

## NER-AMTA Conference 2024: Harmonizing Communities Across Generations

Hotel Viking, Newport, RI

March 7<sup>th</sup>, 2024- March 9<sup>th</sup>, 2024

### THURSDAY, MARCH 7<sup>TH</sup>, 2024 (CMTE Offerings & Opening Ceremony)

8:00am- 8:00pm – Registration Opens

9:00am- 12:00pm – CMTE Offering #1 (3 Hour)

*The Lifespan Developmental Stage Model for Music Therapy Supervision (3 hour)*

Presented by: Dr. Karen D Goodman, Professor Emerita, Music Therapy

*The resources available for music therapy training and supervision are limited, particularly for both supervisees and supervisors participating in professional supervision (Goodman, 2023).*

*In this workshop, the presentation of a lifespan developmental stage model for music therapy supervision will consider the supervisee presenting behaviors and responsive supervisor interventions (verbal and musical) which have been developed through qualitative research (Goodman, 2023).*

*The presentation will include a brief overview of the status of supervision, both in the United States and in Europe, the goals and process of the research in developing the lifespan developmental stage model for music therapy supervision, the current model and the ongoing field-testing related to it. In order to demonstrate the use of the model, three case studies developed by the author of the model will be presented. They will include material that is representative of different stages, different theoretical orientations and different clients. The workshop will conclude with a link which will allow the presenter to evaluate the learning objectives for the workshop.*

*The workshop is suggested for music therapists who currently supervise students and/or professionals and those who have or will participate in music therapy supervision.*

1:00pm- 4:00pm – CMTE Offering #2 (3 Hour)

*Ethical Considerations for the Community-Based Music Therapist*

Presented by: Adrienne Flight PhD, MT-BC & Shannon Laine, MM, MT-BC

*This three-hour ethics CMTE will be divided into three parts. During the first hour, there will be 50 minutes of didactic discussion followed by a 10-minute break. Presenters will introduce themselves, locating themselves within this community-based context and introducing their motivation for providing this opportunity. Both presenters have years of experience working in community music schools and have encountered common ethical issues in this community-based work. Participants will assess their own biases and discuss how those biases shape their clinical practice and ethical decisions.*

*The second hour will consist of 50 minutes of small group work and large group discussion, followed by a 10-minute break. Participants will work in small groups to explore one ethical issue in detail, outlining considerations and various ways to address it... continued to the next page...*

## DRAFT SCHEDULE

*Ethical issues will be provided by the presenters, but participants are invited to bring anonymized situations to share. They will locate themselves in relation to the clients and setting in the given scenario, discuss any prior related experiences, and apply a decision-making model to the scenario. Each group will have one person taking notes, documenting the complexities discussed. The full group will then gather to share, process, ask questions, and reflect.*

*The last hour will consist of reflections, takeaways, questions, and course evaluation. Participants will write a reflection about what they intend to change about their practice as a result of the discussion and learning, preparing them to integrate newly acquired knowledge into their clinical practice.*

1:00pm- 4:00pm – CMTE Offering #3 (3 Hour)

*We Be Jammin: Next-Level Percussion Techniques to Engage Your Clients*

Presented by: Scott Snow, MT-BC

*This experiential session will teach you the percussion techniques you need to deepen your use of percussion in clinical settings. Our focus will be snare drum, group improvisation, and world percussion. Review proper technique for holding your sticks and then learn warm-up exercises to gain control and a consistent quality of sound. We'll explore essential drum rudiments such as paradiddles, flams, and buzz rolls - and learn how they can be applied to increase active engagement with your clients.*

*Learn the process for an improvisational drumming group at a psychiatric hospital that became the presenter's case study. Discover the many ways patients made therapeutic progress over a three-month period as members of the group.*

*We'll finish by jamming on grooves from around the world including samba, bossa nova, kpanlogo, and reggae.*

1:00pm- 6:00pm – CMTE Offering #4 (5 Hour)

*Sing Your Truth: Self-Care through Strength-Based Improvisation*

Presented by: Robin Rio, MA, MT-BC and Lisa Jackert, MA, MT-BC, FAMI, AVPT

*A series of improvisation experiences are offered as a way to renew and focus on our music selves, exploring sound, movement and imagery in creative ways, structuring and facilitating the experience to meet the needs of the group members, and sharing awareness of how the therapist's journey may parallel the journey of the client.*

*We ask the question: Why do we need live music with our peers in a safe, nurturing environment? What is it that improvising with our peers provides that is so central to our understanding of ourselves and our clients? How do we nurture our connection with our music selves and our peers? Just as each therapist must journey inward to discover one's beliefs, values and identity, the music therapy community must come together in the music to nurture our connections with others, alike and different, for validation, support and effective communication. We need opportunities to share meaningful music with each other, to grow as a creative collective.*

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## DRAFT SCHEDULE

*Each of the improvisation experiences will address the goals and objectives of using music for self-care and peer support. Each participant will choose two improvisation experiences that can be adapted for use with their clients, and repeated with other therapists in their circle as they desire. Dialogue around boundaries in the therapeutic relationship and one's professional life, confidentiality and ethical practices will be facilitated early in the group to insure feelings of safety necessary for authentic participation in a peer music group.*

*Participants will use voice, guitar, keyboard, percussion as well as any instrument that they choose to play for the group.*

1:00pm- 6:00pm – CMTE Offering #5 (5 Hour)

*Primary Considerations in Music Therapy and Trauma Treatment: Foundations and Applications*

Presented by: Kristen Stewart, PhD cand, MA, LCAT, MT-BC; Frank Bosco MA, LMT, RPP, SEP, LCAT, MT-BC; Annie Heiderscheit, Ph.D., MT-BC, LMFT; Andrew Rossetti, PhD, LCAT, MT-BC; Michael Zanders, PhD, MT-BC

*Music therapy treatment perspectives in working with trauma and posttraumatic stress disorder has received increasing attention in the literature, particularly since the events of September 11, 2001. With this heightened sensitivity and increasing awareness, further exacerbated in response to recent pandemic crises, there is a necessary growing urgency to prepare ourselves to address the broad range of presentations through which experiences of trauma may both surface and occur within any professional music therapy setting. However, research and the clinical practice standards are slow to develop, and many music therapists struggle to decipher and integrate the burgeoning amount of information on trauma into clear knowledge and resource tools for use within diverse scopes of practice. The purpose of this presentation is to clarify and crystalize current understandings of trauma and trauma-related issues in music therapy practice. Foundational principles of trauma will be reviewed and experts in the field of music therapy and trauma will address primary issues across core treatment areas, such as: medical, private practice, rehabilitation, education and academia, early child development, and infant/caregiver issues. In addition to individual expert case presentations and demonstrations, this presentation will highlight specialized moderator-curated and audience-solicited question and answer periods to promote open forum scholarly discussion on additional areas of related inquiry, such as resilience and post-traumatic growth, socio-cultural influences, and ethical considerations.*

6:00pm- 6:30pm – Registration Closes for Thursday

6:30pm- 7:30pm – OPENING CIRCLE, Hosted by NER-AMTAS

## DRAFT SCHEDULE

### **FRIDAY, MARCH 8<sup>TH</sup>, 2024 (Business Meeting, Concurrent Sessions, Vendor Hall, Breakout Spaces, and NER Night Jam)**

- 7:00am- 8:00pm – Registration Opens
- 8:00am- 8:00pm – Check out our exhibit tables & vendors!
- 8:00am- 10:00am – NER Annual Business Meeting & Breakfast
- 10:30am- 11:45am – Concurrent Session Offerings
- 12:00pm- 12:50pm – Lunch/Interactive Town Hall
- 1:00pm- 2:15pm – Concurrent Session Offerings
- 2:30pm- 3:45pm – Concurrent Session Offerings
- 4:00pm- 5:15pm – Concurrent Session Offerings
- 5:30pm- 6:30pm – Breakout Offerings
  - LGBTQIA2+ Music Therapy Affinity Group Space
  - Yoga/Meditation with Krystal Demaine
- 6:30pm- 7:45pm – Dinner on your Own
- 7:45pm- 10:00pm- NER Night Jam, Hosted by AMC House Band

### **SATURDAY, MARCH 9<sup>TH</sup>, 2024 (Networking Breakfast, Concurrent Sessions, Vendor Hall, Closing Circle, and CMTE Offerings)**

- 7:30am- 8:30am – Networking Breakfast
- 8:00am- 12:00pm – Check out our exhibit tables & vendors!
- 8:45am- 9:55am – Concurrent Session Offerings
- 10:00am- 11:15am – Concurrent Session Offerings
- 11:30am- 12:00pm – CLOSING CIRCLE
  
- 12:00pm- 3:00pm – CMTE Offering #6 (3 Hour)

*The Resilience Framework for Trauma-Informed Music Therapy: In Practice*

Presented by: Heather Wagner, Ph.D, MT-BC Jennifer Sokira, MMT, LCAT, MT-BC Joy Allen, Ph.D, MT-BC

*When approaching clinical practice through a trauma-informed lens, music therapists acknowledge that all clients may have experienced/are experiencing trauma. Thus, music therapists working in all clinical areas must recognize the signs and symptoms of trauma, and be prepared to provide and adapt music-based experiences to meet the resulting and emerging needs. In particular, music therapy interventions must be attuned to the clients' level of traumatic intervention, while also flexible to the stages of the therapeutic process.*

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## DRAFT SCHEDULE

*This CMTE is designed to deepen understanding of the Resilience Framework for Trauma-Informed Music Therapy and clinical work with clients impacted by trauma in a collaborative, reflexive process. Using clinical examples and music experiences, participants will apply this framework to guide assessment and treatment decisions, and to reflect on the implications for safe, culturally responsive, and ethical practice. Reflective opportunities for clinician self-awareness and sustainable well-being will be emphasized throughout.*

12:00pm- 3:00pm – CMTE Offering #7 (3 Hour)

*Emphasizing the Voices of Children: Reference Based Improvised Songwriting*

Presented by: Kayla Daly MT-BC, LMHC, PhD Student (ABD)

*This CMTE will present a theoretical, experiential, and clinical overview of Reference-Based Improvised Songwriting (RBIS). RBIS emerged as a therapeutic approach while this therapist was working with children who have adverse experiences within the urban community setting. The children attending music therapy were offered the group experience as an afterschool option for eight weeks in 2022.*

*Reference-based improvised songwriting is a music-centered method that focuses on emergent themes that arise in speaking with the children and uses those themes as a reference point to focus an improvisational songwriting process. The song is co-created in real-time once the children confirm and agree upon the theme. The rhythm, tempo, melody, pitch, and timbre are all formed within a facilitated group decision-making and music-making process, and the lyrics are simultaneously created in this manner. The children are given choices of percussive instruments, movement props, and melodic instruments. The song structure and format are flexible to meet the group's needs.*

*The four salient features of this approach are referential improvisation, dialogue and empathetic improvisation, songwriting, and art processing. While improvisation is a commonly used technique when working with children in music therapy, improvised songwriting is more often studied with adolescents or adults in psychiatric settings (Baker, 2005). This CMTE presentation will begin with a review of the music therapy theories that support using this approach with children. We will then cover a brief review of the current literature regarding improvisation, songwriting, trauma, and children with adverse experiences. The attendees will then be invited to engage in an experiential group of the RBIS process and discuss the salient features and experiences. Finally, the presentation will conclude with a clinical overview, defining “processes of change” (Hoffman & Hayes, 2021) and how these processes can promote collaborative measurable outcomes with children.*

12:00pm- 3:00pm – CMTE Offering #8 (3 Hour)

*Vocal Psychotherapy Workshop*

Presented by: Dr. Diane Austin, LCAT

*After more than 30 years working as a music psychotherapist in private practice with adolescents and adults, Dr. Diane Austin's clinical practice and research concluded that the voice is the primary instrument, and that singing is one of the most effective ways to build a connection to one's innermost self and to others.*

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## DRAFT SCHEDULE

*This presentation draws on the methods and techniques of Vocal Psychotherapy, a new in-Depth model of music psychotherapy developed by Dr. Austin, that incorporates breath work, natural sounds, vocal improvisation, and songs and dialogue within a client and therapist relationship to facilitate intrapsychic and interpersonal change and growth. Participants will learn vocal and movement exercises and activities that encourage spontaneity and creativity and facilitate a connection between body, mind and spirit. Experiential explorations in breathing, singing and improvising will enable the “true” voice to emerge and the true self to be accepted.*

*Through audio case examples from Dr. Austin’s work in private practice with adults, the presenter will illustrate how singing and vocal improvisation can facilitate the therapeutic process and deepen the connection to self and others. Vocal Holding Techniques and Free Associative Singing will also be discussed. Case examples will be used to illustrate how these methods can be used to help clients access unconscious feelings, sensations, memories and associations so they can be processed and integrated into a more complete sense of self.*

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