-BC, Neurologic Music Therapy Fellow, is co-founder and president of The Music Therapy Center of California. She recently completed her master’s degree from Colorado State University. She is a songwriter and has co-authored several products for youth with special needs.

Julie Guy, MM, MT-BC, Neurologic Music Therapy Fellow, is co-founder and vice-president of The Music Therapy Center of California. Julie has published research in *Voices* and co-authored several products for youth with special needs.

Format:

60 minutes: Building the Toolbox: Music and Neuroscience Research

60 minutes: Building the Tools: In Harmony Learning Hierarchy for Teaching Speech, Language & Social Skills

60 minutes: Building the Tools: Neurologic Music Strategies for Developmental Speech and Language

60 minutes: Building the tools: Neurologic Music Strategies for Cognition (Memory and Attention Skills)

60 minutes: Building the Tools: Motor Movement and Sensory Integration

Prerequisites: None

L. Stuffing the Songwriter's Pocket: Expanded Songwriting Techniques and Guitar Skills for Clinicians

Thursday, November 21, 2013

7:30 AM – 12:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Robert G. Miller, MS, MT-BC

Description:

This CMTE will explore creating songs from scratch and improvising songs as well as creating spontaneous fill in the blank and piggyback songs. Blues will also be discussed. These songwriting techniques are designed to be implemented and completed within a single session. Guitar skills will also be covered, with an emphasis on expanding the functionality of open chords, providing tips for incorporating barre and moveable chords, and exploring various types of strumming to match the overall style and feel of original records. Participants are encouraged to bring their guitars, as time will be given for leading and practicing these techniques.

Learner objectives:

1. Explore and practice a variety of songwriting techniques in large and small groups:
1.C.9.; II.A.5.a-d, g, h, n, r, v, w.1, w.3; IV.A.3, 6; IV.B.2
2. Explore and practice various types of accompaniment on the guitar:
1.C.9.; II.A.5.a-d, g, h, n, r, v, w.1; IV.a.3, 6; IV.B.2
3. Learn and/or reinforce guitar skills including open, barre, and moveable chords and their uses:
1.C.9.; II.A.5.a-d, g, h, n, r, v, w.1, w.3; IV.A.3, 6; IV.B.2

Bios of all presenters:

Bob Miller, MS, MT-BC, is a music therapist with UPMC in Pittsburgh, PA, adjunct professor of music therapy at Duquesne University and co-founder of Music for Life of Pittsburgh, LLC

Format:

The aim of this session is to stuff the songwriting toolkit with in-the-moment songwriting formats beyond fill-in-the-blank and blues, and to provide guitar tips and techniques to match. The course will be split between experiential and didactic learning. Participants will have opportunity to utilize the techniques individually, in small groups, and as a whole. Topics covered will include:

SONGWRITING

1. Fill-in
2. Adding/rewriting verses
3. Piggyback
4. Blues
5. Creating a song throughout the session, such as compiling lyrics, discussion points, or insights to create a new piece
6. Creating songs from scratch in various styles and formats.
7. Tips for practicing songwriting techniques.

GUITAR

1. Tips for playing open chords
 - a. Incorporating movement of individual fingers in a chord
 - b. Different open fingerings to aid in more difficult or extended chords
2. Tips for learning and incorporating barre chords
3. Moveable, non-barre chord shapes
4. Developing, expanding, and varying strumming patterns to match different styles of music and different sections of a song.

Evaluation will take place on an on-going basis through observation and answering questions during the experiential portions of the course. There will also be a final Course Evaluation Form to obtain feedback and suggestions.

Prerequisites: None

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

Thursday, November 21, 2013

1:30 PM – 6:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

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 the other arts in your music therapy sessions? Do you work with a creative arts therapist from another discipline and want to collaborate? This workshop will explore the integration of expressive arts in music therapy. We will explore brainstorming, improvising, and implementing other arts into our practice. In addition, we will review collaborations with other expressive arts therapy practitioners. We will discuss evaluating the use of other arts in our practice and potential research possibilities.

Learner objectives:

The participants will learn to integrate movement, art-making, poetry, storytelling and drama to achieve therapeutic goals. (CBMT SOP II A 5i and o)

Participants will engage in collaborative work with colleagues. (CBMT SOP IV A4)

Participants will learn to use expressive arts to provide music therapy experiences to address client's musical and other creative responses. (CBMT SOP II A 2s)

Bios of all presenters:

Dr. Karen Estrella, 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, is a full time music therapist at the Lemuel Shattuck hospital, adjunct faculty at Lesley University, and field training supervisor for Berklee College of Music

Format:

15 minutes: 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 minutes: Review and Q&A.

15 minutes: Evaluation.

Prerequisites: None

N. Music Therapy Incubator: Snapshots of Entrepreneurial MT Program Models

Thursday, November 21, 2013

1:30 PM – 6:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Cathy Knoll, MA, MT-BC; Helen Dolas, MS, MT-BC; Barbara Reuer, PhD, MT-BC

Description:

In reality, most music therapists are entrepreneurs at heart, continually "selling" music therapy, and always dreaming up cutting-edge strategies for making music therapy services more readily accessible to more people. To encourage that spirit, three experienced music therapists will overview their innovative non-profit and for-profit music therapy programs, all of which are thriving after several decades. A dozen MTBC's from around the country are invited to provide informative PechaKucha-style snapshots of MT programs of all shapes and sizes. CMTE participants will be well equipped to begin the process of expanding established MT programs and creating new MT service delivery options.

Learner objectives:

1. Increase awareness of the diverse nature of music therapy service delivery options.
2. Gain knowledge about a variety of model music therapy programs around the country.
3. Strengthen skills and learn of resources for effectively responding to public inquiries about music therapy and conducting in-service and informational presentations. (CBMT 2010 Scope of Practice IV.B.3, 4, 17)
4. Increase knowledge about developing and promoting proposals for new MT programs or enhanced MT services. (CBMT 2012 Scope of Practice IV.B.13, 14, 15)

Bios of all presenters:

Cathy Knoll, MA, MT-BC launched her contractual music therapy services in 1978 and launched MusicWorksPublications.com in 1982. She is an author, blogger, speaker, mentor, and community volunteer.

Helen Dolas, MS, MT-BC, founded the nonprofit organization, Arts & Services for Disabled, Inc., in 1982. The program has expanded over the years to 60 professional staff and 300 trained volunteers serving thousands of individuals in southern California.

Barbara Reuer, PhD, MT-BC, is founder and director of MusicWorx, Inc., a consulting agency providing services for 35 years, and also founded the non-profit Resounding Joy, Inc., providing supportive and healing music environment for adults and children who are homebound or have special needs.

Format:

15 minutes: Welcome and introduction of entrepreneurship in music therapy.

30 minutes: Speaker A will overview Arts and Services for the Disabled, Inc.

30 minutes: Speaker B will overview MusicWorx, Inc. and Resounding Joy, Inc.

30 minutes: Speaker C will overview Knoll Music Therapy Services and MusicWorksPublications.com

120 minutes: Ten to twelve MT's will provide 10-minute PechaKucha-style snapshots of their successful MT programs to illustrate the range of possibilities for expanding MT services in existing MT programs or developing new MT programs.

30 minutes: Closing comments from the three primary presenters

15 minutes: CMTE paperwork

Prerequisites: None

O. This is Country Music (for our Clients)

Thursday, November 21, 2013

1:30 PM – 6:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Cowboy Bob & the Rangers: Robert Groene, PhD, MT-BC; Sharla Whitsitt MME, MT-BC; Susan Tilbury; Matthew Lloyd; Maggie Rodgers, MT-BC

Description:

Country music is now so diverse that one person's preferred country music is not always another's. This workshop addresses the need for music therapy students, clinicians, and educators to understand the popularity and diversity of country music, due to its mass appeal and high preference among clients. Topics covered include historical roots, milestone periods, guitar techniques, and experiential playing of material. Come and join our experienced instructors and players in our "Bunk House Band" as we explore the eras of country from 1923 to 2013. Bring a guitar and a pick. Some guitars may be available.

Learner objectives:

1. Participants will learn about the history of country music from its origins to the present day, and be able to identify major "milestone" songs of the genre: IA4c,g,h, & i; IC9 & 11; IIA2q; IIA5v; IVA6; IVB2.
2. Participants will learn about common musical elements in country music and be able to identify them when listening to country songs: IIA5a-c, e, h;
3. Participants will play guitar and sing 3-5 country "milestone" songs with functional skills: IIA5w1-3; IVA6; IVB2

Bios of all presenters:

Robert Groene, PhD, MT-BC, Director of Music Therapy at UMKC, guitar and related frets musician and teacher since 1961. His research involves the quality of musicianship on the efficacy of client response.

Sharla Whitsitt, MME, MT-BC, (UMKC, SW Baptist U), Village Hospice, Lee's Summit & Lexington, Missouri since 2005, enjoys supervising interns, clinical students. Co-presented this workshop in Summer, 2012, April 2013.

Susan Tilbury, Music Therapy Student at UMKC, once worked as a Nashville demo and background vocalist, appeared on a Grammy-nominated bluegrass album, the Metropolitan Opera stage, and many places in between.

Matthew Lloyd, Music Therapist Student at UMKC, guitarist for 18 years, gigs original & cover bands in the Kansas City area, and plays claw hammer banjo.

Maggie Rodgers, MT-BC

Format:

This CMTE will use a Milestone/Era Approach:

- I.** Intro: The “Bunk House Band” will play “This is Country Music” by Brad Paisley, as an overview of Country’s emotional intent throughout its history, and an homage to its eras, artists, and its diversity.
- II.** Milestone Modules: We will present ten Major Milestones of Country Music: (1920’s) Hillbilly, (1927) First Country Recording Stars, (30’s) Singing Cowboys, (40’s) Country Swing, Bluegrass, (50’s) Honkey Tonk, (60’s) Nashville Sound, (70’s) The Outlaws, (90’s) New Country, (2013) Present Day Superstars), spaced out over the CMTE time period.

For each Milestone we will:

- 1)** Present key artists & songs through video and transcriptions
- 2)** Discuss the therapeutic possibilities
- 3)** Choose one or two songs for in-depth work
- 4)** Demonstrate/teach musical stylistic characteristics of the era on guitar, piano, bass, and vocals with transcriptions and “Tech Sheets”.
- 5)** Practice and play the xamples with the “Bunk House Band”.

Examples are shared on PowerPoint. We also maintain a larger database of Country on Google Docs and will offer to share this with our participants.

Prerequisites: None

P. The A Capella Voice: Developing, Expanding and Exploring Voice as Your Primary Therapeutic Tool

Thursday, November 21, 2013

1:30 PM – 6:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Elizabeth K. Schwartz, MA, LCAT, MT-BC

Description:

The human voice is a uniquely personal instrument that can provide music therapists with an array of therapeutic possibilities, and it is always available and easy to carry! This experiential course will teach participants to expand and explore their vocal abilities within clinical settings. Participants will practice vocal techniques including singing, chanting, rhythmic speaking, vocal percussion, and sound exploration. Emphasis will be placed on using only the voice and the body. Participants will examine how vocal tools can be used to address clinical goals. Interventions using the voice as the primary therapeutic tool for specific clinical populations will be shared.

Learner objectives:

1. Participants will explore the history, research and clinical rationale for using voice as a primary therapeutic tool. (CBMT SOP II A 1 a –f)
2. Participants will develop and practice therapeutic vocal techniques to be used with a variety of clinical populations. (CBMT SOP II A 5 w 1)
3. Participants will learn how to use the voice to meet therapeutic needs and address clinical goals. (CBMT SOP II A 5 a,b,c,d,h,i)

Bios of all presenters:

Elizabeth K. Schwartz, MA, LCAT, MT-BC, practices in early intervention, preschool and school aged treatment and is also an adjunct instructor at Molloy College. Beth is the author of *Music, Therapy, and Early Childhood: A Developmental Approach* 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*.

Format:

60 minutes: Introduction to the voice (Didactic, discussion)

- Mechanisms
- Social and cultural attitudes
- Rationale and research
- Personal reflections

60 minutes: Developing Vocal Techniques (Experiential)

- Breathing
- Articulation
- Pitch and melody
- Phrasing
- Dynamics
- Timbre

60 minutes: Vocal Experiences (Didactic and experiential)

- Singing
- Chanting
- Rhythmic Speech
- Vocal Percussion
- Sound Exploration

60 minutes: Vocal Clinical Interventions (Case examples and experiential)

- Therapeutic relationship
- Clinical goals
- Assessment and evaluation

60 minutes: Clinical Use of the Voice with Specific Populations

- Hands On

Prerequisites: None

Q. Voices in Music Therapy: Creative Trends in Qualitative Research

Thursday, November 21, 2013

1:30 PM – 6:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Laura E. Beer, PhD, ACMT

Description:

Qualitative research approaches are being recognized for their effectiveness in gathering and analyzing data sensitive to therapeutic nuances and cultural/gender identities. Music therapy studies, however, tend to rely upon traditional approaches such as interviews and observations to gather, analyze, and present data. Our field is ignoring the methodological and practical power of music in research and music as research. Practitioners, educators, and students interested in expanding their understanding and application of qualitative research methodologies are encouraged to attend. Participants are encouraged to bring either active or potential research ideas that can be worked with and discussed.

Learner objectives:

Learner Goals/Objectives for this session involve CBMT-identified Professional Development skills:

1. Attendees will learn about current, creative trends in music therapy research as well as the wider field of qualitative research (CBMT Scope of Practice A.1)
2. Attendees will engage in collaborative exercises with colleagues that are designed to help them develop their own innovative research ideas (CBMT Scope of Practice A.3).
3. Attendees will learn how to incorporate creative research strategies into their own work (CBMT Scope of Practice A.8).

Bios of all presenters:

Dr. Beer, ACMT, has been a music therapy educator and clinician for over 20 years. She has taught doctoral and masters level research courses and conducted several qualitative research projects

Format:

- 60 minutes:** Lecture on current trends in the use of creative arts in qualitative research and performativity theory.
- 15 minutes:** Creative brainstorm break on possible uses of music in qualitative research
- 45 minutes:** Literature review of qualitative music therapy projects and an examination of session leader's research experiences
- 30 minutes:** Break
- 2.5 hours:** An experiential World Café exercise will be introduced and implemented, in which various attendees' current and embryonic research projects are presented to the group; this format entails having a separate table for each project, allowing for attendees' to rotate between tables and work on each idea at their own pace. The World Café format incorporates alternative learning styles with the use of artwork, poetry, and, in this particular session, musical creation. The workshop leader will clearly outline the steps involved in this process and emphasize the importance of constructive feedback and supportive comments. **This long segment will include a 15-minute improvisational music-making break.**

Prerequisites: None

R. Clinical Applications of Rap in Music Therapy

Thursday, November 21, 2013

1:30 PM – 6:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Nir Sadovnik, MA, LCAT, MT-BC; Alan Thompson, MA, LCAT, MT-BC

Description:

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

Learner objectives:

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

Bios of all presenters:

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

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

Format:

30 minutes: Introduction –Didactic - definition and brief history of rap.

30 minutes: Rap styles – Didactic and hands on - exploration of various rap styles.

60 minutes: Didactic, Conversational - presenters' use of rap in music therapy – case vignettes and audio samples will be shared.

75 minutes: Real Time Workshop –Hands on - learning to incorporate familiar music therapy instruments into creating rap.

75 minutes: Studio workshop –Hands on – learning to incorporate sampling and multi-track recording technology into the creation of rap music.

Prerequisites: None

S. Beyond Activities: Relationally-Based Music Therapy for Adults with Severe Disabilities/Autism

Thursday, November 21, 2013

1:30 PM – 6:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s):

Roia Rafieyan, MA, MT-BC; Janice Dvorkin, PsyD, ACMT

Description:

Music therapy for people who have significant disabilities or autism tend to range in focus between strongly music-centered to being strongly organized around skill-development. This presentation offers a relationally-based, psychodynamic perspective, focused on exploring the complex relationships that emerge between the therapist, client/group, and music. This interactive workshop will look at differences between product- and process-oriented approaches. Participants will practice reflection and interpretation (the two main components in psychodynamic music therapy) in dyads and groups, making note of countertransference reactions and using these as a means for understanding inter- and intra-personal processes within the therapy relationship.

Limited to 20 participants.

Learner objectives:

1. Participants will articulate the difference between product- and process-oriented music therapy approaches. (II.A.3, II.A.4)
2. Using role-playing experiences, participants will practice using music to reflect and respond to clients' sounds, actions, and behaviors. (I.A, I.B, II.A.1, II.A.5, II.B.2, II.B.3)
3. Participants will define "reflection" and "interpretation" as they relate to developing the therapy relationship as well a shared means of communication. (I.B.3, I.B.4, II.A.1, II.A.2, II.A.3, II.A.4)
4. Participants will identify three examples of countertransference responses and reactions that come up in their clinical work. (II.A.1, II.B, III.B)
5. Participants will identify two ways they might use countertransference material in order to come up with a hypothesis regarding clients' internal relational experiences. (I.B, I.C, II.A.1, II.A.3, II.A.4)

Bios of all presenters:

Roia Rafieyan, MA, MT-BC, has 25 years of experience as a music therapist working with adults with disabilities. She provides professional clinical supervision, maintains a music therapy blog, and is a performing singer-songwriter.

Dr. Janice Dvorkin, PsyD, ACMT, directs the Music Therapy Program at the University of the Incarnate Word in San Antonio Texas for 15 years. She also has a part-time psychological and music psychotherapy practice.

Format:

60 minutes: Introductions; (Lecture/discussion) Creating a framework: Looking at differences between product and process oriented music therapy; Describing reflection and interpretation.

105 minutes: (Role-play; Interactive music-making) Practicing: Participants share case examples from their work; Role-play, using concepts of reflection and interpretation; practice in dyads as well as in small groups; Observing and gradually connecting meaning to the actions/interactions of clients.

30 minutes: Break

90 minutes: Countertransference: Becoming aware of countertransference reactions while engaged in role-play; Learning how to make use of countertransference within the therapy process in order to make hypotheses about the inter- and intrapersonal experiences of our clients.

15 minutes: Questions/Discussion/Wrap-up

Prerequisites: None

T. Music Therapy for Survivors of War: Blending Performance and Therapy for Healing

Thursday, November 21, 2013

1:30 PM – 6:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Karen Wacks, EdM, LMHC, MT-BC; Samite Mulondo, Music Spiritualist and Performer

Description:

In Northern Uganda, an estimated 25,000 children and adolescents have been forcefully recruited into the Lord's Resistance Army (LRA). Where there is only one psychiatrist for every 1.3 million people, there is great potential for utilizing music therapy interventions. Through song, lecture, and video narrative, the recent work of the two presenters with LRA child soldier survivors will be illuminated. The workshop will focus on the use of music performance and therapy to address issues of post-traumatic growth, emotional, social, and spiritual development. Music therapy mindfulness techniques and positive psychology approaches will be integrated into experiential music making and discussions.

Learner objectives:

- 1.** The attendees will understand how the major multicultural issues in music therapy can be generalized to other cultures globally. Self-awareness and cultural competence will be addressed and a social action plan will be developed.
- 2.** The attendees will understand how armed conflict and its aftermath impose an enormous burden of psychological and social suffering on child soldiers and how music therapy can serve to address both visible and invisible wounds of individuals and a community.
- 3.** The attendees will be given an introduction to Community Music Therapy and understand the role of music in the African culture
- 4.** The attendees will understand how elements of 'positive psychology' can be integrated into music therapy practice to address PTSD, Post Traumatic Growth and other issues of emotional, spiritual and psychological development.

Bios of all presenters:

Professor Karen Wacks, EdM, LMHC, MT-BC, teaches in the MT Department at Berklee. She is committed to helping others stay healthy - mind, body, spirit and travels globally to explore the healing aspects of music.

World-renowned recording artist, **Samite Mulondo**, born in Uganda is the Executive Director of Musicians for World Harmony. He is dedicated to bringing music for healing to refugee camps, orphanages, and programs in Africa.

Format:

1. Background and History of the conflict (didactic, video examples).
2. African Music as a healing modality - hands on experiential music making - case example.
3. The Importance of Cultural Competency and the role of multicultural music in practice (self-assessments, hands-on, discussion).
4. Psychosocial and Trauma related research adapted to address changing cultural needs (discussion and didactic, case examples).
5. Music Therapy Mindfulness Techniques and Positive Psychology as a foundation for training counselors and staff on addressing populations (experiential).
6. Role of Community Music Therapy and Performance as Therapy (didactic and experiential).
7. Developing a social action plan (didactic and experiential).
8. Conclusion: Networking and integrating information into practice.

Prerequisites: None

U. Songwriting: Tips and Tools for Effectively Using Original Composition within Group Therapy

Thursday, November 21, 2013

1:30 PM – 6:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Lindsey A. Holmes, MT-BC; Katy Capestrani, MT-BC

Description:

Songwriting in therapy can often prove challenging. Through discussion and experiential components, participants will explore multiple songwriting techniques and specific interventions with implications for use in both individual and group therapy. Participants will gain comfort in moving beyond traditional fill-in or piggy-back methods as they explore the art of composition. Participants will leave this session with detailed session plans, activity sheets, and handouts describing multiple examples of group and individual songwriting interventions.

Learner objectives:

1. Participants will increase knowledge of various songwriting processes and techniques through examples, demonstration, discussion and experiential components.
Specific CBMT Scope of Practice Items that correspond to this learning objective:
II.A.5.l,m,n,q,r,s,u,v,w.1,2,3,4.
II.A.1.,2.,3.,4.,6.
2. Participants will learn how to best apply songwriting techniques to achieve optimal clinical outcomes.
Specific CBMT Scope of Practice Items that correspond to this learning objective:
II.A.2.a,c,e,f,g,h,I,j,k,l,p,q,v,z,aa,ab,ac,ad,ag
II.A.3.a,4.b,e
3. Participants will learn and share strategies specific to implementing songwriting with a variety of clinical populations.
Specific CBMT Scope of Practice Items that correspond to this learning objective:
I.C.9.,10.,11.,12.,13.
II.A.1.b.
4. Participants will enhance knowledge of musical styles and structures necessary to enhance the songwriting experience.
Specific CBMT Scope of Practice Items that correspond to this learning objective:
I.C.13.,14.,15.
II.A.5.a,b,c,d,e,f,g,h.
II.A.1.d

Bios of all presenters:

Lindsey Holmes, MT-BC is employed at Twin Valley Behavioral Healthcare in Columbus, Ohio where she provides music therapy services to adult forensic patients and supervises clinical interns.

Katy Capestrani, MT-BC is currently employed as a music therapist on an acute psychiatric unit at Twin Valley Behavioral Healthcare in Columbus, Ohio. She also serves as intern supervisor.

Format:

120 minutes: Participants will explore songwriting vs. other forms of therapy, the benefits and challenges of songwriting in therapy and what contributes to songwriting through discussion, clinical samples and experiential. In addition, this section will focus on what counts as songwriting, and will be guided through several published songwriting processes from established professionals. Participants will explore session plans 1-4 of the 12 session plans included in the presenters' original songwriting process. This portion of the training will familiarize the participant with foundational models of songwriting including the Cloze, Piggy-Back and 12-bar blues techniques. In addition this portion of the training will include opportunity for discussion and experiential as needed to enhance knowledge of the individual techniques.

10 minutes: BREAK

60 minutes: Participants will explore session plans 5-7 of the 12 session plans included in the presenters' original songwriting process. This portion will serve to further develop the participant's knowledge of foundational songwriting processes. In addition this portion of the training will include opportunity for discussion and a significant amount of experiential as needed to enhance knowledge of the individual techniques. During this session participants will break into small groups and begin the process of creating original compositions based on techniques presented.

10 minutes: BREAK

95 minutes: Participants will explore session plans 8-12 of the 12 session plans included in the presenters' original songwriting process. This portion of the presentation will introduce the participant to original composition techniques which can be implemented in a variety of clinical settings and with multiple client populations. In addition this portion of the training will include opportunity for discussion and experiential as needed to enhance knowledge of the individual techniques. Time will be allotted for small groups to continue, complete and share original compositions based on techniques presented.

Prerequisites: None

V. Applications of Evidence Based Data on Music and the Brain in Autism

Thursday, November 21, 2013

1:30 PM – 6:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Dale B. Taylor, PhD, MT-BC; Elizabeth L. Stegemöller, PhD, MT-BC

Description:

Participants will be introduced to the latest neuroscientific findings about brain structure, function, neuroplasticity, and related behavioral changes within the autism spectrum. Musical examples with participation will be used to demonstrate therapeutic procedures designed to elicit predetermined behavior in clients with autism. Participants will be instructed to prepare a treatment description of at least one client whose diagnosis is indicative of autism spectrum disorders. These descriptions will be used to help each music therapist learn to redesign treatment plans or descriptions of client progress by modifying language and terminology to reflect brain functioning as affected by evidence based musical interventions.

Learner objectives:

1. Demonstrate knowledge of specific brain structures and their responses to musical intervention. [CBMT Scope of Practice II.A.2.t.]
2. Describe and exemplify ways to use musical experience to change brain functions. [I.C.6.]
3. Describe the basis for determining musical material for an autistic client when basing the selection on brain functioning. [II.E.4.a.]
4. Describe techniques for the use of music to enhance cognitive behavior in autistic clients. [II.A.4.b.]
5. Demonstrate knowledge of the concept of "neuroplasticity" in the human brain and musical procedures for use of this concept in helping autistic clients develop cognitive and interpersonal skills. [II.A.2.b.]
6. Describe music therapy goals and objectives with inclusion of information regarding musical influences on brain functioning. [I.C.10.]

Bios of all presenters:

Dr. Dale Taylor, MT-BC is Professor Emeritus at the University of Wisconsin-Eau Claire, author of "Biomedical Foundations of Music as Therapy" and travels world-wide speaking on Music and the Brain.

Dr. Elizabeth Stegemöller, MT-BC is an assistant professor, Department of Kinesiology at Iowa State University. Her research interests are in the neurophysiology of music as therapy in populations with movement disorders.

Format:

30 minutes: The Music Brain Imperative (didactic)

45 minutes: Overview of Neuroanatomy/Neurophysiology (didactic, hands on with brain models)

45 minutes: Neuroanatomy/Neurophysiology of Autism (didactic, case examples)

15 minutes: BREAK

45 minutes: Neuroplasticity and Autism (didactic)

45 minutes: How music therapy benefits Autism using the Biomedical Theory (didactic, case studies)

60 minutes: Applying Evidenced Based Music-Brain Data to Autism (hands-on)

15 minutes: EVALUATION

Prerequisites: None

W. Music Therapy Evidenced Based Practice: Issues with Loss and Grief in Hospice

Thursday, November 21, 2013

1:30 PM – 6:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Joey Walker, MA, MT-BC

Description:

Hospice care involves treating patients and families with regard to physical, emotional, spiritual, and social needs near end of life. This CMTE will focus on using evidence-based practice to ensure that our patients are receiving high quality holistic care. By exploring current research and checking and using clinical wisdom, music therapists can then more effectively work toward meeting the various needs of patients and families. Issues of loss and grief for patients, families, and music therapists will be emphasized. Ideas regarding current practice, providing clear documentation, and creating an assessment of functional music skills will be exchanged.

Learner objectives:

1. Learners will "adapt an existing music therapy assessment instrument" regarding functional music skills in hospice care.
2. Learners will identify issues of loss and grief with regard to themselves as well as hospice patients and families. Strategies for coping and working toward longevity and fulfillment while providing hospice music therapy will be offered.
3. Learners will examine the use of life review as an effective strategy for depression at end of life.

Bios of all presenters:

Joey Walker MA, MT-BC, is currently a music therapist at Iowa City Hospice as well as an adjunct faculty member in the School of Music at the University of Iowa.

Format:

15 minutes: Introduction, active warm up music making.

30 minutes: Loss and Grief--Experiential exercise "What It Feels Like to Die". Didactic.

60 minutes: Video presentation and discussion on loss and grief.

- 55 minutes:** Strategies for coping with loss and grief for our patients as well as ourselves--didactic, large group discussion and movement.
- 75 minutes:** Ideas concerning current reasons for referral such as anxiety, depression, spiritual support, pain, isolation and ineffective coping will be discussed and exchanged. Life review as an effective strategy for depression at end of life will be discussed. Didactic, discussion and music-making.
- 60 minutes:** Documentation of decline in health status of patients in hospice care, adapting a functional music skills assessment instrument in small group discussion, large group discussion to follow--60"
- 5 minutes:** Conclusion

Prerequisites: None

X. Private Practice: Blending Mindfulness-Based Cognitive Therapy with Music Therapy

Thursday, November 21, 2013

1:30 PM – 6:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Barbara Dunn, PhD, LICSW, MT-BC

Description:

This course will focus on blending music therapy techniques with Mindfulness-Based Cognitive Therapy in a private practice setting. Content for the course will draw on the presenter's private practice as a Licensed Clinical Social Worker and Board Certified Music Therapist. It will explore work with clients who present with clinical issues commonly seen in the private practice setting. These include anxiety, depression, and trauma. It will explore the profound ways that music can enhance the therapeutic process in addressing these issues. It will also explore some of the "nuts and bolts" of managing a successful private psychotherapy/music therapy practice.

Learner objectives:

1. Students will gain knowledge of Mindfulness-Based Cognitive Therapy theory, tools, and techniques.
2. Students will learn a variety of ways that music therapy can be incorporated into a psychotherapy practice.
3. Students will explore their own therapy practice and ways they can be enhanced with MCBT.

Bios of all presenters:

Barbara Dunn, PhD, LICSW, MT-BC has a private psychotherapy and music therapy practice in Seattle, WA. She is author of "More Than a Song: Exploring the Healing Art of Music Therapy. She is also an Adjunct faculty at Antioch University in Seattle.

Format:

Teaching methods will include a combination of didactic, case examples, hands-on learning, and discussion.

- Introduction
- Mindfulness-Based Cognitive Therapy (MBCT)
- Music Therapy and MBCT
- Clinical Applications
- Private Practice Nuts and Bolts
- Discussion
- Closing

Prerequisites: None

Y. Do It Yourself: Simple Audio Recording and Production using Garage Band

Thursday, November 21, 2013

1:30 PM – 6:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Lisa Kynvi, MA, LMHC, MT-BC

Description:

Ever wish you had learned how to record and edit sound? This session is for beginners in audio editing. It present the basics of recording digital audio sound, then taking those recordings, importing them into the Macintosh program Garage Band, editing the audio, layering tracks, adjusting the volume, and creating a CD from your work. The session is chock-full of helpful tips. You will get the most from it if you bring a Mac laptop along, which will allow you to create your own audio project to edit and work with during the session. Please bring earphones or headphones.

Learner objectives:

1. Learners will understand various ways of recording sound using digital audio recording.
2. Learners will be able to use the Macintosh program Garage Band to:
Import audio recordings they have made.
Import others' pre-recorded audio.
Edit the audio, layer tracks, adjust volume and create a CD.
3. Learners will deepen their ability to use technology, and audio production for clients, to achieve therapeutic goals, to use creativity and flexibility in meeting client's changing needs, and to identify and respond to significant events in the course of their clients' therapy.

Bios of all presenters:

Lisa, MA, LMHC, MT-BC, works full-time at Merrimack Valley Hospice in Massachusetts with hospice patients and their loved ones, pediatric palliative care patients and their families, and with children and adults in bereavement.

Format:

30 min: didactic, information about digital audio recording, formats, file size, volume, where to place microphones, storage of files, examining different recording devices

30 min: experiential: participants using various devices and their laptops to make and listen to their own recordings

10 minute break

15 minutes: listening to examples of raw and then edited audio

60 minutes: didactic and experiential (participants using their laptops): importing audio to computer, basics of Garage Band, importing audio into Garage Band, choosing tracks, different types of tracks, learning all the controls, different editing tools, splitting & cutting & moving & layering audio

10 minute break

15 minutes: questions

60 minutes: Hands-on, working on individual projects, with 1:1 help available, problem solving, sharing work with each other

30 minutes: didactic re: ethical aspects of working with recordings of clients, handling client material responsibly. Participants sharing what they have created today, final Q&A, evaluations.

Prerequisites: None

Z. Understanding and Supporting Caregivers Across the Age Span

Thursday, November 21, 2013

1:30 PM – 6:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Amy Goyer, AARP's caregiver expert and former music therapist

Description:

If you are not a caregiver now, you have been or you will be one...or you will be a care recipient one day. There are so many caregivers, and in your music therapy practice you are likely interacting with the caregivers of your clients, or treating caregivers themselves...or you will be: The population is aging rapidly and family caregivers will be providing most of the care. In this session, Amy Goyer, formerly a practicing music therapist; an authority on aging, families and caregiving issues; AARP's Home & Family expert and a caregiver for both of her parents; will provide an in-depth look at the 66 million caregivers in the U.S. You'll learn how to target caregivers and gain practical tips about helping them access resources and using music therapy to address their needs and challenges, both in caring for their loved ones and for themselves.

Learner objectives:

1. Participants will understand the impact of an aging society and growth in the numbers of family caregivers. (IV.A, 2; C, 2)
2. Participants will be able to identify the specific emotional, physical, psychosocial, financial, legal and other key needs of those who care for family members over the age of 50. (IV. A)
3. Participants will be able to identify specific strategies for communicating and collaborating with family caregivers who care for those for whom participants are providing music therapy interventions. (I. C.2, 3, 9)
4. Participants will be able to identify research, resources and intervention strategies to directly support and treat family caregivers. (III.B, 7)

Bios of all presenters:

Amy Goyer is an aging and families expert and music therapist, specializing in caregiving, grandparenting, and multigenerational issues. A recognized media authority, her appearances include Good Morning America, Today and NBC Nightly News. Among her clients is AARP, where she serves as their national Home & Family Expert. She is primary caregiver for both of her parents and writes about her personal caregiving experiences.

www.amygoyer.com

Format:

- 15 minutes** Welcome and Introductions
- 15 minutes** Caregiving video
- 45 minutes** Profile of a Caregiver & discussion of caregiving perspectives
- 15 minutes** break
- 45 minutes** Demographics, research and evaluation of family caregivers in America
- 15 minutes** Caregiving video
- 30 minutes** Assessing the caregiving needs of family caregivers & available resources
- 15 minutes** break
- 30 minutes** Assessing the personal needs of family caregivers & available resources
- 15 minutes** Caregiving and music: video
- 15 minutes** Communicating and collaborating with family caregivers
- 15 minutes** break
- 30 minutes** Strategies for music therapy interventions to support family caregivers
- 15 minutes** Questions and evaluations

Prerequisites: None

AA. Professional and Ethical Boundaries in Music Therapy

Thursday, November 21, 2013

1:30 PM – 6:30 PM

5 CMTE Credits

Cost - AMTA members, \$100; Non-members, \$335

Presenter(s): Betsey King, PhD, MT-BC; Gretchen Patti, MS, LCAT, MT-BC; Jan Schreibman, MM, MT-BC; Carol Shultis, PhD, LPC, MT-BC; Jennifer Sokira, MMT, LCAT, MT-BC; Elizabeth York, PhD, MT-BC

Description:

Boundaries are always a challenging topic to address. The Ethics Board will take an in-depth look at what the music therapy code of ethics says about maintaining professional boundaries with both our clients and professional peers. Topics to be addressed include, identification of who is responsible for initiating boundaries, how boundaries with clients differ from those with peers, and maintaining professional boundaries across time.

Learner objectives:

1. Learners will identify the importance of establishing boundaries with clients and co-workers.
2. Learners will identify a minimum of 3 clear boundaries that should be established with clients and co-workers.
3. Learners will identify a minimum of 3 areas where boundaries may blur.

Bios of all presenters:

Elizabeth York, PhD, MT-BC is Chair of Music Education and Music Therapy at Converse College, an all-women's undergraduate college in Spartanburg, SC. She is President of the SER- AMTA and Co-Chair of the AMTA Ethics Board.

Betsey King, PhD, MT-BC directs the music therapy program at Nazareth College, Rochester, NY. She serves as Co-Chair of the AMTA Ethics Board.

Carol Shultis, PhD, MT-BC is Assistant Professor of Music Therapy at Converse College, Spartanburg, South Carolina

Jan Schreibman, MM, MT-BC is adjunct professor at IUPUI, Indianapolis, IN. She serves as clinical training Co-Chair for AIMT.

Gretchen Patti, MS, LCAT, MT-BC is Director of Music Therapy, Bethany Children's Home, Womelsdorf, PA.

Jennifer Sokira, MMT, LCAT, MT-BC is the funder/director of Connecticut Music Therapy Services, LLC

Format:

15 minutes: Assess audience members/introductions

5 minutes: Define boundaries

15 minutes: Review what the Music Therapy Code of Ethics says about boundaries – **didactic**

20 minutes: Identify methods of establishing effective boundaries with clients – **discussion**

40 minutes: Identify and discuss where boundaries may become blurred with clients- **discussion**

20 minutes: Identify methods of establishing effective boundaries with peers – **discussion**

30 minutes: Identify and discuss where boundaries may become blurred with peers – **discussion**

45 minutes: Small groups will explore sample pre-identified scenarios – **experiential**

25 minutes: Representatives from small groups will present discussion highlights from their groups – **discussion**

30 minutes: Individuals to identify personal scenarios for group discussion

20 minutes: Maintaining boundaries across time – **discussion**

25 minutes: Review the music therapy code for clarification and wrap-up - **didactic**

Prerequisites: None

BB. Supervising the National Roster Music Therapy Intern

Thursday, November 21, 2013

1:30 PM – 6:30 PM

5 CMTE Credits

Cost - FREE

***Free to current AMTA members who are registered for the conference.**

Presenter(s): Mary Jane Landaker, MME, MT-BC; Eve Montague, MSM, MT-BC; Teri McManus, LCAT, MT-BC; Lauren DiMaio, MMT, MT-BC; Gina Hacker, MT-BC; Kay Luedtke-Smith, MT-BC; Amy Smith, MM, MT-BC; Andrea Scheve, MT BC

Description:

This course provides a comprehensive overview of clinical supervision topics specific to the internship experience. Redesigned in 2013 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 an opportunity to review pertinent elements of supervision. Stages of internship, supervision models, competency-based training, ethics, multi-cultural awareness, and methods to address various challenges will be presented. The course addresses internship agreements, competency-based clinical training, developmentally focused training experiences, and offers several different supervision models for consideration. This course is free for AMTA members registered for the conference.

Learner objectives:

Learner will identify challenges of training interns by identifying 2 stages of internship and listing a training consideration for each stage (CBMT Scope of Practice IV.B.8)

Learner will write competency-based, specific, measurable goals for intern training (CBMT Scope of Practice I.C.6 – where the client is the intern)

Learner will demonstrate awareness of ways music can be used in the supervision process through explaining personal purpose/reason for using music (CBMT Scope of Practice IV.A.5; IV.A.6; IV.B.11)

Learner will indicate two supervision models for use with interns by stating reasons why models could be applied to the supervision of music therapy interns (CBMT Scope of Practice IV.B.8)

Bios of all presenters:

Mary Jane Landaker, MME, MT-BC is the chair of the Association Internship Approval Committee (AIAC).

Eve Montague, MSM, MT-BC is the New England Representative to the AIAC.

Teri McManus, LCAT, MT-BC is the Mid-Atlantic Representative to the AIAC.

Lauren DiMaio, MMT, MT-BC 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, MM, MT-BC is the Western Representative to the AIAC.

Format:

90 minutes: Introduction of AIAC members; What is Supervision? Ethical Considerations in Supervision; Experiential situations offered by audience members.

10 minutes: Break

80 minutes: Establishing and maintaining the supervision dialogue; racial and cultural identity development; experiential situations offered by audience members.

10 minutes: Break

80 minutes: Stages of internship; Administrative and managerial tasks of supervision; Internship Agreements; Competency-Based training; Creative Supervision; Experiential situations offered by audience members.

30 minutes: CMTE evaluations

Prerequisites: Pre-registration is required as all materials have to be compiled and sent from National Office prior to the conference start date.

CC. Using the Music Therapy Clinical Self-Assessment Guide

Thursday, November 21, 2013

1:30 PM – 4:30 PM

3 CMTE Credits

Cost - FREE

***Free to current AMTA members who are registered for the conference.**

Presenter(s):

AMTA Professional Advocacy Committee: Emily Bevelaqua, MT-BC; Leslie Henry, WMTR, MT-BC; Julie Long, MA, MT-BC; Leah Oswanski, MA, MT-BC; Kelley Pujol, MEd, MM, MT-BC; Terri Smith-Morse, MT-BC; Cheryl Stephenson, MMT, MT-BC

Description:

How do we evaluate our clinical work? The Music Therapy Clinical Self-Assessment is a tool which allows you to analyze your clinical practice and identify your areas of strength, as well as areas needing improvement. Learn how to utilize the Music Therapy Clinical Self-Assessment Guide, a professional practice resource developed by the AMTA Professional Advocacy Committee. This guide, available on-line for AMTA members, is for all clinicians, novice and experienced, whether facility employed or in private practice. Whether working full-time or part-time, everyone can benefit from completing this Self-Assessment. This 3 credit course is free for AMTA members registered for the conference.

Learner objectives:

1. To become aware of the clinical practice tools available from AMTA.
2. To explore how to implement the MT Clinical Self-Assessment Guide.
3. To explore uses for the data resulting from the MT Clinical Self-Assessment Guide. (CBMT Scope of Clinical Practice - IV Professional Development and Responsibilities and Ethics training.)
4. To become more familiar with the AMTA Standards of Practice and the AMTA Code of Ethics and how these are implemented within an individual's daily clinical work.
5. To allow clinicians to assess areas of individual clinical strengths and areas needing improvement and to set goals for continuing education and growth of their own clinical practice service delivery. (CBMT Scope of Clinical Practice - IV Professional Development #1)

Bios: Chair for AMTA Professional Advocacy Committee, Cheryl Stephenson, MMT, MT-BC earned a Master of Music in Music Therapy from Michigan State University and a Bachelor of Music in Music Education and a Bachelor of Music in Music Therapy from East Carolina University. Currently, she is the Executive Director of the Music Academy of Eastern Carolina, a nonprofit community music school offering music instruction and music therapy services.

Format:

- 60 minutes:** Review of the Music Therapy Clinical Self-Assessment tool, exploring the development of the guide and why this guide is important in evaluating our comprehensive clinical practice. In addition, participants will become more articulate in defining their clinical practice with language consistent to the AMTA Standards of Practice.
- 60 minutes:** Using fictitious case examples of clinical practice (provided by the Professional Advocacy Committee), participants will use the Self-Assessment Tool to score individual items and work together to successfully evaluate a fictitious clinical practice. This will allow music therapists to work in an organized and unified manner with self-assessment of clinical work. While working together in a "hand-on" manner with the self-assessment, clinicians are able to ask questions and formulate a more objective manner of self-evaluation.
- 120 minutes:** Participants will be asked to bring a downloaded copy of the Clinical Self-Assessment Guide to this session. (The Professional Advocacy Committee will have electronic copies for participants as needed.) Participants will work individually to evaluate their own clinical practice and place scores for each item in the Self-Assessment Guide. Members of the AMTA Professional Advocacy Committee will be on hand to answer individual questions and guide clinicians in a more objective manner of scoring their individual practice. While completing every item in the self-assessment guide will not be possible in this amount of time, a large portion of the guide will be completed individually during this time. Clinicians will be able to ascertain their individual clinical styles and trends through this session experience.
- 60 minutes:** Devoted to tallying scores and evaluating one's own clinical practice habits. Once the scores are interpreted, clinicians will determine their individual areas of clinical strengths. In addition, clinicians will formulate personal goals needed to improve the quality of their own service delivery. Members of the Professional Advocacy Committee can assist individuals in goal setting, as requested. Clinicians will be allowed to share their experiences with the group as they feel comfortable. No clinician will be required to divulge their scores, results and plans, as this is a personal choice.

Work from this CMTE session will allow clinicians an opportunity to formulate their individual strengths and become proficient in expressing professional goals for improving their clinical work.

Prerequisites: None

PRE-CONFERENCE TRAINING

NICU Music Therapy

Tuesday, November 19, 2013

9:00 am – 6:00 pm

Cost: \$175 (including text)

8 CMTE Credits

Format:

Lecture and Experiential

Description:

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

Qualifications:

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

Institute Objectives:

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 NICU 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 NICU 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).

Presenters:

Jayne Standley, PhD, MT-BC, NICU Music Therapy

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

Judy Nguyen Engel, MM, MT-BC, NICU Music Therapy

Lori Gooding, PhD, MT-BC, NICU Music Therapy

Ellyn Hamm, MM, MT-BC, NICU Music Therapy

Miriam Hillmer, MMed, MT-BC, NICU Music Therapy

Jessy Rushing, MM, MT-BC, NICU Music Therapy

Darcy Walworth, PhD, MT-BC, NICU Music Therapy

Natalie Wlodarczyk, PhD, MT-BC, NICU Music Therapy

Olivia Swedberg Yinger, MM, MT-BC, NICU Music Therapy

Biographical Sketches:

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 NICU-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 the University of Alabama Affiliated Institute and conducts NICU 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 graduate student and research assistant at the Florida State University. She is an Institute Fellow.

Miriam Hillmer, MEd, MT-BC is Coordinator of the Medical MT/Arts in Medicine partnership between FSU and Tallahassee Memorial HealthCare. She 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 a former Coordinator of the Medical MT/Arts in Medicine partnership between FSU and Tallahassee Memorial HealthCare and is currently 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, NICU-MT is an Associate Professor and Dir. of Music Therapy at Drury University. She is an Institute Fellow with a specialty in hospice NICU-MT.

Olivia Swedberg Yinger, PhD, MT-BC, NICU-MT is a former Coordinator of the Medical MT/Arts in Medicine partnership between FSU and Tallahassee Memorial HealthCare. She is currently 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 NICU I: Music Listening and Multimodal Stimulation

3:00-3:50 MT Methods in the NICU 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

PRE-CONFERENCE INSTITUTES

FREE Institute: Evidence-Based Medical Music Therapy: An Overview of Efficacy and Innovation in Research and Clinical Practice

Wednesday, November 20, 2013

8:30 am – 11:30 am

3 CMTE Credits

Cost: Members, FREE; Non-members \$365

Description:

This session will feature a summary of research bullet points documenting the efficacy of medical music therapy, multiple short research/clinical presentations with video examples of innovative music therapy interventions and a panel of prominent physicians who work closely with music therapists speaking to beneficial patient outcomes. A free, 3 CMTE credit Institute available to current AMTA members registered for the conference. Seats are limited. Register early to ensure a spot.

Presenter:

Jayne M. Standley, PhD, MT-BC

MORE INFORMATION TO COME

Music Therapy for the Aging Population: Evidence-Based Practice and Considerations

Wednesday, November 20, 2013

12:30 pm – 6:30 pm

6 CMTE Credits

Cost: Members, \$130; Non-members \$365

Format:

Lecture and Experiential

Description:

As the baby boomers continue to age, it is probable that the number of music therapists serving the older adult population will continue to grow. The purpose of this institute is to provide music therapists evidence-based practice for working with older adults on a continuum, from those who are healthy and living independently to those who have various physical and cognitive needs. Specialty topics include research and clinical applications for Parkinson disease and dementia as well as intergenerational music therapy practice for wellness and lifelong learning.

Institute Objectives:

1. Participants will be able to name the region of the brain characteristically affected by Parkinson disease, as well as the neurotransmitter deficiency which characterizes the disease (CBMT Scope of Practice II.A.2.t, II.A.3.f).
2. Participants will be able to describe four cardinal motor symptoms of Parkinson disease (CBMT Scope of Practice IV.A.2).
3. Participants will be able to name at least two characteristics of hypokinetic dysarthria commonly experienced by individuals with Parkinson disease (CBMT Scope of Practice IV.A.2).
4. Participants will be able to list at least two specific speech characteristics which music therapy has been shown to improve (CBMT Scope of Practice IV.A.2, I.C.2.a).
5. Participants will be able to list two characteristics that would make an individual with Parkinson disease a good candidate for Rhythmic Auditory Stimulation (CBMT Scope of Practice I.A.3.a, I.B.3).
6. Participants will be able to provide at least two potential benefits of group singing for individuals with Parkinson disease (CBMT Scope of Practice II.A.2.1, II.A.2.p).
7. Participants will be able to name at least three important considerations when designing music therapy interventions for individuals with Parkinson disease (CBMT Scope of Practice I.C.8, I.C.12, II.A.5.f, II.A.5.i, II.B.2).
8. Participants will be able to identify the purpose of intergenerational programming in music therapy practice.

9. Participants will be able to identify at least three music activities that can be used with seniors and young children. (CBMT Scope of Practice. II.A.2.1,s,w,ag)
10. Participants will be able to identify at least three measures that are appropriate to intergenerational practice. (CBMT Scope of Practice III.A.1, and III.A.7)
11. Participants will be able to identify three specific considerations regarding music selection that influence active participation of adults with dementia during music therapy sessions, based on the research literature. (CBMT Scope of Practice II.A.5.a)
12. Participants will be able to identify salient aspects of nonverbal communication that affect older adults' participation (CBMT Scope of Practice II.A.5.f, II.A.5.j)
13. Participants will identify how biomarkers as a dependent measure will provide greater understanding of the effects of music therapy. (CBMT Scope of Practice IV.A.2)
14. Participants will be able to identify at least three important findings regarding repertoire research across the decades. (CBMT Scope of Practice I.C.2., I.C.9)
15. Participants will be able to name three important considerations provided in the repertoire research to select the most appropriate music for their clients. (CBMT Scope of Practice I.A.4.g, I.A.4.h, I.C.1, I.C.2., I.C.9, I.C.)
16. Participants will be able to name three considerations when arranging and adapting music for older adults (Scope of Practice II.A.5.c)
17. Participants will be able to explain to a neurologist why music therapy is effective for individuals with dementia. (Scope of Practice IV.A.2, IV.B.17)
18. Participants will be able to identify the various components of the aging network. (Scope of Practice III.A.3, III.A.5)
19. Participants will be able to relate current trends and topics related to aging and caregiving and specify how music therapy programming might be possible for these areas. (Scope of Practice I.C.4)

Presenters:

Andrea M. Cevasco, PhD, MT-BC

Amy Goyer

Melita Belgrave, PhD, MT-BC

Alice-Ann Darrow, PhD, MT-BC

Carol Prickett, PhD, MT-BC

Kimberly VanWeelden, PhD

Olivia Swedberg Yinger, PhD, MT-BC

Biographical Sketches:

Dr. Andrea M. Cevalco, MT-BC is an Associate Professor of Music Therapy at the University of Alabama. Her research involves evaluating the effects of music therapy on physiological parameters of individuals with dementia as well premature effects.

Amy Goyer is an aging and families expert and music therapist, specializing in caregiving, grandparenting, and multigenerational issues. A recognized media authority, her appearances include Good Morning America, Today and NBC Nightly News. She serves as AARP's Home & Family Expert.

Dr. Alice-Ann Darrow, MT-BC is Irvin Cooper Professor of Music at Florida State University. Her teaching and research interests are teaching music to special populations and nonverbal communication in the classroom. She is co-author of *Music in Special Education* and *Music and Geriatric Populations*; and editor of the text, *Introduction to Approaches in Music Therapy*.

Dr. Melita Belgrave, MT-BC is an Assistant Professor of Music Therapy at University of Missouri-Kansas City. Her research interests are music therapy with older adults, wellness and intergenerational settings. She is co-author of the text *Music and Geriatric Populations*.

Dr. Carol Prickett, MT-BC is Professor of Music Therapy and Music Education at the University of Alabama, where she is the Director of the Music Therapy program. In 2009, she received the Lifetime Achievement Award from the American Music Therapy Association.

Dr. Kimberly VanWeelden is Professor of Music Education at Florida State University. Her research focuses on children with disabilities and older adult repertoire selections.

Dr. Olivia Yinger, MT-BC is Assistant Professor of Music Therapy at the University of Kentucky. She directed the North Florida Parkinson's Awareness Choir from 2007 to 2011 and completed the National Parkinson Foundation's Allied Team Training for Parkinson's in 2009.

Prerequisites: None

Get It Funded: Turn Your Music Therapy Program Dreams into Reality

Wednesday, November 20, 2013

12:30 pm – 6:30 pm

6 CMTE Credits

Cost: Members, \$130; Non-members \$365

Format:

Lecture, Discussion, Experiential

Description:

Participants will be provided with an overview of various types of funding opportunities for music therapy programming. The presenters will guide attendees through a step-by-step protocol of transforming their personal music therapy program idea into a grant proposal outline. The presenters will discuss strategies for developing and sustaining community partnerships. Participants will leave the CMTE with their own outline for a music therapy program grant as well as related materials for use in developing future grants.

Learner objectives related to the *CBMT Scope of Practice*:

1. Participants will create a sample music therapy grant program budget. IV. B. 14.
2. Participants will identify 3 methods of documentation for program evaluation and sustainability. IV. B. 15.
3. Participants will identify 2 methods/examples for working within the structure and mission/goals of identified community facilities or non-profits for the purpose of creating and implementing a music therapy grant-funded program. IV. B. 6.

Co-Chairs/Presenters:

Kymla J. Eubanks, MM, MT-BC

Judy Simpson, MT-BC, Managed Healthcare Professional (MHP)

Bios of all presenters:

Kymla Eubanks, MM, MT-BC is founder and CEO of Higher Octave Healing in Tempe, Arizona, a recipient of the Florence Tyson Fund for Music Therapy grant and various community grants. She serves on the Arizona State Task Force and WRAMTA board.

Judy Simpson, MT-BC As AMTA's Director of Government Relations, Judy Simpson represents the interests of music therapists with federal and state legislators and agency officials. She holds the insurance industry professional designation of Managed Healthcare Professional from America's Health Insurance Plans (AHIP).

Format:

15 minutes: Overview of Music Therapy Funding Options

45 minutes: Brainstorming Session-Identify Areas for Service Funding

45 minutes: Step One: Creating a Needs Statement

15 minutes: Break

45 minutes: Step Two: Setting Goals, Objectives, and Methods for Programming

45 minutes: Step Three: Budgeting

15 minutes: Break

45 minutes: Step Four: Quality Assurance/Evaluation Methods/Tools

60 minutes: Finding Funders and Nurturing Community Partnerships

15 minutes: Q & A

15 minutes: Evaluations

Prerequisites: None

Medical Music Therapy for Infants and Children: Enhancing and Humanizing Medical Treatment One Child at a Time

Wednesday, November 20, 2013

12:30 pm-6:30 pm

6 CMTE credits

Cost: Members, \$130; Non-members \$365

Format:

This session will be a series of experts presenting clinical and research information in their areas of expertise. Each has been asked to bring video of their clinical work if possible.

Description

This session will feature prominent clinicians and researchers who specialize in medical music therapy for infants and children. It will include presentations on NICU MT research and innovations, MT for soothing infants with Neonatal Abstinence Syndrome, MT for burn treatment and other serious illnesses, pediatric and pediatric intensive care MT, use of MT in the Emergency Room with children, outpatient pediatric rehabilitation and early intervention, MT in physician offices, clinics, and/or daycare for medically fragile children. Counseling methods for stressed parents and teens with serious illnesses will be included. Program development and reimbursement issues for medical MT services will be reviewed.

Learner Objectives

1. Participants will learn innovative medical MT clinical interventions across patient age ranges, by gender differences, and in newly developing sites.
2. Participants will learn to identify recent research results in medical MT and transfer them to evidence-based clinical practice.
3. Participants will learn to observe medical MT videos for the improving identification of specific techniques to improve clinical practice.

Chair:

Jayne Standley, PhD, MT-BC *Research Overview of Medical Music Therapy*

Presenters:

Rita Antonia Abante Moats, MT-BC: *Songwriting and Technology with Tweens and Teens in the Hospital Setting*

Andrea Cevasco, PhD, MT-BC: *A Developmental Music Therapy Program for Premature Infants: A Pilot Study*

Jamie George, MM, MT-BC & Andrew Littlefield, MM, MT-BC *Continued Success in Pediatric Private Practice: Communicating Value to Healthcare Professionals and Families*

Lori Gooding, PhD, MT-BC *Music Therapy and Patient Family-Centered Care: Addressing the Needs of Parents*

Ellyn Hamm, MM, MT-BC *Music Therapy with Medically Fragile Children with Feeding Problems*

Sheri Robb, PhD, MT-BC *Parent Education, Coaching, and Play: Addressing Shared Parent/Child Distress During Cancer Treatment*

Jessy Rushing, MM, MT-BC *NICU Reimbursement*

Daniel Tague, PhD, MT-BC *The Affordable Care Act: Exploring the Changes for Music Therapy and Children's Health*

Darcy Walworth, PhD, MT-BC *Bright Start Curriculum for Early Intervention with Discharged Premature Infants*

Annette Whitehead-Pleaux, MT-BC *Music Therapy for Burn treatment and Other Serious Procedures/Illnesses of Children*

Natalie Wlodarczyk, PhD, MT-BC *End-of-Life Care: Addressing the Unique Needs of Infants and Children*

Olivia Swedberg Yinger, PhD, MT-BC *Music Therapy as Procedural Support for Children and Parents in Outpatient Clinics*

Presenter Bios:

Rita “Rich” Abante Moats, MM, MT-BC is a Music Therapist at Florida Hospital in Orlando. Her specialty is NICU and counselling with teens.

Andrea Cevasco, PhD, MT-BC is an Associate Professor of MT at the University of Alabama and a specialist in NICU-MT research

Jamie George, MM, MT-BC is Dir. of The George Center in Atlanta Georgia, a private practice for medically fragile children and those with developmental disabilities. **Andrew Littlefield, MM, MT-BC** is a staff music therapist with The George Center

Lori Gooding, PhD, MT-BC is Dir. of MT at the University of Kentucky. She is a specialist in counselling for stress reduction in medical settings

Ellyn Hamm, MM, MT-BC has expertise in using MT to reduce feeding difficulties of medically fragile children

Sheri Robb, PhD, MT-BC is an Associate Professor of MT at the Indiana University School of Nursing and is Editor, *Journal of Music Therapy*. Her expertise is contextual support counselling for children with serious illnesses.

Jessy Rushing, MM, MT-BC is Clinical Dir. of MT at University Medical Center for the University of Kentucky. Her expertise is developing new hospital programs and establishing MT reimbursement for medical settings

Jayne Standley, PhD, MT-BC is Dir. of MT at The Florida State University with a courtesy appointment in the College of Medicine. She is Founder of the National Institute for Infant and Child Medical MT and her area of expertise is research in NICU-MT.

Daniel Tague, PhD, MT-BC is Dir. of MT at Shenandoah University. His expertise is implications of the Affordable Care Act on Medical MT practice

Darcy Walworth, PhD, MT-BC is Dir. of MT at The University of Louisville. Her expertise is MT for infants with Neonatal Abstinence Syndrome and she is author of the Bright Start curriculum for developing milestones of discharged premature infants.

Annette Whitehead-Pleaux, MA, MT-BC is Dir. of MT at the Shriner's Burn Hospital-Boston. Her expertise is use of MT in burn treatment

Natalie Wlodarczyk, PhD, MT-BC is Dir. of MT at Drury University. Her expertise is hospice MT for children

Olivia Swedberg Yinger, PhD, MT-BC is Assistant Prof. of MT at The University of Kentucky. Her expertise is Pediatric MT

Pre-requisites: None

