#NERAMTA2019
NEW ENGLAND REGION - AMERICAN MUSIC THERAPY ASSOCIATION

42,000: EMBRACING OUR IMPACT

March 28th - 30th, 2019
The Sea Crest Beach Hotel, North Falmouth MA

For More Information:
https://www.musictherapynewengland.org/2019-conference/
WELCOME!

Last year we had an amazing turnout of 213 attendees. We compared this information with the results for AMTA’s 2017 workforce survey and surmised that the average NER music therapist sees an estimated 196 clients per year. From this we can estimate that information shared at last year's conference has the potential to reach 41,748 clients over the course of the year! This year we have set a goal to impact the lives of 42,000 clients with the brilliance of our community.

As our field grows and develops, taking us into new and uncharted territory, it is important that we too, continue our growth and development. Where is our reach extending, and where are we coming up short? How can we embrace and understand our limitations so that we can push beyond them? We hope that as you attend a selection of the 42 concurrent sessions and 9 CMTEs we are offering, that you will be able to apply the information directly to your practice.

We wish to thank the dedicated team of volunteers that make it possible for this conference to continue each year. Additionally we would like to thank the membership for providing us with the content that makes this conference so exciting.

With warmth and appreciation,

Courtney Biddle & Channing Shippen
Conference Co-Chairs
Umbrella Grouping Information

We are pleased to offer you information on umbrella groupings again this year. According to CBMT, "UMBRELLA GROUPING" The Board Certified Music Therapist may earn up to 25 CMTE credits per cycle for this category. Live courses valued at fewer than 3 CMTE credits each may be submitted up to a limit of 25 CMTE credits per five-year recertification cycle. The experiences in this category are similar to those applied under the Educational Courses category, except that they are valued at fewer than 3 CMTE credits and have no required evaluation component. Short events may be combined to form Umbrella groupings if they relate to the same area of the CBMT Board Certification Domains (p. 21 of the Recertification Manual.) While these short events do not need to happen all within the same conference, they need to happen within 1 year of each other."

In this year's program, you will see numbers listed after each presentation. The numbers correspond to the list above to help you plan for these umbrella groupings.

To claim these credits for re-certification, you need to track which sessions you have been to. You can use the Umbrella Groupings worksheet, following link and fill out the form for each concurrent session that falls under the particular grouping. http://goo.gl/forms/ut9FzIVIOB

If you choose to fill out the electronic form, please know that it is imperative that you enter the 4 digit beginning and end codes given by the presenter. This is done on the honor system, and it is unethical to share codes with other attendees or non-attendees who have not been part of the concurrent session.

1. Adolescents  
2. Adults  
3. Advocacy  
4. Assessment  
5. Autism  
6. Business/Private Practice  
7. Children  
8. Clinical Issues  
9. Collaboration/Teaming/Interdisciplinary Care  
10. Creative/Expressive Arts  
11. Developmental Disabilities  
12. Early Childhood and/or Infants  
13. Education/Clinical Training  
14. Ethics  
15. Empowerment  
16. Families  
17. General Professional Music Therapy Topics  
18. Group Facilitation  
19. Guided Imagery/GIM  
20. Hospice/Palliative Care  
21. Improvisation  
22. International/Multicultural Issues  
23. Leadership  
24. Medical/Oncology  
25. Mental Health  
26. Music  
27. Music Therapy Approaches  
28. Music Therapy Students  
29. Neurologic Music Therapy  
30. Nordoff-Robbins  
31. Philosophy/Theory  
32. Percussion/Drumming  
33. Research  
34. Rett Syndrome  
35. Song Writing  
36. Special Education/Related Disabilities  
37. Substance Abuse  
38. Speech/Language/Communication  
39. Technology/Social and New Media  
40. Wellness/Stress/Self-Care
### Wednesday, March 28th

#### CMTE Schedule

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<thead>
<tr>
<th>Time</th>
<th>Room</th>
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**9:00 am - 12:00pm 3 hour CMTE's**

**Music and Imagery: Igniting our relationship with music**
Christine Routhier, MA, MT-BC, LMHC; Sally Harrison, MA, MT-BC, LMHC; Mary Carla MacDonald, MA, MT-BC
Hear with new ears and reignite your passion for music. Listen even more deeply. This workshop is an opportunity to explore your relationship with music and discover the transformative power of receptive music experiences both personally and professionally. Activities include innovative approaches to deep listening, through music and imagery experiences, and group collaboration.

**Intermodal Transfers within Music Centered Music Therapy**
Kayla C. Daly, MA, MT-BC, LMHC
This three-hour interactive CMTE will focus on offering participants multiple intermodal transfer experiences that delve into using art as an enhancing supplemental tool to the improvised music therapy process. There will be 3 engaging experientials, a brief literature review and case study presentation.

**The Trauma Informed Music Therapist**
Jennifer M. Sokira, MMT, LCAT, MT-BCI; Joy L; Allen, Ph.D., MT-BC; Heather J. Wagner, Ph.D, MT-BC
Through a combination of didactic and experiential learning, attendees will learn how to apply trauma-informed principles, concepts and tools in clinical music therapy practice, and to prevent and address vicarious trauma, compassion fatigue and burnout in themselves, their students and their supervisees.

**12:30 pm - 5:30 pm 5 hour CMTE's**

**Functional Percussion: Cultural Foundations**
R. Demeko Freeman, MMT MT-BC
Across populations music therapists make use of various drums and percussion to achieve therapeutic goals. Presenter will explore the cultural roots/history of the Djembe and Conga Family, including technique, tuning, and rhythms, in effort to foster a deeper cultural understanding and aesthetic of world percussion use in music therapy.

**Supervising the National Roster Intern**
Brian Jantz, MA, MT-BC, LPMT; Eve Montague, MSM, MT-BC
The 5 hour CMTE provides a comprehensive overview of clinical supervision topics specific to the internship experience. Stages of internship, supervision models, strategies, ethics, and methods to address various challenges will be presented. It fulfills the training requirement for National Roster Internship Directors; however, is open to all music therapy supervisors.

**Culturally Responsive Music Therapy Supervision: Reflexivity and Ethical Practice**
Susan Hadley, PhD, MT-BC; Marisol Norris, Ph.D Candidate, MT-BC
This CMTE will explore culturally responsive music therapy supervision by discussing diverse perspectives and practical applications. We will discuss issues related to racialization, gender identities, sexual orientation, disability, class, religion, age, language, and their multiple intersections, location of the self in therapy and navigating difficult dialogues about power, privilege, and difference.

The above CMTE courses, which are part of, 42,000: Embracing Our Impact, the 2019 conference of the New England Region of the American Music Therapy Association is approved by the Certification Board for Music Therapists (CBMT) for 3-5 Continuing Music Therapy Education credits. The AMTA-New England Region P-063 maintains responsibility for program quality and adherence to CBMT policies and criteria. There are no prerequisites required for an of these CMTE courses.
Music therapist/jazz vocalist Claudia Eliaza and Grammy award winning children’s performer Dan Zanes have been making music together since the day they met in the fall of 2016. The two decided almost immediately that they would begin to perform together and, in the spirit of progress and inclusion, would work with presenters to try and make all of their concerts sensory friendly.

Inspired by their artful modern-day all-ages folk music and commitment to accessibility, the Kennedy Center commissioned Claudia and Dan to create a theater piece for young audiences. Night Train 57: A Sensory Friendly Comic Folk Opera premiered in October 2017 and has been performed several times since. The soundtrack recording is available on Festival Five Records.

Their love of songs and communal music making lead to a publishing deal with the Quarto Group USA and a songbook entitled Dan Zanes’ House Party: A Family Roots Music Treasury was released in late 2018. This has opened the doors to many new conversations with parents, educators, and fellow musicians about how to work together to create a healthier, more musical (and ultimately, more festive), society.

While taking on these projects, Claudia and Dan have continued to bring their music to family shows, school workshops, community sing alongs, and folk festivals throughout the U.S. and into Canada. They take their commitment to Sensory Friendly with them wherever they go.

And - the icing on the cake - in the midst of it all they were married!
8:00 am - 10:00 am Membership Meeting Breakfast
Come join us for a breakfast buffet to discuss all things NER-AMTA in 2019. Check your bags to see this year's election slate. Elections & the annual raffle will be held as well! Let your voice be heard.

10:15 am - 11:45 am Session 1

**Damage Control: What to Do When Sessions Go Wrong**
Annette Whitehead-Pleaux, MA, MT-BC; Laetitia Brundage, MT-BC; Katie Bagley, MT-BC; Shannon Flahrety, MT-BC; Maryellen Collimore, LICSW, MT-BC; Marcie Rozek-Arena, MA, MT-BC; Jennifer Chute, MA, MT-BC; Billie Jungett, MT Intern
Everyone has sessions that go wrong. This is a time to come together with other music therapists to share about these sessions. Through didactic lecture, experiential, and discussion, this session will cover how to manage the session, share it with stakeholders, the role of supervision, and preparing to go back.

**The Hidden Biases of Good Music Therapists: Checking our Blind Spots**
Karen Wacks, M.Ed., LMHC, MT-BC; Brenda Stevens Ross, MBA; Claudia Eliaza, MT-BC; Dan Zanes
Research demonstrates that unconscious bias can be a significant obstacle to effectively working with our clients, our colleagues, and our students. Self-awareness is at the heart of comprehending the diverse world around us. Participants will explore themes of "us and them", the hidden costs of stereotypes, and disadvantages and discrimination.

**Tips for Submitting Strong Presentation Proposals**
Julie Andring, PhD, MT-BC
This session aims to share an overview of what makes a strong proposal for selection at regional conference, and what components are reported to comprise a successful course.

**Re-fueling for Music Therapy Students: Music as a Resource**
Lisa Summer, PhD, LMHC, MT-BC; Emily Hawley, Student (Anna Maria College); Kayla McBrien, Student (Anna Maria College)
Are you stressed? Just surviving? In this session you will have an opportunity to use music & imagery as a resource for self-nurturance and to hear from music therapy students currently utilizing music to cope with the stresses of clinical placements and course work.

**Private Practice 101: The Nuts and Bolts**
Megan Goddu, MT-BC, Neurologic Music Therapist
The decision to go private practice can be a scary and unfamiliar road. This presentation will explore the music therapist's journey to private practice work - the pros and cons. Participants will have the opportunity to interact, share and discuss their own personal experiences with private practice.

**Engaging and Interacting: A Drumming Experience with Elders**
Krystal Bloom, MT-BC; Morgan Johnston, Music Therapy Intern
Even elders enjoy drumming! This session evaluates participation in a 6-week drumming program with elders in a skilled nursing facility. We'll examine the why, who, and how of the program, and provide session plans and hands-on experience for attendees.
YOU ARE THE KEY!

In designing this year’s theme, the conference committee stepped back to take a look at the way that our music therapy community impacts our clients, our workplaces, our communities, our colleagues, and ourselves. By analyzing the 2017 AMTA workforce survey, we saw that NER-AMTA music therapists were able to reach over 41,000 clients throughout the year. This year, and every year, we are hoping to see that number grow.

During the past few years, NER-AMTA has made a commitment to the environment by going paperless as much as we can for our regional conference. While this has been a big change, the impact we have made has been even bigger. By analyzing the paper that is typically used to print programs, registration forms, and certificates for continuing education courses, we have saved 1 tree each year. In order to double our impact, NER-AMTA has donated 5 trees to the National Forest Foundation this year.

We invite each of you to this interactive session that will be filled with ways we are making impacts on the world around us. In each of our communities, we see a difference being made by the work that we do. This session is meant to bring us together so that we can embrace and celebrate our impact, make music as a community, and be refreshed by connecting with our colleagues so we are ready to make an even bigger impact in 2019 and beyond.
EVENTS & SESSIONS continued
Friday, March 29th

1:00 pm - 1:50 pm Networking Lunch
Take a break to connect with your colleagues and allied professionals. The buffet lunch is on us!

2:00 pm - 3:15 pm Session 2

Evidence based practice in music therapy: Developing Measurable Program Outcomes  Joy Allen, PhD, MT-BC
Clinicians must demonstrate the effectiveness of music therapy programs in a wide variety of settings. The presentation will clarify terminology, suggest ways of responding to the demand, share resources, and assist participants in developing measurable music therapy program outcomes based on ability, resources, and level of evidence asked to provide.

Critical Social Aesthetics in Action! Improvising with Social Resonance and Response - Cultural Listening method.  Rebecca Zarate, PhD MT-BC, LCAT, AVPT
The emergence of a critical approach to improvisation has come from the development of a critical social aesthetics theory that includes the method of clinical listening cultural listening (CLCL). The method includes four core skills - intention, reflexivity, listening, and cultural musical images and projections. It can be considered by music therapists as part of treatment planning. These core skills will be explored as part of the critical social aesthetics and improvisation frame.

Economical Options for Recertification and How to Earn Your Credits  Hindi Burkett, MT-BC
Acquiring 100 certification credits does not have to be confusing or costly! We will review the most updated recertification requirements, identify and evaluate various economical options for obtaining credits, and review the online platform for recording continuing education. Bring your recertification questions and scenarios for thoughtful discussion and suggestions. Be ready for some very pleasant surprises!

Navigating Interdisciplinary Work and Self Advocacy: Music Therapist and Student Perspectives  Mary Reinsch, MT-BC; Cacia King, MT-BC; Katelyn Sable, Student (Anna Maria College)
Our presenters bring three different perspectives on Adam’s Camp New England to this presentation, one of a veteran therapist, a new professional, and a student volunteer. We will explore what interdisciplinary work is like for music therapists and students, including the challenges that can occur and the importance of advocacy.

Applications of the Biopsychosocial Approach to Music Therapy  Heather Wagner, PhD, MT-BC
The biospsychosocial approach to health can be effectively applied to music therapy practice. Music, as a multidimensional phenomenon, inherently can embrace biospsychosocial principles to meet a variety of client needs simultaneously. This presentation will promote embracing this philosophy in a variety of clinical contexts.

The Roots and Rhythm of the Heart: An Integration of Sound, Image, and Story  Krystal Demaine, PhD, MT-BC, REAT, RYT
The internal heartbeat is an underlying source for inwardsly and outwardsly exploring one’s connection to ancestral roots, vulnerability, and self-identity. Participants will use the heart beat rhythm and drumming as a container for exploration and expression, followed by reflective meaning making through visual art and creative writing.
EVENTS & SESSIONS continued
Friday, March 29th

3:30 - 4:45 pm Session 3

**Accessing Self Through Music and Imagery**
*Christine Routhier, MA, MT-BC, LMHC*
Throughout time, humankind has searched for ways to connect with a deeper sense of Self. The concept of Self will be addressed from both a GIM and an Internal Family Systems perspective. The importance of embodying Self and strategies for sustaining the connection to the core Self will be examined. Case studies using the Continuum Model of GIM will illustrate this process.

**What's my Role Again? Balancing Being an Expressive Therapist and Activities Professional**
*Alli Fox MA, MT-BC; Terri Connors-Macmillan LMHC, ATR-BC*
Being an expressive arts therapist and activities team member in a long-term care facility can be challenging. We need to establish therapeutic boundaries while simultaneously “wearing many hats” to provide multi-faceted services. Join us as we share and discuss stories, tools, and tips to better serve our clients while advocating for our profession.

**Informed Improvisation: Connection and Support During Clinical Musicking**
*David Nicholson, Student (Berklee College of Music)*
Informed improvisation invites students and professionals alike to accumulate pragmatic material for moments of clinical musicking. This workshop focuses primarily on the improvisatory use of guitar in clinical sessions. The ‘tips-and-tricks’ introduced will provide attendees with a gamut of techniques to use in their own work or practice routine.

**Music Therapy as Trauma-Informed Practice**
*Mary-Carla MacDonald, MA, MT-BC*
Incorporating a Trauma-Informed Approach as a universal precaution, into everyday music therapy practice, integrates an understanding of trauma, its prevalence, symptoms, and impact. This workshop covers the core principles of trauma-sensitive care and developing protective experiences for clients and staff that are responsive, sensitive, aware, and conducive to growth.

**Improvising on Lap Harp and Kalimba for Group and Individual Music Therapy**
*Janna M. Frelich, MA, MT-BC, LMHC, Neurologic Music Therapist*
Diatonic or levered lap/folk harps and kalimba are unique and easily portable instruments whose simplicity of use lends them to work with both individuals and groups. Without much training, you can incorporate them into modal and improvisational playing for guided imagery and other interventions. This workshop will help you explore approaches to using them in therapeutic practice.
5:00 - 6:15 pm Session 4

**Women and Music Therapy Aesthetics: Planting New Seeds and Growing the Conversation**
*Rebecca Zarate, PhD MT-BC, LCAT, AVPT; Marisol Norris, MT-BC, PhD Candidate (Lesley University)*
The panel focuses on legacy and longevity of women's national and international contributions to music therapy theory in aesthetics. Accomplishments of women theorists in aesthetics, impact on current critical theory, clinical applications for a growing group of women in aesthetics. Discussion on aesthetics landscape, norms, benefits, challenges, and future considerations.

**Using Hip Hop in Music Therapy**
*Corrine Mina, Student (Lesley University)*
In 2018, hip hop was the most consumed genre of music in the United States. What has previously been portrayed in media as a misogynistic, violent, profane, and inferior art form has transformed to dominate society's definitive everyday vernacular and popular culture. How can we apply techniques used in hip hop to promote wellness in therapeutic settings while addressing the critical social problems of adapting the music of marginalized communities?

**Roundtable on Retention**
*Sarah Gagnon, MT-BC; Courtney Biddle, MMT, MT-BC*
The NER representative, and former national co-chair of the AMTA Workforce and Retention Committee, cordially invite you to a roundtable discussion focusing on retention concerns and needs of music therapists in our region.

**Meet the Board**
*Brian Jantz MA, MT-BC; Wendy Krueger MA, MT-BC, Adrienne Flight, MT-BC*
Come meet members of the board and find out how you can join and make a difference locally and on the national level!

**The Challenges and Rewards of Music Therapy in the Severe Special Needs Population**
*Mollie Caravello, MT-BC*
Working with the severe special needs individuals ages 2.8 - 22 years old can be both extremely challenging and rewarding. Engaging this population not only involves knowing your students and adults but also the other professionals on the team. It is a forever learning and evolving job.

**Optimizing the Use of Musical Instruments for Motor Recovery: Therapeutic Instrumental Music Performance**
*Caitlin Hyatt, MT-BC, Neurologic Music Therapist Fellow; Kirsten Stockel, MT-BC Neurologic Music Therapist*
Recent clinical research has demonstrated the profound impact of auditory rhythm on the motor system and it's use in rehabilitation and recovery. This presentation will cover the neural mechanisms of rhythmic entrainment, then demonstrate and workshop Therapeutic Instrumental Music Performance (TIMP) for upper and lower extremities.
FRIDAY NIGHT RECEPTIONS AND CELEBRATIONS  
MARCH 28TH, 2019

6:15 PM - 7:45 PM
Dinner on your own
NER-AMTAS Meeting & Pizza Party
Voting & Elections!
  Chatham

6:30 PM - 8:00 PM
Arts & Crafts Room
  Highland
Music & Jam Room
  Nauset II
BYOI! (bring your own instruments)

7:15 PM - 8:30 PM
RECEPTION
Diversity Equity & Inclusion Committee
  All are welcome!
    Nauset IV
Team Rainbow Reception
  All are welcome!
    Nauset III

9:00 PM - MIDNIGHT
My Band 9:00 PM - 10:00 PM
Cabaret 10:00 PM - Midnight
  Ocean View Room
Celebrate tradition dancing and jamming to NER’s
regionally famous jam band, My Band, and share your
musical selves or hidden talents at the annual NER Cabaret!
MUSIC THERAPY, MASTER OF ARTS
IN LINE WITH CURRENT PRACTICE AND RESEARCH

- Start every year on October 1, duration: 24 months (120 ECTS points)
- Language of instruction: English
- Admission requirements: Undergraduate degree in music, psychology, medicine, special education, music therapy or related fields, personal and artistic eligibility, documented proof of good English skills

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**EVENTS & SESSIONS**
Saturday, March 30th

<table>
<thead>
<tr>
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<tr>
<td><strong>8:00 am - 9:00 am</strong></td>
<td><strong>Internship Fair &amp; Breakfast</strong></td>
<td><strong>9:00 am - 10:15 am Session 5</strong></td>
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<td>Enjoy a breakfast while taking in the latest research our region has to offer and meeting potential internship supervisors!</td>
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<td><strong>9:00 am - 10:15 am</strong></td>
<td><strong>Music Therapy Transformed: New Directions in Treatment Planning</strong></td>
<td><strong>R. Demeko Freeman, MMT, MT-BC</strong></td>
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<td>Suzanne B. Hanser, EdD, MT-BC</td>
<td>UC: 8, 17, 22, 27, 31, 40</td>
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<td>This session concerns a data-based model of music therapy treatment planning consistent with AMTA’s Standards of Practice and MTR 2025. It presents new directions in healthcare and education, including: cultural humility, neurodiversity, integrative medicine, holistic health, ableism, and evidence-based practices.</td>
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<td><strong>9:00 am - 10:15 am</strong></td>
<td><strong>Culturally Responsive Music Therapy</strong></td>
<td><strong>Wendy Krueger, MA, MT-BC</strong></td>
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<td>Annette Whitehead-Pleaux, MA, MT-BC</td>
<td>UC: 8, 13, 17,22</td>
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<td>This session explores the three foundations of culturally responsive music therapy practice. First, we will explore ourselves by discussing intersectionality, power and privilege, and bias. Next, we will discuss a variety of ways to learn about cultures. Finally, we will discuss developing culturally responsive music therapy practice.</td>
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<td><strong>9:00 am - 10:15 am</strong></td>
<td><strong>Beyond the Basics: Exploring Clinical Musicianship Practice and Education in the New England Region</strong></td>
<td><strong>Wendy Krueger, MA, MT-BC</strong></td>
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<td>Erin Haney, Student (Berklee College of Music)</td>
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<td>Burnout is emotional, physical, and mental exhaustion caused by ongoing stress. Music therapy students and interns are extremely vulnerable to burnout, leading to mental health issues which are often not properly addressed on college campuses. We will explore stress biology, warning signs of burnout, and coping mechanisms for students.</td>
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<td><strong>9:00 am - 10:15 am</strong></td>
<td><strong>If You Build It, They Will Come</strong></td>
<td><strong>Adrienne Flight, MMT, MT-BC; Eve Montague, MSM, MT-BC</strong></td>
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<td>How does one establish and grow a music therapy department within a community music school? What skills does the therapist need? What information does the school need? What support does both the therapist and the school need? Explore best practices and build your community music therapy program.</td>
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<td><strong>Percussion Foundations: History and Culture</strong></td>
<td><strong>R. Demeko Freeman, MMT, MT-BC</strong></td>
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<td>Across populations music therapists make use of various drums and percussion to achieve therapeutic goals. Presenter will explore the cultural roots/history of the Djembe and Conga Family and include technique, tuning, and rhythms, in effort to foster a deeper cultural understanding and aesthetic of world percussion use in music therapy.</td>
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### 10:30 am - 11:45 Session 6

#### Room Nauset III

**Mmmm Watcha Say: Improving Verbal Processing Skills in Music Therapy Practice**  
Rachel Quirbach, MT-BC  
Verbal processing is an integral part of music therapy practice. The words a music therapy facilitator chooses to speak empower participants by making them feel understood, creating a safe space in which to be vulnerable without judgement, enhancing the degree of group cohesion, furthering the level of rapport, and moving the conversation forward. Through techniques such as active listening, verbal and nonverbal validation, utilization of the iso principle, and motivational interviewing, music therapists can greatly improve the non-musical moments that occur in sessions.

#### Room Nauset V

**Diversity and Intersectionality in Older Adults: Creating Spaces to Empower Elder Voices**  
Liisa Murray, MS, MT-BC, LCAT; Olivia Cohen, MS, MT-BC, LCAT  
Entering an institutionalized facility as an older adult can feel disempowering for many individuals. When we look deeper at the different social identities of older adults, this can inform our use of music therapy to build empowered older adult communities. This workshop will explore intersectionality, diversity, ageism, and highlight the importance of creating spaces for client-directed groups to support older adults’ voices. Therapists will share examples and experientials of their work with women’s group, glee club, and LGBT and allies group in a long term care facility.

#### Race Point

**Building Song Repertoire for Older Adults: Thinking Beyond Client Preferred Music**  
Sally McKnight Harrison, MT-BC, LMHC, Fellow of the Association for Music and Imagery  
Memorizing songs for work with older adults is time consuming; so you want to choose songs that are useful in multiple ways. In this session you will learn a practical approach to repertoire building and be given a categorized, editable song grid. Come prepared to share songs with the group.

#### Chatham

**Exploring the Use of Digital Technology in Music Therapy**  
Judy Yu Ying Nie, Student (Berklee College of Music)  
How can music therapists use digital technology to expand creative possibilities in therapeutic songwriting? Participants will learn the clinical functions of production techniques and their applications in Logic Pro X. The advantages and disadvantages of using music technology in sessions will also be discussed.

#### Room Nauset IV

**Hospice Program Development from a Culturally Reflexive Lens in Rhode Island**  
Dalita Getzoyan, MA, MT-BC  
This presentation explores various cultural considerations when developing a music therapy program at a new company, utilizing the specific example of a hospice agency in Rhode Island. Topics include cultural contexts and community impact, initial phases of development, ideal circumstances versus challenges, and creating opportunities for internship and teaching.

#### Room Nauset II

**Philosophy Slam II**  
Kayla C. Daly, MA, MT-BC, LMHC  
Come experience the second year of the Regional Philosophy Slam, with an interactive set of experiential and reflective music/art activities and a lively discussion. We will introduce a mediated roundtable discussion concerning personal and professional philosophies within the field. Referential questions will be proposed to shape and encourage open discussion as it pertains to philosophical theory and clinical practice within the field of music therapy.
EVENTS & SESSIONS continued
Saturday, March 30th

12:00pm - 1:15pm Session 7

Music and Memory in Long Term Care Hospital: a Music Therapist's Perspective
 Regina Dain, CMT/LMHC; Ian Kovac, MT-BC
Person centered care is the mission of long term care facilities in the US. Hospital administrators are looking for music therapists' assistance in establishing a technology based individualized music listening (Music and Memory) to complement existing music therapy services. This assignment not only helps to engage more patients, but also gives a therapist an opportunity to educate hospital employees about the differences between Music Therapy and Music and Memory.

Queer Identity Development and Coming Out Stories
 Michele Forinash DA, MT-BC, LMHC; Annette Whitehead-Pleaux MA, MT-BC
This presentation will focus on the coming out process and Queer Identity Theory. Experiential and didactic methods of teaching will be used. Participants will gain personal knowledge about the coming out process, learn about queer identity development and gain insight into the LGBTQIA+ population of therapists and clients.

Beyond Song-Based Interventions: Treating Childhood Trauma When Words Aren’t Enough
 Stephenie Sofield, MT-BC
This presentation will address the unique needs of traumatized children, and will focus on music therapy techniques to consider when songs may not be effective in supporting the child through the safe exploration and integration of trauma memories. Video examples of techniques will be shared.

Examining the Accessibility of Music Therapy in Rural Areas of the United States
 Carolyn Artesani, Student (Lesley University)
The accessibility of music therapy in rural areas of the United States is a topic that has been largely unexamined. This presentation will provide an overview of the literature as well as a discussion on the accessibility of music therapy in rural areas, including barriers to this accessibility and ideas to promote further access to music therapy in rural areas.

Family Music Therapy: Music Therapy Programming to Support Attachment and Development
 Samantha Brewer, MT-BC
This presentation will provide content based on a systems and family therapy approach to practice. The mechanisms of attachment and impact on child development will inform a look into a pilot program targeted towards "at-risk" families focusing on promoting and supporting attachment, development, and positive parenting outcomes.

Rhythm and Reflection for Social & Emotional Health
 Christa Tinari BA, (Psychology) MA (Peace studies & Violence Prevention)
This workshop showcases a model combining accessible rhythmic music and reflective discussions to support social and emotional growth. Analogies drawn from the drum-circle initiate reflective discussions. This is a fun and engaging process that also draws on the latest neuro-science on how rhythm can assist with emotional regulation.
1:30PM - 2:30PM  
Closing Ceremony  
On beach (weather permitting)

2:15 - 4:00 pm  
Board Meeting

3:00 PM - 6:00 PM 3 hour CMTE’s

Nauset III  
Early Childhood Music Therapy: An Early  
Laura Micheli MA, MT-BC; Kristina Rio, MT-BC; Danielle Sosnowski, MA, MT-BC, Neurologic Music Therapist  
Our focus will be early childhood music therapy with an early intervention perspective. We will discuss challenges and successes in working within this system. Our goals for this CMTE are to share resources, songs, and experientials. We will combine discussion, role play, and active music making to achieve these goals.

Nauset II  
Rhythm and Armonía for guitar: Expanding cultural and musical expressiveness  
Ezequiel Bautista, MT-BC, Neurologic Music Therapy Fellow  
This CMTE will explore the development of complex rhythmic guitar skills for clinical use drawing on Mexican musical traditions. Presentation of information and experientials will be used to engage participants in expanding their clinical musicianship on guitar in order to enhance flexibility and versatility when addressing complex clinical needs.

Music Therapy Service Learning in Jamaica  
Short Term Study Abroad During College Breaks

Join the JAFSP for academic credit, clinical fieldwork hours or CMTE credits in Jamaica. This short term study abroad program is offered 5 times yearly, with 10 day trips scheduled during student’s college breaks. Trips are offered each January, March, May, June, and July.

Music therapy students work in the Island’s care centers and special needs schools, under the supervision of our staff of music therapy professors and MT-BC professionals from across the US.

Students may participate in the JAFSP MT course offering for academic credit, MT field work or practicum hours, or even CMTE credit hours.

Interested students and professionals may learn more about the JAFSP or apply online at the program’s website www.jafsp.org.

For more information you may contact the JAFSP Executive Director, Eric Wills, at willse@potsdam.edu, 518-288-8652 (US) or 876.357.4350 (JA).

The above CMTE courses, which are part of, 42.000: Embracing Our Impact, the 2019 conference of the New England Region of the American Music Therapy Association is approved by the Certification Board for Music Therapists (CBMT) for 3-5 Continuing Music Therapy Education credits. The AMTA-New England Region P-063 maintains responsibility for program quality and adherence to CBMT policies and criteria. There are no prerequisites required for any of these CMTE courses.
Joy Allen, Ph.D., MT-BC  
Joy Allen, Ph.D., MT-BC is the Chair, Music Therapy at Berklee College of Music in Boston. She is an accomplished clinician, research, and educator with extensive experience in psychological health, pain management, and the family system. She is particularly passionate about trauma informed critical pedagogy in music therapy.

Ezequiel Bautista, MT-BC  
Ezequiel Bautista, MT-BC, works in Phoenix, AZ as a neurologic music therapist and is pursuing his MMT from Slippery Rock University and is passionate about culture and social justice work in music therapy.

Kayla Daly MA, MT-BC LMHC  
Kayla is the founder of the Worcester Center for Expressive Therapies. She is adjunct faculty at Lesley University & Anna Maria College and is completing her PhD at Temple University. She also serves as the NERAMTA SAAB Representative.

Demeko Freeman MT-BC, MMT  
Demeko Freeman MMT, entered the field of music therapy with a backpack, a tent, and a Djembe. He was greeted with small chuckle when he questioned, “Why do I need anything else but a drum?” He has since gained a fuller understanding of music therapy, which has deepened his belief in the function of percussion and rhythm in a therapeutic contexts. He is interested increasing the understanding of how ritual, traditional rhythms and instruments, and group music making enhance community well being. His top three percussion cultures of study are West African Manding Music, Afro-Cuban Percussion, and Brazilian Samba.

Susan Hadley, Ph.D., MT-BC  
Susan Hadley, Ph.D., MT-BC, Professor and director of music therapy at Slippery Rock University, coordinates the MMT program, which has a strong emphasis throughout on culture and social justice.

Sally Harrison, MA, MT-BC, LMHC,  
Sally Harrison, MA, MT-BC, LMHC, has 20 years experience, specializing in dementia, adult psych, and GIM. She teaches at Lesley University, supervises MT interns, and maintains a private practice in GIM. Sally is a Fellow of the Association for Music and Imagery.

Brian Jantz, MA, MT-BC, LPMT  
Brian Jantz is the NER-AMTA AIAC representative. He is experienced as an internship and practicum supervisor with diverse populations and settings. Brian is currently full-time faculty at Berklee College of Music.

Mary Carla MacDonald, MA, MT-BC  
Mary Carla MacDonald, MA, MT-BC, is a founding member of Greater Boston Music Therapy providing music therapy services, supervision, and consultations, in the Greater Boston Area. She is a Lecturer and Clinical Supervisor at Lesley University. Mary-Carla is a Fellow of the Association for Music and Imagery.

Laura Micheli MA, MT-BC  
Laura Micheli is a Board Certified Music Therapist working in Early Intervention at Thom Mystic Valley since May of 2016. She received her Masters degree in Music Therapy and Mental Health Counseling from Lesley University in 2011. Laura’s passion is using music to foster growth, bonding, and community within families of young children.
Christine Routhier, MA, MT-BC, LMHC
Christine Routhier, MA, MT-BC, LMHC, has a music and psychotherapy practice in the Greater Boston area. She is a Senior Lecturer and Clinical Supervisor at Lesley University and supervises music therapy professionals both locally and internationally. Christine is a Fellow of the Association for Music and Imagery.

Jennifer M. Sokira, MMT, LCAT, MT-BC
Jennifer M. Sokira, MMT, LCAT, MT-BC is a music therapist at the Resiliency Center of Newtown, focusing on work with clients who have experienced trauma. Executive Director of Connecticut Music Therapy Services, LLC, she also serves on the Ethics Board of AMTA and as Past-President of NER-AMTA.

Heather J. Wagner, Ph.D., MT-BC
Heather J. Wagner, Ph.D., MT-BC is a clinician and adjunct faculty at several universities. She is a Fellow of the Association for Music and Imagery and provides MT in medical, psychiatric, special education, and palliative care settings. She serves on the Judicial Review Board and the Academic Program Approval Committee of the AMTA, and Assembly of Delegates.

Annette Whitehead-Pleaux, MA, MT-BC
Annette Whitehead-Pleaux, MA, MT-BC, Senior Clinical Supervisor at Roman Music Therapy Services, performs clinical supervision, continuing education development, administration, and clinical music therapy. Additionally, she teaches at several colleges.
2019 Membership in AMTA - Because Each Note Counts!

In any great composition, each note counts. If one minor third or a single perfect fourth is missing from its correct position, the whole composition is diminished. “We Are AMTA” is not just a platitude; it is true. Each of us makes up this amazing family and each of you is important and needed. You contribute your own special music and the music therapy profession needs your contribution. It takes variety to make rich music.

Join AMTA in 2019 and recognize how all the work we do together creates beautiful music for the music therapy profession. Thank your friends and colleagues for each amazing note of the composition they add... each one of us improves and enhances the music therapy family. The music we make together benefits us and, ultimately, our clients.

Joining AMTA is simple, just go to www.musictherapy.org and click “Join AMTA,” then follow the directions you find or call 301-589-3300 and we’ll be happy to help you over the phone! See the menu About Music Therapy & AMTA-Membership in AMTA for a long list of benefits that help you & your music therapy practice!
SAVE THE DATE!

NERAMTA Conference 2020

APRIL 23RD- 25TH 2020

Stoweflake Resort and Conference Center
Stowe, Vermont
PERSONAL SESSION PLANNING & TRACKING TOOL

FRIDAY MARCH 29TH
SESSION 1
10:15 AM - 11:30AM
SESSION TITLE:
PRESENTER:
ROOM:
8 DIGIT PRESENTER CODE:

FRIDAY MARCH 29TH
SESSION 2
2:00PM - 3:15PM
SESSION TITLE:
PRESENTER:
ROOM:
8 DIGIT PRESENTER CODE:

FRIDAY MARCH 29TH
SESSION 3
3:30 PM - 4:45 PM
SESSION TITLE:
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FRIDAY MARCH 29TH
SESSION 4
5:00 PM - 6:15 PM
SESSION TITLE:
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8 DIGIT PRESENTER CODE:

SATURDAY MARCH 30TH
SESSION 5
9:00 AM - 10:15 AM
SESSION TITLE:
PRESENTER:
ROOM:
8 DIGIT PRESENTER CODE:

SATURDAY MARCH 30TH
SESSION 6
10:30 AM - 11:45 AM
SESSION TITLE:
PRESENTER:
ROOM:
8 DIGIT PRESENTER CODE:

SATURDAY MARCH 30TH
SESSION 7
12:00 PM - 1:15 PM
SESSION TITLE:
PRESENTER:
ROOM:
8 DIGIT PRESENTER CODE: