

**Please note that CMTEs will be offered on Thursday, April 3, 2014. Concurrent sessions will be offered on Friday, April 4 and Saturday, April 5, 2014.**

**CMTE SCHEDULE  
Thursday, April 3, 2014**

**8:00-1:00pm CMTE A Music Therapy Supervision Institute**

Lisa Kynvi, MA, MT-BC, LMHC and Lorrie Kubicek, MT-BC

This 8-hour institute focuses on building skills for practicing clinicians with all levels of supervisory experience. Several models of supervision will be presented, followed by opportunities to reflect, integrate, and practice skills. Multicultural considerations will be addressed, and professional resources and opportunities for ongoing study will also be presented.

**Learner Objectives:**

1. Participants will demonstrate understanding of the Integrative Developmental Model of supervision (IDM), as well as several other models of music therapy supervision.
2. Participants will demonstrate their learning of how to incorporate music into supervision.
3. Participants will demonstrate understanding of multicultural issues as they relate to the supervisory relationship.
4. Participants will define their strengths and areas for further development.
5. Participants will write their own plan for furthering their supervisory skills.

There appears to be wide-spread acceptance among music therapists that ongoing training of music therapy supervisors is an area of acute need in our field. For years now, the lack of consistent training of supervisors has been difficult, both for clinicians and for educators in New England. Many clinicians in our region are placed in supervisory positions without adequate preparation. In addition, more experienced supervisors are interested in building their skills, and have few formal opportunities or resources to do so.

There seems to be general agreement that the goals of supervision center around developing the music therapist's identity and professional competency, but beyond this approaches vary widely. This institute is created from the perspective that supervision is neither teaching nor psychotherapy, but a learning process in which supervisees learn about their needs and boundaries. The need for extra teaching or personal therapy might be identified in supervision, but these needs are addressed elsewhere.

This institute focuses on building skills for practicing clinicians with all levels of supervisory experience. Several models of supervision will be presented, followed by opportunities to reflect, integrate, and practice skills, including skills for bringing music into supervision. Multicultural considerations will be addressed, as well. Professional resources will be introduced, and opportunities for ongoing study will be presented. Participants will be asked to identify their own strengths and areas for further development, and will write their own plans for furthering their supervisory skills. The format will be a combination of didactic; experiential, including role play; and arts-based reflection.

**Prerequisites:** No prerequisites required

**Lisa Kynvi, MA, MT-BC, LMHC**, has been providing clinical supervision for students, interns, professionals, and other supervisors for many years. She has worked as an adjunct faculty

member at Anna Maria College and Lesley University, and for the past six years has worked full-time in hospice, palliative care, and bereavement. She has taught and presented both regionally and nationally, and is passionate about excellence in supervision as a primary way to support music therapists in their growth as clinicians.

**Lorrie Kubicek, MT-BC**, is a board certified music therapist and team leader for expressive therapies at Massachusetts General Hospital (MGH) Cancer Center, HOPES Program. Ms. Kubicek has been a site supervisor for Berklee College of Music since 2001, working with practicum students and interns. Throughout her career, she has presented on a multitude of supervision-related topics at Passages and NER-AMTA regional conferences.

### **8:00-1:00 CMTE B The Theory and Practice of Neurologic Music Therapy**

Kathleen Howland, PhD, MT-BC, NMT/F; Brian Harris, MT-BC, NMT; Julie Gudino, student

This workshop will present the rationale for the practice of Neurologic Music Therapy and the protocols that have been developed. The workshop will address the neurogenic populations on which the research was conducted (Parkinson's disease, stroke, traumatic brain injury) and how to adapt the work to other populations (autism, developmental disorders). Technological resources in this work will be presented.

#### **Learner Objectives:**

1. Participants will identify the rationale for neurologically-based music interventions
2. Participants will learn and demonstrate three protocols from NMT
3. Participants will identify key elements to adapting the protocols to other clinical populations and describe how this adaptation would enhance their clinical work
4. Participants will review an app that can support an NMT protocol

This workshop will provide the participants with the theoretical foundations that are important for understanding neurologically-based music interventions. By understanding the roots, a clinician will better understand the fruits. The workshop will move from theory to practice of the protocols that have been developed from the research. The protocols will be demonstrated and practiced in each of the three major categories: movement, cognition and speech/language. We will look at how to use these tools to treat the symptoms of other disorders besides the ones on which these were normed. This will provide the participant with versatile and efficacious tools for clinical practice in a variety of populations.

**Prerequisites:** No prerequisites required

**Kathleen Howland, PhD, MT-BC, NMT/F**, is a board certified music therapist with advanced training in Neurologic Music Therapy (NMT/F). She also is a licensed speech language pathologist (CCC-SLP). She has been a practicing music therapist for nearly 30 years, working primarily with neurogenic disorders and intellectual disabilities. She is a professor at Berklee College of Music and the Boston Conservatory, teaching courses in music therapy, music education and liberal arts, all with a framework in neuroscience. Her private practice focuses on disorders of cognition and speech. She also has developed protocols for music and relaxation for people preparing for surgeries, birthing and oncology treatments.

**Brian Harris, MT-BC, NMT**, is board-certified music therapist and received his master's degree in music therapy in 2013. Brian is also a certified Neurologic Music Therapist and works on the neuro units at Spaulding Rehabilitation Hospital in Charlestown, MA. Brian is Spaulding's first music therapist.

**8:00-1:00pm CMTE C Music as Co-Therapist in Clinical Strength-Based Improvisation**

Lisa Jackert, MA, MT-BC and Robin Rio, MA, MT-BC

The *Strength Based Improvisation (SBI)* approach allows the therapist to use the instrument(s) of their choice, bringing greater depth to their relationship with music. Similar to GIM (Bonny Method), the improvised music is acknowledged as a dynamic partner that prepares the safe container ripe for creativity and in-depth work, thus becoming the co-therapist.

**Learner Objectives:**

1. Participants will be able to identify at least two ways to organize and arrange improvisation experiences aimed at engaging client involvement.
2. Participants will have the opportunity to improvise music that facilitates therapeutic process.
3. Participants will have the opportunity to experience and identify clinical benefits of group improvisation.

*Strength-Based Improvisation* was developed to expand the view of clinical improvisation by recognizing that a pre-requisite to using improvisation with clients is that the therapist has experienced improvisation from the client's perspective. Because improvisation is about traveling into an unknown, the music therapist can only successfully guide clients to this place if it has been experienced first-hand. It is through this experience that the music can be seen as the co-therapist, not something to fear or control.

Improvisation and its mysterious world is a desired place, full of sounds and rhythms, but is elusive to those who do not have the guidance to navigate the steps needed to achieve comfort in working with this therapy process. The therapist must work through subconscious fears and expectations in their personal relationship with music through experiencing improvisation in a therapeutic setting. The therapist's ability to facilitate clinical improvisation parallels his or her personal relationship with music, engendering the ability to truly use the music as the co-therapist.

In this session participants will listen to examples of clinical work and then have the opportunity to improvise within a similar music container. Participants will have opportunities to discuss their clinical settings and explore ways to apply this *Strength Based Improvisation* view of music as co-therapist. Understanding music as the co-therapist sheds light on commonly held beliefs (myths) about improvisation like: "it has to sound good" or "be melodic and organized." Vocal psychotherapy techniques will also be used to demonstrate how verbal processing can take place within in a non- threatening holding container as a way to continue allowing the music to be an integral part of the session vs. traditional verbal processing. This further shows how the music continues to work as the co- therapist. By allowing music to work in this way we use the music to its fullest potential as it provides the supportive container, stimulates, uncovers, evokes, guides, transforms and then ultimately resolves.

**Prerequisites:** No prerequisites required

**Lisa Jackert, MA, MT-BC** is the program coordinator for the outpatient mental health services at Community Hospital Long Beach, she has 23 years of experience with the adult and older adult mental health population and is co-founder of *Strength-Based Improvisation Training*.

**Robin Rio, MA, MT-BC**, is Associate Professor and Clinic Director at Arizona State University. She is co- founder of *Strength-Based Improvisation Training* and author of *Connecting through*

*Music with People with Dementia.*

**9:00-12:00pm CMTE D Guitar Skills for Music Therapists**

Ryan Judd, MA, MT-BC

Are you tired of playing the same old chords and strum patterns? Are looking for easy ways of getting up the neck of the guitar and playing lush, beautiful sounding chords? No bar chords allowed! Just easy chords, strum patterns and fingerpicking patterns that will make your playing sound great.

**Learner Objectives:**

1. Learn new chords up the neck of the guitar
2. Learn new strum patterns
3. Learn new fingerpicking patterns
4. Improve your ability to play modal guitar music

I developed this course for MusicTherapyEd.com and I would love to share the method I developed with the music therapists in the New England Region! This method includes easy chord shapes that can be slid up the neck of the guitar with ease. I also share strum patterns, fingerpicking patterns and rhythmic techniques that music therapists can use to reflect their clients movements and instrument play.

The foundation of this method is to give music therapists easy ways of expanding their harmonic palate on the guitar so that they can sound great but keep their focus on where it should be...on their clients! The feedback I have received from my Music Therapy Ed course has been wonderful and what I love hearing is that people are immediately using the skills they learn to improvise with their clients. That is what it's all about! Picking up skills that can be easily implemented the next day without hours of practice.

**Prerequisites:** No prerequisites required

**Ryan Judd, MA, MT-BC**, has been a music therapist and professional guitar teacher for more than 14 years. In addition to his private practice and teaching studio, Ryan is the founder of The Rhythm Tree, which is dedicated to educating parents, therapists and teachers on how to use music to help children with special needs. Ryan recently launched a highly acclaimed "Guitar Skills for Music Therapists" course on [MusicTherapyEd.com](http://MusicTherapyEd.com).

**9:00-12:00pm CMTE E Music Therapy as a Related Service: From Assessment, to SEMTAP, to Service Delivery**

Meredith Pizzi, MT-BC

Music therapy is an approved related service through IDEA, but what does that actually mean and how do we evaluate and assess students to determine need? This presentation will provide background information on music therapy as a related service and will provide a thorough look at the SEMTAP assessment.

**Learner Objectives:**

1. Participants will be able to articulate when music therapy would be considered a necessary service and included on an IEP.
2. Participants will be able to list the steps in a SEMTAP Assessment Process.

3. Participants will be able to differentiate between musical and non-musical responses in the case example to determine a qualifying need for music therapy as a related service.

Although school districts are increasingly recognizing the value of music therapy as it is included on students' IEPs, we as music therapists need to be very clear about when we would recommend music therapy services be included on an IEP and when music therapy is not a necessary service to make progress on the IEP goals and objectives. In this presentation, we will take a look at models for music therapy service delivery in the schools and how music therapy as a related service fits into the service delivery grid. We will discuss the referral process and the Special Education Music Therapy Assessment Process (SEMTAP) in detail from the request for an evaluation through the presentation of a formal report at an IEP Team Meeting. This presentation will include a thorough look at one case example and a SEMTAP that was provided for a public school district to walk participants through the process. Opportunities for discussion and question and answers will be provided.

**Prerequisites:** No prerequisites required.

**Meredith R. Pizzi, MT-BC**, is the founder of Roman Music Therapy Services and co-founder of Raising Harmony: Music Therapy for Young Children. She is also the creator of Sprouting Melodies®, the first nationally branded music therapy-based early childhood program. She is a supervising music therapist, lecturer and business coach, recognized nationally as a speaker and accomplished entrepreneur.

### **9:00-12:00pm CMTE F Self-Care and Injury Prevention: Using Alexander Technique as a Professional Life Skill**

Heather Stegmaier, M.AmSAT

The Alexander Technique (AT) has long been recognized as a method for self-care and injury prevention. In this experiential workshop, learn how the skills of the AT can help you to find long term relief from chronic pain, repetitive strain injuries, reduce burn-out, and improve your musicality and professional life.

#### **Learner Objectives:**

1. Participants will learn how to stay healthy and minimize risk when providing physically demanding services
2. Participants will acquire practical self-care skills to combat burn out, chronic pain, and prevent repetitive strain injuries
3. Participants will learn simple body mechanics so that clinicians may better help those who may be working with orthopedic injuries/dysfunction

The Alexander Technique is a practical method of self-care that can be learned in a workshop setting. The following topics will be introduced, demonstrated, and the attendees will have ample opportunity to practice and apply the skills themselves through guided exercises.

1. Awareness of the body and mind: As a clinician, your body is your primary instrument. When working in a helping profession, clinicians must keep their attention on the patient while playing music and providing excellent care. This is a lot to juggle, and awareness of oneself, or *how* you are working, is most likely not thought about much. Applying the skills of the AT helps one bring awareness to their mind/body while still juggling the work needed to be done. The result is functioning at a higher level. In this workshop, I will give the attendees concrete ways to practice this.

2. Body Mechanics: Practical knowledge, demonstration, and exploration of proper body mechanics that can be applied to oneself and while working with patients.
3. Self-Care: Taking time for self-care is important, and informs your daily work. Specific methods of self-care, including conscious rest, will be introduced and practiced.
4. Practical Application: Applying what the attendees learned and putting it to use. This can be done 'master class' style. For example, an attendee volunteer will come up and sing, and I will work with them one-on-one to apply the AT skills to their singing.

**Prerequisites:** No prerequisites required

**Heather Stegmaier, M.AmSAT, M.Mus**, teaches Alexander Technique privately in CT and is also a classical flutist. She enjoys helping people learn how to improve their daily living experience. More info: [heatherstegmaier.com/about](http://heatherstegmaier.com/about)

### **1:00-6:00pm CMTE G Listening Deeply: An Exploration of Guided Imagery and Music**

Carol Merle-Fishman, M.A., CMT, FAMI, LCAT, LMHC

GIM invites clients to listen deeply and experience the intrinsic healing qualities of music, leading to deepened awareness of thoughts, feelings, memories, body sensations, beauty and connection. GIM enlivens the positive core, which helps anchor exploration of psychotherapy issues, life challenges and relationships. This course includes experiential learning, case presentations, and active dialogue.

#### **Learner Objectives:**

1. Participants will learn the historical development of Guided Imagery and Music and the current continuum of GIM and other receptive practices.
2. Participants will understand the process of listening deeply - **active receptive music listening** - for therapeutic purposes and goals, as distinct from other forms of music listening, and distinct from expressive music experiences, and be able to apply these concepts to their current clinical practice.
3. Participants will distinguish between different receptive attitudes in Guided Imagery and Music, and be able to apply new ways of listening to their current clinical work.
4. Participants will learn the concept of implicit knowing as it applies to receptive music experiences, and be able to apply to their current clinical work.

Helen Bonny first introduced Guided Imagery and Music (GIM) to the music therapy world in the 1970's. Since that time, GIM has undergone change, re-definition, re-evaluation, and now, a resurgence of interest and training opportunities. In current music therapy practice, there are many variations on Helen Bonny's original ideas and conceptualization of GIM. This course will present an overview of the historical development of GIM and the current continuum of GIM and other receptive practices. The course will focus primarily on the most basic task of GIM, which is to listen deeply to the music.

GIM invites clients to listen deeply and experience the intrinsic healing qualities of music, leading to a deepened awareness of thoughts, feelings, memories, body sensations, beauty, and connection to self and others. GIM helps clients reconnect to a positive inner core, which can then serve as an anchor while exploring psychotherapy issues, life challenges, transitions, and relationships. Since music therapy clinicians are increasingly exploring the realm and boundaries of music psychotherapy, an understanding of how GIM instructs and allows for deep listening to music for the purpose of self-exploration and therapy seems essential. This course

will include experiential learning, case presentations, and active dialogue between the presenter and attendees. The material presented holds relevance for all music therapy clinicians, as listening to music is primary to all music therapy practice. This course is recommended for experienced professionals, and those interested in pursuing formal GIM training.

**Prerequisites:** No prerequisites required

**Carol Merle-Fishman, M.A., CMT, FAMI, LCAT, LMHC**, is certified in Clinical Transactional Analysis, Music Therapy, Integrative Psychotherapy, and is a Fellow of the Association for Music and Imagery. She is on the faculty of the Institute for Integrative Psychotherapy, Vancouver, B.C., a Trainer/Supervisor for the International Integrative Psychotherapy Association, and is in private practice in Cortlandt Manor, NY, offering Integrative Psychotherapy, Music Therapy and clinical training and supervision.

**1:00-6:00pm CMTE H      Master Class in Trauma-informed Improvisation Analysis:  
Navigating Phenomenology of Transitions from a Multi-sensory Boundary Perspective**

Rebecca Zarate, Ph.D., MT-BC, AVPT, LCAT

Trauma-informed improvisation analysis is important in order to understand the invisible clinical environment from a multisensory perspective. Traumatic experiences impact all senses, simultaneously and concurrently, and force a distorted mapping and coding system of the senses and affect all boundaries, from physical, emotional and cognitive to spiritual. Transitions within clinical improvisation are a key component in developing further understanding of what has or is occurring in specific moments beyond what is audible and visual. Specific maps and techniques for listening for and observing transitions will be taught.

**Learner Objectives:**

1. Attendees will learn about function and disruption of boundaries as a result from exposure to trauma.
2. Attendees will learn how to identify and code multisensory transitions within clinical improvisation.
3. Attendees will learn how to piece together transitions of interest in order to develop trauma-informed treatment plans.

This course will teach attendees about the importance of trauma-informed improvisation analysis in clinical practice. It is a dynamic and informative session that covers didactic, experiential and seminar-based approaches to learning. Attendees will take part in a lively interactive project that involves listening to recorded improvisations and making live music and recording to explore, identify, and understand the presence and impact of the multi-sensory environment through analyzing the presence of transitions. Mapping tools will be introduced to show how to track and monitor the multi-sensory environment and the traumatic material that emerges within that frame. The course covers a specific population and its unique characteristics, however can be transferred into general practice, and serve as a potential assessment for the presence of deep traumatic material.

The nature and purpose of a boundary is to articulate and make sense of intentional living, as with music. Music psychotherapy facilitates inner and outer regulation of our boundaries. It aids in obtaining access and insight into parts of the psyche, which are hidden to the outside world. Understanding boundary functions allows for understanding of how to clinically use music in a more informed approach. The approach is influenced from the writing of Csikszentmihalyi (1975) 'Model of Flow State,' along with Lerner's (1995) philosophy that "boundaries exist simultaneously and are not particularly orderly. Physical, emotional, perceptual and spiritual

boundaries are all intertwined” (p.19).

**Prerequisites:** No prerequisite required

**Rebecca Zarate, Ph.D., MT-BC, AVPT, LCAT**, is music therapy coordinator at Lesley University and specializes in trauma-informed clinical improvisation, multi-sensory environment and the method of Boundary Perspective Music Therapy.

### **2:00-5:00pm CMTE J Ethical Music Therapy Practice in a Technological World**

Linda A. Bosse, MT-BC and Jennifer M. Sokira, MMT, LCAT, MT-BC

This CMTE will allow participants to meet the CBMT requirement for three hours of ethics per certification cycle. Topics will include a model for ethical thinking, application of the AMTA Code of Ethics to technology utilized in music therapy practice, and ethical dilemmas.

#### **Learner Objectives:**

1. Identify the importance of ethical behavior for professional therapists in order to protect the public.
2. Identify ethical dilemmas related to technology and seek appropriate resources for their resolution.
3. Identify strategies for assuring integrity of professional boundaries in use of technology.

Technology is a constantly changing force in our world that has multifaceted impacts upon the work of music therapists. In this presentation, the presenters will discuss and expand upon perspectives for ethical thinking and decision-making. Drawing upon ethical dilemmas inspired by everyday potential issues in social networking, e-commerce and overall digital technologies, the presenters will encourage participants to consider potential solutions. Participants will also be encouraged to maintain current awareness of updates to the Code of Ethics which may impact their decision-making process. Prevention of dual relationships with clients and maintaining of professional peer relationships among other music therapists and professionals will be addressed as areas of paramount concern.

**Prerequisites:** No prerequisites required.

**Linda Bosse, MT-BC**, is adjunct faculty in the music department at Naugatuck Valley Community College in Waterbury, CT. Linda served on the NAMT and AMTA Ethics Boards for 15 years.

**Jennifer Sokira, MMT, LCAT, MT-BC**, is the founder and director of Connecticut Music Therapy Services, LLC. She is serving as president-elect of NER-AMTA and on the AMTA Ethics Board.

### **2:00-7:00pm CMTE K Care-Giver Resilience: Foundations for Wellness, Thriving, and Music Therapy**

Christine Routhier, MT-BC, LMHC; Kathleen Howland, PhD, MT-BC, NMT/F, CCC-SLP; Mary-Carla MacDonald, MA, MT-BC

What is it? Why does it matter? What are the components of resilience? What is the current research and how is that important to me, my life, and my clients? What makes some people naturally more resilient than others and can it be learned? How does resilience play a role in a healthy, thriving, music

therapy career? How can focusing on resilience positively affect my life as a therapist and caregiver? This CMTE will include exploring your own resilience through GIM and music and imagery experiences.

**Learner Objectives:**

1. Participants will learn the ingredients of caregiver resilience.
2. Participants will utilize GIM techniques for exploration and developing skills of resilience.
3. Participants will learn about the latest research that supports the importance of building care-giver resilience.

In this CMTE presentation, the participants will look at self as instrument in therapy. The concept of caregiver resilience will be explored and the research behind the importance of resiliency will be discussed. The following definition will be used as the basis for many of the ideas proposed: "In the context of exposure to significant adversity, resilience is both the capacity of individuals to navigate their way to the psychological, social, cultural, and physical resources that sustain their well-being, and their capacity individually and collectively to negotiate for these resources to be provided in culturally meaningful ways."

The necessary ingredients in building and maintaining resiliency will be explored through the use of GIM and music and imagery techniques, as well as through viewing and studying the latest research in psychology, resilience theories, and neurology. We will look at these techniques and at how they can be used as a way to care for self and "fill the well." The concepts of self-compassion, mindfulness, preventative health and the importance of building this resilience within will be addressed and elements that help us keep our passion and heart alive in work will be explored. The participants will leave with concrete tools they can use every day for themselves and in their work.

**Prerequisite:** No prerequisite required

**Kathleen Howland, PhD, MT-BC, NMT/F**, is a board certified music therapist with advanced training in Neurologic Music Therapy (NMT/F). She also is a licensed speech language pathologist (CCC-SLP). She has been a practicing music therapist for nearly 30 years, working primarily with neurogenic disorders and intellectual disabilities. She is a professor at Berklee College of Music and the Boston Conservatory, teaching courses in music therapy, music education and liberal arts, all with a framework in neuroscience. Her private practice focuses on disorders of cognition and speech. She also has developed protocols for music and relaxation for people preparing for surgeries, birthing and oncology treatments.

**Christine Routhier, MT-BC, LMHC**, is a board certified music therapist and licensed mental health counselor with over twenty years of clinical experience. She is a founding member of Greater Boston Music Therapy, adjunct professor and clinical supervisor at Lesley University and guest lecturer at Salem State University. Christine has a private practice in music and imagery, primarily working with health care professionals and students, helping them engage with music as a nurturing agent, to facilitate their inner exploration, creativity and growth.

**Mary-Carla MacDonald, MA, MT-BC**, is a board certified music therapist with a master's degree in mental health counseling and expressive arts therapies. With over 10 years of clinical experience, she is a founding member of Greater Boston Music Therapy. In her practice she uses music and imagery to assist her clients to stop, slow their minds and listen to themselves from within, supporting their natural ability to lead a rich, fulfilling and healthy life. An experienced music therapy educator and former professor/supervisor, she is invested in supporting music therapists and health professionals in their personal and professional growth.

**2:00-7:00pm CMTE L Autism, The Sensory Systems, and Eurhythmics-Based Sensorimotor Music Therapy Treatment Approaches**

Dorita S. Berger, PhD, LCAT, MT-BC

This workshop presents information, sample activities, and case examples of sensory systems, the “fear” HPA Axis, and autism characteristics addressed through eurhythmics interventions targeted for sensorimotor organization in ASD. Based on Dalcroze Eurhythmics mind/body music training, the workshop explains how adapting particular rhythm and movement interventions serve sensory coordination, stress and anxiety reduction, and more.

**Learner Objectives:**

1. To understand the sensory systems, information processing, anxiety and the HPA Axis driving anxiety and fear responses of persons with neurophysiologic diagnoses;
2. To understand Eurhythmics for sensorimotor music-based treatment interventions and apply specific elements of music addressing various disorganized responses;
3. To experience what a spectrum person’s sensory experiences are like;
4. To relate basic sensory discomforts in other diagnoses.

Many persons with autism spectrum diagnoses and persons with various other neurophysiologic diagnoses (e.g., Alzheimer’s, PTSD, etc) experience sensory stimuli with such variation that it can either be causing extreme discomfort or be totally undetectable and/or so distorted as to be useless. As a result, response characteristics and behaviors communicate that the system is in a continual state of distress --of “fear”--predominantly resulting from the brain’s misperception and mis-reception of sensory information that thrusts the system into fight-or-flight responses. Sensory misinterpretation can be overwhelming, and at times dangerous. Eurhythmic movement, and music’s six basic elements, can address a variety of sensory issues through carefully targeted goals, applied in interventions addressing physiologic and sensorimotor aspects of the behavioral characteristics.

This workshop discusses the brain’s HPA Axis that drives the ‘fear’ response, sensory systems and physiologic information processing, and the mind/body music training concepts of Emile Jaques- Dalcroze (1865-1950), particular rhythm-movement exercises that are adaptable to music-based treatment interventions, and the importance of this information in guiding clinical music treatment approaches for altering sensory distress and deriving a level of ‘functional’ adaptation to the environment. In discussing physiologic and sensory function of Autism, the presenter also provides a unique opportunity for attendees to sample sensory issues as experienced by the Autism system, and to sample Eurhythmics intervention addressing sensorimotor and auditory/visual regulation to quiet the HPA Axis, redirect anxiety and fear, help organize and coordinate physiologic and sensory responses, and more. Some case-study video clips may also be presented. Attendees are encouraged to discuss some of their own cases for further analysis. Comfortable clothes and removable shoes are recommended for this workshop.

**Prerequisites:** No prerequisites required

**Dr. Dorita Berger, PhD**, is renowned in the field of music-based treatment and her work with Autism. Her sensorimotor approach to treatment stems from her knowledge and interest in Dalcroze Eurhythmics movement/music training, and Physiologic Music Therapy, on which her PhD research is based. A former concert pianist, Dr. Berger has several lauded published books and articles on the subject and has lectured nationally and internationally on physiologic and sensorimotor music-based treatment. In addition to clinical services at her Music Therapy Clinic in Connecticut, Dr. Berger is adjunct faculty at Kean University, Union, NJ, Conservatory of Music; Gateway Community College, New Haven, CT; and Adjunct in Autism Research,

**CONCURRENT SESSION SCHEDULE**  
**Friday, April 4, 2014**

**9:00-10:30am**

**Hear It, See It, Feel It: Music Therapy & Art Therapy Collaboration**

Regina Moreno, MT-BC; Kendra Carlson, MA, ATR

While working at Yale-New Haven Children's Hospital with short-term patients to chronic, the collaboration between Music and Art Therapy used a variety of mediums such as body scan using improvised music, mandala creation using drumming and improvisation, and soundscapes set to created art therapy images. Discussion on leading sessions, evaluations and documentation when working jointly, and methods of collaboration when working individually with patients will be presented.

**Coming Home to the Voice: Improvisation and Peer Music Self-Care**

Robin Rio, MA, MT-BC; Lisa Jackert, MA, MT-BC

This experiential session will provide therapists a supportive environment for re-exploring the voice as a primary communication tool. The learning objectives are clinical – using the self musically. The objectives are for the therapist to become more confident and expressive vocally and increase the use of improvisation for self-care and for developing and deepening relationships with peers.

**Happiness in the Profession of Music Therapy**

Kathleen M. Howland, PhD, MT-BC NMT/F

The study of happiness is one of the fastest growing efforts in psychology today. Changing the lens of focus from pathology to wellness has provided much insight into what happiness is, how we can enhance it and why it matters. This workshop will provide an overview of the field and its major tenets.

**Can Music Therapy Facilitate Conflict Resolution in New Mexican Crypto-Jewish Families?**

Ruth C. Kahn, BA, MT student

Descendants of Crypto-Jews in New Mexico are discovering their ancient cultural roots ("crypto" means "secret" in Greek). This workshop will present the only ethnographic research project about the receptivity of these families to use music therapy to resolve identity conflict. Excerpts of traditional and contemporary Sephardic music will illustrate artistic influences.

**Music Therapy for Music Therapists in Training: A Nordoff-Robbins Perspective**

Suzanne Sorel, DA, LCAT, MT-BC

Nordoff-Robbins therapy is unique among music therapy models in that it does not require trainees to undergo therapy themselves as part of the training process. Why is this so? This presentation will explore the evolution of the model in the US, Korea and the United Kingdom, describe elements of "musicing" and its function in training and supervision and present a case for inclusion of self-experience in the model as part of the training year.

**10:45-11:45am**

**The Journey from Illness to Health: Music Therapy Strategies**

Suzanne B. Hanser, EdD, MT-BC; Jeniris M. Gonzalez-Alverio, MT-BC

Music Therapy provides a safe and effective strategy for the management of stress, pain,

unpleasant symptoms, response to illness and treatment side effects, while enhancing the quality of life. This presentation describes evidence-based techniques that support the progression from initial signs and symptoms to recovery and a new healthy identity.

**The Effects of Music Psychotherapy on Anxiety: The Possibilities of Single-Subject Design**

Rebecca Zarate, PhD, MT-BC, AVPT, LCAT

This presentation will show results from a recent study on the effects of music psychotherapy on anxiety and describe the creative ways that quantitative research can be designed and implemented. The SSD design is not typically used in our field within the quantitative paradigm. This study offers a chance for students and professionals to learn more about its relevance to the clinical aspect of the work and bridge the gap between content value and design in experimental clinical research.

**Music Therapy & D.B.T.: An Integrative Approach to Modern Group Therapy**

Andrew Rohwer, MA, MT-BC, LMHC-eligible

When Dialectical Behavioral Therapy (DBT) blends with music therapy, clients get the opportunity to put newly acquired skills into practice in exciting, creative and challenging ways. Through this process coping skills can become expressed and generalized to everyday life allowing clients mastery over tools that can help bring balance to their lives.

**The Traveling Music Therapist**

Laura Micheli, MT-BC; Kristina Barbo, MT-BC

Join us as we share our experience in working in a community-based music therapy agency. We will talk about the benefits and challenges of working in an environment requiring daily traveling from session to session and what we have found to be the best practices for this work.

**Music Therapy and the Deaf: Who, Why, What and How?**

Jonathan Tang, MT student

Who are the deaf? Why is music therapy appropriate for them? What are some common goals when working with this population? How do we achieve these goals? This presentation attempts to answer these questions, suggests creative musical interventions when working with this population and proposes areas for future research.

**2:15-3:45pm**

**Therapeutic Song Improvisation**

Hugh Blumenfeld, MD PhD

Improvisation – by therapist or client – is a natural talent that anyone can use and accomplish many therapeutic goals: exercising the imagination, living in the moment, sharpening the senses, improving language, ordering and preserving experience and starting the songwriting process. Participants should bring their instrument of choice and will learn and have a chance to try various techniques.

**Using Leadership Principles to Promote Professional Development**

Kathleen M. Howland, PhD, MT-BC, NMT/F

Oftentimes we work alone as music therapists. This can be a stressor in terms of professional development. This curriculum in leadership is an excellent resource for practicing music therapists who would like to nurture and advance their non-musical attributes (empathy, listening, passion, well-being, resiliency).

**Self-Care and Preventing Burnout**

Holly Chartrand, MT-BC; Lorrie Kubicek, MT-BC

In our field of music therapy, lack of self-care and burnout can greatly impede our ability to

connect with our patients and sustain our passion for our work. This presentation will address various areas of our work that can cause burnout. Case studies and interactive dialogue strategies for preventing burnout by utilizing self-care techniques will be discussed.

**Lasting Gifts: A Case Study of Art/Music Therapy in Hospice Care**

Hannah Righter, MT-BC; Amanda Salzano, MAAT; Katherine Blossom, CT Hospice Arts Director  
This case study will present the independent and collaborative processes of both art and music therapy, facilitated with a patient diagnosed with a terminal illness and her family. We will explore how self-expression, control/autonomy, life review and quality of life may be enhanced through techniques of songwriting and gift-making.

**Meeting of the Musical Minds™: A Model of Group Supervision**

Meredith Pizzi, MT-BC; Laura Micheli, MA, MT-BC; Kristina Barbo, MT-BC; Scott Rutland, MT-BC  
Join us for discussion and experience as we share our model of group supervision at a community music therapy agency. We will discuss how our model has grown over the last three years and the benefits of participating in supervision with colleagues. Participants will have an opportunity to experience dialogues in small groups and find ways to implement this structure for professional development.

**4:00-5:30pm Concurrent Sessions**

**Performance as Therapy: A Global Jazz Model**

Patricia Zarate, MT

This presentation will discuss how the performance of jazz music works as a therapeutic tool for the restoration of communities and how it transforms groups of people, those from smaller settings such as nursing homes to larger settings such as entire countries.

**PTSD, Humor and Resilience**

Bobbi Blake, M.Ed, MT-BC; Mary Lou Lauricella, MA, RDT

Trauma involves many debilitating losses, including control and perspective, sense of belonging and the ability to be playful. In this presentation, participants view a DVD of an original musical comedy by veterans with chronic PTSD, which demonstrates the value of humor and community as resilience factors in recovery.

**“SOS – Singing Off Stress and Soothing OurSouls”**

Caryl Beth Thomas, MA, ACMT, LMHC; Bronwyn Bird, MT-BC

We invite you to share in our love of singing, both personally and professionally. We all sing in our work but it's also a valuable self-care tool. So this workshop is mostly for you, to encourage singing as part of your daily self-care practice. We'll also talk about the importance of singing in our clinical work.

**Mistreated, Misplaced, Misunderstood: Music Performance with Traumatized Youth**

Shanna Clark, LMHC, MT-BC

This presentation will include an overview of how music therapy and music performance function within a trauma treatment framework and discuss the clinical role of a therapeutic chorus with an adolescent female population. The presenter will highlight the development of an intra-agency music performance event.

**CONCURRENT SESSION SCHEDULE  
Saturday, April 5, 2014**

**8:30-10:00am**

### **Music & Imagery as a Resource for Our Clients**

Christine Routhier, MT-BC, LMHC; Mary-Carla MacDonald, MT-BC; Sally McKnight Harrison, MT-BC, LMHC

In this presentation, the concepts behind resource-oriented or supportive music therapy will be discussed. We will look at how music and imagery can be used to help clients connect with their strengths and have personal inner experiences in music therapy that are meaningful and relevant. The research behind the importance of this process will be reviewed. Music will be discussed as a resource during sessions to build strengths, but also a resource in everyday life. Through case studies and experientials, the presenters will offer practical tools that the participants can bring to their clients.

### **“We’re The Band!”: A Music-Centered Approach Working with an Adolescent with Autism**

John Mulcahy, MS, MT-BC, Nordoff-Robbins Music Therapist

This case study details the course of therapy with an adolescent diagnosed on the autism spectrum while utilizing the Nordoff-Robbins model of music therapy. Specific clinical techniques such as songwriting, strategic use of popular idioms and public performance will be discussed along with their relevance to the clinical process.

### **“Just Sing, Sing A Song”**

Dawn Marie Conroy, Certified Music Educator

Healthy musicianship is a lifelong pursuit for students, teachers, performers and clinicians. The focus of this session will be on healthy musical habits and review of appropriate vocal practices and techniques that support ongoing quality musical artistry. Topics for discussion include vocal production, vocal wellness, practice techniques and choices of repertoire. This session will include audience participation in singing and movement activities.

### **Yoga, Neuroscience, and Music: A Practice on an Integration of Wholeness**

Krystal Demaine, PhD, MT-BC, NMT/F, RYT-200

This yoga-based workshop will allow participants to practice yoga, infused with music and neuroscience discussion. Participants will be invited to engage in a gentle yoga session that will include meditation, music making, Kundalini style yoga, yoga Nidra, and group discussion of the neuroscience of yoga, Benson’s relaxation response, and the chakras. Please bring a yoga mat, a journal, and comfortable clothes.

### **Making and Learning to Play a Primitive Homemade Blues Instrument**

Ramblin’ Dan Stevens, Musician and Blues Artist

The one-stringed Diddly Bow was literally the first blues guitar made by early bluesmen out of recycled materials. Ours is built from a kit with pre-drilled holes, real guitar tuner and Altoids Tin resonator. Then, personalize your instrument and learn how to play using the traditional bottleneck slide technique. Immerse yourself in roots of blues and let’s rock!! (Materials will be provided for 15 participants; others are welcome to come, observe, and try the finished product!)

**10:15-11:15am**

### **“Oh, My Aching...!” – The Physical Perils of Music Therapists**

Donna Chadwick, MT-BC, MS, LMHC

Demands on a music therapist’s body are great. We regularly transport multiple heavy instruments and play them in awkward positions during treatment. This presentation reports results of a survey of NER music therapists’ physical status in regard to work-related injury and physical complaints/conditions. Prevention and remediation of MT-specific discomforts, including recommendations from chiropractic and physical therapy will be discussed.

**An Ecological Approach to Music Therapy with Older Adults Experiencing Mental Illness**

Rachel Smith, MMT (NR)

This presentation will illustrate with musical extracts how a music therapy service was developed on a UK National Health Service mental health ward for older adults. It will examine how music therapy was able to respond to the varying needs of patients, staff, and visitors and, using a combination of literature and personal reflection, it will examine the ecology of music, health, and society.

**Recollections of Personal Resilience through Musical Engagement during Adolescence: Initial Thematic Analysis**

Jacob Cobi Waxman, MA, MT-BC

An initial theoretical thematic analysis was performed following open-ended interviews with three adults who cited music as a factor in their experience of resilience as adolescents. The themes of Affect Regulation, Identity, and Connection with Others and respective subthemes constructed from the data will be discussed pertaining to clinical practice.

**Share A Song!**

Marissa Ruffini, MA, MT-BC; Erin Murphy, MA, MT-BC, LMHC

Share a song! Come with a song or activity you use clinically to share, and walk away with some new ideas for your musical toolbox. Songs/activities will be recorded and available to all participants for reference.

**Reimbursement: Make it Happen**

Julie Andring, MSA, MT-BC

Many music therapists avoid attempting reimbursement because they are fearful of the process and the time required in obtaining payment. Despite the potential challenges one might encounter in seeking coverage for music therapy, successful reimbursement can only happen if you try. Come learn simple steps you can follow to begin the adventure into third party payment!

**11:30am-12:30pm**

**Music Therapy for Survivors of War: Blending Performance and Therapy for Reintegration**

Karen Wacks, EdM, LMHC, MT-BC; Rebecca Vaudreuil, MT-BC, NMT/F

This session will highlight the interconnectedness between music performance and therapy in trauma processing, reconciliation and reintegration for survivors of war including: Ugandan Child Soldiers from the LRA and service members from the United States Military.

**The Voice of the Music Therapist: Applications of Voice Qualities in Practice**

Joanne Beck, MA, CMT

This presentation will provide an overview of anatomical voice production, various voice qualities that can be produced using specific combinations or “recipes” of laryngeal musculature. This presentation will delve into the way in which our voices create a therapeutic environment and how the different voice qualities can be applied to this process. Through exposure to vocal anatomy and a brief description of the Estill Voice Method, we will begin to explore, through various experiential exercises and song, the different vocal timbres within our own voices.

**My First Year in Hospice: What I've Learned So Far**

Natalie McClune, MT-BC

After many years of working in long-term care, this experienced therapist changed paths to work specifically in hospice care. This presentation will focus on the transition from one to the other, as well as the differences in practices, both clinically and functionally, as a therapist.

**NERAMTAS Music Therapy Service Trip to Panama 2013**

Benjamin Pernick, Cynthia Pimentel, students

Learn about the six aspiring music therapists who attend Berklee College of Music and Lesley University who ventured to Panama to help hospitalized children and at-risk adolescents. During their week-long service trip, the *Panamaniacs* worked with Hospital Del Niño and the Danilo Perez Foundation, located in Panama City.

**12:45-1:45pm**

**MA Task Force: Let's Talk about State Recognition**

Meredith Pizzi, MT-BC; Eve Montague, MT-BC

Come join members of the MA State Task Force to discuss the current status of state recognition in Massachusetts and efforts made to increase awareness of our field. Come hear the latest updates and connect with other music therapists working in MA.

**Singing Our Stories: Existential Group Songwriting Incorporating Elements of Drama Therapy Processes**

Janna Frelich, MFA

Externalizing and witnessing our stories allows us to view our experiences from a distance, to heal or stay well. Externalizing and witnessing are also core drama therapy processes. Participants will use group songwriting to experience these first-hand. Participants will be informed as to which populations could benefit from this intervention.

**Use of Portable Technology in Sessions to Make a Client-Centered CD**

Lauren Caso, MT-BC

Demonstration on how to use portable recording devices such as the ZoomH4 and iPhone Voice Memos to produce a client-centered audio CD will be the topic of this session. Such technology can be easily accessible and used to capture therapeutic processes of songwriting. Hear excerpts from music therapy sessions with Drew, a twelve year old boy with Autism, who aspired to record an album.

**Playing in the Same Sandbox: Tips for Successful Music Therapy Advocacy**

Jennifer Sokira, MMT, LCAT, MT-BC

Advocating for increased access to music therapy through state recognition can sometimes elicit unexpected reactions from our healthcare and education colleagues. Existing collaborative relationships seem to vanish when territorial issues emerge due to naturally overlapping scopes of practice. Join us as we explore positive methods to prevent, re-direct, and solve these professional "sandbox" encounters.