



WCMT

16th World Congress of **Music Therapy**

7-8 July 2020
Online from South Africa

*book of
abstracts*



Greeting from the President of WFMT



Melissa Mercadal-Brotons

PhD, MT-BC, SMTAE

As the current President of the WFMT, I want to thank SAMTA for organizing the 16th World Congress of Music Therapy in partnership with the WFMT, University of Pretoria, MusicWorks and the Tshwane School of Music.

What a wonderful opportunity for music therapists, health care professionals, musicians, students, researchers and educators to share their work and contribute to the development of Music Therapy. SAMTA is working hard to prepare an outstanding and dynamic event which will feature exciting spotlight educational sessions, pre-conference seminars, presentations, symposia and workshops along with special cultural events. I am encouraging all of you to attend.

The congress theme is “The Polyrhythms of Music Therapy”. Through this theme, the intention of the congress is to

- Honour diversity
- Promote decolonisation
- Value debate and difference
- Recognise and strengthen resources and resilience
- Hear silenced voices, and invite new voices
- Grow music therapy with consideration for context, and
- Champion relevant social issues



This will be the first time since the formation of the WFMT that the international congress will take place in Africa. The WFMT officers are also committed to work with SAMTA in planning the culturally diverse scientific program and event. What a unique opportunity.

We invite music therapists as well as arts therapists, allied health professionals, educators and community arts practitioners to submit proposals. It is our hope and desire that music therapists from throughout the world will present research and practice showcasing the diversity of our field in various contexts.



The 16th World Congress of Music Therapy Online

Greeting from the Organizer



Dr. Carol Lotter
Congress Organizer

On behalf of SAMTA, the University of Pretoria, MusicWorks and the Tshwane School of Music I warmly invite you to attend the 16th World Congress of Music Therapy to be hosted for the first time ever on the Continent of Africa.

The congress theme, Polyrythms of Music Therapy, acknowledges the diversity of music therapy practice throughout the world. We thus invite music therapists from all corners of the globe to attend the congress and to share your work in the form of presentations, posters, workshops and round table presentations.

We also invite community arts practitioners, arts therapists, health professionals and educators to attend and present work which may enrich and inform the work of music therapy.

A special invitation goes out to students. We encourage you to attend and share the work you are doing in your training placements.

It is our privilege to host you at the 16th World Congress of Music Therapy and we look forward to dialogue, sharing, networking and celebrating.

Woza Africa!



The 16th World Congress of Music Therapy Online

Greeting from the SAMTA Chairperson



Mrs Ilse van Niekerk

It is a tremendous pleasure and honour to host the 16th World Congress of Music Therapy. Since the reconstitution of the South African Music Therapy Association (SAMTA) in 2012, it seemed a far-off dream that we would ever host the World Congress of Music Therapy (WCMT). A mere eight years later, SAMTA has become a strong network of professionals working in various provinces across the country, with the common aim of promoting and supporting the Music Therapy profession in the South African context. As a key stakeholder alongside the University of Pretoria, the Tshwane School of Music, and MusicWorks in Cape Town, we are excited to host the 16th iteration of this prestigious event.

This WCMT event intends to provide a rich platform for bringing together, exploring, learning about and coming to a greater understanding of the Music Therapy polyrhythms of our different continents. Partake first-hand as arts therapists, allied health professionals, educators and community arts practitioners from around the world share ideas, experiences, trends, and research outcomes.

We encourage each and every one of you to lay hold of this opportunity to grow and connect with other experts. We look forward to welcoming you at the 2020 WCMT!

Spotlight Sessions

Spotlight Session 1: Access and empowerment

Moderator: Hilary Moss

ACCESS AND EMPOWERMENT



Hiroko Miyake - Japan



Daphne Rickson – New Zealand



Rene Nassen – South Africa



Marisol Norris – USA

A Call for Radical Imaging: Exploring anti-Blackness in the music therapy profession

Marisol Norris - United States

This spotlight session will explore the relationship between anti-Black violence and music therapy. Centering the recent deaths of George Floyd, Breonna Taylor, Ahmaud Arbery, and Sean Reed, the speaker will discuss protests taking place in the U.S. and throughout the world that demand justice for Black lives. In this session, the speaker will discuss the interconnectedness of physical and social death, as a continuum of oppression, the field must contend to meet social justice aims. Music therapy across the globe is situated within complex socio-cultural, socio-historical, socio-structural, and socio-political systems. It holds the vestiges of White European settler colonialism and is founded upon dominant cultural values and ideals that simultaneously benefit and harm client communities. While as a professional body, we aim to deepen music therapy access and conceptualize empowerment from a social justice frame, we must explore the various ways music therapy has been linked to a proximation of power that would leverage its potential. Any calls for access and empowerment in music therapy amplifies our existence within these unjust systems and our participation in their perpetuation in education, theory, research, practice, and praxis. The speaker will explore anti-Blackness from a Black feminist lens and discuss the radical repositioning of music therapy as we collectively strive to meet social justice aims.

Marisol Norris: MA, MT-BC, is an Assistant Professor in the Expressive Therapies and Counseling Division at Lesley University. Her research focus includes the discursive construction of race in music therapy, the role of cultural memory and aesthetics in mono- and cross-racial meaning-making processes, and pedagogical approaches to culturally sustaining music therapy practice.

Mutual Empowerment Process: Valuing each individual 'being' in a communal music activity

Hiroko Miyake - Japan

A music therapy approach that values people's empowerment and resources, and their right to access them, appears to be a culturally dependent practice. This presentation explores the distinctive qualities of mutual-community empowerment occurring at a communal music activity in Tokyo, which is characterized by the attribute of diversity. In the presentation, I will present two video excerpts of

musical scenes; 1) musical interaction through water, and 2) making and performing the community space's anniversary song. A process of interaction analysis and interpretation of the lyrics revealed the following points; 1) A chain of inspiration (Homma and Matsumoto 2014) among participants and their patchwork-ness (Nishikawa 2007) generates mutual empowerment beyond the individual participant's intentions. 2) The member's actual feeling of "the fullness of each person's being with diverse people and beings." has led to community empowerment. It seems the background for this activity is formed by the 'ikasaseru' view of life (Ikuno 2005, Inoue 2007), which means being thankful for the fact that we are allowed to live with the support and cooperation of many other people. Referring to the above, the process of empowerment experienced through musical activities here is about confirming and facilitating a sense of being 'ikasareru' as part of a community of diverse individuals, each of whom have both strengths and weaknesses. Access, then, could be said to be about people being open to and able to access each other's 'bumpy' resources.

Hiroko Miyake: Hiroko Miyake, Ph.D., RMT (Japan), is an associate professor at Kunitachi College of Music. She works with people with disabilities in her clinical practice and also conducts community music projects with diverse people. Miyake's research interest concerns how different people can create a collaborative space through music.

The relevance of music therapy for children with disabilities in the context of inclusive education

Daphne Rickson - New Zealand

Inclusive education is about educators providing rich learning opportunities for all children, including those with disabilities. It involves ensuring that learners and staff have good social and emotional health, a genuine sense of belonging, and the school community has an overall sense of well-being (Mitchell, 2016). Just as societies are rethinking the role and design of schools to ensure they are inclusive; music therapists need to be proactive in re- thinking roles for music therapists within inclusive schools. If we are to work in inclusive education settings we need to collaborate with children, families, educators, other therapists, and wider communities, to consciously disrupt marginalizing processes in schools. Music therapists have unique skills to support inclusive music making in schools, and to support the development of inclusive schools – because sharing music enables diverse people to experience a profound togetherness that is difficult to achieve in other ways. We can use this resource to foster inclusion, rather than leaving the responsibility for building more inclusive societies to others.

Daphne Rickson: Is Senior Lecturer in Music Therapy at the New Zealand School of Music, Victoria University of Wellington, and on the editorial boards of “Voices: A World Forum for Music Therapy, and “Approaches: An Interdisciplinary Journal of Music Therapy”.

A view of the arts therapies from the perspective of a child and adolescent psychiatrist in South Africa

Rene Nassen - South Africa

In this presentation, I will explore the role that arts therapies currently play within mental health services, particularly in my context as a child and adolescent psychiatrist at a psychiatric hospital on the ‘Cape Flats’. I also discuss the ways in which the arts therapies can offer empowerment within mental health and explore patients’ access to arts therapies in the South Africa mental health context. I examine, from my experience, some of the main challenges we face in terms of access to arts therapies in the South African mental health context and share my hopes for moving towards a situation where access to arts therapies in South African mental health services could be enhanced.

Rene Nassen: Dr. Nassen is a psychiatrist (Child & Adolescent Psychiatry) and lecturer at the Department of Psychiatry. She is particularly interested in the neuropsychiatric aspects of HIV.

Moderator: Hillary Moss: Is Senior Lecturer and Course Director of the MA in Music Therapy at the University of Limerick, Ireland. Formerly Director of the National Centre for Arts and Health at Tallaght Hospital, Dublin. She has numerous published papers on music, health and well-being. Particular research interests are chronic pain, spirituality and music therapy and singing for health and well-being. She is a musician and music therapist within general hospital and mental health experience, holds an MBA in Health Service Management and is a trained Mindfulness practitioner.

Spotlight Session 2: Advancing Research in music therapy

Moderator: Katrina Skewes McFerran

ADVANCING RESEARCH IN MUSIC THERAPY



Gary Ansdell - UK



Indra Selvarajah – Malaysia



Felicity Baker - Australia



Michael Viega - USA



Jinah Kim – Korea

Shining Some (Gentle) Light on Ecological Validity in Music Therapy Research

Gary Ansdell - United Kingdom

What is “ecological validity” and how necessary is it for music therapy research? In this spotlight presentation I shine some gentle light on these questions in relation to ongoing discussions on the various forms of validity discussed in relation to music therapy research. Light has always been a metaphor for scientific knowledge, but what kinds of light are we shining on music therapy through different research approaches? And are we shining the right light on the right thing, in the right place? That is: does research inquiry match the logic of the natural ecology of practice? What are the consequences if not? What do we see and not see, hear and not hear through varying research conditions? What conditions are necessary for research to be truly adequate to the full phenomenon of music therapy practice? These questions are explored in relation to two research projects I’ve been involved in with colleagues: the ten-year ethnographic study of Community Music Therapy and mental wellbeing (Ansdell & DeNora 2016), and the ongoing Care for Music project in later and end-of-life care settings (DeNora, Ansdell, Rolvsjord, Schmid, 2019).

Gary Ansdell: Is an experienced music therapist, trainer and researcher. He is Professor at Grieg Academy of Music, Bergen; honorary Professor and Senior Research Fellow at Exeter University; Adjunct Professor at University of Limerick; an Associate of Nordoff Robbins, UK, where he is Convenor of the MPhil/PhD programme. Gary is author/co-author of seven books on music therapy/music and health and joint editor (with Tia DeNora) of the book series Music and Change for Ashgate Publishers. Tia and Gary are currently working with colleagues in the UK and Norway on the Care for Music research project, funded by the UK Arts & Humanities Research Council.

"Advancing Research in Malaysia: Challenges, Opportunities & the Roadmap Forward"

Indra Selvarajah - Malaysia

This presentation centers on the challenges and opportunities inherent in an emerging music therapy research environment like Malaysia. It articulates UPM’s efforts to develop a locally contextualized evidence base that can help inform and support the range of clinical music therapy services being done in Malaysia. In laying the groundwork, Dr. Indra and her UPM team have conducted more than 20 community R&D initiatives to date in collaboration with various government agencies and NGOs. Areas of focus center around oft neglected and underserved populations in Malaysia such as

people with Parkinson's Disease; people with Dementia; children on the Autism Spectrum Disorder, Dyslexia and Down Syndrome; as well as senior citizens.

Indra Selvarajah: A medical music therapist, and head of the Fusion Lab (Music in Special Education Division) of University Putra Malaysia (UPM) Department of Music.

The Trials, Tribulations and Triumphs of Undertaking Large Clinical Trials

Felicity Baker - Australia

Large scale multi-site or multi-country clinical trials are without a doubt a challenge to project manage and many clinical trials fail to reach their sample size because of these multiple challenges. Appropriate resource planning and appropriate timelines are critical for the success of a trial as well as being able to anticipate and accommodate for the many unanticipated events that can occur. However, rarely are these challenges discussed or reported in literature which would benefit researchers who are planning future trials. The focus of my presentation will be to highlight a selection of some of the unanticipated challenges associated with leading clinical trials in the hope that my learnings will benefit other future researchers.

Felicity Baker: Is Head of Music Therapy, and Director of the International Research Partnerships for the Creative Arts and Music Therapy Research Unit at The University of Melbourne. She is a former Australia Research Council Future Fellow, and has amassed more than \$14 million in competitive research funding including three National Health and Medical Research Council Grants. She is currently Principal Investigator of a large randomised controlled trial with a 2.4million Euro budget and involving research teams in Australia, UK, Norway, Poland and Germany. Her clinical and research expertise are predominantly in the area of therapeutic songwriting, neurorehabilitation, and dementia. She is currently Associate Editor, Journal of Music Therapy, Past President of The Australian Music Therapy Association (2010-2014), and has received a number of research, teaching, and leadership awards including being the second recipient of the WFMT Research award at the last World Congress in Japan.

Every Door Will Open: Artistic Design and Performance in Music Therapy Research

Michael Viega - United States

Over the past five years, arts-based research (ABR) has seen significant development in music therapy with three special editions on this topic appearing in the *Journal of Music Therapy* (Edwards, 2015), *Music Therapy Perspectives* (Viega, 2016) and *Voices: A World Forum for Music Therapists* (Viega, 2017). Arts-based research allows artists-as-researchers to discover new methods of inquiry, invent new platforms of sharing research, and generate new theory about complex social phenomenon facing humanity. Arts-based research challenges the false dichotomy that tends to separate research and art. Here, artistic craft is research design and performance is the act of disseminating results. This spotlight session will share how I have used the craft of remixing to generate theory from songs created by people in music therapy. I will focus on a remix project called

“My Curse is My Gift,” which is a song cycle that represents stages of growth post spinal cord injury. In addition, I will discuss the role of performance in disseminating and evaluating research results. Finally, arts-based research lives within, and enhances, other research methodologies by expressing data and information through aesthetics. The role of aesthetics in research can help music therapy researchers discover new ways of impacting audiences, and help spark critical dialogue that challenges dominant narratives within music therapy.

Michael Viega: Is an Assistant Professor of Music at Montclair State University and a Fellow in the Association of Music and Imagery. He has published and presented internationally on a wide range of topics such as adolescent trauma recovery and music therapy, popular music cultures in music therapy, therapeutic songwriting and digital technology, and arts-based research methodologies. He serves on the editorial board for the *Journal of Music Therapy*, *Music Therapy Perspectives*, *Voices: A World Forum for Music Therapy*, and the *Journal of Applied Arts and Health*, and is Past-President of the Mid-Atlantic Region of the American Music Therapy Association. Dr. Viega maintains the newly redesigned David Ott Lab for Music and Health at the John J. Cali school of music, which is an innovative space for research and education on the role of digital music technologies in the promotion of human wellbeing in its various forms. Current research initiatives of the David Ott Lab for Music and Health include exploring digital music applications for chronic pain assessment, remixing techniques to explore pivotal musical moments in Nordoff-Robbins Music Therapy, and group heuristic exploration of digital music improvisation.

Conducting music therapy outcome study for children with Autism Spectrum Disorder through integration of child neuroimaging and neuropsychology

Jinah Kim - Korea

There are high needs for a well-designed clinical outcome study that investigate benefits of improvisational music therapy (IMT) for young children with Autism Spectrum Disorder (ASD), especially after the publication of the TIME-A results with the Journal of American Medical Association (JAMA) in 2017 and the up-dated Cochrane review in 2014. The primary aim of this three-year on-going project is to explore a possible relationship between behavioural and neurological changes in young children with ASD aged between 18 to 72 months through biological markers such as child neuroimaging and neuropsychological measures to determine a year IMT effects (total 48 sessions), comparing IMT with standard care (SC) and SC without IMT. As this is an exploratory study that we are open to any results, but rather mindful about social motivational aspects of IMT between the child and the therapist, it would be worth investigating any changes in the highly speculated mirror neuron area including an orbitofrontal-striatum-amygdala circuit that is known to correspond to affect sharing behaviour, empathy and social motivation. As the project has not been completed yet, the interim report will be presented based on the gathered data, and then I will introduce the first child who completed a year project and his mother's feedback from the in-depth interview I had conducted. Session videos will be presented to show the areas of which the IMT is effective at helping the child with ASD. Good, bad and ugly aspects of the real-world research and painstaking work of interdisciplinary research will be presented and discussed.

Jinah Kim: PhD, had worked as head of the department and professor at the dept. of creative arts therapy, Jeonju University, South Korea for the last 12 years, and recently joined the music therapy team at the University of Melbourne in Australia as an associate professor. She was trained as a music therapist at the Guildhall School of Music & Drama, London, and had her Master's degree at Anglia Ruskin University in the UK. She completed her PhD with Tony Wigram at Aalborg University in Denmark. She has worked in the field of child development since 1994 as a music therapist, lecturer and researcher in three different countries, the U.K., Korea, and Australia. She served the Nordic Journal of Music Therapy as associate editor in the last 8 years, and other music therapy journals similarly. Her research focus is on child welfare and autism spectrum disorder, and other related topics.

Moderator: Katrina Skewes McFerran: PhD, RMT. Chair Research and Ethics Commission of WFMT. Professor of Music Therapy, University of Melbourne Australia. International researcher and theorist on young people, music and music therapy.

Spotlight Session 3: Ethical Challenges in Music Therapy

Moderator: Brynjulf Stige

ETHICAL CHALLENGES IN MUSIC THERAPY



Amy Clements-Cortes - Canada



Andeline dos Santos – South Africa



Werdie van Staden – South Africa



Debbie Bates - USA

Values Diversity as Challenge in the Ethics of Music Therapy

Werdie van Staden - South Africa

This presentation shows that diversity of values is a challenge in the ethics of music therapy. Common or shared values have been dominant in both general and health ethics, by which diverse and potentially conflicting values have been neglected. For example, duties and consequences of deontology and utilitarianism are determined by common standards. In bioethics, the principles of respect for personal autonomy, beneficence, non-maleficence and distributive justice capture four shared values in a top- down quasi-legal way. None of these approaches in ethics addresses the diversity of values and how diverse values may be approached scholarly and practically. Yet, diverse values matter. This will be demonstrated during a practical exercise by which participants will consider what a good music therapist would be. Diverse values matter pervasively in practice, for they feature at the core of decision-making in the broad scope of activities in music therapy. Three deficient responses to the challenge of diversity are highlighted, which are denial, enforcing convergence, and ethical relativism. Instead, a fourth response is advocated by which differences are taken seriously and subjected to a process of substantive communication in shared decision-making. To this end, Values Based Practice as a philosophy-into-practice development, provides the theory and skills base for effective decision making where different and potentially conflicting values are in play.

Werdie van Staden: Is professor of philosophy and psychiatry, and director of the Centre for Ethics and Philosophy of Health Sciences at the University of Pretoria, South Africa. He is the chairperson of the Faculty of Health Sciences Research Ethics Committee (IRB) at the University of Pretoria. He holds postgraduate qualifications in psychiatry, philosophy and music. Among more than 100 publications in medical and philosophy journals and books, he co-edited the Oxford Handbook of Psychiatric Ethics (2015) comprising 94 chapters. He is senior editor of Philosophy, Psychiatry & Psychology, regional editor of the International Journal of Person-Centered Medicine, and managing editor of Philosophy, Ethics & Humanities in Medicine, and had been the editor-in-chief of the South African Journal of Psychiatry from 2006 until 2017. He chairs the World Psychiatric Association's Section for Philosophy and Humanities in Psychiatry, and is honorary secretary of the World Psychiatric Association's Section for Classification, Diagnostic Assessment and Nomenclature. He is principal flautist of the Pretoria Symphony Orchestra and his compositions include chamber works, a flute and cello concerto, and two symphonies.

Medical assistance in dying: challenges, considerations and implications for music therapists

Amy Clements-Cortes - Canada

Medical Assistance in Dying (MAiD) involves voluntary euthanasia and physician-assisted suicide: procedures that are available to individuals internationally. Medical Assistance in Dying (MAiD) allows individuals with terminal and grievous physical or psychological suffering to end their lives using pathological means in the company of healthcare professionals, such as physicians, nurses, and pharmacists (Farmanara, 2017). As music therapists are increasingly being integrated into palliative care teams, patients may request to have music therapy as part of their MAiD procedure. This presentation (part of the spotlight speaker session on ethical challenges in music therapy), explores the scope of music therapy practice with respect to MAiD, ethical issues and future directions.

Internationally, palliative care perspectives and practices are evolving and as an innovative and holistic medical approach, music therapy is continually gaining recognition as an official treatment for individuals who are dying. While not a conventional procedure where music therapists are called for their services, they may be asked to be a part of a patient's MAiD procedure. It is therefore important music therapists understand the ethical implications that may surface for patients, the community and themselves. While there is limited literature and research evidence to support music therapy in MAiD, music therapy in palliative care practices demonstrates its strong capacity to support MAiD procedures.

Amy Clements-Cortes: Is Assistant Professor, Faculty of Music, University of Toronto; Instructor and Supervisor, Wilfrid Laurier University; and Academic Coordinator & Instructor, Interdisciplinary Studies, Ryerson Chang School. She is a credentialed Music Therapist, Registered Psychotherapist and a Fellow in the Bonny Method of Guided Imagery and Music, as well as in Neurologic Music Therapy. Amy has extensive clinical experience working with clients across the life span, with a specialty in older adults, dementia and palliative care. Amy is the outgoing Past-President of the World Federation of Music Therapy.



Current Trends in Professional Ethics: #AspirationalCode

Debbie Bates - United States

One of the current hot topics in ethics in the US is the transition to the new aspirational Code of Ethics. This session explores what an aspirational Code of Ethics is, the rationale for the new AMTA (US) Code of Ethics, differences between the old and new documents, as well as possible implications for this new Code on ethical decision making.

Debbie Bates: Is a music therapist at the Cleveland Clinic. She earned her Bachelor's degree in Music Therapy from the University of Dayton, her Master's in Music Therapy from Temple University, and her PhD in Music Therapy from Temple University. Her professional clinical experiences include work with: adult Hospice patients and their families, adults and adolescents in short-term, in-patient mental health, premature infants, and pediatric palliative care. Debbie served on the AMTA Ethics Board from 2003 to 2012. She is a GLR representative to the Assembly of Delegates and is the GLR Past President.

Ethical empathies in music therapy training and beyond

Andeline dos Santos - South Africa

Music therapy training necessarily involves grappling with issues of ethics. Empathy has been considered key in the entirety of the ethical decision-making process. Empathy, however, is not always a prosocial phenomenon, and a nuanced understanding of the relationship between empathy and ethics is necessary. In this presentation I will be drawing from a study I conducted with a group of Music Therapy Master's students. More ethical and more violent forms of self-empathy, resonant empathy, reflective empathy, translational empathy and relational empathy were observed in participants' expressions and engagements, as well as more ethical and more violent forms of the related phenomena of identification and experiences of shared situations. A map of empathies was developed that, I suggest, can serve a variety of purposes. It can invite music therapy students (and practicing music therapists) to ask themselves what form(s) of empathies may be most appropriate in a given context and when empathy could be taking on a violent form. It offers possibilities for reflection on how a certain type of empathy could serve the needs of a client; and how a particular path may/may not align with one's value system and theoretical orientation.

Andeline dos Santos: Is a registered Music Therapist. She holds both MMus(Music Therapy) and MA(Psychology) degrees from UP and received her BMus from WITS. She lectures research methodology and Music Therapy theory in the Music Therapy Master's program at the University of Pretoria. She also lectures students in the Honour's course in Music Communication. As a music therapist she has worked in the areas of childhood speech and language impairment, autism spectrum disorder, childhood emotional adjustment difficulties, and with adults in the areas of substance abuse and rehabilitation after gang membership. She is currently working with teenagers referred for aggression. She has co-edited the books 'Taking music seriously: Stories from South African Music Therapy' and 'Research Methodology: Business and Management Contexts'. Andeline co-edited the online Music Therapy journal Voices: A World Forum for Music Therapy from 2005-2009. She has recently completed a five-year term as the Arts Therapies representative on the Health Professions Council of South Africa. Andeline is also a pianist. In 2018 she obtained her PhD entitled 'Empathy and aggression in music therapy with adolescents: comparing phenomenological and social constructionist practice, theory and research'.

Moderator: Brynjulf Stige: Professor of MT at the University of Bergen, and head of the research centre GAMUT (UoB & NORCE), Norway. Stige has founded the journals NJMT and Voices, and more recently POLYFON Knowledge Cluster for Music Therapy. His research explores relationships between music therapy, culture, and community.

Spotlight Session 4: Innovation in Music Therapy Practice

Moderator: Michael Viega

INNOVATION IN MUSIC THERAPY PRACTICE



Viggo Krüger - Norway



Anette Whitehead-Pleaux - USA



Joanne Loewy - USA



Andrew Knight - USA

Music therapy in child welfare, bridging provision, protection and participation

Viggo Kruger - Norway

In this presentation I will elaborate on the relationship between children's rights and international child welfare and music therapy theory. The purpose of the paper is to contribute to an increased awareness among adults who work with children and adolescents in child welfare settings regarding music's role, music therapy, and children's rights. The United Nations Convention on the Rights of the Child (UNCRC) provides a worldview concerned with the idea that children are significant contributors of meaning in the society in which they live. As such, adults working with them in child welfare settings should pay attention to the many ways young people express and perform their meanings, especially through the use of music.

Viggo Krüger: Is Associate Professor at GAMUT, University of Bergen, and he is music therapist and researcher for Aleris Care Norway. Krüger is chair of Norwegian Association for Music Therapy (NFMT) and member of the editorial board for journal "Norges Barnevern" (Norwegian Child Welfare). He is also chair of the Community Music Therapy Project, "Come Closer". Since 1987 Krüger has been a full member of Norwegian Grammy award winner band Pogo Pops.

Technology in Music Therapy: Innovations in Clinical Practice

Andrew Knight - United States

In this session, Andrew Knight focuses on technology as one of the areas of innovation in music therapy practice. Technology is usually a term that is used widely in the literature, and in this presentation, he discusses previous and current research on the topic, and looks at what's known, what's unknown, what is the critical need to understand technology better, and what we should do to address those needs as a profession.

Andrew Knight: Holds degrees from University of Wisconsin-La Crosse, the University of Minnesota, and the University of North Dakota (UND). He has research interests in substance use disorders in adults and early childhood social/emotional developmental issues. Dr. Knight has been published in the Journal of Music Therapy and Music Therapy Perspectives among other journals, and serves as Associate Editor for Book Reviews for JMT. He is the past president of the Midwestern Region (MWR) of the American Music Therapy Association (AMTA), on the AMTA Assembly of Delegates,

and has won the MWR and AMTA Service Awards. Along with Drs. Blythe LaGasse and Alicia Clair, he is a co-editor of the textbook *Music Therapy: An Introduction to the Profession* published by AMTA.

The Interplay of Technology and Cultural Responsiveness in Music Therapy

Annette Whitehead-Pleaux - United States

This presentation explores the interplay between electronic music technologies and cultural responsiveness in music therapy clinical practice. The presentation starts with an overview of cultural responsiveness in music therapy with a focus on cultural humility. Next the presenter discusses how they have seen electronic music technology change the field of music therapy over their career. They will focus on the ways they implemented technologies within their practice. Finally, the interplay between technology and cultural responsiveness will be explored. The presenter will look at the ways electronic music technologies have expanded our ability to work in a culturally responsive manner as well as several considerations to explore within your practice as you incorporate these technologies.

Anette Whitehead-Pleaux: MA, MT-BC, is the President and CEO of the Center for Cultural Responsiveness, a nonprofit that provides education, training, and supervision in diversity, inclusion, and equity to colleges, universities, and practitioners. In addition, Annette teaches at Berklee College of Music, Loyola University New Orleans, St. Mary-of-the-Woods College, Colorado State University, and Lesley University. Clinically, Annette has worked as a therapist and supervisor. Annette has worked in a pediatric burn hospital, in mental health at public and private hospitals, intimate partner violence, and with children who have intellectual and developmental disabilities and mental health concerns. As Senior Clinical Supervisor, Annette managed, supervised, and coordinated continuing education for 13 music therapists. Annette is an active researcher and focused on pain, anxiety, electronic music technology, and cultural responsiveness in music therapy. They have ten publications in peer reviewed journals and 12 chapters. Annette is co-editor of *Cultural Intersections in Music Therapy: Music, Health, and the Person*. Annette is a frequent presenter and trainer at conferences across the globe. Finally, Annette has held several positions in the American Music Therapy Association. They are currently the Chair of the Education and Training Advisory Board. In addition, Annette is a founding member of Team Rainbow.

Music Therapy Practices in Pulmonary & Sleep Function: From Illness to Wellness, in COVID & Beyond

Joanne Loewy - United States

In the spectrum of health, from maintaining wellness to addressing our most vital levels of functioning in disease management, music therapy can make an impact. In this spotlight session, critical domains of vitality will be presented. Highlights will reflect how specific components of music address the physiological and traumatic incidents that disease symptoms (etiology) and pandemics can evoke. We will apply best practice options illuminated through research and live case examples.

Joanne Loewy: Joanne Loewy DA, LCAT, MT-BC is the founding Director of the Louis Armstrong Center for Music and Medicine at Mount Sinai Health System. The Louis Armstrong Center is serving musicians and their unique ailments including chronic fatigue, chemical dependency, performance anxiety and overuse. It also serves children with developmental delays, teens with emotional issues, adults with neurological disorders and all ages of patients with asthma and COPD. Loewy oversees the Department of Music Therapy which she started at Beth Israel in 1994. Dr Loewy has conducted research in sedation, assessment, pain, asthma and NICU music therapy. Her areas of specialty are assessment, hermeneutic research, trauma and supervision. Dr. Loewy is the Editor in Chief of the international, peer reviewed journal 'Music and Medicine' and serves on several editorial boards including the Cochrane Palliative Care review and the Journal for Complementary and Alternative Medicine. She received her doctorate from NYU. Dr Loewy has edited several books including Music Therapy in Pediatric Pain, Music Therapy in the NICU, and she co-edited Music Therapy at End of Life and Caring for the Caregiver: Music Therapy in Grief and Trauma and the new Integrative Advances in Music and Medicine: Music, the Breath and Health. Dr. Loewy is a Founding Member of the International Association for Music and Medicine and she teaches at Hahnemann Creative Arts Therapy graduate music therapy program at Drexel University in Philadelphia and at the University of Barcelona.

Moderator: Michael Viega: Is an Assistant Professor of Music at Montclair State University. and a Fellow in the Association of Music and Imagery. He has published and presented internationally on a wide range of topics such as adolescent trauma recovery and music therapy, popular music cultures in music therapy, therapeutic songwriting and digital technology, and arts-based research methodologies. He serves on the editorial board for the Journal of Music Therapy, Music Therapy Perspectives, Voices: A World Forum for Music Therapy, and the Journal of Applied Arts and Health, and is Past-President of the Mid- Atlantic Region of the American Music Therapy Association. Dr. Viega maintains the newly



redesigned David Ott Lab for Music and Health at the John J. Cali school of music, which is an innovative space for research and education on the role of digital music technologies in the promotion of human wellbeing in its various forms. Current research initiatives of the David Ott Lab for Music and Health include exploring digital music applications for chronic pain assessment, remixing techniques to explore pivotal musical moments in Nordoff-Robbins Music Therapy, and group heuristic exploration of digital music improvisation.

How can I keep learning and growing after training as a music therapist?

STUDENT SEMINAR



Giorgos Tsiris - *UK*



Aksana Kavaliova - *Bahrain*

Giorgos Tsiris: PhD, is Arts Lead at St Columba's Hospice and Senior Lecturer in Music Therapy at Queen Margaret University in Edinburgh. He is the editor-in-chief of "Approaches: An Interdisciplinary Journal of Music Therapy" and the Chair of the ISME Commission on Special Music Education and Music Therapy.

Aksana Kavaliova: MACP, MMT, BMT, BA, MTA, Neurologic-Music Therapist- Fellow, is a Co-Chair Online Conference for Music Therapy, Vice-President of the Music Therapy Association of Ontario, and she is a member of the Education and Training Commission of the World Federation of Music Therapy.

Before Each Spotlight Session

VOCAL INTERACTION BEFORE SPOTLIGHT SESSIONS



Karen de Kock – *South Africa*



Nsamu Moonga - *Zambia*

Nsamu Moonga: I am a developing music therapist born and raised in Zambia who identifies as muTonga. I am a seeker, learner, adventurer, dancer, runner and a foodie.

Karen de Kock: Holds a Masters in Music Therapy and is registered with the HPCSA. She works primarily in disability and mental health.



Presentation Abstracts

20 Minute Presentations

UPP00004 July 8th (Wed) 12h00

The Color of Us: The ABCs of Early Childhood Music Therapy Worldwide

Petra Kern, Hermi Viljoen, Josh Birch, Kristal Foster, Hanna Riedel, Gabriel Federico, Dena Register, Keiko Shiokawa, Kumi Sato - Multiple Countries

Petra Kern: Ph.D., MT-BC, MTA, DMtG, owner of Music Therapy Consulting, professor at the University of Louisville and editor-in-chief of *imagine*. She is a former President of WFMT and currently serves on CBMT's Board of Directors.

Hermi Viljoen: Completed her BMus Degree in music at the University of Pretoria in 2013, specialising in flute as her first instrument, music education and Music Therapy. Thereafter Hermi completed her Masters Degree in Music Therapy at the University of Pretoria. Hermi currently works at various non-profit organisations in Pretoria. She facilitates music therapy groups for young offenders at the Teddy Bear Clinic for abused children and group music therapy at Boys and Girls Town for youth at risk. She also works at The Baby Therapy Centre where she conducts weekly group and individual music therapy sessions for infants and young children with special needs. She facilitates weekly music therapy group sessions in Mamelodi, Pretoria East for individuals who have suffered brain injuries. She has her own practice in Faerie Glen and Centurion, Pretoria.

Kristal is a music therapist working at Bayt Abdullah Children's Hospice. She has eight years of experience working in pediatric palliative care, with four of those years being in the Middle East. She has experience supporting 'medical travelers' and their families, in the United States and Kuwait.

Gabriel F. Federico: Lic. Music Therapy, director of CAMINO. (Argentinean Center for Music Therapy & Investigation in Obstetrics and Neurodevelopment), President of ASAM (Argentinean Association of Music Therapy), Member of the Accreditation and Certification Commission, WFMT and Clinical Practice Commission, WFMT

A tradition since the 12th World Congress of Music Therapy in Buenos Aires, Argentina in 2008, the color of us roundtable brings together music therapists working with young children and their families from around the world. In 2020, speakers will share demographics, practices, and trends of early childhood music therapy from countries in Africa, Australia, New Zealand, Eastern Mediterranean, Europe, Latin America, North America, Southeast Asia, and the Western Pacific region. Be inspired by the impact, diversity, and heartwarming stories told from the field. Join the voices singing the universal ABC song in different styles, rhythms, and languages, and take away a depth of resources. This roundtable will be interactive, using multimedia to illustrate the content, and participants will be involved in singing. Speakers will be free for brief individual discussions at the conclusion of the session. Additionally, country-specific fact sheets will be available for download in Fall 2020.

UPP00005 July 8th (Wed) 18h45

Three Essentials: #ECMT and #ASD

Petra Kern - United States

Petra Kern: Ph.D., MT-BC, MTA, DMtG is the owner of Music Therapy Consulting, professor at the University of Louisville and editor-in-chief of *imagine*. She is a former President of WFMT and currently serves on CBMT's Board of Directors.

Autism spectrum disorder (ASD) is currently the most served population in music therapy practice worldwide. Therefore, music therapy practitioners are seeking information about the latest research-based knowledge, recommended practices, and trends for providing effective services to young children with ASD and their families.

In this presentation, participants will receive brief answers to three essential questions related to diagnostic criteria and features;

- Identified evidence-based and recommended practice
- Effective music therapy interventions
- Assessment and intervention goals
- Prominent approaches applied with this population
- Managing sensory processing and communication issues

- Inclusive and family practices and advocacy efforts.

This presentation will be supported by expert infographics and resources. Participants will be encouraged to bring forward their own questions. A vlog will be available for participants to re-visit the content at their own pace.

UPP00007 July 7th (Tue) 19h30

Publishing to advance and inform the profession: What can you publish?

Annie Heiderscheit - United States

Annie Heiderscheit: Ph.D., MT-BC, LMFT, Publications Chair for the World Federation of Music Therapy and Editor of Music Therapy Today. She is Director of Music Therapy at Augsburg University, Minneapolis, Minnesota, United States and has authored numerous publications including books, peer-reviewed articles, book reviews, conference reports, and clinical case studies.

Publications are one of the ways we develop, share, and advance knowledge surrounding the profession. There is a wide array of ways in which we can and need to share information to support the development and advancement of the music therapy profession. The editorial board of Music Therapy Today is presenting a workshop to help students, clinicians, faculty, and researchers understand the various types of manuscripts considered for publication. Publications do not simply consist of research or case studies, there are many other options of publications to foster the sharing of information and new knowledge. Music Therapy Today is an international platform that recognizes that music therapy can be represented, explored, and reviewed in various publication formats. These various formats are designed to allow for the dissemination of information beyond the standard research study or clinical case study. In order to meet the diverse practice of the profession, a broader platform is necessary to adequately represent the global practice of music therapy. Music Therapy Today editorial board members will explore the different types of publications, share examples of these different types of publications, discuss the benefits of the various types of publications, tips on preparing these manuscripts for publication, and respond to questions from participants. The presenters will also discuss the review process and what authors can expect.

UPP00008 July 7th (Tue) 14h15

Music Therapy Protocol for Patients Undergoing Total Laparoscopic Hysterectomy

Barbara Sgobbi - Italy

Barbara Sgobbi: Bachelor's degree in music performance, clarinet and opera singing, from University Conservatory of Music. She completed a music therapy program at the Pro Civitate Christiana Institute, Assisi. She currently works as music therapist at the NICU, Obstetrics, and Gynecology Department of the Filippo Del Ponte Asst Sette Laghi Varese Hospital in Italy. Barbara serves as an adjunct music therapy professor for the Music Therapy Master's program at the Pavia and Varese Medicine University. She is the Artistic Director of the C. Saint-Saens Musical Academy - Arts for Disability Therapies, and a musician in symphony and wind orchestras.

Hysterectomy is the second most common uterine fibroid surgical procedure, representing primary indication for surgery with a laparoscopic approach that guarantees benefits in terms of perioperative surgical outcomes, and improving patients' quality of life, as compared to open surgery. Music therapy is a non-invasive, safe, and inexpensive intervention that can be delivered easily and successfully. Results of a recent meta-analysis demonstrated that music could be offered as a way to help patients reduce pain and anxiety during the postoperative period. The aim was to investigate the role of music therapy on anxiety and perception of pain in patients undergoing elective hysterectomy for benign disease. The music therapy protocol is based on patients' personalized psychological and musical test results. Music therapy techniques involved live, improvised music and listening to recorded music to relax the patient. On the day of surgery, the patient was accompanied by the music therapist from her room to the operating theatre in order to play music together live, and adapt playlist listening, based on the patient's needs. Subsequently, the music therapist monitored playlist listening during surgical intervention until the patient awakened. Our first findings offered evidence in favor of the use of music therapy as a method to reduce perioperative anxiety and postoperative pain in patients undergoing total laparoscopic hysterectomy for benign disease. The music therapy study was performed at "Del Ponte" Women's and Children Hospital of Varese (Italy).

UPP00009 July 8th (Wed) 10h15

Premature family music therapy intervention: Protocol to support parenting and preterm development

Barbara Sgobbi - Italy

Barbara Sgobbi: Bachelor's degree in music performance, clarinet and opera singing, from University Conservatory of Music. She completed a music therapy program at the Pro Civitate Christiana Institute, Assisi. She currently works as music therapist at the NICU, Obstetrics, and Gynecology Department of the Filippo Del Ponte Asst Sette Laghi Varese Hospital in Italy. Barbara serves as an adjunct music therapy professor for the Music Therapy Master's program at the Pavia and Varese Medicine University. She is the Artistic Director of the C. Saint-Saens Musical Academy - Arts for Disability Therapies, and a musician in symphony and wind orchestras.

The birth of a very premature infant is a critical event in the life of a family, and has significant emotional, social, health, and economic impact on infants and their parents. We have structured an integrated psychological and music therapeutic Italian protocol, PFMI, designed to stabilize the physiological states of premature newborns, improve the wellbeing of caregivers and support the relationship between infants and parents. Music therapy addresses these factors by facilitating effective communication and emotional connections. Music therapy sessions activate and engage the parent and infant reciprocally in physical, sensory and emotional experiences. The methodologies that have been used provide early intervention from the first days of hospitalization in NICU, and involve music therapy sessions that include active parental chant, and receptive listening to recorded parental tracks. These techniques are used individually or in combination, depending on the stage of hospitalization, the stability of the newborn and the objectives that are pursued. Music therapy becomes a form of support for the premature baby and parents during hospitalization and after discharge. This stimulates parents to take an active role in the baby's care and treatment, and allows the baby to experience affect and bonding that were interrupted by the premature birth. The research protocol showed positive short-term and long-term outcomes.



UPP00010 July 7th (Tue) 15h15

“It was my way of saying what I couldn’t say”: A mixed methods study investigating music therapy for adolescents who experience developmental stuttering

Jessica O'Donoghue - Ireland

Jessica O'Donoghue: Doctoral music therapy student and Irish Research Council award holder at the Irish World Academy of Music and Dance, University of Limerick. She qualified with a Master of Arts in Music Therapy from the University of Limerick and also holds a BSc (Hons) Speech and Language Therapy from the National University of Ireland, Galway. Her PhD research explores music therapy for adolescents who experience developmental stuttering.

Developmental stuttering is a complex communication disorder characterized by repetitions or prolongations of sounds or syllables. The unpredictable disruptions in the fluency of verbal expression can have a negative impact on a person's quality of life. Specifically, stuttering can result in adverse cognitive, social and emotional reactions to communicating. Adolescents who stutter describe low self-esteem, anxiety and negative attitudes to communication. They may feel greater pressure to communicate effectively, they may hide their stutter, or choose to avoid social situations completely. As recovery from stuttering becomes unlikely in the adolescent years, this group may benefit from therapy that focuses on psychosocial functioning. Despite the body of research on music therapy and speech, language and communicative disorders, little is known about the effectiveness of music therapy for individuals who experience developmental stuttering. This paper will explore, and reflect upon, the role of music therapy for adolescents who stutter.

The study employed a mixed methods design including semi-structured interviews with individuals who stutter, music therapists, and speech and language therapists, followed by an intervention with adolescents who stutter. Preliminary analysis across data sets supports music therapy as an intervention for adolescents who stutter. Participants perceived music therapy to be beneficial, particularly in managing covert symptoms. Song writing, singing and improvisation emerged as key elements of the therapeutic process. Findings indicate there is scope for the inclusion of music therapy as part of a multimodal approach for adolescents who stutter. These initial results will inform the development of clinical guidelines.



UPP00012 July 7th (Tue) 14h15

Music Therapists' Perceptions of Vocal Interventions in Cancer and Palliative Care

Amy Clements-Cortes - Canada

Amy Clements-Cortes: Is Assistant Professor, Faculty of Music, University of Toronto; Instructor and Supervisor, Wilfrid Laurier University; and Academic Coordinator & Instructor, Interdisciplinary Studies, Ryerson Chang School. She is a credentialed Music Therapist, Registered Psychotherapist and a Fellow in the Bonny Method of Guided Imagery and Music, as well as in Neurologic Music Therapy. Amy has extensive clinical experience working with clients across the life span, with a specialty in older adults, dementia and palliative care. Amy is the outgoing Past-President of the World Federation of Music Therapy.

Therapists in palliative and cancer care settings, frequently use vocal and singing interventions. While the benefits of these interventions continue to emerge, more evidence is desired regarding which vocal interventions credentialed music therapists are implementing, as well as the goal areas they address. Objective: The objective of this study was to evaluate the ways music therapists are using vocal interventions in cancer and palliative care settings. Method: This convergent mixed-methods study including 80 credentialed Canadian and United States music therapists, involved an online survey and individual interviews with 50% of the participants. Results: In both cancer and palliative settings, singing for relaxation and singing client-preferred music were the most recurrently used interventions. The most commonly addressed goals in palliative care were to improve mood, increase self-expression, and create a feeling of togetherness between individuals receiving palliative care and their family. The most commonly addressed goals in cancer care were to improve mood, and support reminiscence and breathing. From participant interviews seven themes emerged, including connection, containing the space, freeing the voice within, honouring, identity, letting go, and soothing. Conclusions: Vocal interventions are used by music therapists to address the emotional, physical, social, and spiritual goals of patients, and were described as accessible and effective. Further research is recommended to study the efficacy of interventions, and pinpoint elements that provide clinical benefit.

UPP00013 July 7th (Tue) 17h30

Concurrent Triangulation Mixed-Methods Investigation of Community Music Experiences of Chamber Music for Older Adults

Amy Clements-Cortes - Canada

Amy Clements-Cortes: Is Assistant Professor, Faculty of Music, University of Toronto; Instructor and Supervisor, Wilfrid Laurier University; and Academic Coordinator & Instructor, Interdisciplinary Studies, Ryerson Chang School. She is a credentialed Music Therapist, Registered Psychotherapist and a Fellow in the Bonny Method of Guided Imagery and Music, as well as in Neurologic Music Therapy. Amy has extensive clinical experience working with clients across the life span, with a specialty in older adults, dementia and palliative care. Amy is the outgoing Past-President of the World Federation of Music Therapy.

A concurrent triangulation mixed-methods study of the experiences of chamber music for older adults will be presented. In this study, professional chamber music concerts informed by a community music approach, and by a music therapist were provided to cognitively intact, and cognitively impaired older adults in various long-term care and community settings. Four different chamber music performances, for a total of 30 concerts were planned and offered to participating facilities over a 6-month period. Data collection involved three participant groups: performing musicians, staff at the long-term care and community centres, and older adults. Data were gathered via surveys of the three participant groups, observations, pre- and post-tests of older adults, and informal comments recorded by the researcher and/or musicians. From the pre- and post-tests, paired t-tests indicated that energy and mood increased, and pain was reduced for the older adults.

UPP00015 July 8th (Wed) 10h15

The effect of music instruction on the phonological awareness and early literacy skills of young learners.

Eccles, R., van der Linde, J., le Roux, M., Holloway, J., MacCutcheon, D., Ljung, R. & Swanepoel, D - South Africa and Sweden

Mrs. Renata Eccles, Prof. Jeannie van der Linde, Prof. De Wet Swanepoel and Dr Mia le Roux: Department of Speech-Language Pathology and Audiology, University of Pretoria, Pretoria, South Africa.

Mrs. Jenny Holloway: Data Science Research Group, Operational Intelligence, Council for Scientific and Industrial Research Next Generation Enterprises and Institutions, Pretoria, South Africa.

Douglas MacCutcheon and Prof Robert Ljung: Department of Building, Energy and Environmental Engineering, Högskolan i Gävle, Gävle, Sweden

The importance of literacy skills for academic success is widely acknowledged. Although literacy levels are globally improving, developing regions, such as Africa, retain the lowest literacy rates as highlighted in recent Progress in International Reading Literacy Study (PIRLS). South Africa was placed last out of all 50 countries who participated. The development and implementation of interventions to promote the cognitive stimulation of young children in low to middle income countries have been labelled as urgent. Studies have shown music intervention can be as effective as traditional, direct treatment for phonological awareness and reading abilities. Early literacy skills of Grade R (reception year) and Grade 1 children were compared before and after one academic year where the experimental group received three times more musical training than the control group. This presentation aims to explore whether music instruction can stimulate phonological awareness and literacy skill development.

UPP00018 July 7th (Tue) 18h30

Addressing stigma and shame in addiction treatment: Research findings and lessons learned.

Michael J. Silverman - United States

Michael J. Silverman: (Ph.D., MT-BC) is the Director of the Music Therapy Program and a Distinguished Teaching Professor at the University of Minnesota.

Substance use disorders (SUDs) are complex, dynamic, and challenging. Throughout treatment, patients often discuss relevant yet sensitive issues that may be challenging for music therapists to address. For example, due to negative societal stereotypes associated with substance use, many

people with SUD feel stigmatized. Perceived stigma can prevent people with SUD from seeking treatment and utilizing social support. Therefore, clinicians and scholars have recommended that stigma and social supports be included in addiction rehabilitation programs to promote help seeking behaviors. Moreover, as a result of engaging in behaviors outside of their value systems, many people with SUD feel shame. Although scholars have recommended focusing on perceived stigma and shame during treatment, there is a lack of music therapy research specific to these negative constructs. Therefore, the purpose of this session is to describe the results of two music therapy studies targeting challenging issues related to SUD including stigma and shame. The presenter will share results of these protocol-based studies and how sensitive issues were addressed. The medical, neurological, and social models of addiction can provide a non-confrontational and psychoeducational framework in which to verbally process and address difficult topics. The presenter will describe these models and how to integrate them into clinical practice to develop and maintain rapport and therapeutic alliance.

UPP00023 July 7th (Tue) 14h45

Creative Connections with Music: Expressive Arts Therapy group work with health care workers in South Africa

Eleen Polson - South Africa

Eleen Polson: Counselling psychologist from Pretoria with a specialisation in expressive arts therapy. She works with individuals and families in private practice, as well as facilitating workshops in Southern Africa to increase creativity and healing for mental health workers, families and children since 2009.

The general person-centred principles of expressive arts therapy, as taught by Dr Natalie Rogers through the Creative Connection method, will be discussed. Specific reference will be made to the therapeutic value of music and movement as a medium in process oriented therapy work with health care professionals in South Africa. The different modalities incorporated into the creative connection process are discussed (Biodanza, 5-Rhythms, toning, creative writing, Voice Movement Therapy, Postural Integration and Trauma release exercises) with reference to the use of music and the applicability to the South African context. Some research from the field of creativity, as well as personal and professional case studies are woven in to highlight how music and movement work within the therapeutic process. The presentation will conclude with a critical reflection on the feasibility of group sessions and process work in the current South African context.

UPP00032 July 7th (Tue) 19h00

The usefulness of aggression as explored by becoming-teenagers in group music therapy

Andeline Dos Santos - South Africa

Andeline Dos Santos: Is a registered Music Therapist. She holds a DMus (Music Therapy) from the University of Pretoria (UP) as well as a MMus (Music Therapy) and MA (Psychology) degrees, also from UP. She lectures research methodology and Music Therapy theory in the Music Therapy Master's program at the University of Pretoria.

Music therapy literature infrequently acknowledges the adaptive functions of aggression for teenagers. This paper uses the thinking tools of Deleuze and Guattari to explore what aggression worked to produce within the assemblages of six “becoming-teenagers” at a school in Eersterust, South Africa, as they engaged in a process of 12 group music therapy sessions. A rhizomatic analysis of video excerpts, session notes and art works created by the becoming-teenagers in sessions was conducted. Interconnected meaning plateaus were produced: aggression can be useful for reinforcing “rules for good living” in the context of seeking justice; aggression can be useful in re/de/territorialisation; aggression can be useful in creating a sense of belonging; aggression can be useful in becoming worthy and powerful; aggression can be useful in becoming dynamic; aggression can be useful in finding an end to hurtful relationships; and aggression can be useful for affording a sense of pleasure while also bringing regret. A meaning-making space can be created in music therapy where the functions of aggression can be explored in multiplicity and intersection, thereby inviting richer encounters with those we work with and new lines of becoming.

UPP00035 July 7th (Tue) 15h15

Breaking down communication barriers with AAC

Anita Swanson - United States

Anita L. Swanson: PhD, MT-BC, Associate Professor of Music Therapy at Converse College. Previously, she operated a successful private practice, specializing in children and adolescents with autism spectrum disorder. Dr. Swanson also serves as a supervisor and/or mentor for music therapists.

Anita serves on the World Federation of Music Therapy council; she is currently Secretary.

Music therapists work with several populations that may struggle with communication. Many individuals lack communicative competence and need assistance to get their daily living needs met. Music therapists can increase their clients' quality of life by increasing their independence via improved communication. Augmentative and alternative communication (AAC) systems allow one to communicate in ways other than verbal language. To promote functional communication, music therapists need to be knowledgeable about systems, how to use them, and how to incorporate them into therapy sessions. The presenter will discuss communicative competence and highlight ways to help all persons communicate. An introduction to AAC systems as well as research and clinical practice knowledge will be presented to assist practitioners in expanding communication options for their clients. Functional ways to facilitate communicative competence will be addressed. Various AAC systems will be presented within different levels of technology. Ways to stimulate communication and effectively utilize AAC systems in music therapy will be suggested.

UPP00039 July 8th (Wed) 11h15

Developing MT rehabilitation services in countries with diverse cultural backgrounds

Theo Dimitriadis and Flor Grasselli-Schuijt - Netherlands and Bahrain

Theo Dimitriadis: Music Therapy Practitioner, and Researcher; MA, Nordoff Robbins MT, and NMT, Member of the Dutch Association for Music Therapy; has worked within the NHS in Scotland, UK and Amsterdam, the Netherlands with adults with neurological and/or neurodegenerative disorders and children with an autism spectrum disorder and/or learning disabilities.

Florencia Grasselli-Schuijt: Music Therapist, Fellow NMT, and Member of the Dutch Music Therapy Associations (NVvMT: Nederlandse Vereniging voor Muziektherapie). She worked internationally, with mothers of premature infants (Argentina), adults and elderly with neurological disorders, migrant women (The Netherlands) and children with developmental and neurological challenges (Bahrain).

This paper presents the experience of a Greek and an Argentinian music therapist who started and developed music therapy rehabilitation services in the Netherlands and in the Kingdom of Bahrain. The music therapy services were implemented in a stroke unit, care hotel/hospice, and pediatric center.

The population included children and adults suffering from different neurological and neurodevelopmental disorders. We will explain our journey, initially working in a different culture and having completed a music therapy education abroad, as well as the challenges and lessons that we have learned when attempting to build up a music therapy service within a rehabilitation unit. We will address the importance of collaboration with other (allied) health professionals, and the methods and approaches that we have used, such as Neurologic Music Therapy, psychodynamic and creative music therapy, which we find essential for the development of our profession as evidence-based practitioners. Since our work includes clients with diverse cultural backgrounds, we make a special note on working with people from different cultural and economic backgrounds, accenting the power of music to embrace diversity and connect beyond borders and differences.

UPP00040 July 7th (Tue) 14h45

Music Therapy & Beyond #METOO

Sandi Curtis - United States

Dr. Sandi Curtis: Professor Emerita & adjunct faculty in Concordia University's Creative Arts Therapies Department. She has been active for more than 25 years as a practitioner, researcher, and social activist, receiving a 2006 Social Justice Award.

The viral phenomenon of #MeToo has certainly contributed to increasing public awareness of male violence against women. But what can be done to ensure the momentum is not lost, to ensure continued action is taken in the work to eliminate this violence? Those who practice feminist music therapy with survivors have an explicit understanding of the importance of moving outside the therapy room, working not only to change clients' lives but also the world in which they find themselves. This includes advocating for our clients as well as supporting our clients in advocating for themselves as they navigate their way in a world that presents challenges such as ableism, racism, sexism, and heterosexism.

The Beyond #MeToo Project is a feminist music therapy project designed to accomplish both personal and sociopolitical transformation. It is a project run with, by, and for university students to ensure that their voices could be heard and honoured. They gathered together to explore the current

culture of male violence against women, to listen to music of women singer/songwriters challenging patriarchy, and to create their own songs and music videos. The film of the project, along with the songs and music videos give voice to their own understanding of male violence. Their songs are the ultimate testimony to resilience, resistance and empowerment. The film is explored in this conference session, along with a variety of resources made available online free of charge for anyone wanting to use them in their own work to end male violence against women.

UPP00041 July 7th (Tue) 19h00

Structure, Symbolism, and Schizophrenia: An Analytically Informed Approach

Audrey Morse - United States

Audrey Morse: MA, MT-BC, LCAT, music therapist at Mount Sinai West Hospital's Psychiatry Department in New York City since 2007. She received her Master's in music therapy from NYU and is a certified AMT practitioner. She has also studied mathematics at Cambridge University and Barnard College.

Patients experiencing psychotic symptoms in inpatient hospital units often show cognitive improvement when taking neuroleptic medications. These advances are frequently paralleled by an increase in patients' musical organization as demonstrated in improvisational group music therapy sessions. By careful consideration of how much musical structure to give, the analytically-informed music therapist can assist with psychiatric recovery. Non-referential musical improvisations provide an opportunity for psychiatric patients to communicate non-verbally and to explore their inner creativity. Musical improvisation can assist with strengthening ego functioning and supporting the maintenance of symptom improvement. Examples from music therapy sessions on an acute care psychiatric unit will be analyzed with consideration given to elements of musical structure and their analogous relationships to non-musical functioning. Additional discussion will consider the role of psychodynamic music therapy in current health care facilities. The trend towards patient-centered care in institutional settings is conducive to an analytically-informed music therapy approach; however, AMT terminology as defined by Mary Priestley is outdated. The creation of a new language to convey the relevance of AMT principles is mandatory. Unconscious material accessed through musical improvisation can be interpreted through the lens of the mindfulness-based therapies that are gaining popularity in contemporary times. Through the provision or withholding of musical structure, the therapist can connect with psychiatric patients experiencing psychotic episodes and can assist with their progression

towards functional independence outside of institutional settings. Thus a case can be made for the necessity of including music therapists on interdisciplinary hospital teams.

UPP00042 July 7th (Tue) 16h00

World Federation for Music Therapy: Advancing the profession of Music Therapy from a Global Perspective

Melissa Mercadal-Brotons, Amy Clements-Cortes, Annie Heiderscheit, Anita L. Swanson, Katrina McFerran, Krzysztof Stachyra, Daniel Tague, Sumathy Sunder, Vivian Chan - Multiple countries

Melissa Mercadal-Brotons: PhD, MT-BC, SMTAE. President WFMT. EMTC Country representative for Spain. Director of Music Therapy Master's Program (Esmuc, Barcelona). Her clinical work focuses on the area of dementia.

Amy Clements-Cortes: Is Assistant Professor, Faculty of Music, University of Toronto; Instructor and Supervisor, Wilfrid Laurier University; and Academic Coordinator & Instructor, Interdisciplinary Studies, Ryerson Chang School. She is a credentialed Music Therapist, Registered Psychotherapist and a Fellow in the Bonny Method of Guided Imagery and Music, as well as in Neurologic Music Therapy. Amy has extensive clinical experience working with clients across the life span, with a specialty in older adults, dementia and palliative care. Amy is the outgoing Past-President of the World Federation of Music Therapy.

Anita L. Swanson: PhD, MT-BC, Associate Professor of Music Therapy at Converse College. Previously, she operated a successful private practice, specializing in children and adolescents with autism spectrum disorder. Dr. Swanson also serves as a supervisor and/or mentor for music therapists. Anita serves on the World Federation of Music Therapy council; she is currently Secretary.

Katrina Skewes McFerran: PhD, RMT. Chair Research and Ethics Commission of WFMT. Professor of Music Therapy, University of Melbourne Australia. International researcher and theorist on young people, music and music therapy.

Krzysztof Stachyra: PhD, MT-BC. Head of Postgraduate Music Therapy Study Program and associate professor at Maria Curie-Skłodowska University, Lublin, Poland. President and chairman of the



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certification committee of the Polish Music Therapists Association, Chair of the Accreditation & Certification Commission, WFMT.

Annie Heiderscheit: Ph.D., MT-BC, LMFT. Publications Chair WFMT and Editor of Music Therapy Today. Director of Music Therapy and Associate Professor of Music, Augsburg University.

Daniel Tague: PhD, MT-BC, is Chair and Assistant Professor of Music Therapy at Southern Methodist University. He is currently serving his second term as Chair of the Clinical Practice Commission of the WFMT.

Prof. Sumathy Sundar: Director, Center for Music Therapy Education and Research, Mahatma Gandhi Medical College and Research Institute, Sri Balaji Vidyapeeth University, Pondicherry and Director, Chennai School of Music Therapy, India. She is currently the Chair for Commission on Education and Training, WFMT

Vivian Chan: MMT, NMT, MTA, MT-BC. Regional Liaison for the Western Pacific Region WFMT. She currently practices as a music therapist in Hong Kong and her clinical focus is on mental health work with individuals from all walks of life.

The discipline of music therapy continues to grow in all regions of the world, and is situated within a multiplicity of cultures and political contexts. As a result of continuous evaluation, reflexivity is needed to realize new possibilities that emerge for music therapy in relation to different (and changing) social, political and financial situations. Given this, topics such as the global awareness of our profession, education, training and certification standards have become more prominent in debates to ensure the discipline continues to advance as a science and art.

The World Federation of Music Therapy (WFMT) is committed to address such issues from a global perspective, acknowledging the variations and challenges in different parts of the world, while trying to reconcile potential tensions between global and local needs. The WFMT encompasses seven commissions, including education and training, clinical practice, publications, accreditation and certification, research and ethics, global crisis, public relations and World Congress of Music Therapy Organizer. The WFMT also includes eight Regional Liaisons who reside in their WHO identified region of the world, where they represent and provide leadership. This session will highlight the work of the WFMT commissions and Regional Liaisons to advance the profession of music and its recognition worldwide.



UPP00043 July 8th (Wed) 18h45

Psychophysiological study to research heart rate variability (HRV) and mindfulness-based sensitization in receptive music therapy of patients with depressive disorder

**Anja Schäfer, Eckhard Weymann,
Maximilian Moser, Vincent Grote and Matthias Frühwirth - Austria**

Anja Schäfer: MAS, Clinical Music Therapist, works at the Hospital of Psychiatry and Psychotherapy. She is lecturer for music therapy at the University of Music and Performing Arts Graz, Austria.

Eckhard Weymann: University of Music and Theatre, Hamburg, Germany

Maximilian Moser: Medical University Graz, Human Research Institute, Graz, Austria

Vincent Grote: Medical University Graz, Human Research Institute, Graz, Austria

Matthias Frühwirth: Human Research Institute, Graz, Austria

The current dissertation project at the Hospital of Psychiatry and Psychotherapy in Graz studies the effects of a music therapy intervention using monochord and voice in clinically depressive patients (n=40) in a pilot study. Using HRV measurements, the changes in the psychometric and biological interaction markers, or rather stress markers, are collected. The psychologically correlating features of depression and mindfulness-based sensitization will be gathered with Beck Depression Inventory (BDI II) and Freiburg mindfulness inventory (FFA) and will then be set in a psychophysiological context. In terms of method, a randomized intervention study including comparison of the control groups has been chosen. Prof. Dr. Eckhard Weymann, Hamburg and Univ. Prof. Dr. Maximilian Moser, Graz are the supervisors of this project.



UPP00046 July 7th (Tue) 18h30

Environmental Vocal Exploration: Singing awareness

Nicola Oddy - Canada

Nicola Oddy: Music therapist since 1985, certified by the Canadian Association of Music Therapists, working primarily with the voice. She is also a counsellor certified by the Canadian Counselling and Psychotherapy Association, and a Psychotherapist registered by the College of Registered Psychotherapists of Ontario. A part time professor at Concordia University in Montreal and Contract Instructor at Carleton University in Ottawa, she is also currently a PhD student in Cultural Mediations at Carleton University. She is studying Critical Improvisation and more specifically, Environmental Vocal Exploration, which is the improvisational voice as a means of awareness and engagement with both aesthetic and devastating elements of the environment.

As stated by Siddall and Waterman, "Improvisation is a form of knowledge creation through expressive practice" (Siddall and Waterman 2016, p.4). I propose that in this age of abuse of and disregard for the natural world, environments require knowing at a deeper level. To reify our actions and inactions, there is a need for personal confrontation with the consequences. I suggest that by engaging and increasing awareness of environments at a personal level — by improvising during Environmental Vocal Exploration — a deep knowledge creation can be achieved. The main premise of Environmental Vocal Exploration is that since singing originates in the body, it is a personal means of connecting with the spaces where singing takes place. In this way Environmental Vocal Exploration creates a more direct dialogue with the space. By using improvisation rather than song or other structure, there is freedom to engage without barriers, boundaries, and pre-conceptions, and the voice is used as an alternative to the use of other instruments, as it will allow for a joining with spaces, using a full range of sounds and energies in a fluid and primal way.

Coming from the perspective of the music therapist, I will posit that when the "Every Voice" vocalizes with, for example, the landfill, the consequence of our waste is reified. By voicing with the mine-site, we are forced to acknowledge our ravagings, and by joining with the roar of the traffic on the freeway we are faced with the abuse of our acoustic ecology. Will this kind of vocal improvisatory expression enable knowledge creation and as a result, inspire action? When knowledge creation of environmental realities is obtained by the "Every Voice", can a true understanding of, and engagement with those realities emerge?

UPP00050 July 7th (Tue) 18h30

Training Parents in Multimodal Neurological Enhancement: A Survey of NICU Music Therapists

Madison Whelan - United States

Madison Whelan: Board certified music therapist (MT-BC) and retains the designation NICU-MT. She graduated in 2019 with a Master's Degree from Florida State University. She also holds a Bachelor's Degree in music therapy from the University of Louisville. Her clinical experience includes working with infant populations in neonatal intensive care units and providing individual and group music therapy services to children, adolescents, and adults.

Training parents of preterm infants in Multimodal Neurological Enhancement (MNE) provides parents an opportunity for meaningful interaction with their infant, which has positive benefits for both the parent and the infant. However, little research exists that identifies current practices in providing parents training in MNE. Therefore, the purpose of this study was to investigate the training of parents of preterm infants in Multimodal Neurological Enhancement by music therapists. Invitations to participate in the study, including a link to the Qualtrics survey, were sent to 254 email addresses listed on the National Institute for Infant & Child Medical Music Therapy registry. For responses to be included for analysis, respondents had to consent to participate in the study, hold the credential MT-BC, have earned the designation NICU-MT, and have worked professionally within the NICU within the last 5 years. Thirty-four music therapists (15.59%) responded to the survey, but only 28 met inclusion criteria (N = 28). Eighteen participants (64%) reported providing parents training in MNE. Eighty-three percent of those 18 participants provided an average of 0-2 trainings per week. Responses indicate that while most NICU-MTs perceive parents to benefit from trainings, a number of barriers (institutional, personal, or having to do with parents) exist that impede implementation.

UPP00056 July 7th (Tue) 19h00

The Politics of Noise: Digital Music Cultures and Identities in Music Therapy

Michael Viega and Alexander Crooke - United States and Australia

Michael Viega: Is an Assistant Professor of Music at Montclair State University, and a Fellow in the Association of Music and Imagery. He has published and presented internationally on a wide range of topics such as adolescent trauma recovery and music therapy, popular music cultures in music therapy, therapeutic songwriting and digital technology, and arts-based research methodologies. He serves on the editorial board for the Journal of Music Therapy, Music Therapy Perspectives, Voices: A World Forum for Music Therapy, and the Journal of Applied Arts and Health, and is Past-President of the Mid-Atlantic Region of the American Music Therapy Association. Dr. Viega maintains the newly redesigned David Ott Lab for Music and Health at the John J. Cali school of music, which is an innovative space for research and education on the role of digital music technologies in the promotion of human wellbeing in its various forms. Current research initiatives of the David Ott Lab for Music and Health include exploring digital music applications for chronic pain assessment, remixing techniques to explore pivotal musical moments in Nordoff-Robbins Music Therapy, and group heuristic exploration of digital music improvisation.

Dr. Alexander Crooke: Holds a Postdoctoral Research Fellowship with the Melbourne Conservatorium of Music at the University of Melbourne. He has published and presented widely on the use of music technology and Hip Hop beat making traditions in music therapy. He has completed a PhD at the University of Melbourne in the fields of music therapy and social policy. Dr Crooke also has an academic background in sociology, political science, and behavioural science. He has undertaken research on numerous projects spanning the fields of music therapy, social science, psychology, social services, epidemiology, community services, and policy development. Dr Crooke has a strong interest in multidisciplinary collaboration, and commitment to undertaking work which promotes social justice, community development, psychosocial wellbeing, as well as cultural recognition and diversity.

The role of digital music technology is primary in contemporary music cultures. Digital music cultures challenge Western-European norms of music-making, necessitating new clinical approaches, pedagogies, and research methodologies in music therapy. This presentation will focus on digital technology's historical traditions from within the West African diaspora, its role in (re)creating cultural ecologies, and how this informs participatory and collaborative approaches in music therapy. The use of digital technology in contemporary music has a long tradition within cultural epistemologies. These values are often rooted in the ethos of challenging hierarchical and neoconservative models of European music traditions, reappropriating historical narratives of marginalized and oppressed peoples, exploring and empowering new individual and collective identities, and engaging in participatory music through new digital music platforms (Neill, 2002; Krims, 2000; Kruse, 2000; Rose, 1994). Conversely, discussions about the role of technology in music therapy focus on adaptive interventions, where it is often seen as means towards achieving an observable clinical outcome. This mirrors European-descended models for understanding music, which uses the language of "objectivity, transparency, universality, rationality, necessity, teleology, and the finality (the irreducibility) of (its)

origins and ends” (Finn, 1997, p. 74). To better understand the culturally-situated experiences of digital music cultures, new approaches are needed in teaching competencies, clinical training, and research. The presenters are white, cisgendered, able-bodied, and neuronormative. They will discuss how challenging these identities as a universal standard has been central to reflexive clinical practice using digital technology.

UPP00057 July 8th (Wed) 08h00

Knowledge of and Need for Music Therapy: Perspectives of Health Professionals and Special Educators in Dumaguete City

Danielle Elise Zamar-Alcantara - Philippines

Danielle Elise Zamar-Alcantara: Currently the only board-certified music therapist in the Philippines. A graduate of Shenandoah University, she is also a registered nurse, and is presently heading the music therapy program of Silliman University in the Philippines. Coming from a family of musicians, she passionately enjoys performing, composing, and teaching.

Music Therapy is a growing profession and practice internationally and nationally. Its effects have been established, encompassing physical, emotional, cognitive, and social skill improvement. However, in Dumaguete City, Philippines, music therapy has yet to gain ground; hence, people’s knowledge of and need for it have to be examined. This study attempted to recruit 46 health professionals (doctors and nurses) employed by three major hospitals, and 25 special education teachers from three basic education schools in the city to fill out self-administered questionnaires. Answers were compared to determine whether there is a significant difference between the health professionals and the special education teachers in terms of their level of knowledge about music therapy, their level of knowledge about the signs and symptoms of patients and students who may need MT, and their felt need to provide music therapy services to their patients and students. In addition, the results were also analyzed to determine whether there is a significant relationship between the two groups’ level of knowledge about music therapy and their felt need to prescribe it. The results of this study provide baseline data, which may be helpful in establishing a post baccalaureate music therapy degree in Silliman University College of Performing and Visual Arts.

UPP00061 July 7th (Tue) 15h15

Musical Attention Control Training for Psychotic Psychiatric Patients: An Experimental Pilot Study in a Forensic Psychiatric Hospital

R. van Alphen - The Netherlands

R. van Alphen: Is a music therapist, psychologist and researcher at Inforsa Forensic Psychiatry. Working and living in Amsterdam in the Netherlands. He is registered as a music therapist, supervisor, NMT - Fellow and Cognitive Behavioural Therapist (trained in substance abuse disorders, EMDR and treatment of psychotic disorders). Rob started his career as music therapist in 2005 in a juvenile correction centre with juvenile delinquents. In 2011 he started working in a forensic psychiatric clinic. In 2018 he got his masters degree and his master thesis got published. This year he started with his PhD research at the University of Amsterdam and ArtEZ conservatory in Enschede.

Poor attention skills constitute a major problem for psychiatric patients with psychotic symptoms, and increase their chances of treatment drop-out. This study investigated possible benefits of Musical Attention Control Training (MACT). To examine the effect of MACT on attention skills of psychiatric patients with psychotic features a Randomized Controlled Trial (RCT) was conducted in a forensic psychiatric clinic. Participants (N = 35, age M = 34.7, 69% male) were pair matched (on age, gender, and educational level), and randomly assigned to an experimental and control group. The experimental group received a 30-minute MACT training once a week over six weeks, whereas the controls received treatment as usual without attention training. Single blind pre- and post-test neuropsychological assessments were performed to measure different attention levels. The experimental MACT group outperformed the control group in selective, sustained and alternating attention. In addition, overall attendance of MACT participants was high (87.1%). This result suggests that in this experimental pilot study MACT was effective for attention skills of psychiatric patients with psychotic features. To obtain larger intervention effects, additional research is necessary, with a larger sample and a more specific MACT intervention.





UPP00069 July 8th (Wed) 18h15

#WorldMusicTherapyDay: Inspiring the global music therapy community

Anita L. Swanson, Angela Harrison and Bronwen Landless - Multiple Countries

Dr. Anita L. Swanson: PhD, MT-BC, Associate Professor of Music Therapy at Converse College. Previously, she operated a successful private practice, specializing in children and adolescents with autism spectrum disorder. Dr. Swanson also serves as a supervisor and/or mentor for music therapists. Anita serves on the World Federation of Music Therapy council; she is currently Secretary.

Angela Harrison: Commissioner for Public Relations with the WFMT. Her 25-year career as a Music Therapist in the UK has combined clinical practice with charity management and professional leadership roles. Angela has published in books and journals and presented her work around the world.

Bronwen Landless: MMT, MT-BC is Assistant Professor of Music Therapy at Shenandoah University, and doctoral candidate in Creative Arts Therapies at Drexel University. She is the WFMT regional liaison for North America. Her innovative teaching practices include interprofessional education through simulation, and her current research focus is music therapy with people experiencing homelessness.

The World Federation of Music Therapy created World Music Therapy Day to unite music therapists around the world in a celebration of our profession and our music therapy community. From an encouraging start in 2016, this event has grown into a global platform for music therapy advocacy. March 1st – World Music Therapy Day now provides an annual focus for music therapists, educators, clients and service providers to tell others about the benefits of music therapy. Making use of social media platforms, quick and convenient ways of promoting music therapy are just a few keystrokes away.

Presenters will discuss the history of World Music Therapy Day, global participation statistics and anecdotes, whilst suggesting ways that music therapists can contribute to the event. Options for engagement in the day range from sharing social media posts to creating educational content to hosting community celebrations, symposia, and press coverage. Participants will have a chance to share their ideas and engage in discussion about how they can utilize this event to promote music therapy education and advocacy efforts in their local and global communities.



UPP00073 July 7th (Tue) 17h00

Exploring the Decolonization of Music Therapy Education: An Imaginative Dialogue

Brian Abrams and Adenike Webb - United States

Brian Abrams: Associate Professor at Montclair State University, has published and presented internationally on topics such as music psychotherapy, humanistic and transpersonal dimensions of music therapy, and the health humanities.

Adenike Webb: Over fifteen years of clinical experience, earned her Ph.D. from Temple University. Her scholarship focuses upon cultural awareness and sensitivity in music therapy training and practice.

In this session, we will explore the question: What does it mean to decolonize music therapy education? We will do so in the form of an imaginative, narrative dialogue, in which we consult an ancient wisdom figure, Wise Mother, who helps us elaborate upon our question, and consider options and methods to implement change. A conventional, monological, academic discourse would have represented a voice of authority that we did not feel would have been appropriate for addressing our question. We also felt this dialogical approach would help us work through the question itself, in a meaningful, conversational way, via creative imagination, aligning with the principal mode of working in music therapy. During the presentation, we will invite participants to accompany us on our narrative journey of imagination into our very challenging question. We will further invite participants to join us in envisioning how the conversation and exploration may continue, and how solutions may be conceived and implemented in music therapy education. We will present excerpts from a draft chapter that we have written on this topic, currently being reviewed by the editors of the book within which the chapter will be included. As we do so, we will ask participants to accompany us musically, and to engage the dialogue through their own reflections and feedback on what they hear and experience relative to the dialogue.



UPP00074 July 8th (Wed) 17h45

Understanding Transgenerational Trauma and Grief Through Digitally Remixing Music of the Holocaust

Brian Abrams and Michael Viega - United States

Brian Abrams: Associate Professor at Montclair State University, has published and presented internationally on topics such as music psychotherapy, humanistic and transpersonal dimensions of music therapy, and the health humanities.

Michael Viega: Is an Assistant Professor of Music at Montclair State University, and a Fellow in the Association of Music and Imagery. He has published and presented internationally on a wide range of topics such as adolescent trauma recovery and music therapy, popular music cultures in music therapy, therapeutic songwriting and digital technology, and arts-based research methodologies. He serves on the editorial board for the Journal of Music Therapy, Music Therapy Perspectives, Voices: A World Forum for Music Therapy, and the Journal of Applied Arts and Health, and is Past-President of the Mid-Atlantic Region of the American Music Therapy Association. Dr. Viega maintains the newly redesigned David Ott Lab for Music and Health at the John J. Cali school of music, which is an innovative space for research and education on the role of digital music technologies in the promotion of human wellbeing in its various forms. Current research initiatives of the David Ott Lab for Music and Health include exploring digital music applications for chronic pain assessment, remixing techniques to explore pivotal musical moments in Nordoff-Robbins Music Therapy, and group heuristic exploration of digital music improvisation.

The Holocaust of the early/mid 20th Century, while nearly 100 years in the past, continues to echo actively not only in the memories of living survivors, but - in various ways - the experience of descendants of Holocaust victims. The fear, anxiety, pain, and trauma - in addition to the hope and resilience of spirit - embodied within the experience of living through the Holocaust, has left its mark in various ways, within the consciousness of the generations that followed those of the victims. There exists a considerable body of musical work composed by people who were victims of the Holocaust. Many of these works embody the experiences (on various levels) of people who were imprisoned and who either survived, or - in numerous cases - were eventually put to death. By exploring these works through the utilization of digital technologies and the technique of remixing, expressive themes embedded within the music can be uncovered, as unheard voices of the composers "speaking" through the remixed sounds. In turn, these expressions can impart knowledge about the nature of how

Holocaust grief and trauma can transcend generations for persons who experienced the Holocaust, with larger implications for how clients with whom we work in music therapy experience transgenerational trauma and grief. This session will feature the current discoveries by researchers engaging in an arts-based research study on the trans-generational experiences embodied within archival musical works from the Holocaust, integrating certain concepts from Jungian, Humanistic, and Transpersonal literature.

UPP00078 July 8th (Wed) 12h30

Narratives of life and illness through music: A performance of 'Bewitched' by Ian Wilson

Hilary Moss - Ireland

Dr Hilary Moss: Senior Lecturer in Music Therapy at the Irish World Academy of Music and Dance, University of Limerick and formerly Director of the National Centre for Arts and Health at Tallaght Hospital, Dublin. She has numerous published research on arts, health and well-being. She is a musician and music therapist within general hospital and mental health settings. She is a trained Mindfulness practitioner.

This paper will take the form of a live performance of an original chamber music work entitled 'Bewitched' by Ian Wilson, renowned Irish composer. It is a song cycle made up of 6 songs, performed by string quartet and soprano soloist (2 violins, 1 viola, double bass) . The performance is 30 minutes long, including text introductions between movements. The piece was composed when Ian Wilson was composer in residence in a large acute hospital stroke unit in Dublin, Ireland. The songs feature direct text from conversations he had with patients, staff and family members and followed the experience of stroke from emergency admission to rehabilitation. The resulting composition is a powerful performance - informative, educational, compelling and beautiful.

The introductions to each movement before they are played illuminate the experience of stroke and the music gives powerful expression to the service users' words. Whilst it is not a music therapy project per se, the author is a music therapist and manager of the Arts and Health programme at the hospital, and she brokered the relationships between composer, patients and hospital staff to result in this creation. In addition, the performers were members of the Irish Chamber Orchestra, the orchestra

in residence throughout the project.

It is proposed that either a) students from a local conservatoire in Pretoria would be invited to perform this work live at the conference or b) the author will seek 'Culture Ireland' funds to bring the performers to SA.

The work can be heard at <https://soundcloud.com/wilsonkul/bewitched-for-soprano-string-quartet>. It is proposed that this would be a powerful short live performance event for this conference and could be a magical moment fusing live music, service user experience and communication through music, all facilitated/introduced by a music therapist who steered this project from start to finish.

UPP00099 July 8th (Wed) 09h00

Individual voices, cohesive expression: Various perspectives on processes of music therapy with children who have Autism Spectrum Conditions

Daphne Rickson - New Zealand

Daphne Rickson: Senior Lecturer on the Master of Music Therapy programme at the New Zealand School of Music - Te Kōkī, Victoria University of Wellington, New Zealand. She has practiced music therapy and undertaken research with a range of client populations but particularly with children and adolescents in schools.

Music therapists are interested in knowing whether their participants and others close to them are satisfied with the music therapy process, whether it has some benefit in participants' lives, and whether institutions, agencies, and communities can also see those benefits (Aigen, 2015; p. 15). This premise underpinned mixed methods research which captured the individual and collective voices of family members and other professionals who reviewed processes of music therapy with children who have Autistic Spectrum Conditions (ASC) (Ethics Approval VUW #24427). In 2018, with informed consent from all parties, ten music therapists worked for up to a year with individual children who had not experienced music therapy before, and produced descriptive case studies with video examples of their work, but without summaries, for others to evaluate. While their work was predominantly naturalistic, holistic, person-centred, strengths-based, and often improvised, the music therapists produced their case studies in consistent 'narrative assessment' form for research purposes. Family

members and professionals who were familiar to the children (35 in total) as well as six autism experts who did not know the children, then evaluated the music therapy based on the case study information made available to them, and provided qualitative descriptions and completed questionnaires to highlight their perceptions of the music therapy processes. The autism experts evaluated all ten cases enabling comparison of the way music therapists, parents, and professionals perceive and evaluate change and benefits. Examples of evaluators' varied experiences and perspectives, common themes, and implications for practice and research will be presented.

UPP00100 July 7th (Tue) 15h15

Continuous Evolution through Freedom - The Benenzon Therapy. Sub-title: The Benenzon International Academy: A new era of non-verbal education of University level for the establishment of dynamic clarity

Maria Vasiliou - Cyprus

Mrs. Maria Vasiliou: Benenzon Magister Therapist and Supervisor for over 20 years as well as a loyal representative of the Benenzon therapy worldwide. Indeed, she is the Director of the Benenzon International Academy, she coordinates and supervises Benenzon Centers in Europe and Argentina, therapeutic communities and professionals of various fields. Mrs. Vasiliou is also an active Benenzon therapist and her experience with patients is quite impressive, ranging from incidents of cancer, autism, coma, prenatal, burn-out and so much more. We are sure that Mrs. Vasiliou's contribution to the World Congress will prove invaluable.

Prof. Dr. Benenzon has been one of the founding members of the World Federation of Music Therapy. The Benenzon model of therapy has evolved throughout the 50 years of Prof. Dr. Benenzon's practice and has expanded in the wider field of non-verbality. The model embraces patients who lack the function of speech due to some pathological disability, but also everyday patients who for some reason lost their colours and pulse of life.

One of the pillars of the Benenzon model of therapy is the discovery of the patient's sound identity through the therapeutic bond. Therefore, polyrhythm is an everyday reality and challenge for the Benenzon Therapist. Indeed, through this journey the first step is for both the patient and the therapist to learn to recognize and accept each other's own unique sound identity and to then exercise the freedom to express it to the outside world within the limits of respect that the therapeutic relationship has taught them.

Nevertheless, the Benenzon therapist must first “walk” his own path to discovery. Personal experience is key so that the Benenzon therapist does not fall into the “sacred trap”, so that he learns to face his “black holes” and to bear his own silence. Then he may move from the “super ego” to the “ego-other”, so that he learns to be a healthy amphora and a caring co-traveller. The educative aspect of the Benenzon therapy will, from 2020 and on, be provided by the Benenzon International Academy. It involves a multi-dimensional didactic curriculum, covering all the areas on which the model was based, including Medicine, Art, Psychology, Ethnomusicology, Sociology and so on.

The Academy aims to safeguard Prof. Dr. Benenzon’s valuable legacy and evolve it through freedom and through an opening towards other professional fields which provide care and therapy to people through the formation of bridges and bonds that will help us become part of a rhizome, one that unites us all for the common good.

UPP00102 July 7th (Tue) 14h15

Life after decolonization: Music therapy for traumatized elderly from the former Dutch Indies

Monique van Bruggen Rufi - Netherlands

Dr. Monique van Bruggen-Rufi: (PhD), Neurologic Music Therapy-Fellow with a main area of expertise in neurodegenerative diseases (Huntington, Parkinson and dementia). She did her PhD-research on music therapy with Huntington’s Disease at the Neurology Department of the Leiden University Medical Center in Leiden, The Netherlands. She currently works as a lecturer in music therapy and guitar skills at the Bachelor-, PreMaster- and Master-program at ArtEZ Conservatory of Music in Enschede, The Netherlands. Besides that, she works as a music therapy clinician with different target groups, young and old.

Netherlands in December 1949. In the decade that followed, 350 000 were forced to leave their beloved country to start all over again in The Netherlands. In present day, there are over 2 million descendants from the so-called Indo’s or Indo-Europeans living in The Netherlands. The majority of the first generation has passed away. Those who are still alive, as well as the second generation Indo’s, are often burdened with the psycho-trauma caused by four life-events of the first generation: the WWII, the Bersiap (guerilla war), the emigration to The Netherlands, and the unobtrusive integration in The Netherlands. These life events represent a psychological traumatism that overwhelms the old person

and related family, disrupting and fragilizing homeostatic balance and resilience. Ageing is due to a progressive loss of the person's adaptive capability, whereas environmental aggression increases during this period. A transition is needed towards culturally sensitive services for the elderly born and raised in different cultures, and to overcome barriers to cure and care accessibility for elderly immigrants. One of the most obvious non-pharmacological interventions seems to be music therapy, as music is strongly embedded in the culture of the Indo's. In addition, music therapy is a non-verbal intervention, and accessible for Indo's, who tend to be extremely introverted when it comes to expression of their traumatic experiences. This presentation focuses on a music therapy intervention that was developed by Dr. Monique van Bruggen-Rufi, a second generation Indo herself, that has been successfully implemented in several long term care facilities in The Netherlands.

UPP00104 July 8th (Wed) 09h30

Songs! Expand Your Repertoire and Clinical Creativity in Early Childhood Music Therapy

Andrew Knight - United States

Dr. Andrew Knight: Holds degrees from University of Wisconsin-La Crosse, the University of Minnesota, and the University of North Dakota (UND). He has research interests in substance use disorders in adults and early childhood social/emotional developmental issues. Dr. Knight has been published in the Journal of Music Therapy and Music Therapy Perspectives, among other journals, and serves as Associate Editor for Book Reviews for JMT. He is the past president of the Midwestern Region (MWR) of the American Music Therapy Association (AMTA), on the AMTA Assembly of Delegates, and has won the MWR and AMTA Service Awards. Along with Drs. Blythe LaGasse and Alicia Clair, he is a co-editor of the textbook Music Therapy: An Introduction to the Profession published by AMTA.

Participants in this high energy, fast paced session will learn original songs and chants that are specifically designed to be easily learned by adults and loved by children. Participants will also review songs available in the public domain and explore new ways to present them. With common music therapy treatment goals in mind, addressing developmental domains for early childhood, participants will have the opportunity to experience activities during the session. Particular attention will be paid to cognitive, physical, language, and social-emotional development as well as children's sensory systems

(proprioceptive and vestibular). Findings from recent music therapy literature will be woven through the presentation to provide context and evidence for the interventions offered. The use of instruments and movement props will provide additional, multisensory avenues for music therapists to address therapeutic goals while maintaining a high level of musicality and fun. The presenter will guide the exploration for each of the songs and will model appropriate ways to implement them in the individual therapy setting, group family experience, and preschool inclusion class. Participants will engage in large and small group music experiences. Learning will be assessed through small and large group participant discussion of presented concepts, video discussion, and collaborative intervention design for early childhood music therapy groups.

UPP00107 July 7th (Tue) 14h45

Establishing a Radio Station in a Special Education School: A Community Music Therapy Project

Nir Seri - Israel

Nir Seri: PhD, musician and music therapist with experience working with special needs adults, and children in a special education school. He also works with children from different cultural backgrounds. His musical composition and research deal especially with intercultural music.

In this presentation we will describe a unique radio station project which was established in a school for children with moderate and severe developmental mental disabilities, or with other complex disabilities. The project includes items such as musical programs, local school news, jingles, and selected music, produced with the children and staff members. The radio station has a great impact on the school in several respects. Firstly, it acts as an amplifier that empowers the children's abilities and their "voices". Secondly, it is a source of creativity among the children as well as staff members who take part in the production of radio items. Thirdly, it enhances the sense of community in the school by enabling different circles in the school (e.g. children from different cultural backgrounds, different classes, teachers, other staff members) to be in contact. The radio station project was accompanied by an action research framework. We will describe the main findings of this research, such as how the radio station was established, and how different radio formats were developed to suit the needs of the school. We will also describe the central roles of music in the project, and the ways in which the radio station enhanced a sense of community in the school. We will also refer to the ripple effect in this project, showing how small initial effects that the radio station had on the school community resonated

outwards to other communities, and had an ever-growing effect.

UPP00108 July 7th (Tue) 16h00

Music Therapy in Adult Psychiatric Unit: The Third Way

Dora Psaltopoulou-Kamini and Andoniki Roussaki - Greece

Dr. Dora Psaltopoulou-Kamini: Assistant Professor at the Aristotle University of Thessaloniki (A.U.Th-GR). She is a certified music therapist CMT (AMTA), holds a Ph.D (A.U.Th-GR) and an MA (NYU, NY-USA). She has completed her psychoanalytic training in Freudian, Lacanian approach.

Andoniki Roussak: Is a Music Therapy trainee - Aristotle University of Thessaloniki.

Interactive-creative music therapy with psychiatric inpatients encourages self-growth, well-being, socialization and social inclusion. A patient with schizophrenia, who felt that music therapy was the most efficient intervention, called it 'The Third Way'. A pilot study was conducted to investigate the overall contribution of Music Therapy interventions in the psychosocial growth of institutionalized psychiatric patients. Method: Qualitative study in two parts: 1. 25 Music Therapy sessions with a group of 20 adults, psychiatric residents, in a period of 8 months, were analyzed according to the two Nordoff-Robbins scales:

- Improvisation analysis in the therapeutic relationship
- Measurements of Music Therapy interaction

2. Five questionnaires with open-ended questions were given and answered by the staff of the psychiatric institution. Phenomenological hermeneutic design was adopted. Data analysis was undertaken by three independent researchers (triangulation) and guided by Diekelmann, Allen and Tanner's (1989) phenomenological technique, which includes a seven-stage process. Results:

- Enhancement of the sense of self
- Sense of belonging to the group
- Improvement in personal and interpersonal awareness
- Expression of feelings at a symbolic level

- Essential reduction of the image of the symptoms concerning psychotic withdrawal, through socialization and social inclusion

Conclusions: Through music therapy - the exploration of the (musical) creative self and the meaningful use of self-expression within the symbolic order - all participants identified with their uniqueness and engaged in meaningful relationships. Within the safe therapeutic relationship of music therapy group sessions the image of the symptoms of withdrawal and of institutionalization was significantly reduced.

UPP00111 July 8th (Wed) 08h30

Hearing silenced voices: The yield of music therapy in major depressive disorder and schizophrenia-spectrum psychotic disorders

Carol Lotter - South Africa

Dr. Carol Lotter: Currently co-directs the MMus (Music Therapy) training at the University of Pretoria, is course leader for the BA (Hons) Music Communication course and is the co-ordinator of the new Arts Therapies programme.

The research to be presented was concluded during one of South Africa's darkest moments in the mental health sector. The 'Life Esidimeni' tragedy resulted in the deaths of 143 mental health patients, who represent a vulnerable, marginalised sector of South African society. In addition to suffering the debilitating effects of mental illness, they are subject to socio-economic challenges such as unemployment, poverty and inadequate family, social, and community support. It is such patients whose voices were silenced through this atrocity. This presentation reports on a qualitative case study involving twenty patients, from two diagnostic groups, namely, major depressive disorder and schizophrenia spectrum psychotic disorders. The context is a public mental health hospital in South Africa whose patient profile is similar to that described above. A course of eight individual music therapy sessions was designed using a combination of music therapy methods. Verbatim transcriptions and musical descriptions of video recordings of 131 sessions and transcriptions of post therapy interviews were analysed using thematic analysis, yielding three sets of themes: i) in therapy verbal content, ii) musical content and iii) post therapy reflections. Examination of the three theme sets yielded the composite voice of the client as expressed in eleven salient aspects articulated as 'emerging voices'. The findings reported in the themes are premised on the deliberate qualitative approach of giving voice to the personal experiences of patients who may be compromised expressing themselves, in having a (full) voice, so to speak. The matter of 'hearing voices' constitutes a component of treating patients with

varying mental illness diagnoses, and, as part of necessary standard care, 'the 'voices' are treated and managed with the effect of silencing their incapacitating impact. Central to this presentation, however, is hearing the voice of the person of the patient through musical and verbal expression as articulated through the eleven 'emerging voices'.

UPP00113 July 8th (Wed) 17h45

E-merging: Playing and practicing music technology by means of clinical reasoning in music therapy

Marijke Groothuis and Carola Werger - Netherlands

Marijke Groothuis: (MMTh and NMT-F), music therapist in special needs education and senior lecturer at music therapy department of ArtEZ University of the Arts. Her area of expertise includes applying music technology in music therapy.

Carola Werger: (RMth, MEd, NMT-F), senior lecturer at ArtEZ Music Therapy and head of the Music Therapy Department, ArtEZ University of the Arts. She's an experienced music therapist in psychiatry and holds a private practice in music therapy and music education. Her area of expertise includes educational innovation.

Music technology in a clinical environment should be used in a meaningful way and not because it is "cool" to use technology (Krout, 2015). But how can we, as music therapists, learn how we can apply music technologies in our daily practice? Guided by the clinical reasoning model (Werger, 2016), we take you into the world of different client populations and music therapeutic techniques where music technology can be consciously applied. For example, music technology can be used in combination with songwriting to explore the cultural and individual stories embedded in the individualized sounds of song production (Viega, 2018). For Neurological Music Therapy techniques, the Cosmo can be used to achieve different goals (Werger & Groothuis, 2018). In this hands-on workshop we will give an impression of the use of music technology in clinical music therapy, and explore and discuss with you the possibilities of applying music technology.

UPP00114 July 8th (Wed) 12h30

Forging Speech and Music Therapeutic Connections for Children with Autism in Bangladesh

Kylie Hinde and Farhin Chowdhury - Australia

Kylie Hinde: Working as a registered music therapist in Australia in the areas of cross-culture, disability and early intervention since 2007.

Farhin Chowdhury: Speech Pathologist from Melbourne, Australia. She works in special education and private practice with children and adults with moderate to severe intellectual disabilities and Autistic Spectrum Disorder.

This presentation examines the short-term, cross-cultural exchange of an Australian music therapist and speech therapist with teachers, therapists and parents of children with autism in Bangladesh. This 7-day training program, delivered in February 2019, built upon previous music therapy work in the area of autism in Bangladesh that was completed over a one-year period in 2012. Speech therapy was incorporated into this recent program due to the host organisation's expressed interest in Augmentative and Alternative Communication (AAC) systems for children with autism, and limited in-country speech therapy expertise in AAC. The program consisted of hands-on workshops aimed at refreshing and re-introducing parents, teachers and other therapists use of music therapy techniques that facilitate communication and connection with children with autism. In addition, foundation AAC concepts using a low-tech system were introduced and modelled in activities such as narrative songwriting (Solomon-Rice & Soto, 2011) and group music making.

This project builds upon existing research examining the collaboration between music therapy and AAC applications of speech therapy (Gadberry, 2017; Gadberry, 2011; McCarthy, Geist, Zojwala & Schock, 2008). In particular, cross-cultural implications made this collaboration unique. Furthermore, the project required careful consideration of ethical conduct with vulnerable populations, an acute awareness of cultural differences and delivery of culture-centred therapy (Willis, Watson & Talmage, 2014), knowledge of sustainable best practice, and keeping safe in a politically volatile country.

This paper will discuss the background to this project, the preparations for the workshops, and an overview of our collaborative approach to the development of the workshops and the delivery. The ramifications of delivering a collaborative program within the context of a developing country are reflected upon, and recommendations are made for others considering similar projects.

UPP00115 July 7th (Tue) 16h30

Practicing Music Therapy in an Islamic School for Individuals with Neurological and Developmental Disabilities in Sudan

Ai Nakatsuka - Sudan

Ai Nakatsuka: Worked in an Islamic school for individuals with neurological and developmental disabilities in Khartoum, Sudan for two years after four years of working at The Center for Neurological and Neurodevelopmental Health in NJ, USA.

This opportunity was coordinated through a two-year program called Japan Overseas Cooperation Volunteers. The presentation will cover the process of starting a music therapy program in the school, as well as the music therapy process with individuals who primarily use Arabic and practice Islam. Initiating this program involved coordination and extensive interaction with the administration, educational staff, and students' families in order to gain support and understanding of the benefit of music therapy. To effectively serve clients in this Sudanese school as a Japanese music therapist, cultural awareness was essential to the therapeutic process. Moreover, developing a collaborative relationship with colleagues was extremely important to practice music therapy in the school. In a nation where the majority of the population practices Islam, the music therapist was mindful of how this influenced the teachers, students, and culture of the school. Below are some examples of cultural considerations that will be shared in the presentation:

- Session times needed to be scheduled around prayer times as music making is stopped during these periods of the day.
- Groups were segregated based on students' age and biological sex due to Islamic culture. In fact, students of the opposite sex or of different age groups could even be separated into different schools or classes.
- Lyrics were considered based on the client's gender, number of clients in the group, or objects utilized. This was due to Arabic language having not only masculine and feminine words, but also singular, dual, and plural forms.

UPP00119 July 7th (Tue) 16h30

Essence to Well-Being: Revisiting Unpleasant Emotions through Improvisation in Analytical Music Therapy Training

Seung-A Kim - United States

Seung-A Kim: PhD, LCAT, MT-BC, Associate Professor and Coordinator of Blended Learning Analytical Music Therapy Training Program at Molloy College, NY. Also, Dr. Kim is Article Editor of *Voices: a World Forum for Music Therapy* and specializes in Analytical Music Therapy, culturally-informed music therapy, and stress management.

This presentation emphasizes the role of improvisation in Analytical Music Therapy (AMT) practice and training. The presenter will discuss and demonstrate how the use of improvisation offers unique opportunities for music therapists and students to explore their unpleasant thoughts and feelings in AMT practice and supervision.

The improvisational AMT training focuses on increasing music therapists' awareness of transference and countertransference and ability to manage their own stress that may affect sessions. While this model is widely applicable to many music therapists, it may be most effective in training music therapists whose verbal and musical expressions are inadequate, or those who struggle to identify their internal strengths and transform them into creative energy. This model is particularly effective in training culturally conditioned music therapists who must adapt to be culturally responsive when working with a music therapy client who is from a different culture. Finally, music therapists who wish to continue to grow personally as well as professionally, are ideal candidates for AMT because they become more creative, expressive music therapists, better at expressing emotions outwardly.

The presentation will offer attendees acquisition of new knowledge of AMT theoretical backgrounds and techniques and how they can be applied to a variety of clinical settings. By participating in experiential exercises, attendees will apply learning to their clinical situations. In addition, the presentation will provide the opportunity to examine and experience transference and countertransference phenomena. The attendees will develop their ability to articulate and discuss important concepts of Analytical Music Therapy (AMT) and stress reduction and prevention.





UPP00124 July 7th (Tue) 19h30

The Experience of Group Singing for Women from Marginalised Communities

Elizabeth Helitzer - Ireland

Elizabeth Helitzer: Pursuing a MA in Music Therapy at the University of Limerick's Irish World Academy of Music and Dance, anticipating to graduate in June of 2020. Prior to this, Helitzer spent several years as the Executive Director of the Holocaust and Human Rights Center of Maine.

Over the last few decades, community music therapy (CoMT) has been gaining wider global recognition. There is still more to explore around CoMT and the experience of group singing within individual countries. Ostensibly, parallels can be drawn, and best practices shared internationally. This paper looks into CoMT and group singing in Ireland, a country where music therapy has yet to gain statutory recognition. Currently, the University of Limerick's Irish World Academy of Music and Dance is the only institution offering professional training in Ireland. The University cultivates partnerships in order to enable individuals and groups to benefit from the therapeutic practice, and supports the preparation of socially conscious music therapists. One method of increasing students' social awareness is by providing opportunities to work with marginalised communities. This article shares the author's takeaways from observing and learning about the experience of group music making for individuals who are part of one such community. A brief literature review of the experience of women from disadvantaged areas who participated in group singing, and a summary of qualitative research gathered from interviews with individual members of one choir in Ireland are included. The methodology used is thematic analysis and research will be completed by the 2020 World Congress of Music Therapy. The author's intent is to provide insight into the experience of group singing in Ireland, contributing to a broader global conversation, and offering evidence-based research articulating the benefits of the therapeutic practice, supporting the argument for statutory recognition of the profession in Ireland.

UPP00126 July 8th (Wed) 12h00

Challenging assumptions about aging, dementia, and how music helps

Laurel Young - Canada

Laurel Young: PhD; MTA Concordia University, Montréal, CANADA Dr. Laurel Young has over 25 years of diverse experience in music therapy practice, education, research, and advocacy. She is the Music Therapy Graduate Programs Coordinator and Associate Professor at Concordia and also serves as the Associate Director of engAGE, Concordia's Centre for Research on Aging.

In recent years, arts in health initiatives have gained notable momentum. People are becoming increasingly open to the idea that music and other creative mediums may be used to promote health and well-being among a variety of populations, including the elderly and persons affected by dementia. However, the concept of “social prescribing” inherently implies a medicalization of the arts that one could argue is at least in some ways antithetical to a more holistic, resource-oriented approach to health and well-being. Furthermore, it appears that the term “music therapy” is alienating some individuals from accessing music experiences that could help them to reach their full potential for living well. Essentially, some people do not want to feel pathologized while participating in what they consider to be conventional creative human activities (i.e., music and art should not be considered as therapy or treatment). Method and Results: This philosophical inquiry integrates multiple forms of scholarly evidence and “real-world” knowledge and experience to challenge assumptions, broaden ideas, and initiate new conversations about how music can help, specifically within reconceptualized (i.e., destigmatized and inclusive) notions of aging, dementia care, and music therapy. Conclusions: An expanded range of best music practices in clinical and community aging and dementia care contexts may be realized through enhanced understandings among various stakeholders and through the formulation of clear guiding principles. Recommendations for next steps and future research will be presented.

UPP00132 July 7th (Tue) 18h30

A path toward spiritual, social and ecosophical transformation through transpersonal Guided Imagery and Music (GIM): A mini autoethnography

Kobie Temmingh Swart - South Africa

Kobie Temmingh Swart: Music Therapist (Master's in Music Therapy from Southern Methodist University, TX USA), GIM Fellow and Primary Trainer (AMI), offering individual and group therapy, and GIM training. I am co-founder of the Master's Degree program in Music Therapy at the University of Pretoria, offering lectures, clinical and dissertation supervision on a part-time basis since 1999.

Mental health practices that facilitate connections to our higher meaning and purpose, as individuals within social structures, and as inhabitants of planet earth, seem appropriate in a time where we face a myriad of challenges and crises. A wide-spread "dominate-and-use" paradigm involves issues around greed for power, status and money, corruption, exploitation, immorality, disconnection to self, others and nature, discrimination, racism, inequality and poverty, to name but a few.

This mini autoethnography offers a condensed personal narrative of how four pivotal transpersonal GIM experiences, occurring over a period of nine years, facilitated a Caucasian, middle-aged South African woman's path toward spiritual, social and ecosophical transformation. Although the narrative involves subjective descriptions of my own selected, lived experiences, and its validity cannot be judged empirically, its contents may offer meaning and application to wider spiritual, social and ecosophical platforms, as it moves beyond personal ego identity towards transcendent, archetypal, universal and interconnected states, as well as the humble beginnings of the integration of psychic opposites. Transfer from the transpersonal domain to everyday-life will be mentioned within the context of reasons for therapy, with reference to spiritual, ecosophical and emotional meaning.

Factual evidence included in the presentation and used to write the narrative involves therapeutic intentions, audio clips and names of GIM music programs and tracks, transcripts of dialogue during relevant GIM sessions, photos of mandalas drawn after sessions, as well as self-reflective notes and drawings from my personal GIM diaries.

UPP00134 July 8th (Wed) 11h15

The Role of Race: Empowering Music Therapy Students of Color

Jasmine Edwards - United States

Jasmine Edwards: Music therapist working in the neonatal intensive care units of a hospital system in New York City. She also works as a music therapist in early childhood settings through an outpatient clinic in Brooklyn. Her work focuses on utilizing music to promote bonding, communication, and relatedness. Jasmine is committed to promoting dialogue around multicultural considerations in music therapy, as well as the ways in which power, privilege, and oppression manifest in clinical spaces. She is currently completing her training in Austin Vocal Psychotherapy.

This paper presentation will share the experiences of a music therapist and drama therapist who participated in “Turbulence”, a co-created play developed by Black and People of Color (BPOC) clinicians, students, and “creatives”. This performance activism piece actively engages audience members and aims to stoke and foster social action. This play was a part of New York University’s Steinhardt Program in Drama Therapy and Theatre & Health Lab’s As Performance Series, promoting therapeutic performance.

The process and performance of the play explored BPOC experiences in clinical settings and the larger world. This interdisciplinary creative arts theatrical work was realized through the frame of the hustle and bustle of a busy airport system and the racialized “baggage” that we all carry as clinicians of color. The presenters will share their own personal experiences and reactions as participants of this creative process, particularly highlighting the benefits of affinity spaces for people of color within their respective modalities.

The presenters will discuss the therapeutic benefits of performance and the aspects of the process that fostered a sense of community and group cohesion. An examination of the presence of music and drama within the performance will also be shared, particularly in terms of how certain music and theatre traditions can be used to elevate the experiences of those in marginalized groups. Additionally, an analysis of the ways in which the theoretical foundations of music and drama therapy overlapped, intersected, and interacted within this process, will be offered.

UPP00150 July 8th (Wed) 10h45

Family Poly-rhythms. The rhythm of each individual influences, and can be influenced by, the family's music

Silvia Balzarin and Alessandra Meneghello - Italy

Silvia Balzarin: Italian psychologist and music therapist who works in rehabilitation and therapeutic fields. Master's degree in psychology (2015) and music therapy certificate (2016), psychotherapist in training at Veneto Institute of Family Therapy (ITFV), researcher of InArteSalus Research Group and teacher at the music therapy school InArteSalus.

Alessandra Meneghello: Italian music therapist in prevention, rehabilitation and therapeutic fields, since 2014. Coordinator and teacher of music therapy course In Artesanos, researcher of InArteSalus Research Group, music therapist of Musica Per La Vita Association. BA in Japanese and English (2006)

Systemic-relational therapy considers the family as a system in constant transformation, able to adapt to different development stages to guarantee continuity, psychosocial growth and functional balance in the organization of its members. Music therapy treatment with/for the family involves the cooperation of a psychologist and a music therapist and it is articulated through psychological interviews with parents and active-interactive music therapy sessions with the whole group.

UPP00152 July 8th (Wed) 08h00

Intercultural competence for music therapists: Working with the Arab/Middle Eastern population

Aksana Kavaliova-Moussi - Canada

Aksana Kavaliova-Moussi: MMT, BMT, MTA, NMT-Fellow, is a Co-Chair of the Online Conference of Music Therapy, member of the Education and Training commission of the WFMT and the Vice-President of the Music Therapy Association of Ontario.

Throughout the world, societies are ever-changing. People immigrate and take refuge in different countries and continents. It is imperative for counsellors and therapists to understand that what is considered as distressing or healing, varies from one culture to another. It is essential to recognize mental health attitudes and beliefs of minority cultures, to be able to provide culturally competent services. Multicultural competencies help us in providing culturally sensitive and competent therapy to a diverse clientele. In order to do so, we must understand the importance of knowledge of specific cultural norms of our clients. This presentation will describe the Arab/Middle Eastern population, their views and beliefs about mental health, and discuss specific guidelines on providing therapeutic services to this ever-growing sector of Western society. The presenter spent more than fifteen years living in the Middle East, running her private music therapy practice for ten years. The attendees will hear about the first-hand experience of working with this population, learn about cultural and religious traditions and norms, and see how this knowledge can be beneficial for music therapists who may work with people

of Arab/Middle Eastern origin.

UPP00156 July 8th (Wed) 18h45

Drawing sound: Exploring drawing as meaning making in improvised music in music therapy

Becky White - United Kingdom

Becky White: Music therapist and artist, undertaking a PhD in learning experiences in improvised music, using graphic scores and improvisations. Becky is an associate lecturer at the University of The West of England, and guest lecturer at the University of South Wales, specialising in teaching improvisation.

The visual arts and music are artistic mediums inextricably woven together. The act of drawing can uncover unconscious meanings, use embodied senses, and be a potential place of play and experimentation (Winnicott 1971; Temkin and Rose, 1993). As music therapists, it is possible to engage drawing as a method of analysis, reflection and deeper understanding of musical acts (Bergström-Neilson, 2010). Approaching music through drawing, can give fresh insights to our understanding of music therapy processes. In this experiential workshop we will explore the act of mark making on paper to stimulate response, reflection and analysis of meanings in improvised music during music therapy. With no previous art skills required, participants will be invited to use paper, pens, pastels and chalks to create visual responses to both live and recorded improvised music. In a polymath-artistic process, we will begin with free drawing, moving through a series of exercises, such as the creation of embodied mark-making, the use of colour and creation of graphic scores. In addition we will discover ways in which drawing can be used as an analysis tool for music therapy, deconstructing micro-extracts of improvised music through the visualisation of sound.

UPP00160 July 8th (Wed) 10h45

Music therapy with Autism Spectrum Disorder children in Zambia, a developing economy setting

Masae Yokobori -Zambia

Masae Yokobori: Qualified as a Dip/MT in the UK, 2000. Have been working as a music therapist in the UK, Japan and Zambia/Africa, mainly with children with pervasive developmental disorders including autism spectrum disorder and related intellectual disorders. Interested in how music therapists work in various cultural settings, especially in developing countries.

In Zambia there is a lack of social awareness of disabled people, especially toward those with mental and intellectual impairments. Moreover, public services are not sufficient in providing adequate care for these vulnerable populations. The aim of this presentation is to report how a Japanese music therapist got involved in an ASD program in Zambia that had no background of music therapy yet. Explorative dialogues around collaboration between music therapists and the local practitioners, as well as cultural and ethical issues, will be included.

Methods: Children with ASD, non-verbal, six to ten years old, received group music therapy sessions over a period of seven months at The University Teaching Hospital, which is the only public institution to diagnose ASD and related intellectual disorders, and at a private primary school for special needs children in Lusaka.

Results and discussion: Group dynamics were observed to be more active when local practitioners used autochthonous music in local languages, than when Western-based improvised music in English was used. I recognized that the music of Zambia is powerfully and extraordinarily rooted in Zambian tradition, sympathizing deeply with Zambian children with ASD.

Conclusion: Through these practices, it is concluded that the collaboration and training of local practitioners are essential for installing music therapy as a new intervention in developing economic settings. The following three steps are particularly important: 1) Experience music therapy itself; 2) Simulate; 3) Develop sustainable music therapy practices, adapted to your own cultural background, without being colonized.



UPP00164 July 7th (Tue) 16h00

Current trends in clinical musicianship: Considerations for music therapy educators

Patricia Winter and Noah Potvin - United States

Dr. Patricia Winter: Is the Director of Music Therapy at Radford University, VA, USA. Her clinical interests include the impact of interprofessional music therapy and speech-language pathology on the development of speech-language skills of young children, and the education and training of music therapy students.

Noah Potvin: Ph.D., MT-BC is an assistant professor of music therapy at Duquesne University with a joint appointment in the Mary Pappert School of Music and the school of nursing. Noah recently completed his dissertation developing a theoretical model of resource-oriented music therapy with pre-bereaved hospice caregivers. Noah has published and presented internationally, nationally, and regionally on a variety of topics related to medical music therapy, including spirituality at the end of life and symptom management.

The presenters surveyed music therapy faculty members in the United States (US) on their current practices for teaching clinical musicianship to undergraduate music therapy majors. Survey participation was followed by semi-structured interviews of interested participants. The presenters will share the findings from the survey data and interviews, and discuss the implications of these results for current and future trends in teaching clinical musicianship skills. The paper will serve to outline emergent topologies for teaching undergraduate clinical musicianship and will identify, draw out, and examine explicit and implicit tensions that arise when teaching clinical musicianship in music therapy training programs. These tensions include but are not limited to the following, 1) cultural implications in instrument choice, repertoire choice, and the various definitions of “functional” musicianship; 2) the pedagogical practices that become strongholds of disempowerment for students and ultimately clients; 3) agendas that impact the learning environment such as determining what is an “appropriate and relevant music experience” for clients. The presenters will offer suggestions to begin to address these issues as we advocate for the development of agile, reflexive, and culturally responsive clinical musicians. Our intention is to expand this research to music therapy training programs outside of the US in order to foster international dialogues about clinical musicianship pedagogy.

UPP00168 July 8th (Wed) 10h45

Recommendations for research and practice with adolescents in music therapy

Katrina McFerran - Australia

Dr Katrina McFerran: Professor of Music Therapy at the University of Melbourne in Australia. She is a researcher, teacher, practitioner and a white, western, CIS gendered woman who acknowledges the many privileges she has experienced in achieving her status within academic systems. Kat is a critical thinker, a collaborator, and is committed to understanding the ways that young people use music in their lives and how that intersects with their wellbeing. She primarily adopts a participatory or constructivist standpoint in her research, primarily using qualitative data, but also using arts-based and quantitative methods. She has written a number of books and journal articles, including 'Adolescents, Music and Music Therapy' (Jessica Kingsley Publishers) and has created a Massive Open Online Course called How Music Can Change Your Life in order to make knowledge about music therapy available for free to persons who have internet access around the globe, and currently 14,000 people have taken this course.

Adolescents are often lovers of music and many rely on their uses of music during difficult times to help them cope. As a result, music therapists have been working with, writing about and researching their work with adolescents for many decades. The burgeoning research can be understood in many ways, but I suggest that implications for practice are best understood by exploring what we know about music therapy practice in different contexts. In this paper, I will briefly overview the existing research in relation to three common contexts: education, mental health and community programs. A detailed analysis will underpin the paper and the full publication (in press) will be provided. However, the focus of the paper will be on a set of five recommendations for practice and research with music therapy and adolescents. My intention is to honour the diversity of writing in the field; highlight differences as well as similarities; emphasise papers from a range of continents, including those published in Chinese; and champion a non-colonialist approach that values local contexts and emphasises resources. These include: determining if and when evidence is an appropriate focus; continuing to seek rich understanding; not underestimating the value of positive experiences; avoiding an exclusive focus on the music therapist's perspective; and being realistic about the outcomes of group versus individual therapy. The paper will conclude with an illustrative example to emphasise how one adolescent might be 'seen' differently in each context.

UPP00179 July 8th (Wed) 10h15

Music in Movement: Examining the relationship between musical style and the aims of community music therapy

Rii Numata - Japan

Rii Numata: Ph.D, tenure-track adjunct associate professor at Osaka City University Urban Research Plaza, Japan. Director of the Japanese Association for the Study of Musical Improvisation. Japanese Music Therapy Association board-certified music therapist; and leads the improvisational music-making project Otoasobi Kobo for people with learning difficulties and artists.

The aims of community music therapy, and the activities used to achieve those aims, are dependent on the specific cultural and social context. However, there have been many discussions on musical forms and styles used in improvisational music therapy, such as methodology (Wigram 2004), musical ideas (Robbins et al. 1977, Priestley 1994, Lee 2003), and therapeutic meanings (Pavlicevic 1997, Ruud 1998), the same cannot be said of those used in community music therapy. Here, I propose the concept of “Music in Movement,” which addresses the relationship between the aim of a community music therapy activity and the musical form used. This concept is based on the earlier concept of “The Garden in Movement” developed by the French gardener Gilles Clément. “Music in Movement” refers to the fluid state of music and is based on research in the aesthetics of improvisation and clinical practice in the fields of welfare and education.

Research on the aesthetics of improvisation includes the discussion of social aesthetics by Georgina Born which implies that sociality is an inherent part of improvisational performance. I will discuss the aesthetic strategies based on that idea by referring to research with a musical group, AACM (Association for the Advancement of Creative Musicians), and disability aesthetics in the field of disability studies. Finally, I will introduce original practical research on improvisational performance for people with and without disabilities.

UPP00180 July 8th (Wed) 09h30

Music Therapy and autism: Developing a sense of self through moments of meaningful communication: Case study

Nikoleta Gamagari and Dora Psaltopoulou-Kamini - Greece

Nikoleta Gamagar: MA music therapist (Master in Musical Arts program at the University of Macedonia, Greece) and a certified musicologist (BA in Music Studies, Aristotle University of Thessaloniki). She has completed an advanced-level training course in music therapy with Dr. Dora Psaltopoulou. She is a GIM (Guided Imagery and Music) trainee at the educational program with Dr. Gina Kaestele, as well as a psychoanalysis trainee in the Freudian, Lacanian approach. She is a member of the Freudian Society of Northern Greece. Nikoleta works as a music therapist in a Public Centre of Creative Activities for Children with disabilities in Thessaloniki, Greece.

Dr. Dora Psaltopoulou-Kamini: Assistant Professor at the Aristotle University of Thessaloniki (A.U.Th-GR). She is a certified music therapist CMT (AMTA), holds a Ph.D (A.U.Th-GR) and an MA (NYU, NY-USA). She has completed her psychoanalytic training in Freudian, Lacanian approach.

The music therapy process is based on the interrelation of three entities: science, art and interpersonal relationships. The dynamics developed in this process address the needs of the inner music child, reaching the core of the psyche, where deep changes, essential to the individual, can occur. Particularly in the case of autism, music therapy creates an appropriate environment within which the individual can get in contact with their inner voice, thus developing a sense of self. Through clinical improvisation the therapist mirrors the client and the music created reflects the client's psychosomatic and emotional state, as the individual "hears oneself being heard". This process provides the field where moments of meaningful communication can occur, within which the client meets and addresses the Other. The issue is highlighted by the case study of an 11 year-old child, diagnosed with autism. The child, through clinical improvisation, moves from a 'silent' stage of isolation - characterized by stereotypically solitary behavior - to the discovery of self and voice leading to creative self-expression. During the course of our sessions, he starts to experiment with linguistic boundaries and creates his own auditory and language formations, which he uses in his songs to express himself. Therefore, through the therapeutic relationship his desire for communication is enhanced and, at the same time, socialization skills are developed both in and out of the session context.

UPP00184 July 7th (Tue) 19h30

Evidence-Based Music Therapy Treatment to Elevate Mood During Acute Stroke Care

Jess Rushing - United States

Jess Rushing: Assistant Professor in Music Therapy at the University of Louisville. Jess is currently completing her Doctorate in Rehabilitation Sciences with an emphasis in music therapy during acute post-stroke care and internship supervision. Jess has worked clinically with all ages from premature infants to end-of-life with considerable experience in medical settings and program development.

A third of stroke survivors experience post-stroke depression (Hackett, Yapa, Parag, & Anderson 2005; Towfighi et al. 2017). Higher levels of depression and depressive symptoms are associated with the less efficient use of rehabilitation services and poor functional outcomes (Gillen, Tennen, McKee, Gernert-Dott, & Affleck 2001; Towfighi et al. 2017); greater odds of hospital readmission (Ottenbacher et al. 2012); and increased mortality (Kouwenhoven, Kirkevold, Engedal, & Kim 2011).

Mood related outcomes, including depression, are often examined by music therapy studies in neurologic rehabilitation settings. Recent reviews have outlined the variety of interventions and approaches music therapists use when targeting mood following acquired brain injury (Ard & Wheeler 2016; Magee, Clark, Tamplin, & Bradt 2017; Rushing, Gooding, & Uhl 2015; Sihvonen et al. 2017). Results are promising across the rehabilitation timeline with research indicating that early music therapy intervention can significantly improve mood during acute hospitalization following stroke (Rushing, Lee, Yan, & Dressler 2018).

This presentation will review results from the literature and the above titled dissertation (Rushing 2019). Additionally, a clinical decision making framework for mood improvement following stroke will be shared. Most importantly, this presentation will provide listeners with current knowledge immediately applicable to clinical work and an increased understanding of music therapy for mood elevation following stroke.



UPP00189 July 8th (Wed) 10h15

Learning to Improvise the Music of Music Therapy - A Qualitative Arts Based Research Study

Becky White - United Kingdom

Becky White: music therapist and artist, she is undertaking a PhD in learning experiences in improvised music, using graphic scores and improvisations. Becky is an associate lecturer at the University of The West of England, and guest lecturer at the University of South Wales, specialising in teaching improvisation.

How do we learn to improvise the music of music therapy? What are our experiences of learning? Education in improvisation is diverse, ranging from informal musical gatherings with peers, mentoring, to teaching in the classroom (Berliner 1994). Music therapists are trained to use improvised music for the health, social, physical and mental benefits of others (Wigram, 2004). This process can involve learning to take risks, make choices, develop playfulness and build courage and trust (Nachmanovitch, 1990). Students navigate through differing learning domains such as, an awareness of cultural and social heritage, understanding of music as relational and a high level of technical and expressive fluency.

This paper will present research findings from a qualitative arts based study, with ten music and music therapy students, investigating experiences of learning to improvise. Semi-structured interviews were combined with improvisations, and graphic scores created with member checking. Findings indicate that learning to improvise can have implications for our identity as musicians, relationships with others and even create special experiences of individual transformation. The paper will be presented utilising quotes from participants, recordings of improvisations and extracts from graphic scores.



UPP00195 July 8th (Wed) 13h00

“I don’t see you as a therapist”: Rethinking relationships between adolescents and music therapists in child welfare services

Gisle Fuhr - Norway

Gisle Fuhr: research fellow at the Norwegian Academy of Music, researching music therapy with adolescents in child welfare services and working as a music therapist in the same field.

This paper presents a qualitative exploratory PhD project with adolescents and music therapists in child welfare services, studying how they experience their collaborative relationships. It aims to learn from ongoing practices by interviewing pairs of adolescents and music therapists who have worked together over a longer period of time. The study has two foci: to understand how adolescents and music therapists (1) experience and (2) describe their relationship. These foci complement each other, as the music therapists and adolescents draw on different discursive frameworks to describe their experiences of relationships. Thus, to understand the informants’ experiences it is necessary to study their use of different discourses as well.

The interviews are analysed through a combination of interpretative phenomenological analysis and discourse analysis. Even though both music therapists and adolescents are informants, the study emphasises the adolescents’ perspectives, as their viewpoints are underrepresented in both child welfare and relational music therapy.

The results show that the adolescents and music therapists both experience and describe several aspects of their relationship differently, including their roles and the goals of music therapy. For instance, the adolescents and music therapists ascribe quite different (and sometimes opposing) meanings to terms as “therapist” and “therapeutic relationships”, partly because of the adolescents’ earlier experiences with therapy in child welfare services.

The paper discusses how the findings both support and challenge theories on therapeutic relationships in resource-oriented and psychodynamic music therapy. Finally, it focuses on practice, asking what music therapists in child welfare can learn from the findings.

UPP00196 July 7th (Tue) 18h30

Vocal music therapy improvisation among community-dwelling older adults: Group intervention aiming at improving subjective wellbeing

Aviya Riabzev, Ayelet Dassa and Ehud Bodner - Israel

Aviya Riabzev: Music Therapist, Ph.D. student in Music therapy, Bar-Ilan University, Israel. Aviya has clinical experience working with children with autism and with older adults. In her research she focuses on working with older adults and the impact of Vocal Improvisational Music Therapy on their wellbeing.

Ayelet Dassa: Music Therapist, Ph.D. Music Therapy Program Director, Bar-Ilan University, Israel. In her research, she focuses on the impact of music therapy on the elderly suffering from age related diseases.

Ehud Bodner: PhD, full professor at the Interdisciplinary Department of Social Sciences and the Music Department in Bar-Ilan University, Israel. He focuses on the effect of music on inter-group relations and behavioral and emotional reactions. He also studies how older adults cope with anxieties associated with aging and dying, with adverse and traumatic events, and on the promotion of wellbeing in old age.

This study aims to validate a group music therapy intervention for community-dwelling older adults, aged 60 and above, with no prior musical education and no medical/psychiatric morbidity. The intervention includes voice improvisation techniques and concluding performances in front of friends and family members. Its uniqueness lies in the focus on the enhancement of psychological resources in old age, through voice improvisation and group work. Method: The measurement is based on quantitative and qualitative methods, which include questionnaires and semi-structured interviews (conducted in two focus groups). Both measure psychological wellbeing, age and aging perceptions.

A five-session pilot study on a group of 15 participants, demonstrated improvement in several measures. Therefore, a comparative evaluative study was conducted, which included a 12-meeting three months intervention. Each group was led by two music therapists and took place every week. Sixty participants comprised the intervention group (10 participants in each group). In parallel, similar questionnaires on similar occasions were delivered to a wait-list control group of 60 participants. Results: Data was analysed using multi-level and repeated measures anova and pre-post intervention comparisons in between the two groups. Discussion: This study offers the field of music therapy an

intervention which uses group vocal improvisation techniques aimed at the enhancement of psychological wellbeing in community-dwelling older adults. In the presentation videos of these techniques will be shown and their effects will be explained in light of the findings and theories from the field of gerontology, positive psychology and music therapy.

UPP00198 July 7th (Tue) 18h30

Experiences from both sides of the djembe: Music education students teaching male adolescents with intellectual disabilities

Mignon van Vreden - South Africa

Dr Mignon van Vreden: senior lecturer at the North-West University School of Music. She teaches music education to undergraduate students in the BMus, BA (Music & Society) and Diploma in Music programmes. She supervises postgraduate students specialising in music education and interrelated fields.

Tertiary music education in South Africa is often dominated by theoretical course work and hence graduates are often underprepared for practical teaching. Despite a renewed interest in music educational practices that bear real-world implications, little is known about the meaning students themselves ascribe to these practices towards their own development as music educators. A more authentic music education pedagogy that integrates theory in practical environments, to equip students in diverse educational contexts (including a variety of cultural identities and ethnic backgrounds), are under research in a South African context. While inclusive education is an admirable ideal, it is often difficult to implement, as the heterogeneity of student abilities and learning style preferences found in classrooms today are often daunting to early career-educators. Group drumming is becoming increasingly established in educational settings as an effective means to enhance emotional and social well-being whilst respecting the indigenous, popular knowledge that resides in members of communities. Therefore, this qualitative research project explores student learning through their own experiences of teaching drumming to male adolescents with intellectual disabilities, as well as the potential of drumming to promote the well-being of these adolescents. The main research question that will guide this participatory action research study is: how can the experiences of music education students and adolescents with intellectual disabilities inform current teaching and learning practices in tertiary music education?

UPP00205 July 8th (Wed) 10h45

A cross-community music therapy project for young children with Down Syndrome in Derry, Northern Ireland

Josie Nugent - Northern Ireland

Josie Nugent: PhD, is a music therapist for Foyle Down Syndrome Trust, Derry, Northern Ireland and also works in a freelance capacity in the fields of autism, cross-community music projects and as a Irish folk fiddle player.

This paper describes an on-going cross-community music project initiated at Foyle Down Syndrome Trust (FDST), Derry, Northern Ireland for children with Down Syndrome (DS) aged 8-12 years. On reviewing outcomes attained over a 12 month period of music therapy, I felt the need to create a music and song project motivated towards building social communication skills and opportunities for integrative peer collaboration in Derry. Children with DS have impaired language abilities and articulation problems. Rhythm and sound are essential elements in music and speech and this project focuses on improving a child's sense of rhythm, inner pulse and use of voice in energised creative ways with Makaton. An innovative approach to songwriting will be described which creates space for new and silenced voices to be part of the process. Children also had opportunities to learn and perform songs with a local choir 'Allegrì Kids' in the Guildhall, Derry and at FDST. All- inclusive group methodologies towards aural/visual teaching of music to children with intellectual disabilities, will be illustrated. These procedures have been developed from over 35 years experience of teaching folk and other genres of music aurally, as well as training with Musicians without Borders, in the Netherlands. This paper will also briefly encapsulate social and cultural diversities prevalent in Derry, from over 40 years of conflict, which make it imperative that I work empathically, to value difference, and find inclusive opportunities for all to blossom, self-express and be heard.

UPP00208 July 8th (Wed) 12h00

Effects of Music Interventions on Stress-Related Outcomes

Martina de Witte, Anouk Spruit, Susan Van Hooren, Xavier Moonen and Geert-Jan Stams -
Netherlands

Martina de Witte: MA, MT-BC, NMT, lecturer and researcher in Music Therapy (BA/MA) and coordinator of research in Music Therapy at HAN University of Applied Sciences in Nijmegen, The Netherlands. She is a senior certified music therapist at STEVIG (The Netherlands), a mental health institution for psychiatric treatment to people with mild intellectual disabilities (MID). In partnership with the University of Amsterdam and the research group KENVAK she is running a PhD program. Her research is focused on the effects of music (therapy) interventions on stress regulation in people with MID. She is specialized in meta-analysis, and her work offers a comprehensive overview of the effects of music interventions on stress reduction. A main focus of her work is bringing together the latest scientific evidence about the effects of music on stress reduction with the everyday practice of music therapists and other professionals.

Anouk Spruit: PhD Post-Doctoral Researcher, University of Amsterdam (NL)

Prof. Susan Van Hooren: PhD Professor and Lector of Arts Therapies and Psychomotor Therapies, Open University Heerlen (NL), Zuyd University of Applied Sciences (NL)

Prof. Xavier Moonen: PhD Professor and Lector of Knowledge Development of Children and Young Adults with Mild Intellectual Disabilities and Behavioural Difficulties, University of Amsterdam (NL), Zuyd University of Applied Sciences (NL)

Prof. Geert-Jan Stams: PhD Professor of Research in Forensic Child and Youth Care, University of Amsterdam (NL)

All over the world, music interventions are used for stress reduction in various settings, because of the positive effects of music on both physiological arousal (e.g. heart rate, blood pressure, and hormonal levels) and psychological stress experiences (e.g. restlessness, anxiety, and nervousness). To cope with daily stressors, millions of people all over the world use tranquilizing medications, which have a lot of negative contraindications and side effects. Therefore it is important to also show the effects and applicability of non-pharmacological short term interventions for stress reduction, like music

interventions. There are many differences between the music interventions which are offered for stress reduction, such as the music style, the musical instruments, and/or the tempo and rhythm of the music. This presentation will focus on the current meta-analytic review of 104 randomized controlled trials, examining the effects of music interventions on stress-related outcomes. Main results show significant overall effects of music interventions on both the physiological outcomes ($d=.380$) and the psychological outcomes ($d=.545$). Results also provide insight into the specific effect moderating characteristics of music interventions. Implications for theory and practice concerning music interventions for stress reduction will be discussed.

UPP00220 July 8th (Wed) 11h15

The effect of rhythmic proprioceptive input on sensory integration and attention in children with autism spectrum disorder

Allison Lockhart - United States

Allison Lockhart: board certified music therapist from the United States with an undergraduate degree from the University of Alabama and a master's degree from the University of Miami where she studied neurologic music therapy and researched sensory integration in autism spectrum disorder. Additionally, she holds a NICU certification. She is involved with international music therapy efforts, including the Ubuntu Music Therapy Initiative that seeks to spread music therapy training throughout East Africa.

Sensory dysfunction is highly prevalent among children with autism spectrum disorder (ASD), and negatively impacts self-regulation, academic performance, and attention. Current research suggests that listening to music and rhythmic patterns can improve attention in children with ASD, and may be a sign of improved sensory integration; however, this connection has yet to be explored. The purpose of this study was to examine the immediate effects of rhythmic auditory stimuli combined with proprioceptive input on sensory integration and attention in children with ASD. Fifteen school-aged children with ASD and identified proprioceptive deficits participated in a study with a posttest only design. Participants were randomly assigned to receive rhythmic proprioceptive input or proprioceptive input without a rhythmic auditory stimulus. Following the protocol, each participant took a series of sustained and selective visual and auditory attention assessments. Sustained and selective attention

were measured as indicators of improved sensory integration.

A series of independent samples *t*-tests were completed to identify any significant differences in attentional outcomes between conditions. Analysis of covariances (ANCOVAs) were completed to determine whether level of ASD or proprioceptive dysfunction influenced the effect of each protocol on attention. Results gathered from this study suggest that the addition of rhythmic auditory stimuli to proprioceptive input enhances sensory integration and attention. The presentation will discuss rhythm's role in heightening neural activity implicated in attentional and sensory integration processes and outline implications for clinical practice and future research.

UPP00221 July 8th (Wed) 13h30

Music therapy for preterm infants and their parents: From research to clinical practice in the Polish neonatal health care system

Łucja Bieleninik, Ludwika Konieczna-Nowak, Sara Knapik-Szweda and Justyna Kwaśniok - Norway

Łucja Bieleninik: PhD of Psychology - a senior researcher at GAMUT (NORCE Norwegian Research Centre AS (Norway) and assistant professor at the University of Gdańsk (Poland). Her scientific interests focus on quantitative research on the effectiveness of non- pharmacological intervention in mental health.

Dr. hab. Ludwika Konieczna-Nowak: Head of music therapy at the Karol Szymanowski Academy of Music in Katowice, vice-president of the Polish Music Therapy Association, Editor-in-chief of the Polish Journal of Music therapy. Studied music theory (Katowice) and music therapy (Wrocław, Poland; Louisville, USA). Author, co-author and editor of monographs, chapters and peer-reviewed research. She is active as clinician, educator and researcher, presenting and publishing internationally.

Sara Knapik-Szweda: PhD, MT-BC, assistant in the University of Silesia. She works with various clients in her own music therapy center – MUZKA. She co-operates as a lecturer with the Music Therapy Department at the Academy of Music in Katowice. Member of the Polish Music Therapy Association.

Justyna Kwaśniok: Music therapy MA student (thesis completed in June) from Karol Szymanowski

Academy of Music in Katowice, Poland. Has experience in working with different groups of patients, focusing mainly on children and youth with autism spectrum disorders. Recently, she has also been working with mums and premature babies in a neonatal ward.

Music therapists have been conducting research in neonatal intensive care units (NICUs) since the 1990s, providing preliminary evidence on the beneficial role of music therapy (MT) for preterm babies and their primary caregivers. Research related to the use of MT in NICU is only beginning to emerge in Poland. A favorable circumstance for introducing this profession occurred in 2018, when Poland joined a LongSTEP project delivering MT services in NICU. This presentation shows the current state of research in MT within neonatal care, contextualizes MT in the Polish neonatal health care system by discussing culturally-relevant aspects of neonatal settings and presents how participation in the LongSTEP might help to establish NICU MT in Poland in the future.

UPP00222 July 8th (Wed) 13h00

Critical Social Aesthetics and Clinical Listening ↔ Cultural Listening as a Method for Arts Based Research

Rebecca Zarate - United States

Rebecca Zarate: Ph.D., MT-BC, AVPT – Associate Professor/Coordinator of music therapy program at Lesley University. Her research interests are in clinical improvisation and trauma informed practice with a focus on anxiety. Rebecca's recent projects reflect inquiry into the social roots and constructs of anxiety and its impact on community and culture.

Since the 1960s, there has been rich dialogue in the international arena on aesthetics in music therapy. Recently, there have been discussions on aesthetics and ABR from cultural and critical perspectives. However, the dynamics around power, privilege, and oppression that occur within music making in ABR research needs further investigation with a focus on listening. Music as the central art form used in music therapy research, is sensed and perceived differently by individuals and their cultural contexts, impacting the values placed on music for participant and researcher. It is vital, therefore, to investigate such phenomena from a critical social lens grounded in the purpose of social

transformation on how we listen. According to Forinash and Viega (2017) “Arts-based research is an umbrella term that includes the use of arts as a research method – where the art forms are primary in the research process – and as an overall methodology – where a creative worldview forms the philosophical foundation for an inquiry “ (p. 981). The role of aesthetics in music therapy research offers a theoretical way into a creative worldview. It supports the ability of the field to diversify evidence-based practice from artistic knowing and social knowing lenses. This workshop offers a critical social aesthetics approach and a method of listening that can be used in ABR within clinical improvisation procedures. It offers a method called Clinical Listening ↔ Cultural Listening as a way of framing a systematic approach to the research process in ABR, rooted in creative, pluralistic, and reflexive ways of knowing.

UPP00235 July 8th (Wed) 08h30

Community Music Therapy and Individual Identity

Hiroko Kimura - Japan

Hiroko Kimura: musicologist (MA) and RMT (Japan), is currently a professor at Heisei College of Music in Kumamoto, Japan. She has worked as a music therapist with older adults and children with special needs for 20 years. Her current research interest is Music Therapy and Culture.

Japanese culture is often seen as a collective culture, people are less assertive than in other cultures and tend towards group conformity. Group-centered characteristics can be useful in many ways, such as to increase the efficiency of group work, however keeping the balance between the individual and the group is always challenging. They tend to focus on self-restraint, not asserting themselves and following the herd. This research focuses on how Community Music Therapy helps people to be more confident, independent, and to reduce the stress caused by such self-restraint. We conducted Community Music Therapy with older adults for 12 years, including group singing. We found 3 types of relationship among the participants: 1. Reciprocal, 2. Dependent, 3. Independent. The reciprocal type is seen among people who are self-directed but open to others. This helps people to be social. The dependent type is produced by hierarchy which sometimes leads to in-grouping and causes

exclusion. The independent type is characterized by keeping a distance from other participants. It causes no problems but also no real friendships. To build a better community, the reciprocal type is most desirable in every culture. As music is strongly connected to individual identity, we respected favorite and requested songs. Through music they came to know each other and develop altruism. Some participants of the dependent type gradually became more reciprocal. The role of music therapists is a navigator for the participants to a warmer community with music.

UPP00236 July 8th (Wed) 10h45

Forest Music Therapy – A connective chant - ritual - dance on the treatment of psychosis

Andrea Volpini - Italy

Andrea Volpini: Music Therapist, 'Kaos' – Adult Mental Health Day-Care Centre, Perugia, Italy; presenter at congresses (Padova 2013, Vienna 2016, Tsukuba 2017, Barcelona 2018, Aalborg 2019). <https://it.linkedin.com/in/andrea-volpini-6b4a1262>

Forest Music Therapy (FMT) is a psychodynamic, systematically applied intervention combining nature and music, to counteract and redefine the problems created by the psychotic dimension. Participants were divided into 2 comparable groups, a total of 12 people of both sexes, aged between 23 and 48. Therapy was applied weekly in the morning, for four consecutive years (2016-2019), during the most climatically favourable periods from April to October. Sessions were videotaped and were each about 90 minutes duration. Once the participants arrived at the forest, they prepared their stools in a circle and found a comfortable seated singing position; thus holding hands with their neighbour. Then, listening to the surrounding sounds with closed eyes, they would begin to produce sounds using the free vocal improvisational technique, seeking communication with each other and the natural environment. The music therapist (MT) tuned the vocalization of the participants according to the surrounding sounds of nature, correlating and synchronizing them with the same rhythm, giving rise to a 'resonant structure'. After each session, the MT literally collected all of the participants' communication. Participants' intra-interpersonal relationships were analysed by assessing: 1. specific interactions observable in the video recordings 2. speech in faithfully collected communications after each session, and 3. the systematic observations of behaviour conducted by the Kaos Centre multidisciplinary team. Practicing FMT produces physio-psychological relaxation on the subjects, and

a decrease of negative and positive symptoms, to a varying degree.

UPP00237 July 8th (Wed) 12h30

“My music won!” The kabina: A music rehabilitation center in the community

Shay Pridor and Ofer Shoer - Israel

Ofer Shoer: Music therapist, executive rehabilitation programs in the "cabin", and music therapist for the Alzheimer population in the "melabev" association. He is a musician and voice developing teacher.

Shay Pridor: Has been working for many years as music therapist in mental health programs and prostitution shelter, the initiator and the director of the "cabin"- a community music rehabilitation center. Developed “dynamic batukada” based on a Brazilian percussive style with Roey Bar Even. Musician.

The "cabin" is a home for people who cope with mental health challenges, musicians, actors, stage/production personnel, and people who wish to be developed and integrated into a significant artistic community. The "cabin" was established at the initiative of Dan Avshalom - a public benefit company that deals with the rehabilitation and integration of people in the community, with the encouragement and support of the National Insurance Institute and the Ministry of Health. The "cabin" was created in the community with the aim of offering professional advancement, such as music lessons, sound services, concerts, an accompaniment band, and an independent label. The “cabin” shows how music, individuals, society and health are interrelated (Ansdell & Pavlicevic, 2005). The participants take part in creative writing classes, music ensembles, and music recordings, which assist these individuals in building new, meaningful relationships, finding new identity beyond mental illness, discovering enjoyment, camaraderie, and new roles in shared social experiences (Jackson, 2015). As part of the therapeutic ritual, we create performances based on familiar and original work - and are open to the community, which allows the participants to prepare musically while discussing topics such as anxiety, and their goals for themselves. The setting of the therapy room and performance stage are indelibly connected despite their surface differences (Mitchell, 2019). As being a part of a group that is usually excluded from communities, the "cabin" is asking to give the participants a mode of belonging (Stige, Ansdell, Elefant, & Pavlicevic 2010) that create a connection between them as individuals, to the community that they live in.

UPP00239 July 7th (Tue) 17h00

Passport to Excellence: CBMT's International Opportunities

Joy S. Schneck and Petra Kern - United States

Joy Schneck: MM, MT-BC is the Executive Director of the Certification Board for Music Therapists (CBMT) and has served in that role for 26 years managing the national program of board certification in the U.S.

Petra Kern: PhD, MT-BC, MTA, DMtG is the owner of Music Therapy Consulting, professor at the University of Louisville and editor-in-chief of *imagine*. She is a former President of WFMT and currently serves on CBMT's Board of Directors.

The global reality of the workforce has touched the field of music therapy. Professionals from around the world are now seeking employment abroad. Yet, the diversity of music therapy degrees is challenging global mobility. Certification is the passport to excellence allowing employers worldwide to identify professionals' competencies. In the U.S., the Certification Board for Music Therapists (CBMT) ensures a standard of excellence for safe and competent music therapy practice and provides the basis for employment and state licensure. In this presentation, representatives of CBMT introduce:

- Data-based trends of the global music therapy workforce and market needs;
- Models of expansions (from national, international, multinational to global);
- CBMT's international opportunities.

The intention of this presentation is to inform music therapy graduates, professionals, and directors of university-based music therapy degree programs worldwide about the possibility to apply for the CBMT exam. In an interactive dialogue, attendees will also learn about the advantages of the Music Therapist – Board Certified (MT-BC) credential, ongoing education requirements, and the 5-year renewal cycle. CBMT representatives are open for discussion on increasing recognition and standards of music therapy practice through credentialing worldwide.

UPP00240 July 8th (Wed) 17h45

Religious & Spiritual Cultural Responsivity in Music Therapy During Imminent Death

Noah Potvin - United States

Noah Potvin: Ph.D., MT-BC, is an assistant professor of music therapy at Duquesne University with a joint appointment in the Mary Pappert School of Music and the School of Nursing. Noah has expertise in music therapy and hospice, with multiple publications and presentations on topics related to the theoretical and clinical development of music therapy in end-of-life care. Recent works include a theoretical model for clinical work with pre-bereaved hospice caregivers; developing culturally responsive practices for Christian hospice patients; and developing community-engaged learning strategies for music therapy students.

Imminent death is a critical stage in end-of-life care requiring attention to patients' and caregivers' holistic needs, including beliefs, practices, and rituals regarding death. To provide optimal care, music therapists are tasked with being culturally responsive to those beliefs, practices, and rituals. This presentation will focus on a specific culturally-informed lens through which death is understood and experienced – Christianity and the Holy Spirit - providing insight for working with this cultural group at the end of life and a model for cultivating similar insights with additional cultural groups.

For patients/caregivers who identify as Christian, the Holy Spirit has the potential to be a fundamental resource necessary for holistically addressing emergent treatment needs. This presentation will introduce and illustrate a model of music therapy as a ministry that can facilitate access to the Holy Spirit. Drawing from scholarship and theology, the therapeutic functions of music as prayer will be articulated and then contextualized within a model of music therapy as worship. Three stakeholder roles structuring this model will be explored: (1) Music therapist as minister of intercessory prayer, (2) Patient as vertical transcendental worshiper, and (3) Caregiver as horizontal transcendental worshiper. These three roles are implicit and concomitant, and interface to promote a healthy death experience.

To be clear, this is not a call for music therapists to evangelize to patients; rather, this is a call to meet patients/caregivers at a point of urgent need to provide access to a potentially essential resource. As such, the ethics of this clinical approach will be emphasized, including (a) how such a therapeutic process fits within ethical codes and scopes of practice, (b) implications for power and privilege across stakeholders (therapist, patient, and caregiver), and (c) the boundaries of this clinical

approach with services provided by chaplains or other spiritual leaders.

UPP00243 July 8th (Wed) 18h45

The Effects of a Music Therapy-Based Stress Management Program on Perceived Stress of Inmates with Mental Illness

Molly Austin - United States

Molly Austin: MM, MT-BC has started a music therapy program on Wakulla Correctional Institution's psychiatric unit. Previously, she worked with many populations, including women with eating disorders and hospice patients. Molly obtained her bachelor's degree in music therapy from Converse College and master's degree from Florida State University.

Because of the mental health crisis that often exists in prisons, there is a need for innovative treatments that help inmates with mental illness better manage their stress. The purpose of this study was to explore the efficacy of a music therapy-based stress management course on lowering perceived stress levels of inmates with mental illnesses. Participants (N=14) were adult male inmates between the ages of 23 and 61 years old diagnosed with a mental illness receiving treatment on a Diversionary Treatment Unit (DTU) at a Florida state prison. Participants were randomly assigned to participate in either a cognitive behavioral music therapy-based stress management course or a cognitive behavioral talk-based stress management course for four weeks. Participants completed Cohen's Perceived Stress Scale to indicate their perceived stress levels before and after the study. They also completed surveys regarding how helpful they perceived each session to be. Results indicated that perceived stress levels were significantly lower at posttest for both the experimental and control groups. There was no significant difference regarding perceived stress levels between the experimental and control groups. However, session helpfulness surveys indicated that a higher percentage of participants in the experimental condition perceived that the interventions were "very helpful" compared to participants in the control condition. Limitations in the current study included a small sample size and security protocols that cut sessions short. Future research should consider collecting data over a longer period of time to better assess the long-term impact music therapy has on inmates' stress management skills.

UPP00245 July 7th (Tue) 15h15

Provocative music therapy

Albert Berman - Netherlands

Albert Berman: MA, Dutch social scientist and Senior Registered Music Therapist. He worked in adult psychiatry for 27 years at mental health institution 'GGz Centraal' in Amersfoort. Since 2012 he has been the President of the Dutch Association for Music Therapy (NVvMT) and Country Representative for the Netherlands in the European Music Therapy Confederation (EMTC). He developed projects in the Netherlands to promote music therapy and to implement music therapy in new areas. He has presented workshops at many international conferences, e.g. Vienna and Seoul (One note symphony) and Oslo (Songwriting). He's one of the founders of European Music Therapy Day, held in the whole of Europe since 2014. Albert is preparing a book on 'provocative music therapy' which will be available during the congress.

Provocative music therapy is a method partly based on the psychotherapy works by Frank Farrelly (Farrelly and Brandsma, Provocative therapy, Meta Publications, USA, 1974). It is a mixture of good contact and warmth, a lot of humor as well as challenging interventions. But it's also a critical approach in multiple ways. In provocative music therapy the therapist is aware of the fact that loss, poverty, being excluded, abuse and trauma lead to many mental health problems in clients. Our society aims at success and achievement, and overlooks that many things we do in our lives fail inevitably. People with mental health issues blame themselves for not being able to fit into this perfect picture. A provocative music therapist doesn't want the client to change, it is even 'forbidden to help', because he sees the client as good as he is. However, he will become a partner for the client when he starts protesting, to 'beat the system'. The music therapist has to show that failing is part of being a healthy person, so he will make mistakes and be open as a person. The outcome is music therapy as a spontaneous creative adventure, sometimes like standup comedy, but also in great depth, with improvised music and protest-songs. To act provocatively is in reality a serious attempt to cope with resistance and the paradoxes in music therapy. In the workshop the participants will experience this method and receive practical hints how to use the provocative style in their music therapy work with adults.



UPP00246 July 8th (Wed) 13h30

“It’s in the manual!” Creating an intervention manual and training program for a novel music intervention

Deanna Hanson-Abromeit and Kimberly Sena Moore - United States

Deanna Hanson-Abromeit: Teaches at the University of Kansas and researches music interventions focused on neonatal early intervention. She serves on the CBMT Board of Directors.

Kimberly Sena Moore: Teaches at the University of Miami. Her research focuses on emotion regulation development and her professional work on advocacy, policy, and social media communications.

Music interventions are complex, involving interaction between people, music, desired change, and the environment. In addition, they may involve single or multiple components (e.g. singing, instrument playing, and movement). Healthcare and behavioral health intervention standards recommend theory-based intervention development and transparent intervention reporting in research and practice. A phased research agenda requires a clearly articulated music intervention that can be replicated across a series of studies. Developing intervention manuals and training programs can advance music therapy research and practice by supporting treatment fidelity, intervention validity, replication, and wide-scale implementation of a standardized music intervention.

This presentation will describe the development of the intervention manual and training program for Musical Contour Regulation Facilitation (MCRF), a novel, multi-session preventive intervention designed to promote emotion regulation development in at-risk preschoolers. The intervention manual articulates the intervention’s theoretical framework, specific and non-specific elements, mode of delivery, and dosage. It also operationalizes intervention activities and logistics for implementation. The intervention manual provides a guide for interventionist training. Interventionist training involves didactic and experiential components to give the music therapist an understanding of the intervention and prepare competencies needed to implement the intervention and maintain fidelity.



UPP00248 July 7th (Tue) 17h30

Dealing with dissociative phenomena in music therapy

Gitta Strehlow - Germany

Dr. sc.mus. Gitta Strehlow: Dipl. Music-Therapist Working 20 years with adults at Bethesda Hospital Hamburg-Bergedorf, Clinic of Psychiatry and Psychotherapy and with sexually abused children. Part-time lecturer at the Hamburg University of Music and Theatre and the Swiss Forum for Further Education in Music Therapy. Main interest: Psychoanalysis, Trauma, BPD, Mentalization.

Dissociative disorders belong clinically and conceptually to the most dazzling phenomena in psychiatry. In general, dissociative phenomena are associated with overwhelming effects, so that the ability of consciousness to integrate collapses. Attachment trauma often leads to dissociative symptoms (Schoore 2009). Music therapists in psychiatric practice are confronted with manifold manifestations of dissociation. Music and its close connection to emotions, especially free improvisation, can trigger overwhelming feelings, so that this threat could finally lead to dissociative symptoms. In music therapy, dissociative phenomena appear in verbal exchange, but they can also occur during musical play such as: the patient seems to be absent, petrified, lost in reverie or repetition.

This paper will analyse the phenomena of dissociation in connection with trauma in music therapy. Group situations, which are typical for music therapy, are often particularly challenging and therefore music therapists must be aware of symptoms of dissociation.

Methods: First, an overview of different approaches on how to deal with dissociative phenomena in music therapy and research in music therapy on dissociation will be presented, supplemented by general concepts of dissociation. Second, clinical vignettes from psychiatric music therapy patients with trauma are examined, showing how to help patients suffering from various dissociations.

Conclusion: In this paper, various music therapeutic interventions are presented, the aim of which is the integration and interaction of all parts of the personality. The long-term goal is to improve the patient's handling of their dissociative symptoms.



UPP00263 July 8th (Wed) 09h00

Music therapy and social inclusion for young refugees and asylum seekers: An interdisciplinary approach with the theatre for the international project “Acting Together #WithRefugees”, Italy

Timothy Trevor-Briscoe, Francesca Quadrelli, Chiara Acler and Barbara Zanchi - Italy

Timothy Trevor-Briscoe: Music therapist (MA University of the West of England); member of the Italian Professional Music Therapy Association; coordinator of Oncology/Palliative Care national AIM workgroup. Works with refugees, in paediatric oncology, general and surgery wards, juvenile detention centre, schools with disability. Professional musician, music therapy teacher (MusicSpace Italy, Cesena Conservatory).

Francesca Quadrelli: Philosopher, music teacher, music therapist (MA University of the West of England; post-graduate MusicSpace Italy), member of the Italian Professional Music Therapy Association (AIM). She works with children and adolescents with developmental disabilities, autism and mental disorders in private practice, and coordinates projects for scholastic inclusion and emotional regulation at schools.

Chiara Acler: Music therapist (MA University of the West of England, post-graduate MusicSpace Italy), member of Italian Professional Music Therapy Association (AIM). She works in schools, in a centre for adults with multiple disabilities, in private practice with developmental disorders and with refugees. She teaches Techniques of Improvisation for MusicTherapy at MusicSpace Italy.

Barbara Zanchi: Music Psychotherapist (MA University of the West of England; PGDip University of Bristol; Fellowship Association Music and Imagery). Certified Psychologist (University La Sapienza, Rome). Director MusicSpace Italy (Bologna); Professor in Music Psychology, Coordinator Master Programme in Music Therapy, Cesena Conservatory, Italy. Member /Supervisor AIM - Italian MT Professional Association.

Four music therapists participated in a 2018 theatre-centred project by Teatro dell'Argine in collaboration with UNHCR, which aimed to introduce an integrated approach for professionals to encourage refugee well-being and inclusion in and around Bologna, Italy. Intercultural music therapy group sessions within the project involved over 40 refugees/asylum seekers and Italian/international citizens. Musical improvisation, sharing and elaboration of songs, story-telling through music, together

with movement and theatre techniques, offered a unique, supportive framework which aimed to facilitate and encourage self-expression within a therapeutic context. Participant feedback highlighted the utility, relevance and importance of music in sessions as a means of intra- and inter-personal communication, bridging life experience with present identity, allowing elaboration and integration of complex existential or emotional issues in a protected, non-verbal centred environment. Music therapy sessions maintained a goal-centered therapeutic focus throughout and participants expressed moving from shyness, closedness, fear and exclusion, to friendship, solidarity, group sense, inclusion. Original songs and traditional lullabies explored during sessions were also successfully integrated within a final theatre performance, offering a further layer of positive inclusion for participants within a wider, appreciative community context. The music therapists continually discussed and pooled ideas with theatre staff and a wide range of professionals operating in the refugee reception and inclusion sector during learning partnership sessions and focus groups. All activities were filmed and a video documentary together with extensive written guidelines was published. The presentation will make use of selected authorized video footage to best portray the music therapy work undertaken (<https://vimeo.com/326944223>)

UPP00274 July 8th (Wed) 10h45

Playing-related musculoskeletal problems among professional orchestral musicians in South Africa

Clorinda Panebianco - South Africa

Clorinda Panebianco: senior lecturer in the department of music at the University of Pretoria since 2007. She lectures music history and music psychology, and supervises numerous postgraduate students. Her research currently focuses on health and well-being issues in professional and amateur performing artists. She was recently awarded an NRF rating. She has presented at several national and international conferences. Aside from her academic activities, as an oboist, she frequently plays with various professional and community orchestras.

The prevalence of injury among musicians is high, and although many epidemiological surveys have been conducted on playing-related musculoskeletal problems (PRMPs) on professional musicians, no such study has been done on South African professional orchestral musicians. The aim of the study was to evaluate self-report prevalence of PRMPs among professional orchestral musicians in South Africa and to explore instances of pain interference on performance and related psychosocial

function. The Musculoskeletal Pain Intensity and Interference Questionnaire for Musicians (MPIIQM) was completed by 51 professional orchestral musicians (24 males, 27 females), recruited from four orchestras in Gauteng, Kwazulu Natal and the Free State provinces. Preliminary results show a lifetime prevalence of PRMPs was 76.4%, and a one-year prevalence of 49%. 29.4% of musicians claimed to experience pain at the time of data collection. Of the 47 % who indicated location of pain, 54% of these reported having pain in three or more locations, most commonly shoulder, shoulder blade, upper and lower back. To conclude, the study confirms that musculoskeletal disorders are common in professional orchestral musicians in South Africa and that the use of a validated self-report instrument provides a useful indication of pain prevalence.

UPP00277 July 8th (Wed) 08h30

A polyphonic intervention: A family and culture-centred approach to music therapy for children with ASD from Indian backgrounds

Lene Majgaard Jeffrey - Australia

Lene Jeffrey: RMT works with children and young people with ASDs at Giant Steps School, Sydney and in private practice. She is a casual academic and Phd candidate at Western Sydney University, where she is researching music & meditation, as well as developing strategies for supporting emotional regulation and positive mental health.

Indian migration to Australia has recently reached 15% of annual overall intake with the Indian-born population steadily increasing. For Indian families in Australia, the challenges of supporting a child with ASD is compounded by cultural norms and a sense of shame. With a background in Indian music, the music therapist combined music therapy methods with Hindustani musical resources into a polyphonic music therapy intervention for children with ASD and their carers. Initial aims included enhancing social communication, sensory adaptation and facilitating positive interactions between child, carer and group. By employing group singing, instrument playing, dance, sensory experiences, vocal exercises and receptive listening to Sanskrit poems, the intervention simultaneously addressed goals for children and carers. Additional positive outcomes emerged in the form of stress reduction and a sense of cultural pride and belonging in parents, who reported a high level of satisfaction. This paper reflects on the outcomes of merging Eastern and Western music and tradition in the delivery of an

ecologically sensitive culture and family-centred program. It highlights the considerations, boundaries and challenges of cultural adaptation, as well as the advantages it offered participants. Music's unique cultural expression supported these clients' wellbeing, confidence and sense of belonging, both to their old and new cultures. For the music therapist, it was a unique experience of coming full circle, in giving back to an Indian-Australian community, some of that music which initially inspired the study of music therapy.

UPP00279 July 8th (Wed) 09h30

Music therapy with newborns with congenital diaphragmatic hernia

Ariane Fève and Josephine Geipel - Germany

Ariane Fève: born in France and has been living in Germany since 2009. She completed her music therapy studies in Heidelberg in March 2019 and is currently working with adults, adolescents and children in the psychosomatic/psychiatric sector.

Josephine Geipel: M.A. German researcher and lecturer at the School of Therapeutic Sciences at SRH University Heidelberg. She does her doctorate at the Medical Faculty of Heidelberg University, and works as a music therapist at the SRH campus clinic and at the department of neonatology, University Hospital Mannheim.

Newborns with congenital diaphragmatic hernia (CDH) have to spend their first weeks or months of life in the neonatal intensive care unit due to their medical condition. They are not only confronted with a long stay in the neonatal intensive care unit with the common unpleasant and painful procedures, but also with major surgery, withdrawal and limited possibilities for interaction and development. This is an extremely stressful time for both child and parents. Until now little is known about the psychosocial needs and challenges of these children and their families as well as specific music therapy treatment options and goals. Through a qualitative content analysis of parents reports about their time in hospital during the postnatal period and a literature search, the challenges and needs of families with children with CDH were examined. These results are checked against indications for music therapy, recommended music therapy interventions, and goals for full-term hospitalized newborns. Children with CDH and their families are confronted with multiple challenges and have diverse psychosocial needs. We found indications for music therapy, suitable goals and music therapy interventions to address these and will present them with illustrative case examples. Studies examining the effects of music

therapy for these families have yet to be conducted.

UPP00286 July 8th (Wed) 08h00

Music Technology for Emotion Regulation and Motor Rehabilitation in Patients

Kat Agres - Singapore

Kat Agres: adjunct Assistant Professor at the National University of Singapore (NUS), and Principal Investigator of the Music Cognition group at the Institute of High Performance Computing (IHPC), which is housed within the Agency for Science, Technology and Research (A*STAR). She received her PhD in Psychology with a graduate minor in Cognitive Science from Cornell University in 2013. She also holds a bachelor's degree in Cognitive Psychology and Cello Performance from Carnegie Mellon University, and has received numerous grants to support her research, including a Fellowship from the National Institute of Health (NIH), and a training fellowship from the National Institute of Mental Health (NIMH). In January 2017, she moved to A*STAR to start a new group focused on music cognition and technology. Her research explores a wide range of topics, including music technology for healthcare and well-being, music perception and cognition, computational modelling of learning and memory, and computational creativity. She has presented her work in over fifteen countries across four continents, and remains an active cellist in Singapore.

The development of novel medical technologies for music therapy has garnered significant interest in recent years. Arguably, music technology may be used in several complementary contexts: to assist music therapists in their practice, to provide patients a greater range of musical capabilities/experiences, and to enable patients maintain a trajectory of wellness and healing between therapy sessions. This paper focuses on two recent applications that empower the patient to support their own recovery, with or without the assistance of a music therapist. The first is a music-based Brain-Computer Interface (BCI) that uses automatic music generation and neurofeedback for emotion regulation, and the second is motion-capture medtech game for motor rehabilitation. The BCI system, described in Ehrlich, Agres, Guan, and Cheng (2019), creates affective music in real-time based on the listener's brain state (as measured using EEG). While using the system, the listener's task is to change the music to sound more happy/joyful, or more calm/relaxed. The music therefore both reflects the listener's brain state, and serves to mediate the listener's emotional state using the musical feedback. The system has been successfully tested on healthy adults, and current work focuses on validating the system with patients suffering from anxiety. The motion detection game is tailored for a different

neurological population: stroke patients. The game, described in Agres & Herremans (2017), uses motion capture and gamification to motivate users to complete their prescribed Physical Therapy exercises, engage in an extended regimen of physical strengthening, and increase their range of motion in affected limbs.

UPP00295 July 7th (Tue) 15h15

Exploring the perceived benefits of a feminist community music therapy framework with women in a place of safety

Caley Garden - South Africa

Caley Garden: Graduated with distinction from the University of Pretoria (MMus, Music Therapy) in 2017. She is currently the music therapy programme coordinator at MusicWorks, a non-profit organisation that offers music interventions for children and young people in Cape Town. She also works in private practice, focusing on child and adolescent mental health. Caley has a special interest in female empowerment and social justice in music therapy.

In 2013, WHO reported that approximately one third of women globally are affected by violence. Violence against women impairs women and their children's well-being and limits their participation in society. After two years of working in a place of safety for female survivors of abuse and destitution, I posit the need for a feminist community music therapy framework for use in such contexts. Feminist therapy seeks personal and political change for women through empowerment and activism. Recurrent themes in sessions were empowerment and gender inequality, both strongly aligned with the aims of feminist therapy and the social justice aspect of community music therapy. With constant member turnover, a framework enables a woman to enter the group at any time, with each session being a self-contained 'process', within a nine-week, repeating programme. A qualitative study is currently being conducted with group music therapy attendants at a place of safety for women. I aim to explore the women's perceived benefits of a framework designed in collaboration with them as an adaptable tool to be used in similar contexts. Data (semi-structured interviews, video excerpts, focus groups and reflexive journaling) will be analysed by means of interpretive phenomenological analysis. Themes will be produced in collaboration with the women and through member checking. I anticipate that the findings of this study will offer insight into how music therapy can be a collaborative and empowering process for women in places of safety and hope it will enhance awareness of and encourage activism for women's rights.

UPP00308 July 8th (Wed) 09h00

The Use of Music Therapy to Facilitate Equity and Inclusion in a Public School Classroom Through Goal - Based Experiences with Special Needs Students

Ann Petty - United States

Ann Petty: Music Therapist with Harris County Department of Education for twenty-five years. Currently working in a public school district in the Northwest area of Houston Texas, USA. Received an equivalency in music therapy from the University of Kansas and a Bachelor's of Music Education from the University of North Texas.

Music therapy has been identified as a powerful tool to incorporate social skills by acknowledging individual strengths and using multi-level approaches. This frequently occurs in early childhood and music education classrooms. The challenge for music therapists in one public school district in the United States has been to explore ways to continue goal-based interventions for special needs students who complete the preschool program and transition to grade level classrooms.

This presentation will discuss interventions and strategies that have been implemented in grade level classrooms in an inclusive environment. The focus of music therapy in the classroom is to apply interventions that support academic and communication goals which are part of the special needs student's education plan and promote social strengths within a group. The presentation will identify goals that are included in the education plan of students with autism and visual impairment.

In the inclusive setting, communication is important to promote success within the general education classroom if special needs students are to be a part of the daily routine. Collaboration with teachers and instructional support personnel is needed if positive experiences in the general education classroom are to occur. Examples will be given on how music therapy interventions integrate special education goals with the general education curriculum. This presentation will also discuss challenges of educating instructional support and classroom teachers on the impact of music therapy in promoting social awareness through successful interactions in the school environment.



UPP00319 July 7th (Tue) 19h00

Creative Gatherings - a Community Music Collaboration Project

Yael Gavronsky and Moshe Singer - South Africa

Yael Gavronsky: registered Music Therapist with the Health Professionals Council of South Africa. She received her Masters in Music Therapy from the University of Pretoria and her Honours in Psychology from the University of Albany in New York. Before starting her Masters in Music Therapy, Yael worked as Director of Teen Programming at the JCC in Manhattan, a world renowned non-profit organization (NGO) located on the Upper West Side of New York City. Yael is also a singer, songwriter, guitarist and co- founder of Creative Gatherings. Yael is currently conducting individual and group Music Therapy sessions in Johannesburg, South Africa.

Moshe Singer: Drama teacher, music artist and co-founder of Creative Gatherings. He studied dramatic arts with specialisation in applied theatre as a Drama For Life scholar at the University of the Witwatersrand in 2009. During his student years he was one of the co-founding members of the Drama For Life Playback Theatre Company. His love of applied theatre became his bridge into education where he completed his PGCE, registered with the South African Council of Educators and has been teaching ever since. He continues to teach while developing Creative Gatherings and work on his music.

Umuntu Ngumuntu Ngabantu - a person is a person because of or through others, colloquially known as Ubuntu (Tutu, 2004:25-26). Creative Gatherings (CG), a grassroots community building music and performance arts project based in Johannesburg, South Africa, invites performance artists from diverse backgrounds to perform in collaborative concerts 4 to 6 times a year. The project aims to crystallize relationships between working musicians (professional and street musicians) and amateur artists (hobbyists) of different genders, cultures, races, ages and religions towards a shared opportunity for creative expression. A case study is currently being conducted to explore how this project can enhance the quality of life for the participants emotionally, socially and professionally. Through the ethos of Ubuntu, the artists are offered an opportunity to give and receive from the community much like a support group, which has emotional benefits. Socially we intend to break down cultural stigmas while preserving cultural identities. This is achieved through artists being encouraged to collaborate with each other and being exposed to different styles of music ranging from indigenous African music, to musical theatre, to blues and jazz. Professionally artists develop skills in the fields of marketing, performance art management and musicianship. We intend on exploring the challenges and successes of CG. In order to collect qualitative data, artists will be interviewed and video recordings from

rehearsals and concerts will be examined. We anticipate that the outcomes of this study will aid in improving future sustainability of the project with the goal of making CG accessible to all by creating community centres to bridge communities throughout Johannesburg.

UPP00321 July 7th (Tue) 19h00

The Benenzon Amodal Approach in a bedside setting. Individual Nonverbal Therapy with a Geronto-psychiatric Patient

Bettina Eichmanns - Italy

Bettina Eichmanns: Music Therapist (Milan, Italy), Musicologist (Munich, Germany), Magister of the Benenzon Nonverbal Therapy approach (TNVB, Buenos Aires). Lecturer at various music therapy courses in Europe. Clinical focus on individual music therapy at the hospital bed with elderly and psychiatric patients. Other Fields of interest are research ethics, and intercultural aspects of music therapy.

The presentation illustrates recent developments of theoretical framework, and clinical practice, of an individual nonverbal therapy intervention with the resident of a psychiatric rehabilitation facility. The patient suffers from the akinetic-rigid variant of Parkinson's disease with consequential anxiety, hallucinations and deliria, and is thus part of a rapidly growing number of elderly persons with neurological disorders that generate a complex combination of physical, cognitive, and psychiatric impairments (Dobkin, 2018). He is mostly confined to the hospital bed and hence cannot participate in group activities. The objective was to evaluate a long-term treatment that resonates with his fine motor and cognitive skills: the amodal dialogic 'Benenzonian Nonverbal Therapy' (Benenzon, 2017; Stern, 2010). The approach envisions ample time for patient observation, data collection (applying the ISO-principle), and is strictly non-directional. I will discuss session protocols, images, video/sound examples, and feedback from the patient, relatives and staff, in evaluating the subtle sound-sensory-gestural improvisations. The outcome of the two-year project demonstrates that the biennial time-frame and the adopted approach, despite only weekly sessions, paved the way to a site-specific treatment moulded around the patient's specific nonverbal identity. It diversified his emotional state, providing shortcuts to near-normal levels of interpersonal, and improved motor skills which, albeit transitional, added a lighter note to the strain on nursing staff and family. The bedside setting represented an opportunity to exploit all channels of nonverbal communication, that elude established observational

(Wosch, 2017) or recording techniques, bringing forth new qualitative research modalities

UPP00323 July 8th (Wed) 13h00

Dialogue with Arno
from repetitive to intentional – Music therapy and Autism Spectrum Disorder

Constance Boyde - Germany

Constance Boyde: Diploma in piano and music education (Hochschule für Musik Dresden), diploma in music therapy (Universität Witten/Herdecke), head of special education at Max-Reger-Musikschule Hagen, music therapist at Gemeinschaftskrankenhaus Herdecke.

Autism spectrum disorders can be described as complex impairments of perception with heightened sensory sensitivity which can lead to difficulties in communication and interaction, to altered social awareness, and to unusual thought and behavioral patterns. A case study using video excerpts presents therapy work with a young autistic man who does not engage socially nor communicate verbally. Due to his repetitive behaviors he is separated at school from his fellow students, thus ensuring his isolation on multiple levels. In the music therapy sessions he discovers both himself and his own body as an instrument through which he both can be heard and can respond. Repetitive movements become rhythmic motifs, vocal stimming becomes sung communication. A unique “language” in which he experiences himself both being active and being part of a relational dialogue, develops out of the musical intentions. In the process he allows rare glimpses into his manner of perception.

UPP00324 July 7th (Tue) 19h30

Off-key together
How does an integrated band compose and make music?

Constance Boyde - Germany

Constance Boyde: Diploma in piano and music education (Hochschule für Musik Dresden), diploma in music therapy (Universität Witten/Herdecke), head of special education at Max-Reger-Musikschule Hagen, music therapist at Gemeinschaftskrankenhaus Herdecke.

The presentation describes work with an inclusive band at a music school. Twelve individuals with visual, vocal and learning disabilities; mental and physical developmental delay; autism; fetal alcohol syndrome; and PTSD (post-traumatic stress disorder), learn together with and from students in the various instrumental departments. In the context of a music theatre project, the ensemble was tasked with commissioning a composition. They decided to create a song about their own day-to-day reality. Each member contributed - within the bounds of their own possibilities - to timbre and text: in the creative chaos each receives a voice. The video documentation of the individual composition sequences shows the composition's evolution and the process by which the heterogeneous group grows into a musical unit. A performance of the song at a large, public event made the band visible and audible in their home city's cultural landscape, and is an example of successful inclusion and participation.

UPP00330 July 7th (Tue) 14h15

Using Music and Imagery across cultures: reflections from case studies

Petra Jerling - South Africa

Petra Jerling: registered music therapist (M. Mus MT), GIM Fellow, and MARI practitioner. She holds an MA in Positive Psychology. She works in private practice and the public sector with a variety of client populations from Substance Use Disorder clients to adolescents and children on the autism spectrum.

The majority of established GIM programmes consist of Western music. The question has been raised whether this music therapy approach is applicable to clients from cultures where Western music can be described or perceived as 'foreign'. Although the method of GIM may be adapted in various ways to suit the specific needs of each client, the workshop will aim to explore its effectiveness, using Western music, across cultures, particularly in the South African context.

The author will present various case studies from private practice in which a specific Music and Imagery adaptation including Western music has been used. High functioning clients from a variety of backgrounds, cultures and ages were involved, both in individual and group settings. In each case, the

same pieces of Western music and guiding suggestions were selected, and a similar focus was explored. Although the outcomes varied from one case to the next, diverse and valuable insights were gained by each individual.

The workshop will include a practical trial of the above-mentioned Music and Imagery adaptation. It is believed that experiencing this adaptation first hand would be the best way to assess its value for clients from various settings and cultural groups. A discussion of the experience will follow and could be further explored and compared to the case studies in terms of its usefulness across diverse cultures.

UPP00331 July 8th (Wed) 08h00

Hearing Silenced Voices

Katrina McFerran, Brynjulf Stige, Sue Hadley and other editors - Multiple Countries

Dr KATRINA MCFERRAN: Professor of MT at the University of Melbourne in Australia. She is a researcher, teacher, practitioner and a white cisgendered woman who acknowledges the many privileges she experiences. Kat is a critical thinker committed to understanding the ways that young people use music in their lives.

Dr. BRYNJULF STIGE: Professor of MT at the University of Bergen, and head of the research centre GAMUT (UoB & NORCE), Norway. Stige has founded the journals NJMT and Voices, and more recently POLYFON Knowledge Cluster for Music Therapy. His research explores relationships between music therapy, culture, and community.

Dr. SUSAN HADLEY: Professor and director of MT at Slippery Rock University, Pennsylvania, USA. She is a white Australian-American, nondisabled, university-educated, heterosexual, middle-aged, middle-class, cisgendered woman committed to social change. She coordinates the MA of MT program, which incorporates critical theories (intersectional feminist theory, etc.) throughout the coursework.

Since 2001, the Open Access journal *Voices: A World Forum for Music Therapy* has invited interdisciplinary dialogue and discussion about music, health, and social change. The journal cultivates a critical edge refining the focus on inclusiveness, socio-cultural awareness, and social justice. The journal's vision statement also underlines that *Voices* "seeks to nurture the profile of music therapy as

a global enterprise that is inclusive and has a broad range of influences in the International arena". This ambition of inclusiveness with a critical edge is demonstrated in the dialogical review processes of the journal and in the range of genres that are employed (from research articles to art-based contributions, interviews, and position papers). The yearly special issues provide particular possibilities for critical reception and interdisciplinary dialogue. Topics have included "Music Therapy and Child Welfare," "Performing Health, Identity, and Social Justice," and "Music Therapy and Disability Studies". At this point, 20 years after the inception of *Voices* and during the first world congress of music therapy on the African continent, it is time to initiate a dialogue about how the vision and mission of the journal could be developed further: To what degree are we really hearing silenced voices? What does it actually mean to honour diversity, and what are the pitfalls and challenges of pluralism in developing an academic forum? Why and how is decolonisation relevant to music therapy?

UPP00338 July 7th (Tue) 17h00

Music therapy in the life span of rehabilitation of burned victims

Mireya Gonzalez - Chile

Mireya Gonzalez: Graduated from the University of Chile from the Creative Arts Program specializing in music therapy. Currently is the Coordinator of the Music Therapy Department of COANIQUEM-Chile. Has participated as a lecturer in many international congresses as well as seminars. Has worked with children, youth and adult population in rehabilitation, crisis intervention, oncology, palliative and special needs

Rehabilitation of burn injuries requires a lengthy recovery period, ongoing treatments and painful medical procedures. At COANIQUEM, a rehabilitation facility for children and youth who suffer burn injuries (Chile and Latin America), a multidisciplinary team provides a comprehensive program to serve the needs of patients and their families. With the focus on humanized care, music therapy is part of the psychosocial team, within the Department of rehabilitation. Burns are often associated with pain, emotional stress, prolonged hospitalization, long term rehabilitation, and a degree of disfigurement. Families have to learn a new way of life, confronting the challenges of health care and daily living. Providing a comprehensive music therapy program, we accompany the child and family during painful procedures, prior to surgery, physical challenges, emotional support and other social and educational

needs. The music therapy program accompanies the family group until their treatment is complete. This may take many years of surgeries and physical rehabilitation, challenges that require solid support from their social circle, but also from the professionals involved in their treatment. In order to facilitate the rehabilitation process and promote adherence to the treatment, to answer to the various needs of child and family, a comprehensive music therapy program was developed to support the child and family on this journey. Young children, aged 0 to 5, are the population most affected by burns, being the 3rd cause of death under 15 years of age (15%). Over 80.000 children suffer burns in Chile and 8.000 will need rehabilitation.

UPP00346 July 8th (Wed) 17h45

Music Therapy For the Promotion of Healthy Behavior Among High School Students

Leandro Adrián Fideleff - Argentina

Leandro Adrián Fideleff: Music Therapist (UBA, Universidad de Buenos Aires) Postgraduate Education Management - (FLacso, Facultad Latinoamericana de Estudios Sociales) Community Mental Health PhD Candidate - UNLa (Universidad Nacional de Lanús) College Professor, specializing in school health. Affiliation: Carrera de Musicoterapia, Facultad de Psicología, Universidad de Buenos Aires. Departamento de Salud Comunitaria, Universidad Nacional de Lanús. Programa Salud Escolar, Ministerio de Educación de la Ciudad de Buenos Aires Partner, ASAM (Asociación Argentina de Musicoterapia) Board of Directors member AmdeBA (Asociación de Musicoterapeutas de la Ciudad de Buenos Aires)

The author presents a community music therapy experiment implemented by an interdisciplinary team of the School Health Program, administered by the School Board of the city of Buenos Aires. The experiment included students from six different public highschoools and their teachers, focussing on the prevention of dating and relationship violence.

Objectives : promote healthy behavior using expressive resources to reflect on the links that sustain a relationship; strengthen the school as a place to help prevent relationship violence.

The school is a privileged environment to promote interpersonal skills that lead to relationships, where the partners do not harm each other or create bad feelings. In the controlled

school environment it is easier to anticipate mistreatment and ask for help in vulnerable situations. Music is a bridge to the adolescent world, and a possible avenue for dialog with adults. Music creates a frame that implies people's participation. A central core of community music therapy is to facilitate performance amplification within the community. Music production is an optimal medium for the transmission and multiplication of individual actions of mutual care.

The workshop consisted of five meetings with participation in person and via social media. It proposed several sound and musical exchanges, alternating listening and generating periods among the various participating schools. Songs were the main instrument of the workshop, which resulted in a community-created song titled "Breaking Myths and Stereotypes". The song was recorded and later played in other venues. The presentation concludes with an evaluation of the students and teachers involved.

UPP00350 July 7th (Tue) 14h45

Improvisation – A Framework for Encouraging Mental Wellness

Fleur Hughes - South Africa

Fleur Hughes: (MMT, MTA, MT-BC) was born in Johannesburg, SA. She currently lives in Langdon, Alberta. Fleur is currently working on a PHD in Music, focusing on improvisation, wellbeing and mental health. She works from a person-centred perspective and is interested in how music therapy can be used as a tool to break down stigma around mental health and promote positive coping strategies for inclusion. Fleur is a passionate advocate for music therapy and its benefits within community mental health settings.

This presentation will discuss how improvisation can assist in developing positive coping mechanisms. How does improvisation assist individuals to connect with others in a community-based group setting? How does the process of improvisation encourage emotional-regulation or self-expression? The PowerPoint will include descriptions of improvisation as a cultural aspect, the therapeutic process within group work. Vignettes and case examples from her clinical work will be based on examples from a community music therapy approach. Objectives: 1. Understand terminology commonly presented in related literature for example Improvisation, Emotional Intelligence (EQ) and Community Music Therapy. 2. Showcase examples from music therapy literature and research on the use of improvisation within mental health settings. 3. Understand how a community-based approach can encourage inclusion and diversity.

UPP00364 July 8th (Wed) 13h00

Examining the Accessibility of Music Therapy in Rural Areas: A Global Perspective

Carolyn Artesani - United States

Carolyn Artesani: Received her MA in Music Therapy and Clinical Mental Health Counseling in May 2019. Her background focuses on providing services to children and families in hospital, community, and home-based settings.

For her capstone thesis for her Master's Degree in Clinical Mental Health Counseling with a Specialization in Music Therapy, this writer examined the accessibility of music therapy in rural areas of the United States. This writer aims to broaden this topic to a global perspective to hear voices throughout the world on the accessibility of music therapy in their countries, specifically for rural areas. This writer aims to start a conversation around whether or not this gap in service delivery has been addressed in other parts of the world, as well as hear of ways that music therapists have increased accessibility for those living in rural areas in their countries. Through researching the literature, multiple approaches have emerged that have the potential of being effective for increasing accessibility. Community music therapy is one of these, as it encompasses collaboration and involves members of a community. This approach, along with Resource-oriented music therapy that includes utilizing the strengths and resources from within communities, as well as home-based music therapy, will be discussed as possible ways to promote further access of music therapy in rural areas. Cultural considerations, advocacy, licensure, and health insurance coverage will also be discussed. This writer will invite feedback and a discussion to take place from audience members centered on their experiences throughout the world of practicing in rural areas, to gain new ideas, insights, and perspectives on ways to increase the accessibility of music therapy for those living in rural areas.

UPP00371 July 7th (Tue) 16h30

The Music Therapist-in-Residence: Community Partnership and Innovation in Music Therapy Higher Education

Elizabeth Mitchell, Glen Carruthers and Denise Rishworth - Canada

Elizabeth Mitchell: PhD, RP, MTA, is a registered psychotherapist and accredited music therapist. She is the Music Therapist-in-Residence at Wilfrid Laurier University in Waterloo, Ontario, Canada. This role, a partnership with Homewood Health Centre, an adult mental health facility, involves clinical practice and supervision, practice-based collaborative research, and university teaching.

Glen Carruthers: PhD, is the Dean of the Faculty of Music at Wilfrid Laurier University in Waterloo, Ontario, Canada.

Denise Rishworth: MSc, is the Director of Patient Support Services and Patient Experience at Homewood Health Centre, a mental health and addictions facility in Guelph, Ontario, Canada.

As the body of research that validates music's impact upon our health increases, so too does the credibility and purview of music therapy within academic and medical settings. As such, demand for music therapy education that is integrated within and responsive to healthcare in the 21st century is pressing. The Music Therapist-in-Residence position at Wilfrid Laurier University in Waterloo, Ontario, Canada, inaugurated in 2017, represents a partnership between this university and Homewood Health Centre, a mental health and addictions facility. The music therapist facilitates individual, group, and community music therapy for inpatients, provides clinical supervision for interns, teaches at the university, and conducts practice-based research.

In this paper, the music therapist elucidates the process of developing clinical programming within this 300-bed facility while simultaneously building opportunities for undergraduate and graduate student training, and initiating collaborative research. Feedback from patients will be shared, and the voices of interns will be highlighted, emphasizing the impact of this learning environment upon the growth of new professionals.

In addition, senior administration from both Laurier's Faculty of Music and Homewood discuss the creation and navigation of this public/private-sector partnership and its affordances upon both institutions. This residency embodies the values of a university dedicated to community integration and a healthcare facility dedicated to innovation, teaching, and patient-centered care. This model, unique on a global scale, is relevant and timely for professionals in music therapy higher education and healthcare administration who are committed to innovation and the provision of optimal development for students, patients, and communities.

UPP00372 July 8th (Wed) 08h00

Dying to perform: Performance in music therapy groups in palliative care**Romy Engelbrecht, Alice Parkhill - Australia**

Romy Engelbrecht: Completed her bachelor of psychological science and masters of music therapy at the University of Queensland, Australia. Romy has since specialised in working in progressive neurological disease and palliative care, and is currently completing her PhD in the use of music in reminiscence therapy.

Alice Parkhill: Has completed degrees in both Psychology and Music Therapy and has been working in Palliative Care for the last 5 years. She presented at the International Congress of Music Therapy in 2017 and is especially passionate about the principles of living well, empowering marginalised consumers and multidisciplinary work.

Those in palliative care or with a life limiting illness often experience social isolation, reduced opportunities for engagement and stimulation, as well as little opportunity to share their “voice” and discuss their experiences of death and dying publically. Performance often plays a role in community-based music therapy groups for stimulation, expression and social engagement, however, little is known about the outcomes or structure of performance as an intervention for those in palliative care. This presentation will provide information on two clinical programs hosted through Calvary Healthcare Bethlehem, a specialist palliative care and progressive neurological disease service in Melbourne, Australia. The weekly music therapy groups include: 1) a day centre program for 5 – 14 people living in the community with life limiting illnesses; and 2) an enrich choir for people with Huntington’s Disease. Participants in both groups are provided with the opportunity to be included, be heard, learn, build mastery, and have new experiences through performances and community engagement. This presentation will discuss the goals, interventions, applications and clinical outcomes of using performance in community palliative care and progressive neurological disease, including collaborative goal setting and decision making, rehearsals, community and organisational performances, recording, and local radio station playback. Outcomes discussed will include measures of wellbeing and quality of life for data collected from 2019 to 2020.

UPP00374 July 8th (Wed) 18h15

Music-Centered and Resource-Oriented Group Music Therapy for Adults with Mood and Anxiety Disorders: Investigating Patients' Lived Experiences

Elizabeth Mitchell - Canada

Elizabeth Mitchell: PhD, RP, MTA, is a registered psychotherapist and accredited music therapist. She is the Music Therapist-in-Residence at Wilfrid Laurier University in Waterloo, Ontario, Canada. This role, a partnership with Homewood Health Centre, an adult mental health facility, involves clinical practice and supervision, practice-based research, and university teaching.

Music therapy's role in mental health treatment has been an integral component of our professional landscape since its infancy. This paper outlines the development of a music therapy group for adults receiving inpatient treatment for mood and anxiety disorders in Southwestern Ontario, Canada. It presents the results from mixed-methods research regarding this group's impact. This group meets for 1.5 hours twice per week; patients attend a maximum of four sessions and participate through instrumental improvisation, singing, song-sharing, and playlist creation.

Within a facility that had never before employed a music therapist, the author discusses her process of conducting a needs-assessment, creating a music-centered psychotherapy framework involving a progression through four group sessions, and systematically collecting patient feedback on their experiences within music therapy. From this gathered feedback, the author then developed a formal research protocol and collected data regarding the group's impact within a number of domains.

Giving primacy to the voices of mental health service users, often neglected from the research literature, this study's results trace music therapy's impact within the following domains: mood, anxiety, interpersonal connections, nonverbal expression, and musical resource development. The framework presented here holds particular relevance in its exemplification of a model for short-term work in music therapy. As inpatient admissions within mental health settings decrease in duration, it is imperative that as a profession we adapt and develop frameworks for service provision that invite in-depth therapeutic process while also developing and celebrating patients' resourceful use of music in their everyday lives.



UPP00375 July 7th (Tue) 14h15

Playing together with chaos: Considering possibilities for engaging with chaos as a resource within short-term music therapy groups with young offenders in South Africa

Helen Oosthuizen - South Africa

Helen Oosthuizen: (MMus (Music Therapy) [University of Pretoria, South Africa]; PhD Candidate [University of Melbourne, Australia]), practices as a music therapist in South Africa, including facilitating groups with young offenders on which her PhD research is based. She is an editor for *Voices: A World Forum for Music Therapy*.

Experiences of chaos that may encapsulate dissonance or destructiveness are familiar to many young people forging identities within a vibrant, diverse and sometimes violent South Africa. This chaos infiltrates into music therapy groups and may appear to hinder the therapeutic potential of a group, leaving therapists feeling despondent. A paradoxical approach, however, positions chaos alongside order as interdependent resources essential for the optimal formation and transformation of groups. From this lens, attempts to silence, minimise or resolve chaos, commonly described in music therapy papers, may stifle group growth. Assuming a paradoxical stance, this paper presents findings from a qualitative research study exploring how the music therapist and young people engaged with chaos as a resource in two short-term groups with young offenders. Through analysis of video data, group feedback and field notes, I considered how chaos in groups appeared to offer a liminal space within which group members were free, and sometimes pressured to engage alternative means of group participation and resistance. Group members explored multiple possibilities for music-making; constructing intergroup relationships and transitioning between group and life experiences, thus expanding their conceptualisation of their resources and capacity for flourishing within complex contexts. As the music therapist, I engaged as a co-explorer, offering both challenge and support. The findings of my research will be presented as a matrix mapping how young people might engage with chaos in music therapy groups. This may support therapists in co-exploring the potential of chaotic experiences with young people in music therapy groups.

UPP00376 July 8th (Wed) 10h15

The role of music in reminiscence therapy with older adults

Romy Engelbrecht - Australia

Romy Engelbrecht: Completed her bachelor of psychological science and masters of music therapy at the University of Queensland, Australia. Romy has since specialised in working in progressive neurological disease and palliative care, and is currently completing her PhD in the use of music in reminiscence therapy.

Older adults have unique needs and challenges as a clinical population. Approximately 10-15% of older adults living in the community report experiencing poor mental health, while just over half (52%) of those living in residential aged care settings have significant levels of anxiety and depression (Australian Institute of Health and Welfare, 2015; World Health Organization, 2013). With a growing older adult population, effective and evidence based treatments are needed to provide services in this area. Reminiscence therapy has growing evidence for improving the psychological wellbeing of older people (Bohlmeijer, Roemer, Cuijpers & Smit, 2007; Pinquart & Forstmeier, 2012). Music is often employed in reminiscence activities, but little is known about its role or function. This presentation will outline a model and findings from a scoping review of the literature to further our understanding of the neurological and psychological functions of reminiscence, and music in reminiscence tasks, in contributing towards the wellbeing of older adults. Practical considerations and tips will also be given for using music in reminiscence with older adults

UPP00380 July 8th (Wed) 09h00

Culture as a defining construct for music therapy in the NICU

Helen Shoemark and Mark Ettenberger - Unites States and Colombia

Helen Shoemark: Is an Associate Professor at Temple University. Her research focuses on expressive interaction as a platform for parental self-efficacy and infant neurodevelopment, and music therapy service development in pediatrics.

Mark Ettenberger: PhD is an Austrian Ethno-Music therapist who lives and works in Colombia, where he is the director of SONO – Centro de Musicoterapia (www.sono.la) and a lecturer at the M.A. in Music Therapy at the Universidad Nacional de Colombia. He coordinates the Music Therapy Department at the University Hospital Fundación Santa Fe, the Hospital Clínica de la Mujer and the Hospital Centro Policlínico del Olaya and is a music therapist in private practice.

While NICU music therapy is rapidly developing around the world, explicit attention is rarely given to culture in research and in the development of practice models. An increasing internationalization of research, practice and training in NICU music therapy indicates that now is the time to locate culture as a cornerstone issue in the creation of research and practice, rather than allowing a hegemonic stance of any single culture which then requires the translation for local settings later. This paper will present a synthesis of perspectives from 24 music therapists in seven regions of the world. For each region, ecological systems theory (Bronfenbrenner, 1994) is used to articulate a clear relationship between the multiple cultural constructs that inform music therapy practice in the Neonatal Intensive Care Unit. These ecosystems are musical life in the region, models of care in the NICU, the place of family, and music therapy practices. Factors which generate similarities in the development of music therapy across regions will be explained, including socialized health and government mandates for humanization of care, systems of care within different types of hospitals, and prevailing models of music therapy, and interventions. Implicit contrasts will be explicated, including perinatal versus pediatric systems, premature versus term infants, theoretical constructs, and models which feature outcome versus process. While the cultural lens gives primacy to the experience of the infant and their family, it also gives clarity to the significance of the therapist's cultural influences in the formation of practice and overall service creation and development. The paper will provide defining characteristics of successful programs and barriers to development.

UPP00391 July 8th (Wed) 09h00

Join In the Chorus: Stories of empowerment, community and group-sing for consumers with a life limiting illness

Alice Parkhill and Romy Engelbrecht - Australia

Alice Parkhill: Has completed degrees in both Psychology and Music Therapy and has been working in Palliative Care for the last 5 years. She presented at the International Congress of Music Therapy in

2017 and is especially passionate about the principles of living well, empowering marginalised consumers and multidisciplinary work.

Romy Engelbrecht: Completed her bachelor of psychological science and masters of music therapy at the University of Queensland, Australia. Romy has since specialised in working in progressive neurological disease and palliative care, and is currently completing her PhD in the use of music in reminiscence therapy.

The Enrich Choir and Palliative Day Centre Music Group both operate on a weekly basis at the Calvary Health Care Bethlehem hospital in Melbourne Australia. Facilitated by Music Therapists and including consumers and community volunteers, these two programs draw upon previous research in the fields of music therapy, neuroscience and community engagement. The programs utilise group sing as the primary intervention to address key outcomes including: cognitive stimulation, mastery, reducing isolation in a vulnerable patient group and fostering peer and community connections. This presentation will focus on three key facets: 1) The development of groups from infancy, including challenges of engaging with a marginalised consumer cohort of the neurological, palliative care, disability and aged care services; 2) The unique opportunities group music therapy and group sing can offer in terms of providing positive wellbeing and social outcomes to these clinical populations (for example, stimulation, social interaction and encouraging service engagement); 3) Lessons about the benefits, pitfalls and potential of group sing as a non-traditional form of consumer engagement to address underlying systemic problems of disengagement in vulnerable consumers, lack of self-worth in marginalised persons and the carry over effects of facilitating empowerment. As well as exploring the current programs, the presentation aims to offer practical ideas for building group programs designed to target marginalised consumers and explore some of the possible challenges of this work, with the aim of providing tangible suggestions for others in the related health fields who may be considering similar projects.

UPP00396 July 8th (Wed) 13h30

Exploring Therapeutic Relationships with Music and Imagery in Clinical Supervision

Heather J. Wagner - USA

Heather J. Wagner: Ph.D., MT-BC is a clinician and faculty at SUNY New Paltz. She is a Fellow of the Association for Music and Imagery and provides music therapy in a variety of clinical settings, including psychiatric, medical, hospice, and rehabilitation.

This workshop will present a music and imagery technique that was designed for use within a supervisory relationship. This technique utilizes music, imagery, mandala, and verbal discourse to explore issues that arise in the supervisee's therapeutic processes. This technique was developed by the presenter based on the work of Bruscia (1998) and Summer (1988). This method was studied in a qualitative research study that examined non-creative arts therapists' challenging therapeutic relationships (Wagner, 2012). Study participants responded positively both to the structure of the music and imagery session and the insights gained through the music and imagery process. Subsequently, the presenter has used this method within her own supervisory relationships, with both professionals and students, and has found it to be an effective technique for process-oriented supervision. This workshop will present the technique, the study results, applications, and considerations for use of this technique.

UPP00398 July 8th (Wed) 09h30

Combining the Rhythms of Nursing, Theater, and Music Therapy in Training and Education through Interprofessional Simulation Experiences

Bronwen Landless, Hakeem Leonard, Therese Collins, Marian Newton, Sally Anderson, and Brenda Johnston - Multiple Countries

Bronwen Landless: MMT, MT-BC is Assistant Professor of Music Therapy at Shenandoah University, and doctoral candidate in Creative Arts Therapies at Drexel University. She is the WFMT regional liaison for North America. Her innovative teaching practices include interprofessional learning through simulation, and her current research focus is music therapy with people experiencing homelessness.

Hakeem Leonard: Following his Bachelor's, Dr. Hakeem Leonard obtained a Master's and Ph.D. in Music Therapy from Florida State University, where he taught interprofessional knowledge in classes such as Anatomy for Music Therapy. He has research interests that include interprofessional collaboration, being recently published for facilitating a study co- treating with physical therapists.



Therese Collins: MS, RN, CNE has performed a variety of low and high fidelity simulation training from cardiac life support scenarios to disaster simulations. Debriefing with Good Judgment is her preferred simulation style.

Marian Newton: PhD, PMHNP-BC, PMHCNS-BC, ANEF, is a Professor and Director of the Psychiatric Mental Health Nurse Practitioner (PMHNP) Program at Shenandoah University, and is widely published in the areas of drug therapy and psychiatric practice

Sally Anderson: Is an Adjunct Assistant Professor who has taught theatre at Shenandoah University (SU) since 2002. She is currently the SU Workforce and Role Player Coordinator in the Shenandoah Center for Immersive Learning

Brenda Johnston: ADN, BSN, MSN, PMHNP, is an Associate Professor of Nursing at Shenandoah University.

What happens when faculty in music therapy, nursing, and drama collaborate to facilitate interprofessional learning experiences for students in their disciplines? Join us to learn about the processes, challenges, solutions, and benefits of creating a psychiatric patient simulation to motivate knowledge synthesis and collaboration by students. Within clinical settings, patient interactions allow little opportunity for detailed supervision, peer-feedback, self-reflection, and interprofessional collaboration. Pairing simulation and interprofessional education (IPE) experiences provides students with such opportunities. Knowing this, faculty from theater, nursing, and music therapy departments came together to innovate a psychiatric patient simulation that prioritized student synthesis of knowledge and collaboration. The process was iterative in nature: after each IPE simulation (one per semester for three consecutive years) we evaluated student learning and responses, and made changes to subsequent IPE simulations. As the faculty team became more cohesive and collaborative, so did student learning experiences.

In this workshop, we detail the three-year evolutionary process: challenges encountered, solutions generated, and, most importantly, benefits noticed by students and faculty from all three disciplines. We will share results from student pre- and post- surveys and large group debriefings and discuss implications for IPE simulations in higher education and training, specifically pertaining to the field of music therapy. We will also facilitate participant brainstorming with a focus on applications to their own training and education programs. These applications will include possible learning objectives, discipline combinations, patient scenarios, logistics, learning assessments, and resources.

UPP00401 July 8th (Wed) 10h45

Training music therapists to conduct musical dialogue between groups in conflict

Elana Baruch, Avi Gilboa and Ayelet Dassa - Israel

Elana Baruch: MA, is an experienced music therapist and supervisor. She works with children and adults with various clinical needs. She initiated musical dialogue groups for conflict groups in Israel and established a training program for music therapists. She is currently working on her PhD dissertation and lecture in music therapy programs.

Avi Gilboa: PhD, NMT, is a music therapist and supervisor. He is much involved in musical dialogue projects for groups in conflict. He is head of the music department and senior lecturer at Bar-Ilan University, Israel. His field of research includes clinical and cultural issues in music therapy.

Ayelet Dassa: PhD, is an experienced music therapist and supervisor. She works with elderly people and trains caregivers to use music as a bridge to communication. She is the music therapy program director at Bar-Ilan University, Israel. Her fields of research include the use of music to enhance quality of life with elderly.

Throughout the past years the first author has been conducting and developing “musical dialogue” groups with the aim of allowing people from conflicting groups to meet, to listen and acknowledge each other, and to practice respect and tolerance towards each other. The successful outcomes of these groups lead to develop a unique training program for music therapists which will enable them to conduct such “musical dialogue” groups themselves. The training program was developed as part of the doctoral dissertation of the Urst author with the guidance of the following two authors. This full year training program includes the theoretical framework such as conflict and conflict resolution strategies, as well as practical uses of music such as musical improvisations and musical presentations. The training program enables participants to experience role- playing dilemmas and situations in a workshop format. Also, they conduct a “musical dialogue” group and the training provides group supervision as well as individual supervision. In this presentation we will describe the contents of two training groups who have already graduated and conducted musical dialogue groups with various conflicting groups. We will describe how each of these groups developed, some of the challenges they faced, and some of their outstanding outcomes. The development of the training program is part of a doctoral dissertation based on participatory action research, and the preliminary Undings of this

research will be presented as well. The lecture is relevant to a wide range of music therapists dealing with a variety of conflicting groups.

UPP00404 July 8th (Wed) 13h00

Progetto Armoniosamente: a new project of practice and training in Music Therapy in Mozambique

Marinella Maggiori and Valentina Gianni - Italy

Marinella Maggiori: MA Music Therapist Centre for Physical and Rehabilitative Medicine Antoniano Insieme Bologna- Conservatory "A.Casella" L'Aquila -Italy Vice president IAM (Italian Association of Music Therapy) and RL Europe of WFMT

Valentina Gianni: Psychotherapist, Doctor specialized in Social Psychology and Community Psychotherapy. Individual Psychological Support for Music Therapy Course Former.

A new training experience in Music Therapy with a group of Mozambicans was carried out from December 2017 to December 2018. In a Community Music Therapy approach, the aim of the work study was to teach the discipline of Music Therapy, giving the group of students the possibility of experiencing the power of music and providing them with the tools to understand and gain personal awareness of the effects. The work then proceeded in a structured form with the children taking part (the boys and girls of the primary schools of Mafalala, a poor district of Maputo) who were able to benefit directly from the Music Therapy carried out by the trainees. During the study days they first prepared the contents and methods of intervention and then carried them out under the supervision of a trainer, in a continuous sequence of action and supervision. Finally, the training field work was concluded, verifying the experiences of music therapy with different types of participants such as children with physical and intellectual disabilities and students of the faculty of the University of Arts and Music and Psychology. The course will be presented through the use of videos and the data collected from the qualitative analysis of the procedures will be communicated. This new experience of practice and training in music therapy was carried out with the aim of providing activities prior to the development of learning skills, written and oral literacy and a strengthening of personal identity.

UPP00407 July 7th (Tue) 15h15

Skills for empowering trainee music therapists to develop confidence in their musical abilities

Susanna Cohen and Ehud Bodner - Israel

Susanna Cohen: Is a professional bassoonist and music therapist. She recently completed her PhD on “The relationship between Music Performance Anxiety and Flow” at Bar-Ilan University, Israel. Susanna has a special interest in helping musicians of all ages and stages to overcome music performance anxiety and fulfill their performing potential.

Prof. Ehud Bodner: Is an active clinical and medical psychologist supervising in both fields. He is studying emotion regulation through music in older adults, as well as the relationship between perceptions of aging and aspects of health and mental health among older adults, mainly through the framework of positive psychology.

Although involvement in music making is generally identified as a well-being enhancer, playing or singing in the presence of others can become a source of debilitating anxiety. There is evidence of high rates of Music Performance Anxiety (MPA) amongst student and professional musicians, and evidence that trainee music therapists also suffer from MPA. In order to carry out their therapeutic work effectively, it is important for music therapists to feel confident in their abilities to play/sing in the presence of others, both in the therapy room and, given the rapid growth of Community Music Therapy, in the presence of larger groups.

The literature on musicians’ performing experiences has tended to focus on reducing pathological MPA. However, the positive psychologist Martin Seligman has suggested in his PERMA model, that wellbeing cannot be attained solely by trying to achieve an absence of pathology, but that it is also necessary to actively cultivate skills for facilitating positive functioning. Although well-explored in sport, education and work, the usefulness of this approach has been little explored in music. In the current study, 24 music therapy students participated in a Music Performance Skills course or wait-list control condition. The course comprised mental skills training for facilitating positive functioning and reducing anxiety, physiological self-regulation exercises, musical improvisation exercises to encourage non-critical, communicative and expressive music-making, and a performance component. Quantitative and qualitative data provided evidence of significant improvements in measures of affect and anxiety and in performing experience. The implications of the findings are discussed.

UPP00409 July 8th (Wed) 12h30

Hip Hop Health: Youth empowerment through research, rhythm and rhyme

Hilary Kromberg Inglis - South Africa

Hilary Kromberg Inglis: Holds a Master's Degree in Musicology from the University of Pretoria (2017) which focused on Adolescent Health and hip-hop-centred community music-making. Hilary is the Creative Director of Jive Media Africa, an award-winning communications agency, and lead investigator in the Wellcome Trust funded Hip Hop Health project.

Adolescents living in peri-urban settings in South Africa face multiple challenges to realising their own health and wellbeing. A lack of opportunities exists for young people to gain practical skills and the self-efficacy necessary to address these challenges. In this context, the Hip Hop Health project made use of hip-hop-centred community music-making to enable 60 young people from three schools in peri-urban communities in KwaZulu-Natal, to share, with their broader communities, findings from their research tasks in the area of water and health.

This qualitative case study explored the affordances of this community music making process for the adolescents involved. The study employed thematic analysis of thick descriptions of video excerpts, song lyrics and focus group transcriptions, drawing strongly on a Freirean construct of conscientisation and on youth empowerment theory. The overarching theme of empowerment is supported by three subthemes, each of which was facilitated by the creation and performance of hip-hop songs. In 'becoming', young people gained knowledge and were empowered as individuals. Through 'belonging,' the learners forged mutually supportive relationships with their peers, families and the broader community. Finally, through 'believing', young people began to conceptualise the future as holding hope and possibilities. Empowerment was seen to take place at both an individual and a community level, and demonstrated elements of building critical consciousness. The findings hold relevance for programmes that seek to use community music-making to empower participants. The Hip Hop Health project sits at the intersection between community music, adolescent health as well as education.

UPP00410 July 8th (Wed) 12h00

Exploring the experience and meaning of participation in Music Interventions for people with dementia living in care homes: Hearing the voices of residents, staff and family

Young-Eun C Lee, Phoebe Stretton-Smith, Imogen Clark, Christian Gold and Felicity Baker -
Australia and Norway

Young-Eun C Lee: (PhD, MPsych, Grad Dip Mus Th, BMus) is a Research Fellow at the University of Melbourne with training in Music Therapy and Clinical Neuropsychology. She has worked extensively in neurorehabilitation and geriatrics as a Music Therapist and Neuropsychologist. Her research interests include neurological disorders, songwriting, and dementia.

Phoebe Stretton-Smith: (MMusThrp, BMus) is a Music Therapist and Research Fellow at the University of Melbourne. She has experience working in the areas of dementia, neurorehabilitation, mental health and trauma and is currently involved in research exploring group music therapy and therapeutic songwriting with people with dementia and family caregivers.

Dr Imogen Clark: (PhD, GDip-MT, B-AppSci-Nursing) is a lecturer and research fellow at the University of Melbourne and a Registered Music Therapist at Austin Health, Australia. She has worked with various populations including neurorehabilitation, palliative and aged care. Her current research focuses on music therapy for people living with dementia.

Professor Christian Gold: (PhD, Dip Mus Th) is the Principal Researcher at the Grieg Academy Music Therapy Research Centre, and Professor of Grieg Academy Department of Music, University of Bergen, Norway. He has been the principal investigator for randomised controlled trials on music therapy, including international multicentre trials.

Professor Felicity Baker: Is Head of Music Therapy, and Director of the International Research Partnerships for the Creative Arts and Music Therapy Research Unit at The University of Melbourne. She is a former Australia Research Council Future Fellow, and has amassed more than \$14 million in competitive research funding including three National Health and Medical Research Council Grants.

She is currently Principal Investigator of a large randomised controlled trial with a 2.4million Euro budget and involving research teams in Australia, UK, Norway, Poland and Germany. Her clinical and research expertise are predominantly in the area of therapeutic songwriting, neurorehabilitation, and dementia. She is currently Associate Editor, Journal of Music Therapy, Past President of The Australian Music Therapy Association (2010-2014), and has received a number of research, teaching, and leadership awards including being the second recipient of the WFMT Research award at the last World Congress in Japan.

Dementia and depression are highly prevalent, comorbid conditions in older adults residing in care homes and are associated with individual distress and increased care-staff burden. It is widely recognized that music-based interventions may be particularly useful for people living with dementia (PwD) due to the relative preservation of their ability to respond to music even with disease progression. This is supported by neuroimaging evidence suggesting that brain regions responsible for processing music and emotions are relatively spared even in late-stage dementia. However, there is a lack of large-scale studies examining the experience of music interventions for PwD residing in care homes. This presentation will describe findings from a qualitative study conducted as part of a large, international cluster randomized controlled trial (Music Interventions for Dementia and Depression in Elderly; MIDDEL) testing existing practices of small Group Music Therapy facilitated by a Registered Music Therapist and large Recreational Choir Singing groups led by a community musician on mood and wellbeing of PwD. Residents aged 65 years with diagnoses of dementia and depressive symptoms who are randomized to music interventions will be invited to participate in focus groups following the completion of the 6-month music intervention. Residents' family members and professional care staff will also be invited to participate. Focus group interviews will be used to explore multiple perspectives, experiences and observations relating to residents' participation in music interventions. Findings from this study will provide insight into the experience and meaning of participating in music interventions as perceived by PwD and their caregivers.

UPP00412 July 8th (Wed) 08h00

Making research practices more inclusive: Creating accessible data collection guidelines for engaging people who live with dementia in qualitative research interviews

Zara Thompson, Jeanette Tamplin, Felicity Baker and Imogen Clark - Australia



Zara Thompson: Graduated as a music therapist in 2016, and works in community-based programs supporting people with disabilities, people with dementia and their families. Zara is also completing a PhD at the University of Melbourne exploring the lived experiences of choir singing for people with dementia and their supporters. (This project is supervised by Dr Jeanette Tamplin, Prof. Felicity Baker, and Dr Imogen Clark)

Dr Jeanette Tamplin: Is Senior Research Fellow in Music Therapy at The University of Melbourne and works as a music therapist at Austin Health in Melbourne, Australia. She publishes widely on her research and clinical work in neurorehabilitation, including acquired brain injury, spinal cord injury, Parkinson's disease and dementia.

Professor Felicity Baker: Is Head of Music Therapy, and Director of the International Research Partnerships for the Creative Arts and Music Therapy Research Unit at The University of Melbourne. She is a former Australia Research Council Future Fellow, and has amassed more than \$14 million in competitive research funding including three National Health and Medical Research Council Grants. She is currently Principal Investigator of a large randomised controlled trial with a 2.4million Euro budget and involving research teams in Australia, UK, Norway, Poland and Germany. Her clinical and research expertise are predominantly in the area of therapeutic songwriting, neurorehabilitation, and dementia. She is currently Associate Editor, Journal of Music Therapy, Past President of The Australian Music Therapy Association (2010-2014), and has received a number of research, teaching, and leadership awards including being the second recipient of the WFMT Research award at the last World Congress in Japan.

Dr Imogen Clark: Is a lecturer and research fellow at The University of Melbourne and a Registered Music Therapist at Austin Health, Australia. She has worked with various populations including neurorehabilitation, palliative and aged care. Her current research focuses on music therapy for people living with dementia and their families.

There is a growing interest in research relating to how music therapy can support people who have dementia. However, the voices of participants with dementia remain underrepresented in the music therapy literature. Researchers and people with lived experience have previously identified ways to assist people with dementia to participate in qualitative interviews (Cridland, Phillipson, Brennan-Horley & Swaffer, 2016; Wilkinson, 2002), however, the potential for music to assist the interview process has not been explored. This presentation will report findings from a project that sought to understand how music therapy researchers can better support people with dementia to participate in qualitative interviews, and how music may be resourced during data collection. People who have previous experience of qualitative research in this field were invited to participate in a short, semi-

structured, qualitative interview. This included: 1) People with dementia who have participated in research 2) Family caregivers who have participated in research with their relative who has dementia 3) Music Therapy Researchers who have conducted qualitative interviews with people who have dementia Interviews were transcribed and analysed using an inductive, six-step thematic analysis method (Braun & Clarke, 2006). Preliminary analysis has revealed the following themes: (a) importance of rapport; (b) environment influences capacity of participation; (c) individual needs require flexibility; (d) involving music in data collection may enhance the experience; and (e) sustainability of programs post-research. Final results will be presented at the conference together with a discussion of the findings and implications for future research in this area.

UPP00418 July 8th (Wed) 10h15

Promoting the voices of people living with dementia and their family caregivers through therapeutic group songwriting

Imogen Clark and Phoebe Stretton-Smith - Australia

Imogen Clark: (PhD) is a lecturer and research fellow at the University of Melbourne and a Registered Music Therapist at Austin Health, Australia. She has worked with various populations including neurorehabilitation, palliative and aged care. Her current research focuses on music therapy for people living with dementia and their families.

Phoebe Stretton-Smith: (MMusThrp) is a Music Therapist and Research Fellow at the University of Melbourne. She has experience working in the areas of dementia, neurorehabilitation, mental health and trauma and is currently involved in research exploring group music therapy and therapeutic songwriting with people with dementia and family caregivers.

People living with dementia (PwD) and their family caregivers (FCG) often experience relationship stressors, social isolation and stigma. Further, their voices are often missing from research literature concerning them. Therapeutic group songwriting (TGS) and interviews have been used to address these issues in practice and research, respectively, with groups involving either FCG or PwD, but not with PwD/FCG dyads participating in TGS together. This paper aims to explore how 10 PwD/FCG dyads describe their experiences of 6-week TGS groups. Interpretative phenomenological analysis of interviews was used to explore and promote the voices of participants. Preliminary analysis

of interviews suggests that, despite initial apprehensions about writing songs, the TGS process was a new experience that encouraged creative expression and led to a sense of achievement. Supportive facilitation and small group context were also highlighted as important factors contributing to feelings of validation and connection with self and others.

This presentation will describe how theories and songwriting approaches were adapted to meet the unique needs and promote the diverse strengths and contributions of PwD and FCGs. This therapeutic intention is reflected in participants' described experiences, which highlighted TGS as an opportunity for stimulation and achievement for individuals, meaningful shared experiences for dyads, and positive social connections for the group. Our findings support preliminary research evaluating TGS with PwD and FCG, recognising it as an accessible and valuable music therapy method in this area regardless of stage and type of dementia, musical background or songwriting experience.

UPP00420 July 8th (Wed) 10h45

Music therapy with children and adults in the Bairro of Mafalala and in the Bairro of Mahotas in Maputo, Mozambique

Ciprietti Gabriele, Marinella Maggiori, Valentina Gianni, Luciana Muchanga, Jose Raphael Zimba, Soares Horacio Bruno, Omar Cardeal Machava and Esperança Olivia Tivane - Italy and Mozambique

Ciprietti Gabriele: Music Therapist graduated in Music Space Italy, educator and support teacher at FOMAL Foundation Opera Madonna del Lavoro, Bologna- Italy

Marinella Maggiori: MA Music Therapist Centre for Physical and Rehabilitative Medicine Antoniano Insieme Bologna- Conservatory "A.Casella" L'Aquila –Italy Vice president IAM (Italian Association of Music Therapy) and RL Europe of WFMT

Valentina Gianni: Psychotherapist, Doctor specialized in Social Psychology and Community Psychotherapy. Individual Psychological Support for Music Therapy Course Former.

"The hypothesis of the existence of a group mentality derives from the fact that the group itself in many circumstances functions as a unit" (Bion) The work we present, carried out in the city of Maputo, follows exactly this format and from a Community Music Therapy perspective, aims at organizing the group as a result of the exchangeable relationships within the group mentality and individual desires. The music therapy activities that take place in the bairro of Mafalala will be presented and documented with videos of children aged between 7 and 12 years where the objective is to carry out a systematic process of intervention. Music therapists help children to improve their awareness of living in a community and awareness of their state of health through musical experiences and relationships that develop accordingly. The activities will be pursued by developing their knowledge of instruments, involving recognition of different sounds and their origin: tactile experience by acquiring knowledge of their own body and interaction between members of the group and the community: concentration activities aimed at developing attention and improving auditory/visual reflexes. The second activity documented by video will take place in the bairro of Mahotas where there is a psychosocial rehabilitation center that deals with children with multiple deficits and retarded adults of various nature with prospects of an autonomous life. With adult patients the objective is to achieve an awareness which inclines them towards improving their autonomy, useful in the situation they face daily with the specialized staff of the center.

UPP00439 July 8th (Wed) 12h30

Tuning in or tuning out: exploring the lived experience of support workers in a long-term, disability-exclusive music therapy group

Helen Cameron - Australia

Helen Cameron: An experienced Registered Music Therapist, Helen has worked in education, local government, health and community based settings, She founded her private practice over 20 years ago and provides services for people with intellectual disabilities. Her group programs are the focus of her Master's research she is undertaking at the University of Melbourne.

Access to community based programs for people with intellectual disabilities is a primary focus of disability services world- wide and, in Australia, an important part of Government funding models (Australian Govt. Department of Human Services, 2016). There is an assumption that access to community implies mainstream programs, which may not always be appropriate to meet the needs or the preferences of adults with severe and profound intellectual disability.

The Community Music Therapy discourse has critiqued music therapy groups which are exclusively for people with a disability, considering them to be furthering the consensus model of practice (Murphy & McFerran, 2017). Exploring how community is experienced and expressed by people with severe and profound intellectual disabilities is therefore important, so that when accessing community based programs choices which are relevant to them are available. Ensuring a variety of options are available provides participants with choice and control, another key component of the philosophy underpinning Government funding schemes in Australia.

A group music therapy program, operating in a community venue for 20 years, exclusively for people with intellectual disabilities, is the focus of an arts based research project. Arts based research is a relatively new methodology, uniquely placed to address social justice issues for marginalised people and providing them a voice. This research aims to illuminate the participants perspective on how they experience a sense of community in their music therapy sessions.

UPP00440 July 8th (Wed) 10h15

The 'Music Therapy Visual Schedule Approach' (MT-ViSA) within group programs for families with complex needs

Allison Fuller - Australia

Allison Fuller: Has been a music therapist for 24 years, focusing on children and family-centred practice. She is currently on staff at Western Sydney University where she lectures into the Master of Creative Music Therapy and is completing her doctorate in the use of aided visual supports within music therapy practice.

Facilitating group music therapy programs for families with young children requires the music therapist to have advanced skills and techniques for providing a safe and contained music-making environment. One strategy utilised by music therapists in the structuring of sessions is the inclusion of a visual session schedule (Sweeny, 2015). A recent survey of music therapists (n=75) indicates that 93% of respondents use visual supports within their music therapy work, with most using visual schedules. However, scant literature exists on systematic approaches to implementing visual schedules within music therapy practice.

This paper presents the findings from a doctoral research project conducted on the use of the developed 'Music Therapy Visual Schedule Approach' (MT-ViSA). The research question focused on the influence of the MT-ViSA, specifically with regards to the visual eip-book, on engagement during group music therapy programs for parent/carer-child dyads from families with complex needs. Participants (n=28) were recruited to attend the 6-week group programs using purposive sampling strategies. A convergent mixed- method project design informed the data collection period whereby observational, self- report and semi-structured interview tools were administered. Themes emerging from the early results of the pooled data indicate that the use of the MT-ViSA improved the participants' understanding of the session rhythm and routine, assisted them with focus during the transition periods, and increased their comfort level within the music-making, therefore supporting attendance, engagement and positive therapeutic outcomes. The results of this project provide a foundation for further studies in the use of visual supports within music therapy practice.

UPP00459 July 8th (Wed) 12h00

Indian Traditional ways of dealing with Stress in day to day life: A Socio-Cultural, Community based approach to Music Therapy

Sumathy Sundar, Baishali Mukherjee and Tarun Kumar Patel - India

Dr. Sumathy Sundar: Ph.D. is Professor of Music Therapy and Director of Center for Music Therapy Education and Research, Sri Balaji Vidyapeeth University, Pondicherry. She is the Director of Chennai School of Music Therapy, Chennai and also currently the Chair of Education and Training Commission of the World Federation of Music Therapy

Dr. Baishali Mukherjee: MA, Ph.D is a psychologist and is a registered music therapist in India. She is a faculty and research associate in Chennai School of Music Therapy and is also an adjunct faculty at Center for Music Therapy Education and Research, Sri Balaji Vidyapeeth University, Pondicherry. She teaches and practices music therapy in mental health. Email:

Dr. Tarun Kumar Patel: MS, FICO, PGDMT is a Senior Ophthalmic Consultant and Vitreo Retinal Surgeon in Angel Eye Foundation, Varanasi, India. He is a qualified music therapist and Faculty in Chennai School of Music Therapy, Chennai, India. Fellow of ICO, London. Has published several papers in ophthalmology and Herbal medicine. Worked as Hospital Superintendent in Sitapur Eye Hospital, India. Email: drtarunkumarpatel@gmail.com

As music therapists travel widely to explore the opportunities of cross cultural practice and research from East to West and also from West to East across the globe, it is important for them to gain knowledge on the cultural competencies required for clinical practice in other regions to where they may want to move and work. This workshop focuses on exposing the participants to one of traditional ways of dealing and coping with stress in Indian socio-cultural and philosophical context using chants, mantras and with deep breathing exercises with musical notes as meditative techniques in evidence based music therapy practice. Stress in Indian or eastern context is perceived with a greater degree of acceptance of suffering, often an opportunity to re- learn, re-think, re- correct, rejuvenate and strengthen one's self with the dynamicity of life. Pain, detachment, 'dharma' (right conduct), karma (kind of work involvement), belief in rebirth, impulse control, community support, friends and family, transcendence and so on. A person when suffering, tries to determine its root cause includes- self, environment or something supernatural. Chanting, reciting mantras and meditating with deep breathing exercises to balance energy levels through chakra activation using musical notes are some of the socio-cultural, religious coping strategies used by people. During the workshop, we will also present the psychoneuroimmunological implications of chanting, reciting mantras and other meditative techniques using deep breathing techniques and musical notes which scientifically validate these traditional practices. The participants need not be trained in Indian music to attend this workshop. The workshop trains the participants to work to combine eastern chanting and meditating traditions with western science into music therapy practice as an effective stress management strategy.

UPP00461 July 8th (Wed) 09h00

Music and Arts Program for the Recovery and Community Integration of Individuals with Mental Health Conditions- A Mixed-Methods Longitudinal Study

Maayan Salomon-Gimmon - Israel

Maayan Salomon-Gimmon: A music therapist, PhD candidate and lecturer at the University of Haifa,

Israel. She works with children and adults with developmental and emotional difficulties and facilitates workshops currently in Israel and in the past at the Kakuma refugee camp, Kenya. Her research interests include music therapy and ASD, voice work, and community rehabilitation.

The emergence of the recovery-oriented approach has impacted mental health policies worldwide. One related initiative in Israel is the Garage pre-academic music and arts school for the rehabilitation of people with musical and artistic abilities who are coping with mental health conditions. This program aims to enhance artistic skills and socio-emotional abilities to facilitate participants' integration into higher education and the job market. This presentation will discuss the findings of our mixed-methods longitudinal study, funded by the National Insurance Institute in Israel, which sought to understand how and whether the program contributes to participants' wellbeing and meets its goals.

This mixed-methods study primarily involves qualitative data and secondary, complementary, quantitative data. Qualitative data on the experiences of students and graduates were collected from three cohorts through six focus-groups, each comprising 8-12 people. Quantitative data were collected from 40 students via questionnaires before, during and after the program. The data are currently being analyzed based on the Grounded Theory approach (for qualitative analysis), correlations, paired tests and regression (for the quantitative analysis) and merged analysis (for integration). The discussion centers on how and whether the program contributes to participants' personal recovery, creative self-concept, and community integration. The findings shed light on how music and arts training, production, and expression can be incorporated into community services and contribute to social and personal recovery processes. This work may also provide a scientific basis for promoting the implementation of similar programs in other locations and fields of learning.

UPP00472 July 8th (Wed) 13h30

Exploring the Effects of a Single Music-Assisted Mindfulness relaxation (MAMR) and Psychoeducation Session on Wellbeing of Informal Caregivers

Adrienne Steiner - United States

Adrienne Steiner: Recently joined East Carolina University (North Carolina, USA) as Assistant professor in music therapy after graduating from her doctoral studies at Florida State University. Her

research interests include the use of patient- and family-centered care to address informal caregivers of those with various health needs, and the use of mindfulness within music therapy clinical practice. Adrienne has presented regionally, nationally and internationally and is excited to attend her second WCMT!

Informal caregivers are those who help take care of others with living and/or medical tasks and do not receive monetary compensation. Research indicates that informal caregivers experience complex physiological and psychological needs due to the variety of duties and length of time in the caregiver role. Interventions to address caregivers' needs exist, however it is unclear what interventions are most effective. Music therapy research indicates the use of various interventions to address a range of psychosocial variables for informal caregivers alone, or with care receivers present. However, most studies include small sample sizes and/or are categorized as non-experimental. Mindfulness-based interventions (MBIs), have been shown to positively affect psychological health indicators in informal caregivers. Despite the effectiveness of MBIs combined with music therapy, which was investigated with a medical population, no study to date has addressed the use of music therapy incorporating MBIs for informal caregivers' needs. Thus, the purpose of this study was to investigate the use of a music-assisted mindfulness relaxation (MAMR) and psychoeducation discussion on the perceived stress and wellbeing of informal caregivers. Results of this dissertation study included (approximately N=40) informal caregivers of adults over 50 years old with varying disabilities/needs, in the southeastern part of the United States. In the pre/post quasi-experimental study, participants' perceived stress level and wellbeing scores were analyzed. Participants' perception of the MAMR intervention, feasibility of participation, and participants' use of an electronic MAMR resource were surveyed. Results of the study and implications for clinical practice will be discussed. Data is in the process of being collected and will close at the end of May 2019. Data will then be analyzed, and results concluded.

UPP00476 July 8th (Wed) 10h15

A controlled trial examining ParkinSong effects on communication and wellbeing over 12-months

Jeanette Tamplin, Meg Morris, Caterina Marigliani, Felicity Baker and Adam Vogel - Australia

Dr Jeanette Tamplin: Is Senior Research Fellow in Music Therapy at The University of Melbourne and works as a music therapist at Austin Health in Melbourne, Australia. She publishes widely on her



research and clinical work in neurorehabilitation, including acquired brain injury, spinal cord injury, Parkinson's disease and dementia.

A/Prof Adam Vogel: Leads the Centre for Neuroscience of Speech at The University of Melbourne where his team work towards improving speech, language and swallowing function in progressive and acquired neurological conditions. He is an NHMRC Dementia Fellow and Humboldt Fellow - Hertie Institute for Clinical Brain Research, Tübingen Germany.

Caterina Marigliani: Is a speech pathologist with over 25 years of experience specializing in Movement Disorders and Parkinson's disease. She currently works for Parkinson's Victoria as a speech pathologist on the community health team.

Professor Felicity Baker: Is Head of Music Therapy, and Director of the International Research Partnerships for the Creative Arts and Music Therapy Research Unit at The University of Melbourne. She is a former Australia Research Council Future Fellow, and has amassed more than \$14 million in competitive research funding including three National Health and Medical Research Council Grants. She is currently Principal Investigator of a large randomised controlled trial with a 2.4million Euro budget and involving research teams in Australia, UK, Norway, Poland and Germany. Her clinical and research expertise are predominantly in the area of therapeutic songwriting, neurorehabilitation, and dementia. She is currently Associate Editor, Journal of Music Therapy, Past President of The Australian Music Therapy Association (2010-2014), and has received a number of research, teaching, and leadership awards including being the second recipient of the WFMT Research award at the last World Congress in Japan.

Meg Morris PhD: Is Professor of Clinical & Rehabilitation Practice, La Trobe University and Healthscope. She is a research physiotherapist with expertise in Parkinson's disease and an outstanding record of accomplishment in research and clinical practice in the area of falls, rehabilitation, exercise, physical activity, dancing, and music-cued movements.

Communication impairments in Parkinson's disease (PD) can significantly impact social participation and reduce quality of life. Parkinsonian speech characteristics include quiet, monotone, breathy or hoarse voice quality, and imprecise articulation. Communication difficulty often leads to self-consciousness about speaking, reduced attempts at conversation participation, and even avoidance of social interaction that requires speaking. Singing shares many of the structural mechanisms used during speech and, in a group context, offers additional social and emotional benefits. ParkinSong is a therapeutic group singing intervention designed specifically to target functional communication issues common to PD.

This paper will report the effects of ParkinSong group participation over 12 months on voice loudness, as well as secondary outcomes including respiratory strength, quality of life and wellbeing for 75 participants with PD. A comprehensive assessment battery was conducted at baseline, 3 and 12 months. Intervention participants attended 2-hour weekly or monthly ParkinSong groups incorporating targeted vocal and respiratory exercises and singing specifically selected, familiar songs. Sessions were designed to elicit high intensity vocal output and respiratory effort, with the aim of increasing respiratory pressure and voice intensity, improving voice quality, and enhancing communication confidence. Control participants participated in non-singing regular monthly peer support or weekly creative activity groups. At 3 months, weekly ParkinSong participants demonstrated significant improvements in vocal intensity ($p=0.18$), maximum expiratory pressure ($p=0.032$), and voice-related quality of life ($p=0.043$) in comparison to controls. 12-month data analysis was underway at the time of submission, and results will be presented at the World Congress.

UPP00485 July 7th (Tue) 16h30

Refugee or not to be: Exploring the impact of music-making with Zimbabwean refugees living in Pietermaritzburg, South Africa

Hilary Kromberg Inglis - South Africa

Hilary Kromberg Inglis: Holds a BMus (Hons) in Music Communications (2013) and a Master's Degree in Musicology (2017) both from the University of Pretoria. Hilary is the Creative Director of Jive Media Africa, an award-winning communications agency as well as Programme Director of the Hip Hop U initiative.

Foreign nationals living in South Africa have faced extreme violence and hostility through waves of Afrophobic sentiment, fueled by certain sectors of local populations and politicians. It is estimated that 1.7 million Zimbabwean nationals live as refugees in South Africa. Many have fled violence and trauma in their own country only to live vulnerable lives in informal settlements in this one.

A five-week music-making intervention was carried out with a core group of eight male Zimbabwean refugees, all in their twenties. The men participated in a range of musical activities and

then presented a showcase of music to a public audience. While the study was not intended to look for longer-term changes in the lives of the participants, a case study analysis revealed that the act of making music together and performing it for an audience had significant impacts for those involved, as well as for the (largely white and affluent) audience attending the concert.

The participants reported that the experience was deeply rewarding, re-connecting them 'with pride' to their homes and their musical heritage at a time where they were otherwise needing to 'move on' to get into new cultural spaces. The experience impacted on their sense of possibilities of getting together as a group, and of performing as an income generation activity. The unexpectedly large audience themselves experienced 'transformation' through the rare opportunity for different races and ethnic groups to interact by making music together. These significant impacts point to further possibilities for growing social cohesion among groups.

UPP00490 July 8th (Wed) 08h30

Malleably Musical: An Action Research program investigating ways to enhance music therapists' flexibility and responsiveness at the guitar

Oliver O'Reilly - Australia

Oliver O'Reilly: Works in Oncology through Nordoff Robbins Australia. In his PhD at Western Sydney University, Oliver is investigating ways music therapists and other musicians develop ensemble skills, with a particular focus on generalising instrumental skills from first instrument to clinical applications of the guitar.

Many music therapists first encountered guitar in their music therapy training without the opportunity to develop the same level of skill as their principal instrument. Music therapists are often highly accomplished classical musicians, however have limited hands-on experience in other musical traditions when they enter training. Despite this, many find themselves using the guitar daily to play popular music in their clinical work.

'Malleably Musical' is a six week program for music therapists to explore the guitar through the lenses of philosophy and popular music studies. Comparing and contrasting musical approaches from a range of musical traditions via guided listening was followed by focused guitar pedagogy building skills to replicate the rhythms, timbres and articulation of these musical styles in a therapy context. By

the end of the program, participants used their emerging guitar skills to accompany the facilitator's ever-evolving rhythms on the bodhrán, in a one-tune-medley i.e. using the same chord progression through several musical styles in response to the bodhrán. Data is captured from a range of sources. Participant profiles are created during intake. Participants rate their confidence and efficacy across 5 musical tasks in pre & post questionnaires. Participants complete a guided journal each week reflecting on how they are applying their new skills in their clinical work. The Researcher notes observations while reviewing video footage and rates participants' musical interactions in sessions 1 & 6 using the Improvisation Assessment Profiles.

UPP00495 July 8th (Wed) 12h00

The MT-VR Solution: A novel telehealth approach to delivering online group singing therapy for people with quadriplegia

Jeanette Tamplin, Ben Loveridge, Yunhan Li, Ken Clarke and David Berlowitz - Australia

Dr Jeanette Tamplin: Is Senior NHMRC Research Fellow at The University of Melbourne and clinical music therapist at Austin Health in Melbourne, Australia. She publishes widely on her research and clinical work in neurorehabilitation, including acquired brain injury, spinal cord injury, Parkinson's, dementia, telehealth, and therapeutic applications of singing.

Ben Loveridge: Is an Institute Fellow (Virtual Reality) at the Network Society Institute and Communications and Media Production Consultant at The University of Melbourne, Australia. His current research focus is on the intersection of virtual reality and music performance.

Yunhan Li: Is based at the Networked Society Institute at The University of Melbourne, Australia, as a software developer working on both virtual and augmented reality projects with collaborators in health, medicine and education.

Ken Clarke: Is the Deputy Director of the Networked Society Institute based at The University of Melbourne, Australia, where he works on a wide range of interdisciplinary projects that use information and communication technologies to have positive impacts on society.

Professor David Berlowitz: Is The University of Melbourne Professor of Physiotherapy at Austin Health in Melbourne, Australia. His research focuses on sleep and breathing in neuromuscular diseases, especially spinal cord injury.

This paper will present the results of a small feasibility study examining the use of a custom-built virtual reality (VR) music therapy (MT) platform to provide online access to group singing therapy. We have tested the accessibility and acceptability of the VR-MT solution with people who have limited mobility. People with quadriplegia are disproportionately rurally and regionally located, at high risk for social isolation, and face numerous barriers to accessing MT. They also face significant risk of illness due to paralysis of the primary breathing muscles. Our previous research demonstrated that face-to-face group singing therapy improves breathing, voice, mood, and social connectedness for people with quadriplegia. We have now developed a low-latency immersive VR-MT solution to deliver online group singing interventions. This solution addresses latency issues that make online live group singing impossible via off-the-shelf video conferencing options and makes MT accessible to people who may not be able to attend face-to-face therapy sessions.

The MT-VR solution was developed by a collaborative team comprising music therapists, physiotherapists, occupational therapists, information technology specialists and people living with quadriplegia. In preliminary user testing 12 participants with quadriplegia found the VR equipment easy to use, enjoyed the VR experience and felt less self-conscious to sing in front of others when in VR. We are currently testing the feasibility of the MT-VR solution to deliver a 12-week group singing intervention to 6 participants with quadriplegia in their homes. This feasibility study is currently underway, and results will be presented at the World Congress.

UPP00496 July 8th (Wed) 11h15

Co-musicking with (neuro)diverse families in a music café: practical reflections and theoretical perspectives

Maren Metell - Norway

Maren Metell: Is a PhD student at Nordoff Robbins, London and a lecturer at the Grieg Academy, University of Bergen. She is passionate about working with families and has an interest in disability

studies and community music therapy. In her PhD, she explores together with neurodiverse families how, when and for whom musicking becomes accessible.

In this paper, I present findings from a PhD project in Bergen, Norway where I have been working as a practitioner-researcher with a group of families for ten months. The music café project explores how musicking forms a space that can be co-created by people of different ages, backgrounds and abilities. Co-musicking (doing music together), is the way we explore how, when, for whom and under which preconditions for music becomes accessible. The project links to the community music therapy tradition (Pavlicevic & Ansdell, 2004) and the approach is informed by participatory action research, emancipatory disability research and ethnography. By tracing pathways of people, instruments and ideas, I will present detailed accounts of what actually happens in between small children, family members, a music therapist, music and materials. The project draws upon Freire's (1970) emphasis on action and reflection in collaboration and dialogue, and Vygotsky's zone of proximal development understood as a collective activity (Holzman, 2014). Providing examples from our work in the music café, I argue that the zone of collective development is a useful concept for the understanding of musicking and collaborative learning through its dialectical nature. The paper will discuss questions of representation, accessibility and expertise, together with the possibilities and challenges of researching together with very young children.

UPP00507 July 8th (Wed) 17h45

"I'm not the same as when we met" : creating an identity beyond the victim of childhood trauma through Guided Imagery and Music

Svein Fuglestad - Norway

Svein Fuglestad: Is an associate professor at Oslo Metropolitan University, Faculty of Social Sciences. He teaches music and creative methods at the Child Welfare programme, and is an AMI-Fellow/BMGIM-therapist since 2006 and has been practicing GIM with people affected by HIV/AIDS, sexually abused men, and female victims of incest.

This paper will focus on the second phase of a therapeutic process with a gay man in his late thirties. The client received more than 50 individual, modified and full-length sessions in *Guided Imagery and Music* (GIM) over a period of three and a half years. After spending the first part of the

therapy processing the trauma of sexual abuse in early childhood, he used the next phase of the GIM sessions to work on re-discovering his identity as a gay man. Through the GIM sessions the client finally embraced his wounded, inner child, was able to access his own resources, and gradually felt the ability to love and to set his own boundaries in life.

A case study based methodology will be used in this paper presentation. The potential of carefully selected music, metaphors and imagery as identity-defining factors will be discussed together with the significance of trust and surrender in the therapeutic process. Excerpts from the music used and transcripts of the client's experiences of the music will be presented, supplemented by both the therapist's and the client's own reflections on the therapeutic process.

UPP00515 July 8th (Wed) 12h00

The group process of meaning construction by Musical Narrative - Communicative practice for young offenders

Kakuko Matsumoto, Naomi Takehara, Tomoko Ichinose, Yuji Igari, Masayoshi Morioka - Japan

Kakuko Matsumoto: Clinical therapy for juvenile delinquents and offenders in prisons, and juvenile training schools. Associate professor at Mukogawa Women's University. Ph.D. from Nara Women's University. Registered Music Therapist (Japan), Certified Clinical Psychologist, Certified Art Therapist, Certified Public Psychologist

Naomi Takehara: An Assistant at Mukogawa Women's University. Ph.D. from Doshisha University. Registered Music Therapist (Japan)

Tomoko Ichinose: Professor at Mukogawa Women's University. Ph.D. from Tohoku University. Registered Music Therapist (Japan), MT-BC

Yuji Igari: Associate professor at Nagoya College of Music. MS. from Radford University. Registered Music Therapist (Japan)

Masayoshi Morioka: Professor at Ritsumeikan University. Ph.D. from Kyoto University. Certified Clinical Psychologist

It is difficult and sometimes impossible for young offenders to talk about their troubled pasts as they tend to distance themselves from their past actions. The dissociation may be the result of traumatic experiences. The aspects associated with personally meaningful music can connect one's dissociative experiences more freely with wider perspectives. Therefore, Musical Narrative—the method in which a group of clients listen and talk about the songs with their personal meanings and significance—can connect the client's association more, as it helps to link to personal bonds and core values of the individual (Matsumoto 2005).

In this presentation, we discuss a case with a group of four offenders in prison aged 21 to 25, with criminal history of robbery resulting in bodily injury, theft, and fraud etc. They are diagnosed with depression, borderline personality disorder, dissociative identity disorder. Ten 90-minute group therapy sessions were held biweekly. The first three sessions functioned as an introduction; getting to know each other by playing the drums. After these introductory sessions, we shifted the focus to the narrative through music with personal meaning.

We examined the verbal and nonverbal data such as emotional expressions, “silence”, “gesture”, and “onomatopoeia” etc. from session videos. We conducted both qualitative and quantitative analysis. The former method was an analysis of semiotic activity, while the latter method was a content analysis using KH coder (Higuchi 2004), which is a free software for text mining and analysis. Co-occurrence network analysis in KH coder was used for exploring the relationships between each word and code. We conducted statistical analyses to examine the co-occurrence of words and codes to explore the therapeutic changes in these sessions. We based our code on Tazuke (2015)'s coding rule titled the Self-concept Scale, which was based on the Kuhn & Mcpartland's scale (1954). We also added our own codes for “emotional expression” and “musical expression” including nonverbal behaviors. From the participants' body language, we composed texts and added to the data.

The use of music as a catalyst, combined with the polyphonic group dynamics enabled the group to rapidly reach a breakthrough moment of accepting a part of self. For instance, in session 5, a member introduced a song about suicide and began talking about the suicide attempts of him and his mother. It heavily impacted the group that resulted in the members spontaneously talking about the personal relationship of their family and friends mutually. Finally, this discussion ended with the topic of one's existence.

The results of the analysis indicated that the clients gradually expressed more feelings and gained a deepened awareness of their pasts through Musical Narrative. Co-occurrence network analysis implicated a common relationship of the codes in the group discussions. “Musical expression” usually was used in conjunction with “emotional expression” and “interpersonal relationship” in these

sessions.

We conclude that co-experiencing their meaningful music facilitated exploration of their past while the music functioned to personify their past. Polyphonic emotional resonance was generated in the group by the embodiment of the narrative with alternative viewpoints.



UPP00516 July 7th (Tue) 14h45

Music therapy supported children undergoing hematopoietic stem cell transplantation

Lena Uggla and Britt Gustafsson - Sweden

L Uggla: Music therapist at Karolinska University Hospital, Sweden and PhD student at Dept of Clinical Science, Intervention and Technology, CLINTEC, Karolinska Institutet, Stockholm, Sweden.

B Gustafsson: Children physician at Uppsala University Hospital, Sweden and professor at Dept of Clinical Science, Intervention and Technology, CLINTEC, Karolinska Institutet, Stockholm, Sweden.

Hematopoietic stem cell transplantation (HSCT) is a treatment in severe pediatric hematological diseases and metabolic disorders. The HSCT procedure is intense and there is a need for supportive interventions. Music therapy is used in medical care with the goal of helping patients through difficult experiences. A randomized clinical trial evaluated physiological parameters including 24 patients aged 0-16 years, and health related quality of life (HRQoL) analyzing 29 patients 0-17 years of age. The treatment group received music therapy twice a week during HSCT, the control group was offered music therapy after discharge. The interactive processes during music therapy were also explored, using collaborative research interview methods.

Evening heart rate decreased in the treatment group compared to the control group ($p < 0.001$) lasting 4-8 hours after intervention. In the music therapy group, the domain physical functioning improved at time of discharge (adjusted $p = 0.04$). The control group showed improved HRQoL at 6 months follow up after receiving music therapy ($p = 0.015$). Three themes emerged from the qualitative analysis: experiences of competency and recognition of self, interactive affect regulation as change potential, and importance of the therapeutic relationship.

Music therapy lowered the heart rate in the music therapy group, improved HRQoL in both groups and was perceived as helpful to manage the treatment period at the hospital. In conclusion, music therapy could be a complementary and effective intervention during and after HSCT.

UPP00518 July 8th (Wed) 17h45

Music Medicine, Music Therapy, and Chronic Pain

Andrea McGraw Hunt - United States

Andrea McGraw Hunt: PhD, MT-BC, Fellow of the Association of Music and Imagery, is Assistant Professor and Director of the music therapy program at Rowan University. Her research interests include the interface of neuroscience and music therapy, as well as music therapy and social justice in the US.

Treating chronic pain has become increasingly challenging in the US in the last decade due to the proliferation of addictive narcotic medication and escalating rates of opioid addiction and overdose. Whether or not clients become physically dependent on their medication, they also experience bothersome side effects and often do not obtain full pain relief. Clinicians and patients need alternative approaches that can help patients cope with individuals' unique pain needs without the risks and side effects of additional medication. Music medicine and music therapy approaches offer viable options to clients. These include receptive music listening and biofeedback that clients can self-administer and monitor as needed, and more interactive, active music experiences involving the expertise of a music therapist. This presentation will provide an overview of these options, including preliminary outcomes from a digital music application designed for patients with chronic pain, and the presenter's case studies of neuronal responses to music entrainment, an intervention developed by Dileo (Dileo & Bradt, 1999).

The presenter will also summarize the latest neuroscience research into other neural networks for coping with pain beyond the gate-control theory and how these relate to current music therapy practices. The presenter will then offer a research agenda to develop a spectrum of music-based and accessible interventions for chronic pain based upon trauma- and neuroscience-informed approaches.

UPP00520 July 7th (Tue) 18h30

The Potential of Music-Based Intervention Infant/Caregiver Research For At-Risk Families in Rural Appalachia, United States as a Public Health Determinant for Families Impacted by the National Opioid Epidemic

Kamile Geist - United States

Kamile Geist: PhD, MT-BC is Director of Music Therapy at Ohio University in Athens, Ohio, in the United States. Her research areas include measuring the impact of rhythmic interventions on attention and stress for teachers and caregivers of young children ages 0-5. She has developed a preschool teacher training called Keep a Beat and is adapting it for parents and caregivers of infants. Currently, she leads an interdisciplinary team of researchers investigating the impact rhythm and movement can have on infant/caregiver attachment and caregiver stress. She works with at-risk Appalachian families in Southeast Ohio where infants and their caregivers have been impacted by the opioid epidemic and other trauma-related experiences.

It has been shown that positive attachment behaviors with a caregiver help an infant thrive and grow emotionally, physically, cognitively, and developmentally. When attempting to have nurturing attachment, a caregiver may experience stress-related behaviors themselves in response to excessive crying in their infant. The purpose of this session will be first to summarize the problem that lack of caregiver/infant attachment presents for infants and their caregivers who are at risk due to trauma, opioid addiction, and environmental factors. The researcher will then summarize the literature on how music-based interventions can impact attachment and parent/caregiver stress. Next, the researcher will describe a recent pilot RCT study where parental stress (cortisol/DHEA) was measured pre-post rhythmic intervention, with significant differences in the intervention group as compared to the control group. Results of attachment behaviors during the intervention as compared to control will also be presented. Finally, the researcher will then describe the current Infant Caregiver Rhythm study where the team is measuring caregiver stress (cortisol/DHEA) and is observing attachment behaviors for parents and their infants who are at risk due to environmental issues, trauma or opioid addiction, before and after learning and implementing a rhythm-based protocol at home.

UPP00524 July 7th (Tue) 19h30

Music Therapy in Ecuador: a Historical Perspective

Natalia Guerra - Ecuador

Natalia Guerra: Is an Ecuadorian Music Therapist who has worked for over 15 years with several populations, especially with developmentally disabled children and adults. She is also a music therapy lecturer in the Music Education Program at the Catholic University of Ecuador.

This presentation will define and analyze the advances in the discipline and the profession of Music Therapy in Ecuador over the past 20 years. The starting point of this analysis will be the description of the various indigenous practices related to music and healing in order to understand the cultural and ethic value of music in terms of spirituality and well being. Further, the presentation will describe the emergence of music therapy discipline as a field initially related to psychological and medical practices. Finally, the actual position of the music therapy profession in Ecuador will be addressed through the synthesis of testimonies of various trained music therapists who are at the present moment involved in music therapy practice in the clinical settings, in community programs and in the academic realm. This presentation will discuss the difficulties a young professional encounters and the importance of networking, community building and interdisciplinary teamwork. In that sense, this presentation will transmit useful tools to young professionals worldwide. Finally, this presentation aims to define Music Therapy practice in Ecuador from a Latin American perspective in accordance to the actual politics and requirement for health professional practices and considering the training needs and job opportunities for future music

UPP00526 July 8th (Wed) 09h30

Young & Great Music Healing Project for Juvenile Offenders in South Korea

Hyun Ju Chong and Juri Yun - South Korea

Hyun Ju Chong: Ph.D, MT-BC, Fellow of the Association for Music & Imagery (FAMI), is Chair of Music Therapy Department, Graduate School, Ewha Womans University, Seoul, Korea. Professor Chong received B.A. from Western Illinois University, M.M.T. from Temple University and Ph.D. from University of Kansas all in Music Therapy. Professor Chong is currently serving as the President of Korean Music Therapy Education Association (KOMTEA), editor for International Association for Music and Medicine (IAMM). Her research interest involves music perception cognition, music rehabilitation, and music psychotherapy.

Juri Yun: Ph.D., DMtG, KCMT, AVPT, is an adjunct professor for the Department of Music Therapy

and a senior researcher for the Ewha Music Wellness Research Center at Ewha Womans University in Seoul, Korea. She received her diploma in music therapy from the Institute of Music Therapy in Berlin and PhD degree from Ewha Womans University. Her main research and clinical interests lie in the areas of song psychotherapy for at-risk adolescents.

“Young & Great Music Healing Project” is a long-term program carried out since 2013, providing music therapy for adolescents who are on Suspension of Prosecution or Probation (SPP) in six different cities in S. Korea. In order to address the emotional and behavioral issues of the SPP adolescents, presenters developed a 4-stage song psychotherapy protocol to address affective issues such as anxiety and depression, and manage behavioral issues of aggressiveness and impulsivity, ultimately preventing them from recommitting future criminal acts. The protocol focuses on the strength and potentials of the participants by facilitating creative music making processes. In this study, SPP adolescents between ages of 15 and 19 were provided with 60 to 70 minute weekly group song psychotherapy sessions for 15 weeks. Data of participants’ self-report questionnaires on ‘self-concept,’ ‘stress coping strategies,’ and ‘resilience were collected before and after program participation.’ In addition, participants’ recommitment rates were obtained from the prosecutor’s office. In this presentation, the presenters will explain the quantitative outcomes accumulated over the six year period and illustrate the therapeutic strategies utilized in the group song psychotherapy protocol with actual examples of original songs and music videos created by the participants.

UPP00531 July 8th (Wed) 18h15

Supporting Our Music Therapy College Students: Understanding Disability in Higher Education

Alejandra Ferrer and Lori Gooding - United States

Dr. Alejandra Ferrer: Is Coordinator of Music Therapy at Belmont University in the USA. She serves as the SER-AMTA Representative to the Diversity, Equity, and Inclusion committee and has published in the Journal of Music Therapy.

Dr. Lori Gooding: Is an Assistant Professor of Music Therapy at Florida State University in the USA. She serves on the board of Directors of the AMTA and is a member of the editorial board of the Journal of Music Therapy.

Students with disabilities represent just over 11% of all postsecondary students (National Center for Education Statistics [NCES], 2015). Broadly defined by the American with Disabilities Act (ADA), disabilities include physical impairments, psychological conditions, learning disabilities, and some chronic health diagnoses. Specific learning disabilities and ADHD are most common among college students, followed by mental illness/psychological distress (NCES, 2011; Prince, 2015). Challenges related to disability may affect the teaching and learning environment in important ways. In order for our music therapy students to succeed, it is imperative that faculty, clinical supervisors, and internship directors be equipped with the necessary tools to successfully support students both in and outside of the classroom. This may include understanding the rights and responsibilities of all parties involved, making unique accommodations, and at times, identifying symptoms of an undiagnosed disorder and pointing the student in the right direction so they may get the help that they need. The purpose of this presentation will be to promote awareness of the various disability-related challenges pertaining to the college student population, as well as empower educators on how to best identify, address, and support their students.

UPP00534 July 8th (Wed) 18h45

Scale of Evaluation Musical Auditory Musical Verbal development from zero to five years for the practice of Music Education and Music Therapy

Nydia Cabral Coutinho do Rego Monteiro and Camila Siqueira Acosta Gonçalves - Brazil

Nydia Cabral Coutinho do Rego Monteiro: Specialist in Music Therapy-CBM-RJ-1998. Training Music Therapist Neurologic NMT - by the Academy of Neurologic Music Therapy - Training in the Plurimodal Approach. Music Therapist-CEIR- Physical Rehabilitation Center-Teresina-Piauí- Pioneer Music Therapy-Piauí- Brazil - One of the founders AMT-PI- CPAMTPI 001 / 08- UBAM Ethics Counseling

Camila Siqueira Acosta Gonçalves: Is an educator and a registered music therapist with over 15 years of clinical practice based in the state of Paraná, Brazil; she holds a Masters Degree in Music Therapy at Concordia University (Canada) and is also a neurologic music therapist fellow, currently working in her own private practice and as a part-time professor at CENSUPEG University.

The aim of this study is to present a classification scale for observation and measurement of

children's development, regarding auditory, musical and verbal aspects. This scale should be used as an instrument of objective analysis of the achievements observed in children, thus enabling their monitoring and the localization of developmental problems. The Scale was elaborated based on the literature on the indicators that characterize the initial stages of development in the fields of: Neurology, Music Education, Music Therapy and Speech Therapy, together with our practical experience. We have been testing and applied since 2011 in the areas of Music education and Physical and intellectual habilitation. After eight years of use, we started to use it as a scale fully aligned with the CIF (a new classification system inserted in the World Classification Family of International Classifications (WHO-FIC) , a universal reference framework adopted by the World Health Organization (WHO) to describe, assess and measure health and disability at the individual and population levels.) Thus, we can conclude that the creation of this practical material concretizes the work of professionals in the field, providing a better follow-up of each patient and a better understanding of the evolution of the treatment by the multidisciplinary team.

UPP00537 July 8th (Wed) 18h15

Katwaamba Notuyoowa; drumming our way to health and wholeness

Nsamu U. Moonga - Zambia

Nsamu U. Moonga: I am a developing music therapist born and raised in Zambia who identifies as muTonga. I am a seeker, learner, adventurer, dancer, runner and a foodie.

BaTonga have for a long time experienced massive loss of lives, land, mythologies, customs and culture from their contacts with early missionaries and colonial powers resulting in a long legacy of historical cultural trauma. This may have contributed to a breakdown of sociocultural resources in their communities. Such loss renders baTonga a vulnerable and marginalised group. Limited literature available on baTonga suggests peripheral interest in baTonga. BaTonga being traditionally matrilineage with no centralized political system, their voice could be ignored or/and silenced. Through this paper I attempt to bring baTonga into the global conversation so that their voice could begin to be heard. I focus on my learnings in the process of carrying out ethnographic research exploring music therapy in the life of baTonga of Mazabuka, Zambia. The phenomenological research provided space for baTonga to talk about how they see the place of music therapy in their lives through focus groups. I reflect closely on the process and contents of the focus groups. Allowing people to define and redefine

themselves can be transformative even with a dense background of oppression. Power in a traditionally matrilineal decentralised society is negotiated in a complex manner. This paper reflects on how music therapy can be located, negotiated and localized in such a setting. I explore the role of therapist. The locus of power in the current world order seems biased towards patriarchal and centralized societies. This paper engenders a balance of sensitivities and sensibilities towards diverse existences for research and practice of therapy.

UPP00539 July 8th (Wed) 18h45

Collaborative Models of Music and Movement: Application to Clinical and Research Practices with Infant/Caregiver Dyads

Kamile Geist and Nathan Andary - United States

Kamile Geist: PhD, MT-BC is Director of Music Therapy at Ohio University in Athens, Ohio, in the United States. Her research areas include measuring the impact of rhythmic interventions on attention and stress for teachers and caregivers of young children ages 0-5. She has developed a preschool teacher training called Keep a Beat and is adapting it for parents and caregivers of infants. Currently, she leads an interdisciplinary team of researchers investigating the impact rhythm and movement can have on infant/caregiver attachment and caregiver stress. She works with at-risk Appalachian families in Southeast Ohio where infants and their caregivers have been impacted by the opioid epidemic and other trauma-related experiences

Nathan Andary: CMA, MFA, RSME is a Laban/Bartenieff certified movement analyst, Somatic movement educator and Associate Professor of Dance at Ohio University. Nathan's dance research has been presented at the Place / Space Maker Conference at Earthdance in Massachusetts and the International Somatics Conference hosted by Skidmore College. Nathan's master classes and academic courses on Bartenieff Fundamentals and Somatic approaches to movement and healing have been taught at festivals and universities nationally and internationally. Nathan is currently pursuing his PhD in Dance at Texas Woman's University and his certification in the Kestenberg Movement Profile Analysis.

It has been shown that positive attachment behaviors with a caregiver help an infant thrive and grow emotionally, physically, cognitively, and developmentally. When attempting to have nurturing

attachment, a caregiver may experience stress-related behaviors themselves in response to excessive crying in their infant. The purpose of this session will be first to describe the problem that lack of caregiver/infant attachment presents for infants and their caregivers who are at risk due to trauma, opioid addiction, and environmental factors. The researchers will then summarize the literature on how music and movement-based interventions can impact attachment and parent/caregiver stress. Next, the researchers will describe a recent pilot RCT study where parental stress (cortisol/DHEA) was measured pre-post rhythmic and movement interventions, with significant differences in the intervention group as compared to the control group. Results of attachment behaviors during the intervention as compared to control will also be presented. The researcher will then describe the current Infant Caregiver Rhythm study where the team is measuring caregiver stress (cortisol/DHEA) and is observing attachment behaviors for parents and their infants who are at risk due to environmental issues, trauma or opioid addiction, before and after learning and implementing a rhythm-based protocol at home. *The researchers will demonstrate and have the participants practice (role-play) the interventions used in the study. (*workshop only)

UPP00542 July 7th, (Tue) 14h45

Cultural oppression amidst decolonisation; the empowering effects of an authentic music therapy space on oppressed individuals and groups in India

Sané Leach - South Africa and India

Sané Leach: I am a South African registered social worker and completed MMus Music Therapy at the University of Pretoria in 2018. I am currently working as a music therapist and social worker at My Choices Foundation in Hyderabad, India. I have worked and volunteered in multiple environments focussed on uplifting individuals and communities.

British colonial rule perpetuated various forms of oppression in India. The British Raj used the Caste system to the benefit of their own power, and utilised it as a form of law which subjugated Indian women more than was prevalent before their reign. The trauma and discrimination that lower caste members and women in India face, have engraved footprints of multiple emotional and physical harm within individuals. Currently, internal cultural colonial rule manifests in patriarchy, religious discrimination, cast systems, gender inequality and inequality of educational opportunities. This phenomenon is also found in many other 3rd world or developing countries, such as South Africa, where a history of discrimination has left deep and traumatic wounds.

Music therapy sessions afford a space where individuals and groups can experience cathartic release of trans-generational and current culturally evoked trauma long endured by people. What is relevant to this study is the mechanism by which healing processes are activated within the music therapy space. Empowerment starts with the simple providence of a safe, judgement free space where the client is welcomed to a strengths based approach and accepted as an equal partner in the therapy process, something that they are deprived of in social contexts. With a few music therapy techniques many individuals, especially women, have discovered a voice in themselves that has been silenced for many years. Some discovered innate creativity and abilities they have never before known about themselves, and others, simply let go of many years of oppressed emotions and trauma within themselves. This study aims to share the important moments and pioneer for the healing and empowerment that music therapy affords people. Especially women in India, and other 3rd world countries where dehumanising oppression has been a long endured suffering.

UPP00547 July 7th (Tue) 18h30

Social Identity and the Music Making Choices of Black/African American Youth from Limited Resource Communities

Natasha Thomas - United States

Natasha Thomas: PhD, is an MT-BC and faculty member at Indiana University Purdue University at Indianapolis (IUPUI) in the United States. Additionally, she serves as steering committee member for an American Music Therapy Faculty Forum and the Black Music Therapists Network.

This presentation is centered around the presenter's doctoral research exploring how Black/African American youth from limited resource communities in the United States describe and demonstrate their social identities through their music-making choices in the therapeutic relationship, and the actions clinicians may find useful for most authentically and meaningfully engaging with the music making choices their marginalized clients present. A brief review of social psychology and identity theory, as well as culturally relevant practice (CRP) and participatory action research (PAR), will be provided, followed by the results of the presenter's doctoral study, which highlighted the degree of importance these youth placed on their social status, and the choices they would make in session to reinforce their strongly held beliefs. These choices included the purposes ascribed to songs' elements (such as lyrics and/or instrumental choices), and structural decisions made in collaboration with—or isolation from—their peers and facilitators. The value of supervisory relationships with professionals

who share (or are proximal to) these populations will also be discussed. This presentation would present a valuable asset to the World Congress, given their stated goals towards inviting new voices, growing music therapy with consideration for context, and championing relevant social issues.

UPP00548 July 8th (Wed) 18h45

The Effectiveness of NICU Music Therapy with a High Degree of Parental involvement Assessed at Discharge from Hospital: Preliminary Findings from International RCT LongSTEP

Tora Söderström Gaden, Claire Ghetti, Ingrid Kvestad and Christian Gold - Norway

Tora Söderström Gaden: Is Ph.D. research fellow for LongSTEP, international RCT at GAMUT – The Grieg Academy Music Therapy Research Centre, NORCE, Bergen, Norway. She is a trained music therapist with clinical experience from paediatrics and neonatal intensive care, she is certiSed in the “First Sounds: Rhythm, Breath, Lullaby” model for NICU music therapy, and a certiSed Newborn Behavioral Observation (NBO) trainee.

Claire M. Ghetti: (Ph.D., MT-BC) is Associate Professor of Music Therapy at University of Bergen, and senior researcher at GAMUT. She is currently principal investigator for LongSTEP, international RCT, and has published extensively in the area of MT in intensive medical settings. The Grieg Academy Music Therapy Research Centre, The Grieg Academy – Dept. of Music, University of Bergen, Norway; GAMUT, NORCE Health, NORCE Norwegian Research Centre AS, Bergen, Norway

Ingrid Kvestad: NORCE Norwegian Research Centre AS, RKBV Vest, Bergen, Norway Ingrid Kvestad (Ph.D.) is senior researcher and clinical psychologist, with expertise in quantitative research and observational analyses in infant mental health and infant development.

Christian Gold: (Ph.D.) is Principal Researcher at NORCE; Adjunct Professor at the University of Bergen and at Aalborg University, Denmark; Editor for Cochrane DPLP; and former Editor of the Nordic Journal of Music Therapy. His research focuses on the effectiveness of music therapy in mental health.

Prematurity often involves complex medical needs that require hospitalization (NICU) for weeks and months. Preterm parents often experience high levels of stress and anxiety, and are at risk for mental health issues that can affect parent-infant bonding in a negative way. Music therapy (MT) has

demonstrated potential to meet needs of both infants and parents, however rigorously designed and adequately powered studies that investigate both short- and long-term effects of MT, as well as mutual outcomes for both parents and infants are lacking. This paper is part of the RCT LongSTEP and investigates the effect of MT on bonding and parent well-being compared to standard care at the time point of discharge from hospital.

LongSTEP is designed as a 2x2 factorial, international multi-center, assessor-blind pragmatic randomized controlled trial. Participants: 250 preterm infants and their caregivers from 7 NICUs in 5 countries. Intervention: 3 sessions per week with MT individualized to infant needs, and parents as active participants. Outcomes: Primary outcome is parent-infant bonding as measured by the Postpartum Bonding Questionnaire (PBQ), with Secondary outcomes of maternal postpartum depressive symptoms measured by The Edinburgh Postnatal Depression Scale (EPDS), and anxiety as measured by the Generalized Anxiety Disorder Assessment (GAD-7). Analysis: We will present preliminary results from the analysis of primary and secondary outcomes at the point of discharge from the NICU. Discussion: Data presented represents the short-term outcomes from intervention received in the NICU. Long-term impact will be assessed at the study's main time point of 6 months corrected age.

UPP00554 July 8th (Wed) 18h45

Music in Every Heartbeat – Music Therapy in Hospital-at-Home in Paediatrics

Monika Overå - Norway

Monika Overå: MA-MT. Overå is a Ph.D. Fellow and Head of the Music Therapy Program at the Norwegian Academy of Music, Oslo, Norway. She has clinical experience as a music therapist from substance abuse treatment and from paediatrics. Overå has established the music therapy program at the paediatric department at Akershus University Hospital in Norway.

This presentation addresses how patients in paediatric palliative care experience music therapy in Hospital-at-Home. The study's focus is both on the patient and patient's family experiences. In the last two decades, there has been a shift from in-patient treatment to hospital-at-home in paediatrics for children within palliative care. This shift means more children are treated at home, and have shorter

stays at the hospital. In terms of music therapy, one consequence is that patients normally prioritized for music therapy on site are increasingly spending more time at hospital-at-home. Still, patients only have the opportunity to participate in music therapy when treated at the hospital. Using mixed methods research our project looks at how and why music therapy can contribute to increased quality of life when the treatment of paediatric palliative care patients is done in their own home. In this presentation the design of the study will be presented. Important questions are: How do children and adolescents that are in palliative treatment, experience music therapy in Hospital-at-home? How does the family of the children and adolescents describe the meaning of music therapy in Hospital-at-home? Can music therapy contribute to continuing the child's therapeutic process from an in- patient to a home-based treatment, and if so, how?

UPP00555 July 7th (Tue) 17h00

How music therapy students can advocate for music therapy?

Melissa McWalter Ellse, Kathleen Lawson and Kathleen O'Connell - Multiple Countries

The WFMT Assembly of Student Delegates: Was established in 2011 to improve student involvement in the WFMT.

When a pre-music therapy student talks about what s/he wants to study at college, his/her parents probably ask, "What is music therapy?" When a freshman music therapy student tells what s/he is majoring in, his/her new friend might ask, "What is music therapy?" Sometimes when a music therapy student, who is studying abroad, goes through immigration at an airport, the immigration occurs, looks at the major written in the student visa and asks, "What is music therapy?" Even though music therapy students face a lot of situations to speak about music therapy, we don't have many opportunities to discuss how to advocate music therapy as a student. Considering the "audience" of students, it is important to think what kind of words we should use to explain music therapy and what kind of media we can use to have people around us pay attention to this field. The WFMT Assembly of Student Delegates (ASD) is going to discuss how music therapy students can advocate for music therapy with students and young professionals from different countries. They will share difficult situations and successful experiences they had as a student in order to educate people about music therapy. The WFMT ASD would like to explore how students can be more active in advocacy also.

UPP00557 July 8th (Wed) 18h45

The affordances of narrative group music therapy with adolescents who self-harm; the gardening of story trees

Sane Leach - South Africa

Sane Leach: I am a South African registered social worker and completed MMus Music Therapy at the University of Pretoria in 2018. I am currently working as a music therapist and social worker at My Choices Foundation in Hyderabad, India. I have worked and volunteered in multiple agencies focussed on the upliftment of individuals and communities.

This qualitative study examined how adolescent participants who self-harm narrate motivations for and experiences of self-harm and what a narrative group music therapy process afforded them. Seven participants from a high school in South Africa who engage in self-harm attended narrative group music therapy sessions for six weeks. Narratives that emerged during this therapeutic process were analysed. Five main narratives were identified and processed as story trees: “who I am, becoming and striving to be,” “relationships,” “worldview,” “self-harm,” “music therapy.” However, qualitative studies on the affordances and effectiveness of therapeutic interventions for self-harm are limited globally and in the South African context. This information is vital for developing more effective ways to prevent self-harm and to intervene when this behaviour is taking place. The music therapy journey and interventions of this study revealed ambivalent views about self-harm that stemmed from a combination of interpretations of their own identity and how they made sense of significant relationships in their lives. The five story trees in this study, all of which have overlapping branches, illustrate that self-harm has many facets and multiple causes. Self-harm results from a culmination of life events that have led an adolescent to perceive this behaviour as meaningful as well as destructive. Participants narrated motivations for, and experiences of self-harm in honest, and sometimes explicit, ways. A narrative analysis method was used. The narratives discovered in this study can be helpful in guiding professionals working with young people to do so with a deeper understanding of the adolescent experience.

UPP00558 July 8th (Wed) 08h30

Expanding the Music Therapy Dao: Towards a holistic model of music therapy

Ming Yuan Low - United States

Ming Yuan Low: MA, MT-BC, Nordoff-Robbins Music Therapist, is currently a PhD Candidate at Drexel University. His research interests include the intersection of neurodiversity and music therapy, culturally informed music therapy interventions with Chinese and South East Asian populations, and experiences of international music therapy students and professionals

As music therapy knowledge is moving towards inclusivity and decolonization of knowledge, we should consider non-Western philosophies and healthcare practices that could inform music therapy practice. In this presentation, we will explore Chinese philosophies on health and music that could inform and expand our understanding of the potentials of music therapy from a community, holistic, and wellness perspective. Much of current healthcare trends of mindfulness and holistic health is based on various Asian health practices. This presenter will first provide a brief overview to Chinese health practices and music philosophies, based on the presenter's cultural experiences and knowledge. The presenter will then compare it to the knowledge the presenter has gained as a music therapist in the U.S. The goal is for audience members to gain a deeper understanding of Chinese health and music philosophies and practices and how it might intersect with music therapy practiced in western healthcare models. Also, the presenter will discuss with audience members on the potentials of music therapy practice in a cultivating, holistic, and wellness healthcare model.

UPP00565 July 7th (Tue) 18h30

Group music therapy in a children's rehabilitation centre: A new project, reaching out to each child, their families and the staff

Nomi Lemberger - Israel

Nomi Lemberger: Music Therapist (MA), Violinist and Music Educator, is Head of the Pre-Instrumental-Music-Education Department at the Hassadna-Conservatory, Jerusalem. She works at the Donald

Berman children's rehabilitation centre, where she founded and runs a broad group therapy project. Lemberger also works with the elderly, including Holocaust survivors and their families as part of a research project with Alzheimer's patients through the Jerusalem-Institute-of-Contemporary-Music.

The principal of the children's rehabilitation centre is the decision to replace music classes with Group Music Therapy (GMT) aiming to hear the voices of each child better by providing some sort of therapy to each and every child at the centre. Weekly GMT sessions will be held in most of the classes, and I have been hired to carry out this project, joining the music therapist on site. Weekly GMT sessions are provided in cooperation with the teacher of each kindergarten. As I am replacing regular music classes, I need to pave the way from lessons to therapy. The change in the setting includes many challenges:

1. Establishment of regular individual meetings with my "co", the non-therapist teacher, in order to work through past and future GMT sessions.
2. Creating a safe space for GMT sessions (size and participants of groups, physical facilities, etc.) and laying the grounds for therapeutic thoughts and feelings, versus the existing experience of "learning music."
3. Cooperation between all relevant staff: psychologists, social workers, physiotherapists etc.

All GMT sessions are recorded. The GMT develops into a major part of the centre's activity as the teachers and their helpers become part of the therapeutic process. In addition to the known effects of GMT, many individual issues are solved, including a case of selective mutism. The GMT sessions have a much wider influence than anticipated. The staff, the children and their families are positively affected, and many silenced voices find their way out.

UPP00571 July 7th (Tue) 15h15

Music Therapy Clinical Assessments: A Dual-Process Methodology

Mikaela Leandertz and Esa Ala-Ruona - Canada and Finland

Mikaela Leandertz: Is an accredited music therapist (MTA) from Canada. She graduated in 2018 with a master's degree in music therapy from the international programme at the University of Jyväskylä, Finland. Mikaela also holds an honours bachelor of music therapy degree from Wilfrid Laurier University, Waterloo, Canada, as well as an ARCT in piano performance from the Royal Conservatory

of Music, Toronto, Canada.

Esa Ala-Ruona: PhD, is a music therapist and psychotherapist working as a senior researcher at the Music Therapy Clinic for Research and Training, at the University of Jyväskylä. He has more than 25 years of experience in working within psychiatry and neurology. Currently he is the president of the European Music Therapy Confederation.

Clinical assessments are an integral part of the therapeutic process. The field of music therapy has allowed for new assessment fields as well as the introduction of new tools for assessment in areas that are not necessarily music-related. The following paper presents an additional tool - a dual-process assessment methodology to provide music therapy researchers with a multi-dimensional perspective of patients for case studies. Highlighted also, is the importance of not only a thorough clinical assessment, but also the implementation of the right assessment methods to achieve valuable data for research studies. Valuable data may be entirely missed by relying solely on one assessment methodology, and additionally results of some assessment fields in one assessment may be further explained or quantified in a second. This paper is based on the assessment method utilized in the researcher's master's thesis, in which the researcher conducted a music therapy clinical assessment, and the supervisor conducted four other psychiatric assessments/diagnostic questionnaires with the same patient. The results of each initial assessment method did not influence the other, but contributed immensely to the analysis of results, contributing a quantitative dimension to the qualitative results, and vice versa - a qualitative dimension to the quantitative results.

UPP00574 July 8th (Wed) 08h30

Playing with Roles - use of improvised story and puppets in music therapy with Adopted Children and their Families

Cerrita Smith - United Kingdom

Cerrita Smith: Is a music therapist with extensive experience across a wide range of settings in the UK including; adult mental health, substance misuse and work with children and families affected by developmental trauma. She works within the NHS in the UK and also in private practice. She also has an interest in the sustainable use of music therapy skill- sharing in international development and in 2017 and 2018 she led a skill-sharing project in Rwanda, Africa.

This presentation will explore the role that music therapy can have in supporting children that have been adopted. It will explore, within a multi-modal approach, improvised music- making and story-telling can be combined to create a safe framework, within which the child can be helped to access and explore experiences that may have been repressed. The presentation will draw on case studies within this field to explore clinical techniques and practice with this client group.

UPP00577 July 8th (Wed) 09h30

Mamelodi: Mother of Melodies. The journey of finding one's voice through group singing from a Community Music Therapy perspective for residents with brain injuries

Hermi Viljoen - South Africa

Hermi Viljoen: Completed her BMus Degree in music at the University of Pretoria in 2013; specialising in Flute as her first instrument, music education and Music Therapy. Thereafter Hermi completed her Masters Degree in Music Therapy at the University of Pretoria. Hermi currently works at various non-profit organisations in Pretoria. She facilitates music therapy groups for young offenders at the Teddy Bear Clinic for abused children and group music therapy at Boys and Girls Town for youth at risk. She also works at The Baby Therapy Centre where she conducts weekly group and individual music therapy sessions for infants and young children with special needs. She facilitates weekly music therapy group sessions in Mamelodi in Pretoria East for individuals who have suffered brain injuries. She has her own practice in Faerie Glen and Centurion in Pretoria.

Music Therapy is used to assist and improve multiple areas of brain function after an injury has occurred. This can affect the quality of life on many different levels for a person who suffered a brain injury. Mamelodi is a township which was set up by the apartheid government northeast of Pretoria, South Africa. The residents in Mamelodi have limited access to healthcare and the terrain is not always wheelchair accessible. The participants for this study are physically restricted to various degrees as some are wheelchair users, struggle with speech or struggle to move around independently. Literature regarding singing and the brain supports the notion that one can still use one's voice for singing or for vocalizing after speech has been impaired. Music plays a significant role in the lives of the participants as it provides them with the opportunity to express themselves musically and spiritually. The research study aims to take a closer look at the importance of the participants making their voices heard through

song. Data will be collected by means of interviews and Likert Scales in order to accommodate those who struggle to express their experiences by means of spoken language. Sessions will be video recorded and excerpts will be chosen for analysis. By conducting this qualitative research study, it is anticipated to demonstrate the power that lies in one's own voice and the healing qualities it offers the individual whilst they are on their journey to recovery.

UPP00579 July 8th (Wed) 13h30

Community Music Therapy in Action: Collaborations of a University and Community-based Groups

Laura Beer, Soo-Jin Kwoun, Stephanie Holly and Rachel Ebeling - United States

Laura Beer: Is Music Therapy Program Director at Maryville University in St. Louis, Missouri, US. She is an experienced clinician, researcher, writer, musician, and educator. Laura also serves as Editor-in-Chief for Music Therapy Perspectives.

Soo-Jin Kwoun: Is associate professor of music therapy at Maryville University. Kwoun serves as a manuscript reviewer for the Journal of Korean Music Therapy Association and a co-chair of International Relations Committee for the American Music Therapy Association.

Cynthia Briggs: Is a board certified music therapist and licensed psychologist. She is an adjunct Professor of Music Therapy at Maryville University. Dr. Briggs has had a long career in music therapy and psychology education and practice.

Stephanie Holly: Is a Board-Certified Music Therapist with a Master's in Music Therapy from Maryville University. She currently serves as Director of Programs for LIFE Arts Inc. in Ferguson, MO and provides music therapy service at Pearce Hall alternative school in Wentzville, MO.

Rachel Ebeling: Is executive director of The Angel Band Project, a nonprofit organization that sponsors music therapy programs for survivors of sexual violence. She is responsible for day-to-day operations of the organization, with a focus on growing The Angel Band Project into a meaningful force for healing and social change.



Community Music Therapy (CoMT) is an emerging and evolving model for an activist, social justice oriented music therapy practice that builds intentional relationships within the community. Maryville University has developed several meaningful collaborations with community-based groups that have empowered participants, facilitated the development of students' skills and developed their understanding of advocacy in action, and formed partnerships that have raised public awareness of participants' strengths and abilities. Aaliations with Angel Band Project, Life Compositions, St. Louis Arc, and the St. Louis Symphony have brought greater recognition of the practice and power of music therapy, and given a voice to people marginalized in society. Presenters will give an overview of each project, inclusive of audio and video excerpts, and frame the work within the CoMT model.

Creative Music Making (CMM) is a service-learning project conducted by Maryville University, the St. Louis Symphony, and St. Louis Arc, a non-profit agency that serves people with intellectual and developmental disabilities. Participants from all three organizations rehearse and perform together during a three-day program, culminating in a performance at Powell Symphony Hall.

The "One Voice" project was a partnership of the Maryville University music therapy program and the Angel Band Project, a non –profit organization that provides music therapy programs for the survivors of sexual abuse and violence. This live music performance brought together survivors of sexual and domestic abuse and St. Louis choral groups and musicians. Survivors and professionals in the field of sexual violence prevention, crisis counseling and music therapy were video-recorded speaking and singing, which was shown during the concert.

Compositions for Life is an innovative music therapy program that helps middle school students successfully cope with the unique set of challenges that accompany a life lived in conditions associated with urban trauma. Each middle school student is paired with a music therapy student/mentor to facilitate the songwriting experience. The semester of work culminates in each student and mentor recording one of their compositions at a professional recording studio.



UPP00580 July 7th (Tue) 18h30

Singing the Self

Cerrita Smith - United Kingdom

Cerrita Smith: Is a music therapist with extensive experience across a wide range of settings in the UK including; adult mental health, substance misuse and work with children and families affected by developmental trauma. She works within the NHS in the UK and also in private practice. She also has an interest in the sustainable use of music therapy skill- sharing in international development and in 2017 and 2018 she led a skill-sharing project in Rwanda, Africa.

In recent years there has been increasing interest across music therapy literature in the use of song-form as a clinical tool. Many authors have focussed on the use of song- writing and pre-composed songs as a clinical tool. This presentation will draw upon current research, but also elaborate upon this to explore the utilisation of improvised song in music therapy with adults with complex and enduring mental health illnesses. The presentation will use pertinent case examples to highlight individuals' use of this format for creative and authentic self-expression. It will highlight how two individual's used song form in music therapy to connect with and explore repressed feelings.

UPP00584 July 7th (Tue) 14h15

Synchrony beyond the present moment: Use of a theory-supported documentation tool for music therapy as procedural support to promote better continuity of care

Tone L. Steinhardt and Claire M. Ghatti - Norway

Tone Leinebø Steinhardt: Is currently working with children and adolescents at Oslo University Hospital, Rikshospitalet. She graduated as a music therapist in 2011 from the University of Queensland in Australia. Her research experience is with oncology patients and she has a special interest in MT as procedural support. Affiliations: GAMUT – The Grieg Academy Music Therapy Research Centre, The Grieg Academy – Dept. of Music, University of Bergen, Norway; GAMUT, NORCE Health, NORCE

Norwegian Research Centre AS, Bergen, Norway. Bio: Claire is Associate Professor of MT at University of Bergen, and senior researcher at GAMUT. She is principal investigator for LongSTEP, international RCT of MT for preterm infants and their parents. She has published in the areas of MT in intensive care, MT as procedural support, and MT as emotional-approach coping.

Claire M. Ghatti: Ph.D., MT-BC ALliations: GAMUT – The Grieg Academy Music Therapy Research Centre, The Grieg Academy – Dept. of Music, University of Bergen, Norway; GAMUT, NORCE Health, NORCE Norwegian Research Centre AS, Bergen, Norway. Claire is Associate Professor of Music Therapy at University of Bergen, and senior researcher at GAMUT. She is currently principal investigator for LongSTEP, international RCT, and has published extensively in the area of MT in intensive medical settings.

Music therapists are often challenged to communicate the therapeutic relevance of their work in a manner that enables other health professionals to appreciate and comprehend the subtleties and unique contributions of such practices. In this session, we present and illustrate a documentation tool based upon a theoretical model of music therapy as procedural support. The tool facilitates articulation of the various on-going therapeutic processes taking place during procedural support, and as such, serves as a resource for both the music therapist and the interdisciplinary team to improve continuity of care.

We will provide an overview of the theoretical model from which the documentation tool was developed, and trace how the tool contributes to continuity of care within a biopsychosocial frame. Clinical relevance of the documentation tool will be illustrated through case examples related to the use of music therapy as procedural support for children and adolescents undergoing punctures and administration of chemotherapy via an Ommaya Reservoir.

When music therapists specifically and clearly describe the processes underlying procedural support, including child and family contributions and preferences, other health professionals can use such knowledge to help the child cope more effectively in the future. This documentation tool improves quality of care by providing music therapists with a means to reflect over specific facets of practice, and by translating that reflection into terms and concepts that can be effectively communicated to interdisciplinary staff and thereby implemented to improve holistic care of the patient and family.



UPP00590 July 8th (Wed) 11h15

Introducing Brain Influences into Music Therapy Practice

Dale B. Taylor - United States

Dr. Taylor is Professor Emeritus of Music Therapy at the University of Wisconsin-Eau Claire in the USA; former Secretary-Treasurer of the International Arts Medicine Association; former Editor of the International Journal of Arts Medicine; served on the Board of the International Association of Music for the Handicapped, and the American Music Therapy Association International Relations Committee and the AMTA Music Listening Work Group.

Participants will be introduced to current data showing the effects of music on brain functioning and changes in human capabilities that accompany those effects. Primary attention will be given to the most recent findings regarding the functions of brain areas governing types of behavior most often targeted by music therapists. The known effects of music on these areas of the brain will then be described with special attention to techniques and intervention methods found most effective in clinical music therapy interventions. Examples, rationale and results of a brain influence approach to music therapy will be used to describe how to incorporate this information in explaining to students, administrators, granting agencies and other health care professionals why and how music has therapeutic influences and how these influences are observed, measured, reported and validated. Examples and outcomes will be explained using descriptions of musically stimulated changes in brain functioning to gain referrals of patients in a variety of treatment venues including medical surgical hospitals, treatment centers for developmentally disabled clients, hospice and private practice. Attendees will be able to see, hear and discuss how the work of practicing music therapists has been enhanced and sustained through adoption of the brain influence approach. They will be able to discuss specific examples from their own practices in order to understand how to use concepts, language and evidence based data from neuroscience. Participants will be shown how to use music-brain data in preparing assessment summaries, treatment plans, IEPs, progress reports, and in describing treatment outcomes.



UPP00591 July 7th (Tue) 19h30

Toward an Ecological Attitude in Music Therapy: Reflections on Music Therapy and the Long Distance Walk

Claire Flower - United Kingdom

Claire Flower: Works at Chelsea and Westminster Hospital, London where she jointly leads the music therapy team based in Child Development Services. She also runs a supervision practice and continues to be involved in training. Claire has recently completed her doctoral studies on music therapy practice with children and parents. When not being a music therapist Claire is most likely to be found walking in the mountains.

Music therapy with children usually necessitates the participation of parents, professionals, or other familiar adults. The nature and degree of such participation varies across contexts. Within the author's workplace parents regularly attend and participate in sessions with their child. Research suggests that, beyond the session, the music making of parent and child together continues, appearing within the fabric of everyday life (Flower, 2019). The notion of a meshwork (Ingold 2007) offers a conceptual lens through which to understand the processes by which this occurs. Based on such understanding, a strong call for an ecological attitude towards both practice and researching practice can be made. This paper weaves together discussion of the ecological attitude with reflections on walking and the natural world (Solnit, 2014). I draw on experiences of long distance walking, exploring them in relation to the ideas of, among others, Ingold and Solnit. Trails, traces, places, and the capacity to be lost are some of the themes explored as ways of looking at both music therapy practice and research. The paper concludes by arguing for the value of such ideas in working with children and families, questioning previously held assumptions about therapeutic approaches, and proposing ways of looking that respond to the uses families make of music therapy.

UPP00600 July 8th (Wed) 18h45

Music Therapy Without Borders: Considerations for Ethical, Sustainable, Culturally Centered Service Projects & International Development

Julianne Parolisi - Cayman Islands

Julianne Parolisi: Is the founder of Music Therapy Without Borders, which runs culturally-centered, sustainable, community-led volunteer service projects to help grow the field of music therapy globally. At the request of the Cayman Islands Government, Julianne also founded Cayman Music Therapy, the first music therapy practice in the Cayman Islands, which serves individuals from birth through end-of-life care through a wide range of music-based services and programs. Julianne holds a Bachelor of Arts degree in music from Yale University, and a dual Master's Degree in Music Therapy and Mental Health Counseling from Lesley University. She has presented her clinical work and guest lectured around the US and the Caribbean.

For the past decade, Music Therapy Without Borders has led international volunteer service projects with the goal of expanding the reach of the field of music therapy to communities in need around the world. As interest in music therapy and global development grows, it is timely and essential that we explore and discuss the implications of such work from a cultural and ethical perspective. In this workshop we will discuss the MTWOB philosophy of international music therapy service and development, including our three core concepts: cultural responsiveness, sustainability, and a community-led approach. Specific emphasis will be placed on the importance of partnering with local communities and the effects of historical colonialism on the reception and efficacy of service work and development. Presenters will share experiences and lessons from creating music therapy opportunities internationally. This workshop is designed for professionals, academics, students, interns, and anybody interested in global music therapy and the ethical implications of international service learning and program development. Discussion topics are designed to help participants determine ways that they are able to adapt and integrate cultural components into their own work. The goal of this session is to support the ethical, sustainable, culturally centered practice of music therapy in a growing world by providing information & resources, discussing implications, and sharing best practices in international MT service work and global development.

UPP00614 July 8th (Wed) 9h00

Reflections on the place of spirituality in music therapy: Culture, ethics, methodology

Giorgos Tsiris, Gary Ansdell, Tanya Brown, Andeline dos Santos, Nsamu Moonga and Hilary Moss - Multiple Countries

Giorgos Tsiris: PhD, is Arts Lead at St Columba's Hospice and Senior Lecturer in Music Therapy at Queen Margaret University in Edinburgh. He is the editor-in-chief of "Approaches: An Interdisciplinary Journal of Music Therapy" and the Chair of the ISME Commission on Special Music Education and Music Therapy.

Gary Ansdell: Is an experienced music therapist, trainer and researcher. He is Professor at Grieg Academy of Music, Bergen; honorary Professor and Senior Research Fellow at Exeter University; Adjunct Professor at University of Limerick; an Associate of Nordoff Robbins, UK, where he is Convenor of the MPhil/PhD programme. Gary is author/co-author of seven books on music therapy/music and health and joint editor (with Tia DeNora) of the book series Music and Change for Ashgate Publishers. Tia and Gary are currently working with colleagues in the UK and Norway on the Care for Music research project, funded by the UK Arts & Humanities Research Council.

Tanya Brown: Tanya Brown has obtained an MMus Music Therapy from the University of Pretoria, South Africa, and currently resides and works in Johannesburg, after some African adventures. She has a special interest in music and Spirituality as it impacts on the client-therapist relationship, and currently works with individuals with aphasia as a result of stroke or traumatic brain injury.

Andeline dos Santos: Is a registered Music Therapist. She holds both MMus(Music Therapy) and MA(Psychology) degrees from UP and received her BMus from WITS. She lectures research methodology and Music Therapy theory in the Music Therapy Master's program at the University of Pretoria. She also lectures students in the Honour's course in Music Communication. As a music therapist she has worked in the areas of childhood speech and language impairment, autism spectrum disorder, childhood emotional adjustment difficulties, and with adults in the areas of substance abuse and rehabilitation after gang membership. She is currently working with teenagers referred for aggression. She has co-edited the books 'Taking music seriously: Stories from South African Music Therapy' and 'Research Methodology: Business and Management Contexts'. Andeline co-edited the online Music Therapy journal Voices: A World Forum for Music Therapy from 2005-2009. She has recently completed a five-year term as the Arts Therapies representative on the Health Professions Council of South Africa. Andeline is also a pianist. In 2018 she obtained her PhD entitled 'Empathy and aggression in music therapy with adolescents: comparing phenomenological and social constructionist practice, theory and research'.

Nsamu Moonga: Is a developing music therapist born and raised in Zambia who identifies as muTonga. Moonga is a seeker, learner, adventurer, dancer, runner and a foodie.

Hilary Moss: Is Senior Lecturer and Course Director of the MA in Music Therapy at the University of Limerick, Ireland. Formerly Director of the National Centre for Arts and Health at Tallaght Hospital, Dublin. She has numerous published papers on music, health and well-being. Particular research interests are chronic pain, spirituality and music therapy and singing for health and well-being. She is a musician and music therapist within general hospital and mental health experience, holds an MBA in Health Service Management and is a trained Mindfulness practitioner.

Despite the rich spiritual roots of many music therapy approaches and initiatives, spirituality has relatively recently entered the professional discourse of music therapy. As such, an increased number of research studies and publications have been observed focusing on music therapy's effectiveness in relation to spirituality. In this roundtable, while recognising the value of such developments, we attempt to take a side step. We resist focusing on decisions and outcomes, and instead we open up a critical dialogue by rebecking on the complexities of the evolving spiritual discourse and praxis in music therapy. Drawing from our respective practice, research and socio-cultural engagements with spirituality, we revisit the place of spirituality in music therapy. Culture, ethics, and methodology offer three key pillars for re-visiting our ways of conceptualising, articulating and studying spirituality in relation to, at times competing, professional and disciplinary vocabularies, identities and agendas. We attempt to acknowledge the polyrhythms and the polyphonies of spirituality, and to pay attention to silenced, forgotten as well as new emerging voices in the celd.

UPP00617 July 8th (Wed) 12h00

Getting Into the Groove with a Social Thinking® Mindset for Autism

Ma. Solinda Garcia-Bautista - Philippines

Ma. Solinda Garcia-Bautista: Drawing from 25 years of raising a son with autism, and 28 years of corporate experience in Asia and the U.S. leading technology teams for two global Srms, Sol Bautista is a classical/crossover/church pianist and organist, drummer, autism advocate and mother of three who helps individuals, families, communities and corporate clients towards their therapeutic goals, as one of the first trained music therapists and corporate/community rhythm facilitators in the Philippines.

This proposal offers exploratory research conducted in 2017 that focuses on conceptualizing a music therapy intervention model to address social communication challenges of youth with autism, inspired by a range of applicable rhythm techniques and Michelle Garcia Winner's Social Thinking® framework. This research is among the first produced in the Philippines where music therapy education and practice, and rhythm facilitation are yet emerging. Eighteen sessions of rhythm-based music therapy conducted in two cities of the Philippines was feasibly implemented, resulting in positive social communication outcomes. Data pointed to social behaviors moving positively from parallel or reciprocal to cooperative, engagement moving from passive or receptive to collaborative, social thinking skills moving from emerging awareness to solid understanding. Other outcomes of creativity, humor, musicality and leadership were acknowledged and nurtured within research objectives. The resultant blueprint can be expanded with additional Social Thinking® dimensions and client populations, and potentially utilized in practice.

UPP00619 July 8th (Wed) 10h15

Experiences of principles of Dance Movement Therapy practice within transdisciplinary research: lessons from working in a Water Resource Management context in South Africa

A. Copteros and V. Karkou - South Africa

Athina Copteros: is a registered and practicing Dance Movement Therapist in South Africa. Her PhD explored ways in which movement can be a transformative communication medium for researchers engaging with complex social-ecological systems. It aimed to support researchers and communities by offering tools for reflection, healing and agency. Her arts therapy practice is influenced by principles from humanistic and psychodynamic approaches to psychotherapy. The theoretical underpinning of her work is based on a model of embodied and enacted relational psychotherapy and she is informed by an ecopsychological perspective, which recognises that the individual body and the wider body of the world are intimately connected. In her work the body is considered a medium for presenting both conscious and unconscious psychic contents. She incorporates neuroscientific concepts such as embodied cognition, somatic markers and image schema as part of valuing the body and imagination in clinical experience. She has worked with a range of clients from children to adults at: a private practice; a women's shelter; a forensic psychiatric hospital and a black minority ethnic women's organisation. She currently works with individuals and groups at Rustenburg Clinic in the Western Cape

that deals with the treatment of addictive disorders and associated psychological problems as well as anxiety and depression.

Professor Vicky Karkou: Vicky is the Director of the new Research Centre for Arts and Wellbeing. She is also a researcher in arts psychotherapies, a qualified dance movement psychotherapist and supervisor. She joined Edge Hill University in 2013 and currently holds a split post between the School of Applied Health and Social and Care and the Department of Performing Arts, sharing her time, teaching and research equally between these two subject areas. She is currently involved in the ERA study, the largest arts therapies randomised controlled trial in the UK funded by the NIHR. She also holds funding from the clinical commissioning group of Liverpool and the European Union for studies on depression and cancer care. She travels extensively for research and teaching purposes offering key notes, experiential workshops and consultancy work around the world. In 2014 she was awarded the title of Honorary Doctor of Medicine from Riga Stradins University, Latvia for her services in supporting the development of arts psychotherapies in this country. She has completed two Cochrane Reviews on the effectiveness of Dance Movement Therapy for Depression and for Dementia and is widely published in peer reviewed journals and edited books in the field with four books against her name. She is also co-editing the international journal *Body, Movement and Dance in Psychotherapy* published by Taylor and Francis.

This research study is an initial exploration of ways in which principles of dance movement therapy practice can be used in South Africa. Culturally-relevant principles in dance movement therapy practice were identified in an earlier phase of the study and informed a short-term group intervention within a transdisciplinary research team that dealt with water resource management. The research question for this phase of the study focused on the experiences of members of this group: How did researchers from a transdisciplinary research program in South Africa experience their participation in a group that adopted selected, culturally-sensitive dance movement therapy principles and practices? Hermeneutic phenomenology provided the methodological framing. Interpretative Phenomenological Analysis was used to identify themes based on semi-structured interviews with participants who reflected on their experience of an introductory and five dance movement therapy-based sessions. Four themes were identified that captured the participants' shared research practice experience: 'community engagement'; 'embodiment'; 'individual and group identity' and 'integration'. We conclude that principles of dance movement therapy have relevance in multiple and diverse ways within transdisciplinary teams. Their contribution to a wider complex systems theory is acknowledged, arguing that these principles can be used beyond typical therapy contexts. Dance Movement Therapy is a developing discipline in South Africa. There is a strong emphasis on arts therapies being applied in conjunction with other disciplines and on indigenising practice. This research offers a new way of looking at applications of principles of Dance Movement Therapy beyond the typical therapy context.

UPP00622 July 8th (Wed) 12h30

Time To Thrive – Using arts therapies and coaching tools with youth in Cape Town, South Africa

Tessa Whyatt - South Africa

Tessa Whyatt: After schooling in Mozambique, Zimbabwe and Johannesburg, I did my B.A. studies at UCT with a double major in Art (sculpture) and Psychology. In 2005 I graduated with an M.A. Art Therapy from the University of Hertfordshire. I then studied Time To Think, finding a new understanding of what I'd been doing in my therapy work all along. I use the coaching in my individual therapy and the facilitation in my group work. I enjoy integrating different modalities into my workshops and sessions. I specialize in working with youth in the NGO sector, and run a small private practice from home in Cape Town.

Time To Thrive is a new leadership program for youth, combining an eclectic mix of arts therapies and coaching. The idea behind this project is to teach emotional intelligence and life skills, to encourage young people to think independently and treat others well. Through learning essential 'soft skills' we help them to prepare for future leadership roles and become strong role models in their schools and communities. The program is designed by an Art Therapist who is also a certified Time To Think coach and facilitator. A variety of techniques are used to 'teach' the principles of Time To Think. These include visual art therapy activities, movement/ drama games, and coaching tools. Using arts activities as a creative way of learning makes the program appealing and accessible to youth. The Time To Thrive program has run in schools with learners from all over the gang-riddled and poverty-stricken areas in Cape Town. The program consists of one full day workshop and 9 afternoon sessions per group, run across two school terms. Research into the effectiveness of the groups is an essential component, including conducting pre- and post- group questionnaires. We want to determine the effect of the group on the learners' confidence, listening skills, relationships with others, positive vision for their future etc. We plotted the initial results, and they are promising. We see that the groups impact positively on the learner's well-being and resilience.

UPP00623 July 8th (Wed) 11h15

Music Therapy for Depression (The MUSED Study): A Randomized Controlled Trial to Evaluate Psychobiological Effects of Music Therapy on Depression in Adult Women

Christine Gaebel, Sabine Rittner, Martin Stoffel, Marc N. Jarczok, Corina Aguilar-Raab, Beate Ditzen and Marco Warth - Germany

Christine Gaebel: Is a music therapist, health care manager, and doctoral researcher at the Institute of Medical Psychology, Center for Psychosocial Medicine, Heidelberg University Hospital, Heidelberg, Germany.

Sabine Rittner: Is a music therapist, psychotherapist, lecturer, and research associate at the Institute of Medical Psychology, Center for Psychosocial Medicine, Heidelberg University Hospital, Heidelberg, Germany.

Martin Stoffel: Is a psychologist and doctoral researcher at the Institute of Medical Psychology, Center for Psychosocial Medicine, Heidelberg University Hospital, Heidelberg, Germany.

Marc N. Jarczok: Is a social scientist and post-doctoral researcher at the Clinic for Psychosomatic Medicine and Psychotherapy, University Medical Center Ulm, Germany.

Corina Aguilar-Raab: Is a psychologist and post-doctoral researcher at the Institute of Medical Psychology, Center for Psychosocial Medicine, Heidelberg University Hospital, Heidelberg, Germany.

Beate Ditzen: Is a professor, psychologist, and the director of the Institute of Medical Psychology, Center for Psychosocial Medicine, Heidelberg University Hospital, Heidelberg, Germany.

Marco Warth: Is a psychologist, music therapist, and post-doctoral researcher at the Institute of Medical Psychology, Center for Psychosocial Medicine, Heidelberg University Hospital, Heidelberg, Germany.

People suffering from depression commonly show impaired emotion regulation accompanied by deficits in the regulation of psychobiological stress systems. Initial studies indicate that music therapy (MT) can impact depressive symptoms and psychobiological mechanisms and may therefore contribute

to an effective treatment of depression. With the MUSED study, we aim to investigate the effects of MT primarily on self- and observer-rated depression and secondly on further psychological constructs e.g. stress. Moreover, we examine the impact of MT on circadian biological rhythms (heart rate variability [HRV]; saliva cortisol) in daily life also using ecological momentary assessments. Methods: 66 adult women with depression or dysthymia are eligible for participation. Participants are randomly assigned to either the intervention group (MT + treatment as usual, TAU) or the control group (solely TAU). The MT is constituted as a 10 weeks outpatient group therapy with a maximum of 9 participants. Self-report data are collected before (pre), during (process), after (post), and 10 weeks after the post assessment (follow-up). Psychobiological data (48h HRV, 6 saliva samples each on two consecutive days) and observer-ratings are ascertained before and after the intervention period. Results: We started with the participant recruitment in April 2019. We expect preliminary results in the first half-year in 2020. Discussion: The results of the present study are supposed to validate prior findings of MT being an effective adjuvant in the treatment of depression. The findings will help to understand how MT affects the hypothalamus-pituitary-adrenal axis and autonomic regulation processes in daily life.

UPP00624 July 7th (Tue) 14h45

Dialogue in music therapy piano partner-play improvisations: First results from an exploratory feasibility study

M. Smetana, L. Bishop and I. Stepniczka - Austria

M. Smetana: PhD, music therapist (ÖBM), since 2002 working in child and youth psychiatry, since 2015 university assistant at the mdw (Vienna), deputy head of the department for music therapy and the WZMF. Research interests: relational aspects and dialogue in music therapy, mixed methods designs and participatory approaches.

L. Bishop: MSc, PhD Cand., completed studies in Musicology and Cognitive Sciences (main focuses: Psychology, Neuroscience, Artificial Intelligence). Her focus has recently shifted to music therapy and Irene can contribute broad knowledge from cognitive sciences as well as musical perspectives and experience in applying mixed methods and analyses.

I. Stepniczka: PhD, has completed degrees in psychology and music cognition. She is a postdoctoral researcher in Vienna, and is leading a project on collaborative creativity in music ensembles. Her research interests include analysis of performance expression, body movement, and coordination during musical interaction.

Dialogue is one of the core qualities of a relationship as described by humanistic and/or psychodynamic music therapy approaches. Assuming that dialogue is a highly individual but at the same time intersubjective process between therapist and client, when self-awareness and self-other distinction have been achieved, it can emerge from compliance/dissonance, synchronicity/otherness, empathy/misunderstanding.

In a feasibility study with healthy adults (n=9) and music therapists (n=8), data from 17 assessments were collected: Free piano partner play improvisations were recorded (video, audio, MIDI) and evaluated in questionnaires and debriefing interviews. As one part of a mixed-methods approach, qualitative content-analysis was conducted to analyze the verbally reported subjective experiences of both players. In particular, situations were filtered in which the experience of participants and therapists indicated the emergence of dialogue.

Results show that dialogue initiates change in the quality of a therapeutic relationship with respect to e.g., improved awareness of the self and the other, closeness and distance, or the experience of independence and mutuality. Using selected examples (video recordings, musical and narrative transcriptions) the emergence of dialogue in free improvisation will be illustrated and reflected upon their underlying relational quality. Manifestations of dialogue situations are interpersonal and have an impact on the experience of a relationship. They stem from the subjective awareness about being related to oneself as well as to the other and are sorted as being cognitive, physical, musical, and/or rhetorical. The specific nature of dialogue itself may help to gauge the quality of a relationship.

UPP00635 July 7th (Tue) 15h15

Music Therapy in Music Schools Survey of the Vocational Field by the German Association of Music Schools (VdM)

Karin Holzwarth and Cordula Reiner-Wormit - Germany

Karin Holzwarth:

Cordula Reiner-Wormit: dipl.-music therapist. Headmaster of the department of music therapy and inclusion at the music school Waghäusel-Hambrücken e.V., since 1999. Teaching at the educational

college of Heidelberg (institute of childhood pedagogy). Musician.

In Germany music therapy has been established in music schools since the 1970s. Besides offering instrumental teaching in leisure time to facilitate cultural activity for children and adolescents, music schools have extended their supply in the service of public welfare to cooperation with kindergartens, schools, retirement homes, refugee camps and sheltered workshops for handicapped people in the past decades. To face the special musical and personal needs of people in critical life situations, music therapy has been added to the regular educational offers. In this sense, music therapy completes the pedagogic services and enables vulnerable people to get preventive support and to participate in musical experience.

The UN Convention on the Rights of Persons with Disabilities required new educational programs and specialised teamwork with therapy experts. Public Music Schools in Germany are taking responsibility and contribute to a change process, which aims for an inclusive society. The importance of providing low access to special pedagogic and therapeutic support has become obvious. We wish to share our experiences with the music therapeutic community and discuss the challenges and chances of the setting.

We will provide theoretical background and methods, give practical insights as well as examples to illustrate the wide range of tasks in the setting concerned. We will discuss our experiences in the context of current research findings in relation to such complex topics as participation, empowerment, equal educational opportunities, dimensions of transition of pedagogic and therapeutic fields of activity and the mis-use of the term music therapy.

UPP00636 July 8th (Wed) 18h15

Integrating the missile's boom into a song: Experiential reframing of trauma through songs (ERTS) with children living under continuous war threat

Moshe Bensimon - Israel

Research literature deals extensively with treatment of children who experience ongoing trauma. However, this topic has not received much attention in music therapy research. This study is the first

to explore therapeutic methods that music therapists use with children living under continuous war threat and offer a theory that emerges from these methods. This study uses the grounded theory approach. Qualitative analysis was done on semi-structured interviews with 15 experienced music therapists working with Israeli children who experience continuous war threat in towns located near the Gaza Strip. The findings yielded three themes regarding therapeutic use of songs. The first theme focuses on *creating a playful and joyful space* that emphasizes the importance of overcoming fear by “playing with it”. The second theme, *restoring a sense of control*, focuses on the structured features of songs such as repetition of lyrics and melody in the chorus, rhymes, rhythm and fixed meter, all of which create an experience that provides a sense of control. The third theme, *fostering empowerment*, relates to the ability of songs to represent the traumatic experience while conveying messages of strength and agency. The songs enabled the children to re-experience the fear of the trauma within a playful, controlled and empowering space. As a result, the traumatic memory was reframed and perceived as less threatening. The theory emerging from this therapeutic process was termed *experiential reframing of trauma through songs* (ERTS).

UPP00639 July 7th (Tue) 17h00

Lessons Learned from a Nine-Year Music Therapy Project in North Uganda

Bethan Shrubsole - United Kingdom and Uganda

Bethan Lee Shrubsole: Qualified as a Music Therapist at ARU, Cambridge (UK) in 2008 after volunteering in north Uganda during the rebel war in 2004. She started Music for Peaceful Minds in North Uganda immediately after completing her Masters. Other work includes four years’ creative teaching for autistic and deaf children, and music therapy training for teachers in special needs schools in western Uganda. Her career has also included a range of music therapy work in the UK with a main interest in children’s mental health and dementia in older adults. She is currently working as a Music Therapist in Chad.

I founded the peripatetic music therapy service, Music for Peaceful Minds (MPM), in 2008 as a form of rehabilitation for children affected by the 20-year rebel war in north Uganda. Together with a Dutch colleague, I began by offering short-term group music therapy sessions, by invitation, to orphaned children in SOS Children’s Villages, Gulu. Other local institutions came to hear about the

work and asked us to provide sessions for their beneficiaries or training for staff. After six months MPM was delivering music therapy in four institutions with training courses delivered in another three. I needed to return home, but considering the psychological need in the area, the acceptance of music as relevant for rehabilitation and the success of the project, I sought a longer-term plan.

This presentation aims to share the lessons learned over nine years of MPM's existence. I will share the practical dilemmas of deciding to train a Ugandan employee, how often to supervise them – and in what form, – which institutions to lead sessions in ourselves and which to only offer training for and, painfully, when to accept that MPM was no longer sustainable. I will also frame the project from a theoretical perspective in relation to the community music therapy approaches of Ansdell, Stige, Elefant and Pavlicevic. Finally, I will reflect on the impact of MPM and the lessons learned for those attempting similar work in this field.

UPP00646 July 7th (Tue) 16h00

The Viability of Music Therapy as a Stand-Alone Intervention in Neurological Rehabilitation Within a Rural Himalayan Context: Individual Case Studies of Five Patients

Stephen Philip - Sri Lanka

Stephen Philip: Stephen is a Sri Lankan music therapist and sound healer, who founded Grapefruit Music in 2016, a pioneering Music Therapy project in the Uttarkashi district in the Indian Himalayas. Spending most of the year working in his locality, he also makes occasional trips to South India and Sri Lanka, using music in neurological rehabilitation, development delays, community drum circles and in educational settings.

The objective of this study was to record the effects of Music Therapy interventions in neurological rehabilitation within a context where awareness of associated disorders and treatments are non-existent. Five patients with minimal or no access to a medical diagnosis, were observed to have symptoms typically associated with Neurological and Developmental disorders such as, Stroke, Muscular Dystrophy, Cerebral Palsy, Rett Syndrome and Global Development Delay. The population consisted of two females between 7 – 76 years respectively, and three males from the ages of 2.5 - 40 years of age. The recorded Music Therapy sessions have been taking place over a span of 3 years (maximum), and 12 months (minimum) on a weekly basis. Each session had an average duration of

between 40-60 minutes. Assessments were based on the Glasgow Coma Scale and evaluations were made based on the video footage available from each session. The Music Therapy treatment involved Neurological Music Therapy techniques alongside an eclectic mix of behavioral, improvisational, and creative approaches. A variety of musical interventions, visual, and interactive aids were used, and when appropriate, engaging and playful dialogue.

Case 1: A 76 year old female with Right Cerebral Vascular Accident **Aim:** To improve gross and fine motor skills of the upper limb **Interventions:** Rhythmic Auditory Stimulation, Pattern Sensory Enhancement, Musical Interventions for Refining Upper Limb Gross and Fine Motor Movements, Painting to pre-recorded music with a clear pulse. **Results:** Increased coordination and accuracy in upper-limb gross and fine motor skills, improved hand eye coordination, and improved forearm pronation and supination.

Case 2: A 17 year old male with Muscular Dystrophy **Aim:** To improve upper-limb gross motor skills **Interventions:** Rhythmic Auditory Stimulation and Pattern Sensory Enhancement, 2 Drumming interventions for refining upper limb gross motor movements, Bilateral Upper Limb Synchronisation, Bi-Lateral Upper-limb movement to Music Interventions **Results:** Increased coordination, accuracy, strength, and endurance in upper-limb gross motor skills and gross motor movements, increased tolerance towards fatigue, increased motivation and appropriate emotional responses towards improvement.

Case 3: 37 year old male with Cerebral Palsy **Aim:** To Improve coordination in breathing and movement, Improve fine motor skills. **Interventions:** Rhythmic Auditory Stimulation, Movement to Music Interventions **Results:** Significant improvement in fine motor skills, and increased motivation and appropriate emotional responses towards improvement.

Case 4: 2.5 year old male with Global Development Delay **Aim:** Improve Social and Communication Skills alongside developing delayed childhood milestones **Interventions:** Music Mirroring and Matching, Passive and Active Music Therapy Techniques **Results:** Significant increase in eye-contact, sustained attention, and concentration. Improvement in willful communication, both verbal and non-verbal. Achievement in delayed childhood milestones - unassisted standing and walking. Increased motivation and appropriate emotional responses towards improvement.

Case 5: An 8 year old female with Rett Syndrome **Aim:** Improve Social and Communication Skills, Improve Gross Motor Skills of the Lower Limbs **Interventions:** Infant Directed Speech and Singing, Rhythmic Auditory Stimulation, Spatial Motor Control **Results:** Significant increase in eye-contact, sustained attention and concentration, Improvement in willful communication, both verbal and non-

verbal, Improvement in Spatial-Motor functions, Increased motivation and appropriate emotional responses towards improvement.

Conclusion Music Therapy interventions were found to be effective when acting as the primary treatment, among the four subjects. The interventions facilitated the arousal and activation of multiple sensors, enabling the actualization of higher potentials for individual well being. The patients' improvement could increase considerably, alongside the introduction of awareness, education, and co-operation of caregivers.

UPP00652 July 8th (Wed) 11h15

Pioneering music therapy in new contexts

Cochavit Elefant - Israel

Cochavit Elefant: Affiliations: University of Haifa, Haifa, Israel. Cochavit Elefant - Director School of Creative Arts Therapies, University of Haifa, Israel. Her research focuses on music therapy with children with autism, disability, mental health and community music therapy.

The profession of music therapy has existed for many years but we still refer to it as a 'young' and a developing profession. By now, we have established different practices, theories and research; however, music therapists more than ever need to be innovative, collaborative, initiative, have cultural and policy awareness, and take leadership. All this in order for the music therapist to utilize existing professional knowledge and lead to new and diverse practices. In this seminar, we will discuss the post-pioneering music therapists and how different elements mentioned above can be considered. Several examples of recently established new music therapy contexts as well as new ideas from the participants will be discussed.

UPP00653 July 7th (Tue) 17h30

Music Therapy and Traditional Music: a specific case study from the Accra Psychiatric Hospital

Federico Masetti, Koblavi Dogah and Lauren Caso - Italy and Ghana

Federico Masetti: Federico Masetti is a musician, producer and social entrepreneur Originally from Italy, he is currently based between Italy, Ghana and USA. In 2015 he created MusicXChange as a 501c3 nonprofit organization aimed at preserving traditional music and promoting positive change through music therapy and music education. Upon graduating magna cum laude from Berklee College of Music he began traveling around the African continent and beyond, learning and exploring Ghana, Gabon, Kenya and Sudan amongst other countries, and producing field recordings and videos of traditional music, as well as hosting and funding local projects and events.

Koblavi Dogah: Koblavi Dogah is a drummer and dancer, performer and educator hailing from the Volta Region of Ghana. Currently established in Burlington, VT (USA), where he teaches and performs at several colleges and institutions, Koblavi is an accomplished percussionist and excellent interpreter of the Ewe cultural tradition. Koblavi is a member of MusicXChange board of advisors, using his skills and expertise to promote the organization's vision and mission. He is also the first recipient of the Berklee College of Music African Scholarship, from where he graduated with honors in 2012.

Lauren Caso: Lauren Caso is a Board Certified Music Therapist, educator and audio-visual technician from the Boston area. Having graduated with honors from Berklee College of Music in Boston for both her Bachelor's and Master's Degree in Music Therapy, her clinical specialty is in working with children with autism and special needs in public and private schools settings, integrating her global approach to music. Lauren has traveled to Ghana, Senegal, India and beyond to study music and dance. As an educator, she has been teaching music professionally for 20 years, bringing her drumming and cultural experiences to public schools, private programs, local colleges, and community settings. In 2016, Lauren participated in the first music therapy service trip to Ghana for the international non-profit organization MUSICXCHANGE, seeing the potential benefit of establishing a strong foundation in music therapy while incorporating local traditional music and cultural values.

MusicXChange and Multikids Academy partnered with the Accra Psychiatric Hospital in Accra, Ghana. This series included twenty four 2-hour weekly music sessions with pediatric patients, led by

traditional musicians. The sessions took place in the outdoor playground of the hospital. Upon conclusion, the experience was reported as being an incredible journey of music, powerful healing and fostered positive interactions among those involved. During sessions, the musicians engaged in improvised music with the clients through singing, dancing and various instrument playing. Clients were seen to respond with positive affect by smiling frequently and moving their bodies to the music. Additionally, there was an increase in fine and gross motor skills as observed among movement during both music listening and instrument playing.

Through the use of Environmental Music as a therapeutic tool, both musicians and clients were able to engage with staff and educators in a profound way. Caretakers also reported a reduction of physical and mental stress in their patients post session. The traditional practice of community music and healing has been passed down from generation to generation through oral tradition in indigenous cultures. However, the musicians who facilitated the therapeutic sessions through MusicXChange were not licensed music therapists or board certified in a related field. At the light of this, our presentation encourages both dialogue and action towards connecting traditional local musicians and healers to the practice of music therapy, as well as finding ways to recruit accredited music therapists in an effort to educate and collaborate with local musicians.

40 Minute Presentations

UPP00006 July 8th (Wed) 12h00

Unsung Voices: The process of collaborating Music Therapy approaches with community music practitioners and hearing their voice within the field of Music Therapy: considerations for East Africa.

Cara Smith, Fezil Mauncho, Johnson Kamau Wanjiru "C-Jeys", Kristina Casale, Brooke Hatfield, Jenna Bollard - Kenya and United States

Cara Smith: Is a board certified music therapist from New York City, currently enrolled at University of Pretoria's MMus Music Therapy program where she is focusing on research in community music therapy settings. Having graduated from Berklee College of Music as a dual major in Music Therapy and Vocal Performance, her interests included World Music, Ethnomusicology and Cultural Anthropology. She completed her internship with the Connor Integrative Health Network at University Hospitals, Cleveland where she then worked as a music therapist with oncology patients, before making the move to South Africa. She is the founder of Umoja Global Community Music Therapy, a non-profit organization that promotes sustainable community music therapy practices throughout East Africa. Cara believes music is a universal healer and connector for all and strives to continue making music therapy a more accessible service for communities throughout the globe.

Fezile Mauncho: is a therapeutic musician, and a stay at home Mum who homeschools her three daughters, Mphilo 18, Nabii 15 and Ishara 12 years of age. When she is not homeschooling she runs a children's leadership and learning space called Kitovu, where children are taught music, art, science, engineering and creative writing. She is also a musician with the world fusion band Daraja. When she is not leading kids and doing music. Alongside her husband, Fezile pastors a small home church: PATRIA and runs a Kingdom Leadership Program called UONGOZI which is under the auspices of her Not-ForProfit: UBALOZI KENYA.

Johnson Kamau Wanjiru: aka CJeys a therapeutic musician, artist, poet, fashion designer and entrepreneur based in Nairobi. CJeys' journey is rooted in the transformative power of music and the arts. His story begins in Shangilia, a safe haven for Nairobi's street children that is famous for encouraging the artistic skills of the children through music, dance and acrobatics. It was through these outlets that young CJeys discovered his love for music and found his confidence. Recognizing his talents, Swedish expat Ingrid Sofia Munro took C-Jeys in at the age of 7 and sponsored his education. He worked for Ingrid's microfinance organization, Jamii Bora, until 2012 when he left to pursue his own music. In 2015 he connected with jazz singer Wanny Angerer and her initiative Moving Cultures. Wanny mentored CJeys further and encouraged him to use his skills to help the community through therapeutic

music and dance services. Through this connection, Umoja Global began to work closely with CJeys and collaborate in offering impactful, therapeutic music services for various communities of need in Nairobi. CJeys visits Circle Special School and Kenyatta National Hospital pediatric oncology ward weekly and offers services there. In October, he teamed up with Umoja Global on our outreach trip and helped promote music therapy services to 200+ participants as well as assisted us in collecting research data. He is an example of how powerful exposure to music and the arts can be for individuals in underserved communities.

Kristina Casale: Graduated magna cum laude from Berklee College of Music in 2017, receiving a bachelor's degree in Music Therapy with a minor in Psychology. She is currently enrolled in a Master's program at Silberman School of Social Work at Hunter College, NYC. She formerly served as a Music Therapy Fellow and Research Assistant in the Neonatal ICU at UCLA Mattel Children's Hospital in Los Angeles, California. Kristina has also received her NICU Music Therapist certification, and has completed training in Music Therapy Assisted Childbirth and Reiki I & II. Her approach is informed by the belief that Music Therapy is a powerful agent for social and personal change that fosters comfort and oneness in an interconnected world. She is drawn to the aspects of music and process that help us to explore our identity, and the ways we relate with one another and the world around us. Kristina is passionate about women's health and is interested in further exploring Global Health philosophies, and envisions the field of Music Therapy continuing to expand as a globally recognized cutting-edge allied health profession.

Brooke Hatfield: Graduated Berklee College of Music with her bachelor's degree in Music Therapy and minor in Psychology in 2013. She went on to complete her Music Therapy internship at Children's Hospital Los Angeles where she worked bedside with children and their families addressing social and emotional goals. Brooke then worked in an in-patient adult psychiatric hospital as a Music Therapist, where she began to explore the role interpersonal trauma has on mental health. Brooke received her masters degree in Social Work from New York University's Silver School of Social Work in 2017. Brooke's passion lies in working with female survivors of trauma. She believes fully that music can help in the expression and healing of traumatic events, and is something that gives survivors a sense of power and control. Brooke is an advocate for female equality world wide and has immense passion in continuing her work to help in ending violence against women.

Jenna Bollard: Received her Bachelor's degree in Music Therapy from Berklee College of Music and her graduate degree in Music Therapy from New York University. Jenna is additionally certified as a Reiki Master, Animal Reiki Practitioner and is certified in crystal healing. Jenna is currently working towards receiving certification as a Meditation Instructor and has thoroughly studied the effects of mindfulness and meditation. Currently Jenna is developing and managing the Expressive Arts

Therapies Program at UCLA Mattel Children's Hospital supported by the Peterson Family Foundation and she continues to offer healing services, CMTE courses and clinical supervision for other professionals through her personal private practice, Medicinal Melodies LLC. Jenna believes that all creatures are connected and that the purpose of life is to connect through a lens of empathy and compassion. Her main goal is to empower others and to encourage resiliency over life's diverse challenges by providing a multi-faceted and creative outlet for expression and self-awareness, seeking genuine understanding and by discovering healthy coping strategies together. Jenna believes that music is the universal language which can support individuals in achieving optimal health of the mind, body and spirit both individually and as a community.

Music therapists today have a very unique opportunity our forbearing colleagues may not have seen in previous decades. As our world is more globalized, connected and technologically advanced than ever before, the field of music therapy is reaching more global communities and the scope of our professional practice has the ability to touch spaces once deemed inaccessible. With this comes increased interactions with preexisting community music practices. This newfound connecting opens many doors for the field of global music therapy. Not only are communities more widely introduced to the music therapy practices from our training, but we as music therapists are more widely introduced to community music practices and the community members that facilitate them. Thus comes a professional obligation to openly exchange information and collaborate. It is also imperative to our professional development to listen closely and give voice to the community music practitioners that dedicate their lives to the increased health and wellness of their community through musical practice. The past six years has seen fruitful interactions occur between music therapists, music therapy students and communities throughout Kenya, Uganda and Rwanda. These interactions are centered on the practice of cultural humility, community accompaniment and immersion, and the focus of learning from the community music practitioners and marrying their approaches into the trained music therapists' professional depot. This presentation is about the journey music therapy has made into various local communities of East Africa, the professionals who commenced in this sharing, and the community music practitioners they interacted with. The community music practitioners in this journey will be sharing their own stories, presenting their work and most importantly, having their voices heard from a wide professional audience within the field of music therapy.



UPP00048 July 7th (Tue) 14h15

Exploring the Role of Music and Music Therapist in a Culturally Informed Approach: Implications for Music Therapy with Chinese Clients

Bethany Lindeblad - USA

Bethany Lindeblad: Graduated in May 2019 from Molloy College in Rockville Centre, New York with her B.S. in Music Therapy. She was Molloy's student council representative for the New York State Task Force for her junior and senior year, and the AMTAS student representative for the Affiliate Relations Committee at AMTA's national conference in November 2019. During her senior year at Molloy College, she completed her internship at the Center For All Abilities in New York City working with the children of Chinese immigrant families with neurodevelopmental challenges. She is most interested in working with veterans and adopted children/children in foster care. Bethany hopes to continue to present whenever possible and is excited to see where her career as a music therapist leads her.

This presentation examines the role of music and the music therapist within the work completed as an intern with children of Chinese immigrants who have neurodevelopmental challenges– mainly ASD. It will define culturally informed music therapy and address assessments, goal areas, interventions and outcomes (progress) for these children. The presentation will also address certain challenges that were presented and how culture influenced interventions. Cultural empathy and its role in music therapy with this population will be discussed. In examining the role of music and the therapist, the presentation will use clips from music therapy sessions to demonstrate the cultural implications for music therapy with Chinese children.

UPP00054 July 7th (Tue) 17h00

Whiteness as a source of harm in music therapy practice and education

Daniel Goldschmidt - USA

Daniel Goldschmidt: has been a music therapist since 2013. He recently completed his MA in music

therapy at Colorado State University also receiving a certificate in gender, power, and difference.

Music therapy as a modern practice has been shaped by western/white supremacist, heteropatriarchal values. Influenced by the amalgamation of already White- and cisgender, straight cismale-focused academic areas (Western Classical tradition, psychology, and related fields of study) music therapy as a field must still challenge monocultural universalism within its teachings and practice. Diversity and multicultural awareness are taken up and discussed; however, learning about embedded White supremacist values within music therapy research and education may be more beneficial than learning about the cultural other. Furthermore, to not address this phenomenon may lead to an area of interpersonal harm between practitioners and clientele of othered identities. This presentation will address monocultural universalism within the conception, education, and practice of American music therapy, vignettes of how Whiteness may harm clients from diverse backgrounds within the music therapy environment, and how to address these challenges in the practice and education of current and future music therapists.

UPP00058 July 7th (Tue) 16h00

Learning from Music: Paul Nordoff's 'Talks on Music' and contemporary approaches to teaching improvisation within the Nordoff Robbins music therapy training programme.

Oksana Zharinova-Sanderson - United Kingdom

Oksana Zharinova-Sanderson: Trained as a pianist in Ukraine and as a music therapist at Nordoff Robbins, London. Her experience covers work with traumatised refugees in Germany and neurological rehabilitation, oncology and mental health in the UK. She is a Director of Music Services (Nordoff Robbins UK) and teaches on the Nordoff Robbins Masters programme.

In 1974 Paul Nordoff and Clive Robbins taught their approach to music therapy to their first cohort of students in London. During the programme, they recorded Nordoff's inspirational lectures (Robbins and Robbins, 1998) focusing on the potency of some musical components within pieces from the classical music repertoire and how by seeking deeper understanding of the musical building blocks, therapists gain ability to use these elements strategically, increasing their ability to benefit their clients. This workshop will aim at linking the Nordoff Robbins tradition represented by these talks with how the contemporary Nordoff Robbins training programme in the UK integrates these ideas into

teaching, making them relevant for the music therapists of the 21 century (Nordoff Robbins UK, 2015) . In this practical workshop, we shall listen to some of Nordoff's original talks and then analyse and try out musical ideas from different repertoire (from Bach fugues to contemporary music), considering specific musical components within them which can be used strategically in our work with specific therapeutic outcome. We shall then discern the key principles of such a process of 'learning from music' which music therapists and students can apply when working to expand their musical palette, cultivate their improvisatory skills and clinical musicianship.

UPP00063 July 7th (Tue) 17h00

Rhythm and Armonía for Guitar: Expanding Cultural and Musical Expressiveness

Ezequiel Bautista - USA

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

Current music therapy curriculum and clinical practice in the US is largely centered in European and Euro-American counseling and musical traditions. Basic guitar skills that are taught in undergraduate and equivalency programs mostly focus on developing abilities to accompany in different Western harmonic settings, using simple meters and simple rhythm patterns, without emphasizing complex meters or complex rhythm patterns. While the versatility of the piano as an accompaniment instrument is widely accepted, the guitar's versatility is usually attributed to its portability. However, the guitar has enormous potentials rhythmically, harmonically, and texturally that are often not tapped into in music therapy. In this workshop, special emphasis will be put on rhythmic components of guitar playing in music therapy settings with the aim that this will provide music therapists with more versatility in meeting complex therapeutic needs.

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 therapists often are in the role of accompanier and strengthening these skills will help in this area. Greater versatility in rhythmic skills on guitar will also enhance options in improvisational music making and in initiating and facilitating

physiological responses and movement experiences. This presentation will build upon basic music therapy guitar skills and enrich the participants' musical repertoire.

UPP00068 July 7th (Tue) 14h15

Conflicting Rhythms: Mastering Barriers of Music Therapy Worldwide

Petra Kern, Daniel Tague - USA

Petra Kern: Ph.D., MT-BC, MTA, DMtG is the owner of Music Therapy Consulting, professor at the University of Louisville and editor-in-chief of Imagine. She is a former President of WFMT and currently serves on CBMT's Board of Directors.

Daniel Tague: Ph.D., MT-BC is the Chair and Assistant Professor of Music Therapy at Southern Methodist University. He currently serves as the Chair of WFMT's Clinical Practice Commission.

As in polyrhythms, the field of music therapy is not developing in a straightforward time signature. Two or more conflicting rhythms or barriers need to be mastered parallel for exponential growth of the profession worldwide. The current rhythms of conflict in music therapy are governmental recognition, access, and competitive pay as identified in the largest international survey study conducted in collaborating with WFMT's Commission on Clinical Practice.

In this roundtable, researchers and key partners residing in seven of WFMT's regions discuss the complexity of the ongoing barriers in their countries. In an engaging co-moderated discussion including interactive slides, speakers will

- address the need for government recognition, access to music therapy services, and increase of pay for music therapists from their perspective,
- give examples from recent undertakings in their countries, and
- share possible solutions for making the polyrhythms of music therapy danceable in the near future.

At the end of the roundtable, attendees will have the opportunity to ask questions and get answers to their syncopations of ongoing disruptions in music therapy. Combining our beats or advocacy efforts worldwide, we will be able to build a cohesive position to develop the profession in size to respond to the growing client demand. In Babatunde Olatunji's words: "Whenever people gather to play the drum, the world is a better place."

UPP00085 July 8th (Wed) 13h00

Music Therapy, Serious Mental Illness and Adjudicative Competency Restoration

Kate Stanley - USA

Kate Stanley: Is a music therapist working at Saint Elizabeths Hospital in Washington, D.C. She is finishing her Masters (expected completion in December 2019) at Temple University, where her final project is dedicated to developing a music therapy intervention manual for adjudicative competence.

Adjudicative competence, or competency to stand trial, has existed in many countries, in some form for centuries (Roesch, Zapf, Golding & Skeem, 2014). In 1960, the United States Supreme Court formally defined and established adjudicative competence as a “recognized and protected right” (Quinn, 2009) in *Dusky v. the United States*. As a result of this landmark case, adjudicative competence was defined as a defendant’s “sufficient present ability to consult with his attorney with a reasonable degree of rational understanding and a rational as well as factual understanding of proceedings against him” (*Dusky v. United States*, 1960, 363 U.S. 402).

Thus far, the overwhelming majority of scholarly study has been devoted to the theory or definition of adjudicative competence (see: Pirelli, Gottdiener, & Zapf, 2011), leaving a gap in the research of and reporting on treatment methods for adjudicative competence. This gap leaves front-line clinicians at a loss. How does one treat an incompetent client? What does effective restoration entail?

Interventions named in the literature include flashcards, interactive CD-ROM programs, multimedia presentations in the form of movies or television, games, role plays, guest lectures, group discussions and educational worksheets (see: Davis, 1985; Warren, et al., 2009; Florida State Hospital, 2012). Current evidence points to the inclusion of varied educational and therapeutic resources such as these – a multimodal approach – in creating successful restoration programs. This presenter will share her experience providing music therapy services for competency restoration and lead attendees through several interventions and an assessment framework to implement in forensic practice.

UPP00086 July 7th (Tue) 16h00

Who Do We Serve?: Critical, Humanistic Music Therapy Services in Forensic and Mandated Treatment

Kendall Joplin, Kate Stanley - USA

Kendall Joplin: MME, MT-BC is a music therapist at Eastern State Hospital in Williamsburg, VA. She has published research on censorship practices in music therapy and presented on topics of ethical issues in forensic populations and critical psychology in music therapy.

Kate Stanley: MT-BC is a music therapist working at Saint Elizabeths Hospital in Washington, D.C. She is finishing her Masters (expected completion in December 2019) at Temple University, where her final project is dedicated to developing a music therapy intervention manual for adjudicative competence.

Current trends around the world have shown an increase of forensic populations within mental health facilities due to a rise in patients who are incompetent to stand trial and the length of stay for individuals who are NGRI. Many previous and current treatments for these forensic populations are based around punitive consequences, risk assessment, and risk management interventions, which factor in socioeconomic, employment, and familial support factors that can lead unprivileged patients to have higher rated risks. Additionally, the risk management structures put in place by the judicial process can actually decrease a patient's access to finances and housing if a patient falters in their outpatient plan. This punitive response in return increases these risk factors even more, leading to an increase in the behaviors providers are trying to manage. To address this cycle there is a call to increase community-based treatment, social supports, and policy changes to address the underlying societal causes of criminalization of mental health. However, balancing the expectations of the criminal justice system and risk management approaches, along with a critical lens and person-centered care, can create a struggle to identify the highest priority of treatment. Therapists can be pulled in the direction of basing their goals on the judicial court orders, person-centered goals of the individual patient, and the management of risk for the community. The presenters will discuss how music therapists can utilize the richness and depth of music to strike a balance between these competing interests and honoring the persons in our care.

UPP00109 July 8th (Wed) 17h45

Trauma-Informed Care in Forensic Mental Health Music Therapy

Kendall Joplin, Lauren Stoner - USA

Kendall Joplin: MME, MT-BC is a music therapist at Eastern State Hospital in Williamsburg, VA. She has published research on censorship practices in music therapy and presented on topics of ethical issues in forensic populations and critical psychology in music therapy.

Lauren Stoner: MA, MT-BC is a music therapist and internship supervisor at Eastern State Hospital in Williamsburg, Virginia. She has presented on program development in mental health and ethical issues in forensic mental health settings. She has served, and continues to serve, on state and regional music therapy organizations.

Trauma-informed care is a model of treatment that recognizes trauma is a prevalent treatment concern that affects persons in several life domains, and implores treatment providers to recognize these traumas to ensure individuals do not experience re- traumatization. Ethical practice in music therapy across the globe requires music therapists to ensure they are non-maleficent. Not only is nonmaleficence important in interactions with individuals in care, it is also important in the therapist's interpersonal (i.e., colleagues) and intrapersonal relationships. Music is often deemed an inherently positive treatment modality; however, therapists should consider the potential of harm that can arise from different musical elements, music experiences, and individuals' relationships with music. This presentation will look at trauma-informed care through the lens of the Center for Disease Control's Six Guiding Principles of a Trauma-Informed Approach: safety; trustworthiness and transparency; peer-support; collaboration and mutuality; empowerment and choice; and cultural, historical, and gender issues. After identifying and discussing these principles, the presenters will apply them to music therapy practice within a forensic mental health setting. It is logical to believe that individuals in care, co-workers, and music therapists in a forensic mental health setting have a history of trauma, current personal trauma, and/or experience trauma in the facility. Systematic and historical privilege, censorship, and cultural values and beliefs in relevance to the six guiding principles will be offered as examples for music therapists to consider. If time allows, a discussion will be facilitated on how participants might apply trauma- informed care to their practice.



UPP00112 July 7th (Tue) 19h00

The Benefits of Interdisciplinary Musical Play for the Clinician

Desiree Gorzela, Sharon Lank, Reggina Thompson, Emily Liu - USA

Desiree Gorzela: Holds a Bachelor of Music in Music Therapy from Berklee College of Music (2009) and a Master of the Arts degree in Music Therapy from New York University (2015). She is a Board-Certified Music Therapist, member of the American Music Therapy Association and Western Regional Music Therapy Association. She is employed at the Department of State Hospital's (DSH) Metropolitan State Hospital (MSH) of Norwalk, California, USA, specializing in forensic music therapy serving male individuals pursuant to Penal Code 1370, Incompetent to Stand Trial. Ms. Gorzela has presented at the statewide Rehabilitation Therapy Summit at DSH Napa State Hospital in March of 2019 as well as the Multicultural Conference at MSH in October of 2018. As a music-centered music therapist, Ms. Gorzela's approach to providing treatment recognizes the formula of music to formulate the client's inner world to be heard in the present moment.

Candace Bartel: Holds a Bachelor's degree in Music Therapy from Western Michigan University (1999) and a Master's degree in Music Performance from California State University, Long Beach (2009). She is a Board-Certified Music Therapist who has worked with individuals with intellectual disabilities, children with autism and Williams Syndrome, and currently in mental health at the Department of State Hospitals Metropolitan State Hospital in Norwalk, California, USA. From 2002-2017, Mrs. Bartel was a music therapy internship director and clinical supervisor at Fairview Developmental Center in Costa Mesa, California, USA. She has presented on a wide variety of topics in the field of music therapy at various support groups throughout Southern California as well as at the Western Regional Music Therapy conference in Anaheim, California, USA and Seattle, Washington, USA.

Reggina Thompson: Holds a Bachelor's degree in Music Therapy from Loyola University, New Orleans, USA (2014). She is a Board-Certified Music Therapist, member of the American Music Therapy Association and a member of the Long Beach Community Band. She currently specializes in geriatric psychiatry at the Department of State Hospital's (DSH) Metropolitan State Hospital (MSH) of Norwalk, California, USA. Having trained in healthy aging, sensory modulation, and Music Medicine Facilitation, Ms. Thompson provides a sensory integrative approach to music therapy. She has presented at the Southeastern Regional Music Therapy Conference, the statewide Rehabilitation Therapy Summit at DSH Patton State Hospital, and at MSH's Multicultural Conference.

The purpose of this short workshop is to share our experiences of music-making with a diversity of clinicians from disciplines including art therapy, music therapy, recreation therapy, and social work. Through connecting musically, our intention is to play music for both ourselves as well as to be present with our colleagues. We propose that integrating musical play into our work schedule creates the potential to maintain and improve clinician longevity and workplace resilience by means of burnout and compassion fatigue prevention. In addition, we believe that interdisciplinary music-making plays an integral role with increasing staff camaraderie from various disciplines. We also propose that nonclinical musicing is a force for maintaining and improving musicianship, musical confidence and resources, stress release, and the opportunity to share original compositions and musical strengths with others. We will share qualitative data to provide outcomes regarding two factors that contribute to positive outcomes within the workplace, including, using music as a therapeutic tool and community within the workplace.

Music as a therapeutic tool:

- Increase attention, alertness, and productivity to complete daily tasks.
- Stabilize our parasympathetic nervous system when working in a high stress level environment.
- Development of internal locus of control.
- Decrease negative feelings towards work environment.

Building community within the workplace:

- Allows a space to vent to reduce work-related stress.
- Allows a space to ask others for advice.
- Offers the opportunity for collaborations between other clinicians for unit events.

Our short workshop will include music-centered principles and burnout prevention, compassion fatigue, clinician longevity, and workplace resilience research to inform our findings.



UPP00176 July 7th (Tue) 19h00

Sound therapy – concepts and practice

Video presentation accompanied with audio examples and a short experiential

Harel Gal - Israel

Harel Gal: Is a registered music therapist and a musician from Israel. B.A in music and education and a senior Shiatsu therapist. His clinical work includes workshops as well as working with monochrome instruments such as singing bowls and monochord with different populations.

The Tibetan bowls and the monochord, are both instruments that originated thousands of years ago, and have been used for both spiritual and therapeutic purposes. Despite their ancient history, information regarding their therapeutic use is scarce. In the past few decades the use of such instruments in meditation and therapeutic settings has become more common and is currently entering the mainstream. Nevertheless, these instruments are usually not considered applicable or recommended as instruments in music therapy approaches in the West, whether it be due to technical issues or certain musical views. Practicing meditation as a means of achieving relaxation and tranquility is a well-known and researched field. Nevertheless, for some, acquiring the ability to practice meditation is difficult and at times seem far-reaching. In this form of meditation, the focus is on sounds. Listening to the sounds, the participant's attention is directed outwards and can help them quieten their mind and enter a deeper state of consciousness. Sound meditation in a small group of people allows the participants to experience these effects in an intimate, contained and safe environment. The sound meditation workshop includes: A short guided relaxation - Playing the instruments and overtone singing - Placing bowls on the participants - Closing of meditation - Sharing of individual experiences in the group

UPP00185 July 8th (Wed) 09h00

Music Therapy for Healing and Peace in a Correctional Mental Health Program

Hiromi Itoh - Japan

Hiromi Itoh: Is a native of Japan and a board-certified music therapist. She has been working for California Medical Facility-Psychiatric Inpatient Program since 2004. She has contributed to

establishing a music therapy internship program, which is one of the few internships in the United States that offers correctional music therapy experiences.

This workshop will present the role of music therapy in a psychiatric correctional facility in California, USA. It will invite the audience to discuss and explore the potential of music therapy to help inmates/patients with mental disabilities, leading to healing and peace.

The State of California, as one of the most progressive states, hires a full-time music therapist to offer mental health care to forensic/correctional populations. Access to mental health care for the inmate population is constantly in demand in the State of California. Despite numerous challenges, correctional music therapists play a significant role in interdisciplinary teams and offer unique approaches to address mental health issues for the inmates/patients.

The first part of the workshop presents the background of mental health care in a correctional setting and discusses the structural model of the interdisciplinary team which music therapy services contribute to. The second part of this workshop will discuss the diversity of backgrounds and cultures of incarcerated individuals. A theoretical model of “Cultural Influences on Identity” by Whitehead-Pleaux & Tan (2017) will be applied to discuss this unique population. The third part of this workshop will present various music therapy interventions conducted in the prisons that brought out silenced voices to be heard and sung, and how the inmates/patients came to the place of healing and peace through music therapy.

At the end, the audience will be invited to discuss the potential of music therapy in a correctional setting based on Restorative Justice Philosophy.

UPP00268 July 8th (Wed) 10h45

Marketing for music therapists: Utilising basic marketing skills to keep your clients happy, build your business and attain work/life balance

Jacinta Calabro - Australia

Jacinta Calabro: Is the founder of Music Therapy Online, an international online professional development website for music therapists (www.musictherapyonline.org). She lives in Melbourne,

Australia and is passionate about ongoing learning, sharing ideas and empowering music therapists to leverage their knowledge for income.

Being aware of how marketing works is vital in establishing successful music therapy businesses and growing the profession. Marketing skills are inherent in many aspects of music therapy practice and are adaptable to your diverse skills, context and clinical populations.

This resource-focused workshop will take you through 10 basic marketing steps to build your music therapy marketing skills. The workshop will cover: 1. What is your ideal life? What is your ideal work/life balance? 2. Who are you? Business archetypes to identify your strengths and challenges. 3. What are you good at? What are your music therapy skills? 4. Identifying your ideal client: Be specific about your market. 5. What is your unique selling proposition? What makes you different? 6. Developing your business brand: Logo, colours, images, quality & values. 7. Choosing your marketing avenues: Social media, advertising & referral partners. 8. Earning a decent income and developing business goals. How much do you charge? 9. Client experience: add value and keep your clients happy and advocating for you. 10. Analytics and monitoring: How will you monitor how you are going?

In this fun and inspiring workshop we'll explore how you can deliver fantastic services to your clients, explore opportunities to expand your business and monetise your music therapy skills. We'll also look at how you can earn an adequate income, develop healthy work practices and create a supportive and sustainable work environment.

Start small, think big. Let's be music therapy entrepreneurs together 😊

UPP00285 July 8th (Wed) 10h45

Involving the whole in treating the one: applying a systemic approach in individual music therapy

Ilse van Niekerk, Anja Pollard, Carina Strydom, Lise Mac Donald, Petra Jerling - South Africa

Ilse van Niekerk: Is a registered music therapist and holds the following qualifications from the University of Pretoria: BMus (2009); PGCE (2011); MMus Music Therapy (2012). Ilse works as a music therapist in private practice and in the public sector, and has experience working with different population groups including Down Syndrome, social- emotional and behavioural difficulties, early

intervention, and speech delays. She is passionate about working with pediatric and adolescent clients, and exploring co-therapy possibilities with allied professionals. Ilse is the first and past chairperson of the South African Music Therapy Association (2013 – 2018), and contributes to the academic field of Music Therapy as external examiner and guest lecturer at UP.

Lise Mac Donald: Is a registered music therapist and holds the following qualifications from UP: BMus (2007); PGCE (2008); MMus Music Therapy (2010). Lise gained her clinical experience in and around Johannesburg working with different population groups from children with speech delays and autism, adults with mental health needs to the elderly with dementia. She currently works with groups and individuals in dementia and Alzheimer's care and with preschoolers with significant hearing, speech, language and/or communication challenges.

Petra Jerling: Is a registered music therapist (M.Mus Music Therapy), GIM Fellow, and MARI practitioner and she holds an MA in Positive Psychology. She works in private practice with a variety of client populations, e.g. recovering Substance Use Disorder clients and adolescents facing various challenges.

Anja Pollard: Is a certified music therapist, who holds degrees in psychology (BA Hons.), music (B.Mus) and a masters degree (M.Mus) in music therapy. She is also a fellow of AMI (the American Music and Imagery Association). She has contributed academically to the fields of Music and Music Therapy as supervisor, examiner and guest lecturer at The University of the Witwatersrand as well as the University of Pretoria. She is currently a member of The Pretoria Cochlear Implant Unit's rehabilitation team and runs a private practice. As a mother of two beautiful, young boys (one having speech development challenges) and a Post-natal depression survivor, she has a deep understanding of the impact and consequent complexities that atypical development in children and mental health issues in parents can have on family units.

Carina Strydom: obtained her MMus (Music Therapy) degree in 2012 at the University of Pretoria. She has been working in private practice since 2012 in Windhoek, Namibia, being the first and currently only registered music therapist in Namibia. She works mostly as part of a multi-disciplinary team at a mental health facility where groups are treated for a variety of psychological difficulties during 2-week intakes. She occasionally does individual work with children in private practice, and works at a hospital that caters for older patients, focusing on stroke and dementia patients in both group and individual settings.

The prevailing tendency in music therapy with individuals is the use of the traditional client-centred approach, with little to no involvement of the family (whether in the traditional sense of the word

or beyond) in the therapy process. Furthermore, where a systems approach such as family-centred music therapy has been employed it has predominantly been in the areas of early intervention with families of children with special needs.

The panel of music therapists will share scenarios from their work with individuals covering a variety of populations, ages and contexts in South Africa and Namibia. The clinical accounts reveal both the perceived limitations of this traditional approach to practice, as well as documented and anticipated benefits of adopting a more systemic approach in individual therapy. Arising from this, and warranting exploration, is the applicability of addressing the needs of the whole as best practice in addressing the one, while still protecting and advancing the individual's interests.

The aim of this forum is to encourage practitioners to think outside the traditional therapeutic client-centred approach and to explore and add, where applicable, a systemic perspective to individual therapy as a means of tapping into the resources of the wider (family) system. By doing so, therapy may be more cost-effective, the rate of carry-over into daily life higher, and the potential benefits reach beyond the individual to the rest of the system. This, in effect, may better serve the client and, in turn, society as a whole in promoting and improving health and well-being.

UPP00288 July 8th (Wed) 09h00

Telling the Untold: Understanding the experiences of Black people in American music therapy

Adenike Webb - USA

Dr. Webb: Has worked in inpatient and outpatient behavioral health settings for 16 years, working with children through to older adults. Her research interests focus on developing cultural awareness and sensitivity in music therapy practice and education.

This short workshop will discuss the process and the findings of the author's dissertation, an arts-based narrative inquiry examining the academic and professional experiences of Black people in American music therapy. The underrepresentation of Black people as students, clinicians and educators in American music therapy has resulted in little study of their experiences as members of a minority culture and little study of their contributions to music therapy training and practice. Such

inattention calls into question the profession's commitment to honoring and promoting diversity, inclusion and equity. Undergirded by tenets of Critical Race Theory, this study aimed to shed light on the experiences of Black people in the field and to center their voices using their words in a creative format. Through an interactive live reading of the collection of poems created as part of data analysis and data representation, attendees will be invited to consider and respond to the following questions:

- What value is there to understanding the experiences of Black people as students, clinicians and educators in music therapy?
- How can music therapy training programs create more diverse and inclusive environments for students outside the majority culture?
- How can the profession of American music therapy more effectively promote and sustain diversity, inclusion and equity within its ranks and organizations?

UPP00290 July 8th (Wed) 09h00

**“Hear A Silenced Voice” - A story of a man who suffers from mutism,
Differentiated Self and Integrated Self in Music Therapy**

Izumi Nago - Japan

Izumi Nago: BA (Piano) Osaka College of Music; GDip (Music Therapy) University of Technology Sydney; MA (Creative Music Therapy) Western Sydney University; GCert (Research) Western Sydney University; PhD candidate Western Sydney University; AMTA Registered Music Therapist; Director, Musical Between – Inclusive Music Centre.

This presentation focuses on a client who lost the ability to use his voice, as well as experiencing the “shutting down” of all his senses at the age of 13. This occurred shortly after his family migrated from the US to Australia. The presentation will examine music therapy's role in assisting L on his journey towards reclaiming a sense of self and an ability to connect with the world again. Individual improvisational music therapy has provided L with a means to retrieve his sense of self; the group and community music therapy that followed gave L opportunities to gradually reconnect with others and wider society.

L's music exhibits ample energy and an expressiveness that had been oppressed for many

years. Through his music, L's "silenced voice" has been heard by many audiences. At his South African grandfather's 90th birthday party last year, L performed in front of pleasantly surprised family and relatives, many of whom had travelled from South Africa to be there.

Through working with L on his journey, the therapist has undergone her own theoretical exploration, adopting and expanding on the theory of Differentiated Self and Integrated Self, derived from Flow Theory and social psychologies. Ecological Systems Theory has also been utilized to understand and work with L's personal change in relation to the therapeutic setting, and L's external environment. Both L and his mother will be attending and participating in this presentation, with mother and music therapist examining and discussing L's journey from their respective angles.

UPP00193 July 7th (Tue) 17h00

Care for Music: An ethnography of music in late life and end of life settings.

Gary Ansdell and Wolfgang Schmid - United Kingdom and Norway

Prof Gary Ansdell: Is an experienced music therapist, trainer and researcher. He is Professor at Grieg Academy of Music, Bergen; honorary Professor and Senior Research Fellow at Exeter University; Adjunct Professor at University of Limerick; an Associate of Nordoff Robbins, UK, where he is Convenor of the MPhil/PhD programme. Gary is author/co-author of seven books on music therapy/music and health and joint editor (with Tia DeNora) of the book series Music and Change for Ashgate Publishers. Tia and Gary are currently working with colleagues in the UK and Norway on the Care for Music research project, funded by the UK Arts & Humanities Research Council.

Dr. Wolfgang Schmid: Associate Professor for Music Therapy at the Grieg Academy, University of Bergen (UiB) and coordinates the Five Years Integrative Master Programme in Music Therapy. He has practised and researched especially in the areas of neurodisability and palliative care, and has recently pioneered the implementation of music therapy in palliative care in Norway.

This presentation will outline the first year of a major new research study funded by the UK Arts & Humanities Research Council called Care for Music - a collaboration between Exeter University UK and the Grieg Academy, University of Bergen, Norway. The project will create an innovative long term ethnography across two hospices and two care homes, exploring in detail how everyone involved in

such scenes (residents/patients, staff, family and friends) often mutually orientate towards music with an attitude of care. This mutual care for music can in turn allow other kinds of caring to happen - albeit that such 'moments of care' are often indirect, fleeting, and sometimes quite messy events happening simultaneously and across physical spaces and relational configurations. The perspective of this project 'flips' the more common formulation of practice, theory and research in health and social care which typically presents only experts providing specialist music in care, or for care in ways similar to how medications or other directly targeted interventions are provided. In contrast, from our long term practical experience in these areas we believe that this way of thinking does not do justice to the ways music actually helps in varying 'scenes of care' in late life/end of life settings. The project aims to develop both technologies of capture, and theoretical perspectives that can help us understand more about how music can be most helpful in these settings, in ways nearer to the everyday experiences of clients, staff, and families and friends. Our presentation will report further on the key concept of this research, and present interim findings.

UPP00311 July 7th (Tue) 17h00

Giving a Voice to Trauma Through Vocal Psychotherapy

Diane Austin, Jenny Hoi Yan Fu, Allison Reynolds - USA

Dr. Diane Austin: ACMT, LCAT is the Director of the Music Psychotherapy Center in NYC, NY, where she has maintained a private practice in Music and Vocal Psychotherapy for more than 25 years. She is an associate professor at New York University in the graduate music therapy department where she teaches clinical vocal improvisation, leads music therapy groups and is a thesis advisor. She is the founder/director of the advanced training program in Vocal Psychotherapy in NYC, and has facilitated distance training programs in Seoul, Korea, and Vancouver, B. C. Dr. Austin has lectured in 23 countries and has published numerous articles and book chapters on music psychotherapy and the voice. Her book, "The Theory and Practice of Vocal Psychotherapy: Songs of The Self" was published in 2010 by Jessica Kingsley and codified her model of music therapy. Learn more about her work on her website: www.dianeastin.com

Jenny Hoi Yan Fu: LCAT, MT-BC, received her Master of Arts in Music Therapy from New York University and is currently a PhD candidate at her alma mater. She is a certified Nordoff-Robbins Music Therapist and works as a clinical staff member at the Center. She is also a certified Austin Vocal Psychotherapist and is training under Dr. Diane Austin as a trainer in the Vocal Psychotherapy method.

Jenny has helped to develop the music therapy program at the Auditory Oral School of New York and has provided on-site supervision to both undergraduate and graduate music therapy students. She has presented and led workshops nationally and internationally.

Allison Reynolds: LCSW, LCAT, MT-BC received her Master of Arts in Music Therapy from New York University and her Master of Social Work from Hunter College. She is presently the Director of Behavioral Health at SMC Manhattan, and has her own music psychotherapy private practice in New York City. She is a certified Nordoff Robbins Music Therapist and Austin Vocal Psychotherapist. She is currently training under Dr. Diane Austin as a trainer in the Vocal Psychotherapy method. Learn more about her work on her website: www.musicislifenyc.com

Trauma exists throughout the world in many forms, from PTSD to any experience that causes an infant or child unbearable psychic pain. Problems in the very beginning of life within the caretaker-infant bond will most likely affect the child throughout their life (complex trauma) and can set the stage for vulnerability to other forms of trauma, such as vicarious traumatization. Primitive defenses like denial and dissociation protect the fragile self from annihilation, but also affect the integrity of the personality. Research has shown that singing can help resource and build resilience in people who have been silenced because fear, blocked grief and rage imprison the voice. Vocal Psychotherapy is a new approach, developed by Dr. Diane Austin that uses the breath, natural sounds, vocal improvisation and dialogue to create a safe environment that allows the client to revisit developmental stages where there has been a rupture to the integrity of the self. The methods of Vocal Holding and Free Associative Singing create a predictable structure of two chords and the therapist's voice singing in unison, harmony and mirroring, providing an opportunity for reparative experiences with a 'good enough mother/therapist.' Singing and sounding facilitate deep breathing that slows the heart rate, calms and nurtures the nervous system and creates an experience of groundedness. The relaxed, centered state is especially helpful to anyone who is experiencing panic or anxiety and may be hyperventilating or breathing in short shallow bursts. Recovering from trauma and reclaiming one's voice requires re-inhabiting the body and healing the splits between body, mind and spirit.

UPP00335 July 7th (Tue) 19h00

Contemporary Issues in Music Therapy for People with Dementia

Hanser, S., Brotons-Mercadal, M., Clements-Cortes, A., Ray, K., Dassa, A. - Multiple Countries



Dr. Suzanne B. Hanser: Founded the Music Therapy Department at Berklee College of Music, and currently serves as Chair Emerita and Professor. She earned her Ed.D. at the Center for the Behavioral Analysis of School Learning, Teachers' College - Columbia University, and was Senior Postdoctoral Fellow in Clinical Gerontology, Department of Psychiatry, Stanford University School of Medicine. Her Individual National Research Service Award from NIA launched a research agenda to investigate the effects of music therapy on pain, anxiety, physiological changes, indicators of stress, and quality of life. She has conducted randomized clinical trials of the impact of music therapy protocols in oncology, geriatrics, cardiac rehabilitation, and family medicine. She established the music therapy service at the Zakim Center for Integrated Therapies, Dana-Farber Cancer Institute (DFCI), providing clinical music therapy services for outpatients as well as inpatients at Brigham and Women's Hospital. Dr. Hanser was also a research associate at the Cantor Center for Research, at DFCI, serving as co-investigator of a controlled clinical trial to evaluate effects of music therapy in women with metastatic breast cancer. She has published books, chapters, articles, and posts in popular press and blogs. Books include: Integrative Health through Music Therapy: Accompanying the Journey from illness to Wellness; Manage Your Stress and Pain through Music (Book + CD with Susan Mandel); Blessings for the Journey: A Jewish Healing Guide for Women with Cancer (for Mayyim Hayyim); and the 3rd edition of The New Music Therapist's Handbook. Suzanne served as the president of the National Association for Music Therapy 1992-1994 and the World Federation of Music Therapy, 2002-2005. She was named by the Boston Globe as one of eleven Bostonians Changing the World, and was the recipient of a Sage Publications Prize and the American Music Therapy Association's Lifetime Achievement Award

Dr. Mercadal-Brotons: Is President of WFMT, EMTC Country representative for Spain. and Director of Music Therapy Master's Program (Esmuc, Barcelona). Her clinical work focuses on the area of dementia.

Dr. Ray: Is Dementia Program Director & Assistant Professor, NYU Langone Department of Rehabilitation Medicine. She specializes in music therapy for depression in dementia.

Dr. Dassa: Is Music therapy program director at Bar-Ilan University, Israel. She is an expert on communication through music and its impact on people with dementia and their spouses (in the nursing home and at home).

Dr. Amy Clements-Cortés: Is Assistant Professor, Faculty of Music, University of Toronto; Instructor and Supervisor, Wilfrid Laurier University; and Academic Coordinator & Instructor, Interdisciplinary Studies, Ryerson Chang School. She is a credentialed Music Therapist, Registered Psychotherapist and a Fellow in the Bonny Method of Guided Imagery and Music, as well as in Neurologic Music Therapy. Amy has extensive clinical experience working with clients across the life span, with a

specialty in older adults, dementia and palliative care. Amy is the outgoing Past-President of the World Federation of Music Therapy.

The Roundtable will gather experts in music therapy for people with dementia from several countries i.e., Israel, Canada, Spain, and the USA, to discuss contemporary issues in dementia care. This syndrome involves impairment in memory, cognition, behavior, and the ability to perform activities of daily living. The World Health Organization reports that approximately 50 million people worldwide experience dementia, with 10 million new cases expected annually. Dementia is one of the major causes of disability and dependency among older people worldwide, and has significant physical, psychological, social, and economic impact. The experts at the table have contributed to a growing evidence base that supports the use of music therapy in dementia care.

Dr. Hanser will discuss recent discoveries in neurology that demonstrate the areas of the brain that are primarily responsible for preserved musical memories, and how these are independent of areas largely affected by degenerative diseases, like Alzheimer's disease. Dr. Brotons will present an overview of the use of clinical music therapy with people who have dementia and their family caregivers. Dr. Dassa will speak about communication through music and its effects on people with dementia and their spouses, both in nursing home settings and at home. Dr. Ray will offer perspectives on depression and dementia, and how music therapy interventions address this comorbidity. Dr. Clements-Cortés will discuss end-of-life issues for people with dementia. Together, the panelists will address contemporary approaches and research to support music therapy in the treatment of dementia.

UPP00348 July 7th (Tue) 17h00

The Science of Health and the Art of Compassion: Music Therapy in the Medical Setting

Libby Gill and Forrest Paquin - USA

Libby Gill: Is a Board Certified Music Therapist at University Hospitals Connor Integrative Health Network. Libby graduated from the University of Dayton in Dayton, Ohio before joining UH in 2016. Utilizing a humanistic, experience-oriented approach, she provides patient-centered care to her patients with a focus on pain and stress management.

Forrest Paquin: Is a board certified music therapist, serving adult inpatients within University Hospitals Connor Integrative Health Network. Forrest received her B.A. in music therapy from Berklee College of Music. Forrest provides non-pharmacological treatment within individual and group settings, cotreating with other disciplines to meet clinical needs of patients.

At University Hospitals Connor Integrative Health Network in Cleveland, Ohio, holistic therapies are offered to combat two of America's most complex problems: pain and stress. These evidence-based therapies are integrated within an internationally- renowned medical system and work in tandem with the interdisciplinary team to provide patient-centered care. Music therapists work to help patients connected to their inner resources and resilience while building strategies and coping mechanisms for pain and stress management. At the same time, hospital staff are engaged in stress management and wellness programming to raise employee morale and decrease burnout. Uniquely stationed in ten medical centers across Northeast Ohio, the CIHN music therapists are empowered to initiate new avenues of treatment, nurture alternative perspectives on wellness, and stimulate radical compassion in both patients and staff. In a country where the first line of pharmacological treatment often comes with its own risks, integrative therapies provide effective options that connect with the body's ability to heal itself - with much fewer side effects. Whether it's combating the opioid epidemic or fighting mental health stigma, UH Connor Integrative Health Network's team of therapists are changing the tide of healthcare. In this workshop, case examples and snapshots of CIHN's unique programming will be shared, and opportunities provided for discussion about how we can continue to influence the world's approach to pain and stress management.

UPP00354 July 8th (Wed) 17h45

Music therapy techniques in trauma-informed care for children who have had adverse childhood experiences

McKenna Wilson, Olivia Swedberg Yinger - USA

McKenna Wilson: MT-BC is a graduate student at the University of Kentucky conducting thesis research focused on training music therapists to provide trauma-informed care. She currently works with children and adults with developmental and intellectual disabilities, including clients who have had Adverse Childhood Experiences.

Olivia Swedberg Yinger: PhD, MT-BC, is Lucille Caudill Little Associate Professor and Chair of Music

Therapy at the University of Kentucky. Her research interests include trauma-informed music therapy and procedural support music therapy. She has received extensive training in trauma-informed care as a licensed foster parent.

Many children have had one or more adverse childhood experience (ACE), such as abuse, neglect, or household dysfunction, which increases their risk of negative health outcomes later in life. As the number of ACEs increases, so does the risk for alcoholism, drug use, depression, suicide attempts, heart disease, diabetes, and cancer, among other health outcomes. Researchers estimate that almost half of all children have experienced at least one ACE, and the prevalence is much higher in certain clinical populations, such as adolescents in juvenile detention facilities. Since ACEs are so common and can have such a profound impact, we propose that all music therapists should aim to provide trauma-informed care for children, creating a safe, structured, nurturing environment in order to promote resilience. In this workshop, we will discuss the research on ACEs and resilience, identify the pillars of trauma-informed care, and demonstrate music therapy interventions that are appropriate to use with children who have experienced ACEs, including songwriting, improvisation, and movement. Attendees will learn specific trauma-informed techniques and music therapy interventions that they can use to promote resilience in children, regardless of the setting and the client's goals. By promoting safety, trust, choice, collaboration, and empowerment, music therapists can help children who have experienced trauma build healthy connections with caregivers and peers, express and understand emotions, learn self-regulation techniques through music, and form a strengths-based narrative. By providing trauma-informed care for children, music therapists have the potential to improve long-term health outcomes through increased resilience

UPP00357 July 8th (Wed) 12h00

Curiosity, Recycle, Try Playing in Turkish RhythmÂ

Elif Şahin Karadeniz - Turkey

Elif Şahin Karadeniz: Lives in Turkey and currently conducts scientific studies in the field of music therapy in Turkey. PhD student and national music therapist.

In the globalizing world, technology is advancing day by day; however, there are various impossibilities in the regions where socio-economic improvements have not been recovered yet. In many countries people from different cultures live together. Especially in music therapy sessions, it is

even more important to help people in different cultures and to use meaningful songs and rhythms for them. In Turkish Music, rhythm is called USUL. Usul's consists of beats and these beats must be at the specified times and forces. In order to create an usul in Turkish music, at least two times is needed. USULs are rhythmmed by hands, the right hand should hit on the right knee and the left hand should hit on the left knee. Each beat is expressed in syllables such as, "dÃ¼m, tek, te, ke, tek- ka, ta-hek". This workshop supports the implementation of doing instruments with recycled materials and playing them in Turkish Rhythm. In the first session of the workshop, a musical instrument will be constructed with recycling materials and in the second session, a polyrhythmic study will be performed with the Turkish music rhythms of these instruments. The work to be done here is to introduce the rhythms of Turkish Music which has influenced some of Asia, Europe, Middle East and Africa which will be played with these instruments by using recycled materials.

UPP00369 July 8th (Wed) 13h00

Integrating Narrative Therapy and Songwriting to promote Healing in Veterans

Sarah Pugliese - United States

Sarah Pugliese: MMT, MT-BC, is a music therapist at the Veteran's Association New York Harbor Healthcare System. Sarah received a bachelor's degree in music therapy from Montclair State University and a Master's of Music Therapy from Temple University. Sarah has over six years of clinical experience working with adolescents and adults with mental health, addiction, and trauma diagnoses. Sarah currently serves as an adjunct professor of music therapy at Montclair State University teaching courses and providing students with in-field clinical supervision. She has presented nationally on the topic of integrating songwriting, narrative therapy, and music therapy to promote healing in those with trauma issues.

This workshop will aim to provide music therapists with information regarding the implementation of narrative songwriting experiences with Veterans diagnosed with Chronic PTSD (Post-Traumatic Stress Disorder). The history of music therapy within the United States military, recognizing signs and symptoms of PTSD, the relationship of narrative therapy and song writing, and the clinical significance of utilizing song writing to address trauma will be discussed. Participants will be provided with case vignettes to provide examples of the presentation of the PTSD diagnosis, to explore song writing in a clinical context, and to discuss how goals and objectives are accomplished with this method of music therapy. Finally, participants will be encouraged to engage in experiential exercises during which, songwriting processes that range in structure and ability level will be presented. Completion of this

workshop should result in a deeper understanding of how to use narrative songwriting music therapy experiences to address the needs of Veterans and of all people who have had traumatic experiences. Additionally, participants should gain insight and awareness surrounding the needs of people diagnosed with PTSD.

UPP00388 July 7th (Tue) 17h00

Clinical BOPulations the Podcast: Recording LIVE from World Congress of Music Therapy

Gabrielle Banzon, Allyson Rogers, Johnathan Moon, Grant Hales and Michael Viegas - USA

Gabrielle Banzon: MA, MT-BC: Therapy Programs Director at North Texas Performing Arts; M.A. in Music Therapy from Texas Woman's University; B.M.T. from Georgia College & State University

Allyson Rogers: MT-BC: Music Therapist at My Possibilities. B.S. in Music Therapy from Texas Woman's University

Michael Viegas: Is an Assistant Professor of Music at Montclair State University. and a Fellow in the Association of Music and Imagery. He has published and presented internationally on a wide range of topics such as adolescent trauma recovery and music therapy, popular music cultures in music therapy, therapeutic songwriting and digital technology, and arts-based research methodologies. He serves on the editorial board for the Journal of Music Therapy, Music Therapy Perspectives, Voices: A World Forum for Music Therapy, and the Journal of Applied Arts and Health, and is Past-President of the Mid-Atlantic Region of the American Music Therapy Association. Dr. Viegas maintains the newly redesigned David Ott Lab for Music and Health at the John J. Cali school of music, which is an innovative space for research and education on the role of digital music technologies in the promotion of human wellbeing in its various forms. Current research initiatives of the David Ott Lab for Music and Health include exploring digital music applications for chronic pain assessment, remixing techniques to explore pivotal musical moments in Nordoff-Robbins Music Therapy, and group heuristic exploration of digital music improvisation.

Michael Zanders: PhD, MT-BC: Assistant Professor and Coordinator of Music Therapy at Texas Woman's University; Ph.D, M.M., and B.S. in Music Therapy from Temple University



Johnathan Moon: LPMT, MT-BC: Memory Care Coordinator/Music Therapist at the Glen at Lake Oconee; B.M.T. from Georgia College & State University

Clinical BOPulations is a newly created music therapy podcast hosted by a collective of music therapists and music therapy educators. Every episode, the hosts introduce a new or undiscovered songwriter and/or producer, explore their music, and discuss the therapeutic implications of the featured bop (slang for “song”). It is available on the digital platforms of Fireside, iTunes, and Spotify.

Music therapists across the world have the ability to share their individual and cultural approaches, discuss the differences and diversity, and learn from each other digitally through social media, video, and audio platforms. Podcasting allows for music therapists to share their knowledge beyond the traditional forms of written publications. This medium affords opportunities to share and access ideas, regardless of location or prestige. Clinical BOPulations aims to harness the possibilities of podcasting as a way to engage audiences, share new ideas, provide a platform for songwriters, and find the intersections between creativity, songwriting, therapy, and music fandom.

This presentation will start with a general description of Clinical BOPulations and its mission. It will include a discussion of the therapeutic uses of songs and songwriting within various populations. The audience will then experience a recording of an episode in which they will be encouraged to participate through listening to and discussing possible clinical uses of a song. A South African songwriter will be chosen to localize the discussion.

UPP00392 July 8th (Wed) 17h45

Reflections on current trends in music therapy: Interviews with three women pioneers

Leslie Bunt, Sarah Hoskyns, Sangeeta Swamy - Multiple Countries

Sangeeta Swamy: PhD, MT-BC, is Director of Music Therapy at Valparaiso University. She identifies as Indian-American and has published and presented nationally and internationally on culturally responsive music therapy.

Leslie Bunt: Professor in Music Therapy at the University of the West of England, studied music

therapy with Juliette Alvin (1976-1977) and GIM with Kenneth Bruscia.

Sarah Hoskyns: Associate Professor and Director of Master of Music Therapy, Victoria University of Wellington, NZ, previously practised and taught in London at Guildhall School.

A panel of international music therapy educators and book editors from Aotearoa/New Zealand, the United Kingdom, and the United States highlight trends in music therapy from their recent interviews with Cheryl Dileo, Denise Grocke, and Carolyn Kenny. They reflect on these pioneering women's wisdom and powerful influences in the field, joys about how far the profession has come, along with concerns and hopes about the future of music therapy. Topics include: the need for more deep, philosophical dialogue; practical considerations around employment; the need for interdisciplinary communication; learning from diverse research perspectives and traditions; the importance of listening across differences; and restoring beauty, mystery and Indigenous roots of music therapy.

UPP00399 July 8th (Wed) 17h45

Exploring Critical Pedagogy and the Arts Therapies

Marisol Norris, Susan Hadley, Britton Williams, Yasmine Awais and Meg Chang - United States

Marisol Norris: MA, MT-BC, is an Assistant Professor in the Expressive Therapies and Counseling Division at Lesley University. Her research focus includes the discursive construction of race in music therapy, the role of cultural memory and aesthetics in mono- and cross-racial meaning-making processes, and pedagogical approaches to culturally sustaining music therapy practice.

Susan Hadley: Ph.D., MT-BC, is Professor and director of music therapy at Slippery Rock University, Pennsylvania, USA. She coordinates the Master of Music Therapy program, which incorporates critical theories (intersectional feminist theory, disability studies theory, critical theories of race, queer theory, indigenous theory, critical theory) throughout all the coursework.

Britton Williams: MA, RDT/BCT, LCAT, holds a master's degree in Drama Therapy (NYU), and is a registered drama therapist and Licensed Creative Arts Therapist. She has experience working with children, adolescents, and adults in a variety of settings including: schools, residential treatment facilities, domestic violence shelters, day treatment programs, and acute care. She is an adjunct



professor in the Program in Drama Therapy at NYU, works in private practice, and is pursuing her doctoral degree in the Ph.D. Program in Social Welfare at the Graduate Center (CUNY).

Yasmine Awais: ATR-BC, ATCS, LCAT, is a board certified, registered art therapist (ATR-BC) and art therapy certified supervisor (ATCS) as conferred by the Art Therapy Credentials Board. She is also licensed as a professional counselor in Pennsylvania (LPC) and creative arts therapist in New York (LCAT). Awais earned a Master of Philosophy (MPhil) from The Graduate Center; Master of Arts (MA), Psychology from the City College of New York; Master of Arts in Art Therapy (MAAT) from The School of the Art Institute of Chicago; and Bachelor of Fine Arts (BFA) from the New York State College of Ceramics' School of Art & Design at Alfred University. Awais is currently a doctoral candidate at the Graduate Center, City University of New York, in the Social Welfare Program.

Meg Chang: Meg Chang, EdD, BC-DMT, LCAT, NCC, is a board-certified and New York State licensed dance/movement therapist. Core faculty in the Lesley University Expressive Therapy Division, Meg coordinated the Dance/Movement Therapy program from 1993-1996. Recently she was adjunct faculty and in 2018-2019 was a visiting scholar in the Dance/Movement Therapy program. A certified Mindfulness-Based Stress Reduction teacher, she teaches Mindfulness-Based Stress Reduction (MBSR) at the University of Massachusetts Memorial Hospital Center For Mindfulness, in Worcester, MA for people with a range of medical and psychological concerns.

Critical pedagogy is an approach to teaching and learning. It asserts that the central purpose of education is to address inequality and oppression by identifying and working to transform relationships of power. In this session, 5-7 arts therapists from the fields of music therapy, art therapy, drama therapy, and dance/movement therapy will engage the audience in a discussion of critical pedagogy and its applications in the arts therapies. We will describe how arts therapies, with their potential to elicit, contain, and direct emotion and insight, offer pathways to addressing systemic and internalized oppression. The roundtable participants will share and invite attendees to discuss personal experiences that deepened cultural responsiveness and the development of culturally sustaining practices. Recognizing each participant as part of a community of learners, we will discuss ways to contribute to equity and social justice through teaching, supervision, mentorship, writing/scholarship, and research in and through the arts therapies across educational contexts. We will discuss challenges often faced as critical pedagogues working within institutional structures that work to maintain social, political, and economic hierarchies. Furthermore, we will explore how we risk reinforcing oppression and, conversely, how our work can increase access and inclusion. We will also explore how to move from traditional to transformative learning and how to create transformative spaces through art mediums. Finally, we will discuss voices that are missing or ignored in our mainstream understanding of health, illness, and care and how to move from relationships of "power over" to "power with" and "power within."

UPP00405 July 7th (Tue) 17h00

Between Lines: Exploring Black aesthetics in Music Therapy

Marisol Norris - United States

Marisol Norris: MA, MT-BC, is an Assistant Professor in the Expressive Therapies and Counseling Division at Lesley University. Her research focus includes the construction of race in music therapy, the role of cultural memory and aesthetics in mono- and cross- racial meaning-making processes, and pedagogical approaches to culturally sustaining music therapy practice.

The expansion of culturally responsive research in various health disciplines has delineated the vast underutilization of therapeutic services by Black clientele. Notable service barriers include economic restraints, service access limitations, patient and provider attitudes and behaviors, interracial disconnects between therapists and clients, and incongruence regarding therapeutic approach. Despite the increased study of Black healthcare disparities, therapeutic encounters of Black clients are minimally explored in music therapy. This session will detail the aesthetic experiences of Black participants in a Vocal Music Therapy (VMT) study for chronic pain.

Approximately 78% of the Black population in the United States are affected by chronic pain (Bazargan, Yazdanshenas, Gordon, & Orum, 2016; Karter et al., 2015; Robinson-Lane & Booker, 2017). Facing persistent economic and social barriers, members of the Black chronic pain community often experience pain assessment and management disparities at a higher rate (Booker, 2015). Through presentations of study data and discussion, the presenter will describe common themes related to Black client populations in the U.S. as exhibited by Black participants of the VMT study. Themes will include (a) cultural mistrust, (b) microaggressions and their impact on the therapeutic process, (c) protective factors of spiritual coping, (d) culturally-situated healing practices, and (e) musical agency. The presenter will describe Black participants' use of musical strategies to explore pain narratives, navigate cross-cultural tensions, and celebrate intersectional identities. Lastly, broader connections to culturally sustaining music therapy practices will be explored as demonstrated in clients' use of music as a point of reference, cohesion, resistance, and connection.

UPP00425 July 8th (Wed) 09h00

Music Therapy with Children and Families: Conversations on Collaborations and Contexts.

Maren Metell, Claire Flower, Friederike Haslbeck, Ilse van Niekerk, Jacinta Calabro - Multiple Countries

Maren Metell: Is a PhD student at Nordoff Robbins, London and a lecturer at the Grieg Academy, University of Bergen. She is passionate about working with families and has an interest in disability studies and community music therapy. In her PhD, she explores together with neurodiverse families how, when and for whom musicking becomes accessible.

Claire Flower: works at Chelsea and Westminster Hospital, London where she jointly leads the music therapy team based in Child Development Services. She also runs a supervision practice and continues to be involved in training. Claire has recently completed her doctoral studies on music therapy practice with children and parents. When not being a music therapist Claire is most likely to be found walking in the mountains.

Friederike Haslbeck: PhD, NICU-MT is a post-doc research fellow and music therapist at the Clinic of Neonatology, University Hospital Zurich. She is part of the Zurich Newborn Research Group. She lectures at various universities, runs the certified NICU-training program for German speaking countries holding numerous publications on neonatal music therapy.

Ilse van Niekerk: is a registered music therapist and holds the following qualifications from University of Pretoria: BMus (2009); PGCE (2011); MMus Music Therapy (2012). Ilse works as a music therapist in private practice and in the public sector, and has experience working with different population groups including Down Syndrome, social- emotional and behavioural difficulties, early intervention, and speech delays. She is passionate about working with pediatric and adolescent clients, and exploring co-therapy possibilities with allied professionals.

Jacinta Calabro: has been a music therapist for over 20 years and has extensive clinical experience working with babies, children and families. Jacinta runs a community based private practice called TLC Music (www.tlcmusic.com.au) and is passionate about using music to enhance attachment and child development goals.

Music therapy with families takes place in diverse social, political, and musical contexts

(Jacobsen & Thompson, 2017). Across contexts, attitudes towards childhood, disability, and expertise shape how music therapy with children and families is enacted. This gives rise to differing discourses and approaches to practice and research in this area.

A shift from expert-led towards collaborative, ecologically-oriented models in this area has been apparent in recent years (Metell, 2018; Flower, 2019). Such shifts bring questions; what do these changes mean across contexts; how is collaboration enacted, and with whom; how are the voices of children and families within collaborative practice heard, and if not heard, then can practice be considered truly collaborative? As music therapy with families develops, these questions demand attention by practitioners and researchers alike.

This roundtable brings together an international group of music therapists engaged in practice and/or research with children and families. Using brief presentations as a starting point, the group will have a conversation together, exploring questions of collaboration across diverse contexts. In the spirit of hearing a wide range of voices, the participation of the audience will be warmly welcomed.

UPP00451 July 8th (Wed) 08h00

Techniques and strategies for music therapists in the implementation of augmentative and alternative communication (AAC), in the form of aided visual supports within music therapy practice

Allison Fuller - Australia

Allison Fuller: Has been a music therapist for 24 years, focusing on children and family-centred practice. She is currently on staff at Western Sydney University where she lectures into the Master of Creative Music Therapy and is completing her doctorate in the use of aided visual supports within music therapy practice.

Augmentative and alternative communication (AAC) is widely used by people with additional communication needs, however there is limited literature that focuses on the application of AAC within the field of music therapy. Surveys of music therapists show that training for music therapy students in AAC may be inadequate, and that there is a need for AAC professional development programs for practicing music therapists (Gadberry & Sweeney, 2017; McCarthy, 2013). AAC is most often used with people with a disability, however it is increasingly being applied more broadly, for example with people at the end of life stage, and within aged care (Alant, 2017; Binger, 2010). Regulatory legislation in many

countries requires that service providers ensure that appropriate supports are provided for people with disabilities in order to ensure that they can participate in regular activities. Without adequate understanding of this legislation and targeted training in AAC, music therapists may feel ill-equipped within this domain.

This workshop will focus on the area of 'aided visual supports', within the AAC field. Hands-on active learning opportunities to practice AAC techniques and strategies relevant to music therapy practice will be provided along with small group discussion and reflection time. Music therapy activities that demonstrate the diverse range of possibilities when using aided visual supports will be shared. The findings from a research project on the 'Music Therapy Visual Schedule Approach' (MT-ViSA) will be presented along with practical tips for producing and utilising these tools. In addition, song-boards, choice-boards and high-tech systems will be demonstrated.

UPP00454 July 7th (Tue) 14h15

Music Therapy Education and Training and Job Opportunities World-wide

Sumathy Sundar, Krzysztof Stachyra, Teresa L Lesiuk, Carol Lotter, Jeanette Kennelly, Aksana Kavaliova-Moussi, Juan Pedro Zambonini - Multiple Countries

Sumathy Sundar: Director, Center for Music Therapy Education and Research, Sri Balaji Vidyapeeth, Pndicherry, India

Dr. Krzysztof Stachyra: MT-BC is Assistant Prof. and Head, Department of Music Education and Music Therapy, Maria Curie -Skłodowska University, Lubin, Poland. He is currently the Chair of the Accreditation Commission of the World Federation of Music Therapy

Dr. Teresa Lesiuk: MT-BC is the Director and Associate Professor of Music Therapy, Frost School of Music, University of Miami, USA. She is a member of the Education and Training Commission of the World Federation of Music Therapy

Dr. Carol Lotter: Is a registered music therapist and holds a Ph.D. in Mental Health. She currently co-directs the MMus (Music Therapy) training course at the University of Pretoria, heading up Clinical



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Training and supervision of students, is course leader for the BMus (Hons) Music Communication Course and is the co-ordinator of the MA Arts Therapies (Art Therapy specialisation) programme

Dr. Jeanette Kennelly: Is the Clinical Lead Music Therapy, Queensland Children's Hospital, Brisbane, Australia and an Honorary Research Fellow in the School of Music, University of Queensland, Australia. She is a member of the Education and Training Commission of the World Federation of Music Therapy

Aksana Kavaliova-Moussi: MACP, MMT, BMT, BA, MTA, Neurologic-Music Therapist- Fellow, is a Co-Chair Online Conference for Music Therapy, Vice-President of the Music Therapy Association of Ontario, and she is a member of the Education and Training Commission of the World Federation of Music Therapy

Juan Pedro Zambonini: Is a music therapist from Argentina, certified to work clinically in the United States, Canada, and Argentina. He is currently part of the Creative Arts Therapies team at the Children's Hospital of Philadelphia and a Teaching Assistant at Temple University, where is completing his doctoral studies. His research interests include the use of music with children and youth with adverse experiences, resilience theory, social justice practices, and the construction of knowledge in the field of music therapy in Latin America. He represents the Latin America & Caribbean region in the Education and Training Commission of the World Federation of Music Therapy and is part of the scientific committee of ECOS, an Argentinian journal for music therapy and related fields.

In the context of increasing globalization, music therapy educators, researchers and practitioners from around the globe constantly seek information on existing training practices, educational standards and processes to expand their knowledge and scope of effective practice in different regions of the world. The World Federation of Music Therapy (WFMT) is committed to the global development of Education and Training, which is one of the key components supporting the establishment of evidence-based practice and research of music therapy worldwide. Hence, the Federation develops and provides educational resources for music therapy educators to further enhance education/training practices and to deepen their understanding regarding cultural considerations and competencies, policies, philosophies and the mandatory requirements of education and training standards of different countries. This information helps music therapists seeking training and cross cultural practice opportunities to be better informed of not only the opportunities but also the challenges they may have to face while migrating to different countries.

This round table, presented by experienced members from different countries across the globe as part of the Education and Training Commission of WFMT will host and foster a discussion on the unique features of the education and training programs from different regions, the training opportunities

available, the legal framework within which the profession works, the challenges that the migrating music therapist may face, the cultural competencies that the local context warrants and the ways to meet the challenges in these regions. The round table will also provide opportunities for workshop participants to interact with the members of the round table and seek information on the discussion topics and the music therapy contexts within all world regions.

Round Table chaired by Dr. Sumathy Sundar, Ph.D. is Professor of Music Therapy and Director of Center for Music Therapy Education and Research, Sri Balaji Vidyapeeth University, Pondicherry. She is the Director of Chennai School of Music Therapy, Chennai and also currently the Chair of Education and Training Commission of the World Federation of Music Therapy. Email: sumusundhar@yahoo.com Co-chaired by Dr. Krzysztof Stachyra, MT-BC is Assistant Prof. and Head, Department of Music Education and Music Therapy, Maria Curie -Skłodowska University, Lubin, Poland. He is currently the Chair of the Accreditation Commission of the World Federation of Music Therapy. Email: kris.stachyra@gmail.com

UPP00360 July 8th (Wed) 13h00

Globally Appealing Rhythms of Calypso & Steelpan – Inspiration from Trinidad & Tobago

Jean Raabe - Trinidad

Jean Raabe: Teaches an MT course at University of the West Indies, Trinidad, where students and colleagues have provided multiple opportunities to learn about the culture and music. She uses steelpan/calypso in her MT sessions in T&T and Michigan, USA. She plays steelpan with internationally recognized Phase II Pan Groove (1995-2019).

An interactive workshop providing participants with opportunities to play steelpan and percussion, as well as sing calypso and folk music, will demonstrate intervention possibilities for music therapists working with various populations. Ideas for interventions with all generations will be explored/provided.

Steelpans (drums) were born in poverty-stricken panyards of Trinidad & Tobago. The instrument was originally associated with crime/delinquency, but was elevated to the national instrument of T&T in 1991. Pans provide opportunities to use melodic/percussive instruments that capture the interest of clients, who are drawn to the pleasing sound, making them an effective catalyst for powerful music therapy interventions. Therapeutic aspects of steelpan will emerge through information about building/tuning and historical/cultural ramifications critical to the development of these versatile instruments. Video clips of steelbands from around the world will be shown/provided, to strengthen understanding of the therapeutic value of steelpan as a global entity (<https://www.youtube.com/watch?v=zWurWvgqycA>).

Calypso music was the original style used with steelpans, but with A440 chromatic tuning they blend well with other instruments to play any musical style. Calypso rhythms and chord progressions will be used for improvisation, while participants interact and propel the interventions demonstrated/used during the workshop. The improvisational form of calypso called extempo will be the main style used, however, blues and Caribbean folk music will also be used to give clarity on how a variety of genres work with steelpans.

UPP00465 July 8th (Wed) 08h00

Finding our groove: Navigating diverse cultural contexts to initiate a multi-nation randomized controlled trial of music therapy for premature infants and their parents (LongSTEP)

Claire M. Ghatti, Tora Söderström Gaden, Christian Gold, Łucja Bieleninik, Mark Ettenberger, Marcela Lichtensztejn - Multiple Countries

Claire M. Ghatti: Ph.D., MT-BC Affiliations: GAMUT – The Grieg Academy Music Therapy Research Centre, The Grieg Academy – Dept. of Music, University of Bergen, Norway; GAMUT, NORCE Health, NORCE Norwegian Research Centre AS, Bergen, Norway. Claire is Associate Professor of Music Therapy at University of Bergen, and senior researcher at GAMUT. She is currently principal investigator for LongSTEP, international RCT, and has published extensively in the area of MT in intensive medical settings.

Tora Söderström Gaden: Ph.D. research fellow, music therapist (MA-MT). Affiliations: GAMUT – The

Grieg Academy Music Therapy Research Centre, NORCE Health, NORCE Norwegian Research Centre AS, Bergen, Norway. Tora is Ph.D. research fellow on LongSTEP, international RCT. She is a music therapist with clinical experience from pediatrics and neonatal intensive care, she is certified in the “First Sounds: Rhythm, Breath, Lullaby” model for NICU music therapy, and is a certified Newborn Behavioral Observation (NBO) trainee.

Christian Gold: PhD, Affiliations: GAMUT – The Grieg Academy Music Therapy Research Centre, NORCE Health, NORCE Norwegian Research Centre AS, Bergen, Norway. Christian is Principal Researcher at NORCE; Adjunct Professor at the University of Bergen and at Aalborg University, Denmark; Editor for Cochrane DPLP; and former Editor of the Nordic Journal of Music Therapy. His research focuses on the effectiveness of music therapy in mental health.

Łucja Bieleninik: Ph.D., Affiliations: Institute of Psychology, University of Gdansk, Bazynskiego 4, 80-309 Gdansk, Poland; GAMUT – The Grieg Academy Music Therapy Research Centre, NORCE Health, NORCE Norwegian Research Centre, Bergen, Norway. Łucja Bieleninik, Ph.D. of Psychology - a senior researcher at GAMUT (NORCE Norwegian Research Centre AS (Norway) and assistant professor at the University of Gdańsk (Poland). Her scientific interests focus on quantitative research on the effectiveness of non-pharmacological intervention in mental health.

Mark Ettenberger: PhD; Affiliations: Fundación Santa Fe de Bogotá, Colombia; SONO – Centro de Musicoterapia, Bogotá, Colombia Mark is an Ethno-Music therapist trained in Austria and holds a PhD in Music Therapy from Anglia Ruskin University, UK. He is the director of SONO-Centro de Musicoterapia (www.sono.la) and a lecturer at the MA in Music Therapy at the Universidad Nacional de Colombia. He coordinates the Music Therapy programs at the hospitals Fundación Santa Fe, Clínica de la Mujer and Centro Policlínico del Olaya.

Cochavit Elefant: Ph.D.; Affiliations: University of Haifa, Haifa, Israel. Cochavit Elefant - Director School of Creative Arts Therapies, University of Haifa, Israel. Her research focuses on music therapy with children with autism, disability, mental health and community music therapy.

Marcela Lichtensztein: MT-BC, LCAT, Nordoff Robbins Music Therapist Affiliations: Universidad de Ciencias Empresariales y Sociales - UCES Marcela is Founder of APEM Vanguardia en Artes Aplicadas, Ciencia y Salud. She is the Director of the Music Therapy Graduate Program at the Health Science School (UCES), Argentina. Runs the Music and Neurodevelopment Service at PANACEA and is the current Regional Liaison for Latin America and the Caribbean (WFMT). In addition, she is a member of the Editorial Board for the Music and Medicine Journal (IAMM) and the site investigator for LongSTEP in Argentina.

Introduction: Research collaborations within the field of music therapy are increasingly becoming more international, especially in the context of large randomized controlled trials. Such collaborations are often necessary in order to assure a large enough sample size to evaluate effects of music therapy, but lead to multiple complexities in terms of cultural, linguistic, social and practice-related differences.

Methods: This roundtable explores how cultural diversity and international collaboration have been navigated during the development and early stages of implementation of a four-year, international randomized controlled trial, LongSTEP. In the LongSTEP trial, parents of premature infants are supported in using their innate musical resources to engage in mutual exchange with their infants, as a way to support bonding, buffer from potential traumatization and promote better long-term outcomes for parents and their infants. Members of the LongSTEP team, from our partner countries Norway, Poland, Israel, Colombia and Argentina, will discuss challenges and successes along the path of study development and early implementation. We will consider how context impacted these early phases, and provide implications and recommendations for future international research collaborations.

Conclusion: International collaboration creates new possibilities, enables greater diversity, and allows a chance for new voices to join the discourse. The benefits of such collaboration are tempered by the logistical and methodological challenges that accompany them. A mindful approach to engaging in international research collaboration can help assure that the research remains culturally-relevant and methodologically- sound.

UPP00478 July 7th (Tue) 16h00

**The art of fostering Inclusion and social activism with music therapy:
perspective in clinical practice and research**

Paola Esperson Pecoraro, Anne-Katrin Jordan, Mgr. Jiří Kantor, Daphne Rickson, Patricia L. Sabbatella - Multiple Countries

Paola Esperson Pecoraro: Music therapist, special educational needs teacher, counsellor, conflict facilitator, devoted to inclusion of diversities to promote peace. Clinical work with disabled children and adults, individuals and groups Expected to complete her PhD at Anglia Ruskin University (UK) in 2020. Head, lecturer and supervisor of FORIFO's music therapy diploma program, from 1999 till 2013 in



Rome, Italy. Paola.esperson@pgr.anglia.ac.uk

Dr Jordan: Studied educational science, musicology, and music therapy in Berlin (Germany). She graduated with a PhD and is currently working as post-doc researcher (quantitative and mixed-methods in music therapy), and music therapists with children. University of Bremen, Institute of Musicology and Music Education , Enrique-Schmidt-Str. 7, 28359 Bremen, Germany Email: akjordan@uni-bremen.de

Dr Kantor: Main professional areas: music therapy and special education (persons with physical and multiple disabilities); co-founder of Music Therapy Association of the Czech Republic (CZMTA); establishment and main responsibility for the new M.A. program in music therapy in Palacký University (Olomouc, Czech Republic). Current research: research-based map of music therapy/arts therapies in the Czech Republic, vibroacoustic therapy, music therapy in persons with severe and multiple disabilities. Main area of practice in music therapy: persons with severe physical, intellectual and multiple disability.

Dr Rickson: Is a Senior Lecturer on the Master of Music Therapy programme at the New Zealand School of Music - Te Kōkī, Victoria University of Wellington, New Zealand. She has practiced music therapy and undertaken research with a range of client populations but particularly with children and adolescents in schools.

Dr Sabbatella: Is EMTR-Supervisor, SMTAE. Senior Lecturer, University of Cádiz (Spain). Research Group HUM-794: Music, Education and Therapy (Andalusian Research Programme). She has served on professional boards of the World Federation of Music Therapy (WFMT), the European Music Therapy Confederation (EMTC) and the Spanish Professional Association of Music Therapist (AEMP). Email: laboratorio.musicoterapia@uca.es

In this round table, we would like to give a contribution to the growth of music therapy in the context of inclusion and its relevance on the application of music therapy in the educational field to promote social changes. It is an invitation to open an international dialogue and research with the wider music therapy community. The presenters will show with their research and practice how the music therapist can contribute to develop and support music therapy interventions in educational and community settings to foster an inclusive culture; preventing discrimination, separation and violence. Dr Sabbatella, will introduce the topic of inclusion as a broader social issue, not limited to special educational needs or inclusion of disabled people. Dr Kantor, will discuss how educational institutions are a challenging work environment for music therapists; how music therapy training may enhance the development of music therapy as a profession and how to introduce therapeutic practice in schools. Dr Jordan, will present the results of her research, which looked at the social and emotional needs of all

children in inclusive school settings, as well as attitudes towards music therapy. Dr Rickson, will discuss how the principles of partnership, participation and protection, present in the Treaty of Waitangi, have influenced music therapy practice and research in school settings and the education of music therapy students. Prof. Esperson will present her research that promotes group music therapy in schools to develop inclusion and empathy as a part of social activism towards community peace building.

UPP00508 July 8th (Wed) 13h00

Synergy of Music and Art Therapy for peace, healing, resiliency and recovery of communities affected by calamities and armed conflict

Dulce Blanca T. Punzalan and Guerrero "A.G." SANO - Philippines

DULCE BLANCA T. PUNZALAN: (Philippines) is an Associate Member of the World Federation of Music Therapy. She is actively involved locally and internationally in multiple professions, enterprises, organizations, & advocacies as: (a) Music Educator, Professional Songwriter, Arranger, Choirmaster, Multilingual Recording Artist, Dancer, Musical Director, Bandleader & Multi-instrumentalist (plays 30 different instruments); (b) Peace Advocate, Climate Reality Leader, World Bamboo Ambassador & official representative to the United Nations Global Compact Leadership Summit, Global Landscapes Forum, Sustainable Innovations Forum-UNFCCC, International Society for Music Education, etc.); (c) WG3 Convenor – International Organization for Standardization (ISO/TC296) Technical Committee for Bamboo & Rattan; (d) Lawyer, Historian & Forensics Practitioner; (e) Multi-awarded Social Entrepreneur, Eco-Builder & Grassroots Community Developer; (f) Creative Writer & Speaker. Her training, expertise & experiences are in 14 countries: Philippines, China, Indonesia, Malaysia, Myanmar, Singapore, South Korea, Thailand, Vietnam, India, France, United Kingdom, USA & Italy.

A.G. SANO: (Philippines) is a Super Typhoon Haiyan survivor, a renowned and multi- awarded Climate Reality Leader, landscape architect, professional photographer, diver, marine conservationist, educator, environmental activist and sustainable development advocate. He has painted 700 murals in 16 countries depicting peace and environment. He initiated and led more than 4, 000 volunteers who painted the longest peace mural in the world. AG is a Co-Founder of the Art Attack Group and Teach Peace Build Peace Movement involved in education, information and peace campaigns in the extreme northern & southern Philippine provinces. He chaired the Plenary of the 2017 World Conference Against Nuclear Weapons, and is active with NGOs and reputable institutions such as the WWF, Greenpeace, Oxfam, RARE, Conservation International, Silliman University, LAMAVE, PFEC, DAKILA, etc. His

works have been featured in local and international media such as CNN, National Geographic Channel, Asian Geographic, Asian Diver, CNTV, Channel News Asia, LA Times, AP Reuters, etc. He was designated as Hero for the Environment 2011, ADEX Dolphin Ambassador 2015, Climate Change Ambassador 2017, Ocean Artist 2015-2017, Rappler.com Do More Awardee 2013, etc. He is an essential member of the Climate Walk & People's Pilgrimage. AG has been to more than 800 cities in 42 countries.

In this unique music and art therapy workshop, the participants will experience interactive painting, singing, songwriting, and ensemble playing of innovative handcrafted musical instruments which have greatly benefitted peacebuilding efforts, healing, resiliency and recovery of communities affected by calamities and armed conflict as well as indigenous peoples, farming and fishing communities, persons with disabilities, indigent children, youth, and senior citizens. These collective endeavors, values formation, conflict-sensitive protection and education, mentorship, social entrepreneurship, and capacity building have contributed to poverty alleviation, inclusive growth, gender equality, social justice, cultural heritage preservation, climate change mitigation and adaptation.

For the past 9 years, calamity areas and war zones are our venues, while victims and survivors of disasters and armed conflicts are our key participants. We have conducted hundreds of music workshops and mural painting sessions in urban and rural neighborhoods, in corporate or social events and conferences across the Philippines and in 14 countries where we provide the musical instruments, workshop modules, painting materials and the overall sketch. People from all walks of life, from different faiths, ages and diverse cultures are able to experience hope, joy, love, harmony, peaceful co-existence, positive engagement, collaboration and convergence through the healing power of music and the creation of one big artwork together.

As stated by Ken Chapman, "Those who choose to live in peace must help their neighbors to live in peace. Those who choose to live well must help others to live well, for the value of a life is measured by the lives it touches. And those who choose to be happy, must help others to find happiness. For the welfare of each is bound with the welfare of all."



UPP00536 July 7th (Tue) 16h00

International Perspectives on the Intersection of Medical Migration and Music Therapy

Eva Vukich and Kristal Foster - USA

Eva Vukich: Is a music therapist working at Boston Children's Hospital. Her active interests include feminist critical theory, refugee care, and the intersection of music and migration.

Kristal Foster: Is a music therapist working at Bayt Abdullah Children's Hospice. She has 8 years of experience working in pediatric palliative care, with 4 of those years being in the Middle East. She has experience supporting 'medical travelers' and their families, in the United States and Kuwait.

The aim of this roundtable is to initiate a reflection on the topic of multicultural music therapy with patients and families which have indefinitely migrated to receive medical treatment. 'Medical migration' or 'medical tourism' can be defined as a person or family that travels a long distance to obtain medical care that is typically of higher quality or lower cost than that which is available in their place of origin (WHO, 2010). Due to an increasingly globalized health care market, music therapists in medical settings are frequently encountering this unique population of 'medical travellers'. The roundtable will be comprised of international music therapists with diverse clinical experience in settings such as pediatric and general hospitals, rehabilitation, palliative/ hospice, substance abuse etc.

Firstly, in an effort to further elucidate the population, participants will investigate the known lived experience of 'medical travellers', family system impact, compounding geopolitical and social limitations, and biopsychosocial stressors during processes of medically-induced displacement. Secondly, in an effort to identify current music therapy practice, participants will discuss clinical case examples, modified processes of inclusive assessment and treatment design, engaging in analysis of implicit cultural assumptions and bias. Overall, this roundtable aims to initiate a reflexive conversation about music therapy clinical practice as it intersects with the unique context of medical migration. It is meant to inspire professionals to dynamically engage the challenges of working with 'medical travelers', creating opportunity for global collaborations for relevant research and future improvements in socially and culturally aware music therapy training.

UPP00543 July 8th (Wed) 12h00

From Multiculturalism to Culturally sustaining music therapy: Evolving narratives in practice, scholarship, research and pedagogy

Sangeeta Swamy, Marisol Norris, Natasha Thomas, MingYuan Low, Susan Hadley, Michael Viega - USA

Sangeeta Swamy: PhD, MT-BC (she/hers/they/them), is Director of Music Therapy at Valparaiso University in Indiana, USA, which focuses on a contemplative and cultural responsive curriculum. She identifies as queer Indian-American and has published and presented nationally and internationally.

Marisol Norris: MA, MT-BC, is an Assistant Professor in the Expressive Therapies and Counseling Division at Lesley University, Cambridge, USA. Her research focus includes the discursive construction of race in music therapy, the role of cultural memory and aesthetics in mono- and cross-racial meaning-making processes, and pedagogical approaches to culturally sustaining music therapy practice.

Natasha Thomas: PhD, MT-BC is a faculty member in the Music Therapy program at Indiana University Purdue University at Indianapolis (IUPUI), USA. Her research interests include youth from limited resource communities, the experiences of marginalized Music Therapists, and participatory action/community engaged research.

Ming Yuan Low: MA, MT-BC, Nordoff-Robbins Music Therapist, and PhD candidate at Drexel University in Philadelphia, USA, is researching arts-based research methods of self-inquiry, neurodiversity, and Asian music therapists' experiences in America.

Susan Hadley: Ph.D., MT-BC, is Professor and director of music therapy at Slippery Rock University, Pennsylvania, USA. She coordinates the Master of Music Therapy program, which incorporates critical theories (intersectional feminist theory, disability studies theory, critical theories of race, queer theory, indigenous theory, critical theory) throughout all the coursework.

Michael Viega: Is an Assistant Professor of Music at Montclair State University. and a Fellow in the Association of Music and Imagery. He has published and presented internationally on a wide range of topics such as adolescent trauma recovery and music therapy, popular music cultures in music therapy, therapeutic songwriting and digital technology, and arts-based research methodologies. He serves on the editorial board for the Journal of Music Therapy, Music Therapy Perspectives, Voices: A World

Forum for Music Therapy, and the Journal of Applied Arts and Health, and is Past-President of the Mid-Atlantic Region of the American Music Therapy Association. Dr. Viegas maintains the newly redesigned David Ott Lab for Music and Health at the John J. Cali school of music, which is an innovative space for research and education on the role of digital music technologies in the promotion of human wellbeing in its various forms. Current research initiatives of the David Ott Lab for Music and Health include exploring digital music applications for chronic pain assessment, remixing techniques to explore pivotal musical moments in Nordoff-Robbins Music Therapy, and group heuristic exploration of digital music improvisation.

A panel of music therapy educators and researchers living and working in the US, yet from diverse national and sociocultural backgrounds, engage each other and attendees in a dialogue about critical themes in our field. Panelists will highlight how personal and cultural narratives inform the theory and praxis of our work, and the importance of robust and ongoing cultural self-reflexivity and cultural humility in bringing a critical lens to clinical practice, scholarship, research and pedagogy. Through dialogue, debate, comments and questions from the session attendees, the panelists reflect on being from Black Islander, queer, Asian, a range of gender identities, White and intersectional backgrounds. Discussion topics include: How can we move from multiculturalism, which focuses a dominant gaze on the “other,” to culturally sustaining theory and practice? How do we move from cultural essentialism to honor the intersectionality and complexity of sociocultural identities? How do we understand oppression as a complex web of intersecting axes of identity such as race, class, sexual orientation, disability, immigration status and more? How can we challenge our own identities and privileges in reviewing our past and current scholarship? What does it mean for students to re-enter their own socio-cultural communities after studying in Eurocentric programs? What is the unique nature of relationships between minoritized clients and therapists who share or are proximal to that minoritized group? How do we move from neoliberal notions of individual responsibility to critical understandings of social responsibility to address social inequities? How do we challenge an invisible white standpoint?

UPP00564 July 7th (Tue) 16h00

Building bridges across cultures; Polyrythms of Norway, South Africa and Zambia

Nsamu U Moonga and Jørgen Aasen Berget - Zambia and Norway

Nsamu U Moonga: Is a developing music therapist born and raised in Zambia who identifies as

muTonga. Moonga is a seeker, learner, adventurer, dancer, runner and a foodie.

Jørgen Aasen Berget: Is a developing music therapist and a qualified clinical psychologist born and raised in Norway currently working with kindergarten children. Jørgen is a skier, songwriter, traveller and hiker.

The value of meeting other cultures first hand is enormous. Nsamu and Jørgen met while they were music therapy students on placement at MusicWorks in Cape Town, South Africa. Jørgen was studying in Bergen, Norway and Nsamu in Pretoria, South Africa. Through co-operation over several weeks in 2018 they both learnt to value differences and similarities between training programs in Norway and South Africa. Building bridges across cultures is a workshop that musically reflects the meeting of the two rivers in an unlikely confluence of music therapy. Participants in this workshop will hopefully have a sense of what is possible when musics and the carriers of such meet with hospitable hearts. We hope to raise complexity and wonder through our music making. Our journey may just be one you want to embark on. While we acknowledge that this workshop reflects our specific meeting, we are aware of the global need for cultural and personal hospitality that builds bridges. We might just begin to know each other by the end of this workshop. We shall welcome the stranger and release fear so we can create an abundant world. The aim is to let participants get to know each other and open up for sharing stories and rhythms using drums and movement. Together we reflect upon building bridges, honour diversity and promote decolonisation.

UPP00567 July 7th (Tue) 19h00

Safe & Sound

Sander van Goor and Prof. Dr. Susan van Hooren - Netherlands

Sander van Goor: Music therapist and solution focused therapist working in the field of trauma. Also developing a method called Safe & Sound. Safe & Sound is a strength-based method where music therapy is used as an intervention to awaken resilience for children and youth in the context of potential traumatic experiences.

Dr. Susan van Hooren: Professor and Lector of Arts Therapies and Psychomotor Therapies, Open University Heerlen (NL), Zuyd University of Applied Sciences (NL)

Safe and Sound is a strength-based method where music is used as an intervention to awaken resilience for children and youth in the context of potential traumatic experiences. Together with KenVak, HS Zuyd and Open University in Heerlen, we are going to develop Safe & Sound. This will be led by Prof. Dr. Susan van Hooren. In June 2019 we will start a project on three schools for refugee children and youth in the south of the Netherlands. The project and research ends in March 2020. Sander van Goor developed this method where he combines music therapy, resilience, solution focused therapy and creative music making. Sander has worked a lot in the field of trauma in the Netherlands, Belgium, Jordan, Palestine, Bosnië & Herzegovina and Brasil. In this workshop we will present the method, the results of the project and research and the next steps in a theoretical and also practical way.

UPP00570 July 8th (Wed) 13h00

Choral Conversations: Positive Clinical Outcomes through Music Therapy and Speech-Language Pathology Collaboration

Laurie Keough and student presenters - United States

Laurie Keoug: M.S.Ed, LCAT, MT-BC, is a Clinical Associate Professor of Music Therapy at Nazareth College in Rochester, New York. She has over 25 years of clinical experience, focusing primarily on children and adolescents with special needs, adults with neurological impairments, and older adults with dementia. Ms. Keough's current areas of clinical interest include the use of music therapy to impact Alzheimer's disease and neurological rehabilitation, as well as inter-professional clinical education. She has recently published on these topics in Music Therapy Perspectives and ASHA Perspectives.

Heather E. Coles: M.A. CCC-SLP is clinical assistant professor in Communication Sciences and Disorders at Nazareth College in Rochester, NY. She is also the manager of the Neurogenic Communication and Cognition Clinic at Nazareth College. Heather has more than 20 years of experience working in large medical centers as a speech language pathologist and her area of interest and expertise is working with individuals who present with neurogenic communication and cognitive disorders. Her passion is working with persons with aphasia and interprofessional collaboration. She has recently published on this topic in ASHA Perspectives.

There is a well established relationship between music and the activation of language areas in the left hemisphere (Patel, 2012; Critchley & Hensen, 2014). Recent advances in neuroimaging also suggest that engaging in musical tasks capitalizes on the recruitment of shared resources for both communication and music (Slevc et al., 2015). Current fMRI studies suggest that active participation in music engages both hemispheres, with processing of musical elements recorded in the left hemisphere and overall musical perception in the right hemisphere (Critchley & Hensen, 2014). Capitalizing on the paired music therapy and speech and language therapy for treatment of individuals with some aphasia typologies may be beneficial (Schlaug, 2009). Neuroplasticity of the brain provides strong evidence that recruitment of right hemisphere regions may contribute to improved function of impaired left hemispheric regions (Xing, et al., 2015). There is also evidence which supports the fact that melody may positively impact impaired regions of the left hemisphere by engaging elements of the right hemisphere (Schlaug, 2009). Speech Pathology and Music Therapy faculty at one college in the United States have developed a program which uses music to facilitate verbal output in individuals with multiple types and severities of aphasia and apraxia while also providing collaborative training to students. This presentation will discuss the components of this program utilizing video clips and demonstrations from sessions in the on-campus clinic. Specific examples of collaborative strategies and client progress will be shared. In addition, students from both disciplines will discuss the outcomes of the collaborative training experience.

UPP00575 July7th (Tue) 16h00

What can the neurodiversity movement offer music therapy?

Cochavit Elephant, Grace Thompson, Efrat Roginsky, Maren Metell, Beth Pickard and Katja Gottschewski - Multiple countries

Cochavit Elephant: Is the Director School of Creative Arts Therapies, University of Haifa, Israel. Her music therapy practice and research focus on music therapy with children with autism, disability, mental health and community music therapy.

Grace Thompson: Is a researcher and senior lecturer in the Master of Music Therapy at the University of Melbourne. Her research focuses on music therapy with children with autism, disability, and delivered within ecologically oriented strategies. She is the co- editor of "Music Therapy with Families:

Therapeutic Approaches and Theoretical Perspectives”.

Maren Metell: PhD student at Nordoff Robbins, London, a lecturer, Grieg Academy, University of Bergen. She is passionate about working with families and has an interest in disability studies and community music therapy. In her PhD, she explores together with neurodiverse families how, when and for whom musicking becomes accessible.

Efrat Roginsky: Is a lecturer and supervisor, University of Haifa, Israel. She works as a music therapist with the Israeli Board of Education. Her clinical work, writing and research focus on individuals with varied conditions of cerebral palsy and early acquired brain damage: their subjectivity, family involvement, and social inclusion.

Beth Pickard: Is a Senior Lecturer and researcher at the University of South Wales. Her music therapy practice is aligned with an affirmative interpretation of disability, informed by her research in Critical Disability Studies. Beth’s research explores how disability is socially constructed, interpreted and represented across disciplines and pedagogy.

Katja Gottschewski: Katja is a German music therapist and cellist living in Norway. She has given presentations about music and music therapy in various contexts, including Autscope and Autreat. Music has always been an extremely important part of her life, and she cannot imagine a life without music any more than a life without being autistic.

Neurodiversity, a term, associated with a rights-based disability agenda (Silverman, 2015), proposes that people's neurologically-based differences are no different to other social classifications such as gender and race (Singer, 2017). The Neurodiversity movement challenges systems and interventions with “normalization” as the core agenda (Bascom, 2012). Instead, “maximization” of strengths and resources is encouraged, with advocates seeking to influence all levels of society, from policy to interpersonal, everyday practices. The deep humanistic inheritance of the music therapy profession (Abrams 2015), along with ecological and community paradigms that have become more prevalent in recent times are perhaps well aligned with the principles of neurodiversity. However, disability scholars have critiqued music therapy as supporting the medical model of disability and therefore risk contributing to oppression (Cameron, 2014; Straus, 2011). During a roundtable at the European Congress of Music therapy, 2019, we are planning to discuss the possible contributions of the neurodiversity movement to music therapy. Important questions will be raised about definitions and ethics in music therapy, and on the personhood of less advocated individuals. In the present roundtable we will further discuss these topics as well as the role of music and the music therapist as viewed through the neurodiversity perspective.

UPP00602 July 8th (Wed) 08h30

Music therapy in the care of children whose rights have been violated

Rafael Camilo Maya Castro, Andrés Felipe Salgado Vasco - Colombia

Rafael Camilo Maya Castro: Master of Music Therapy at the Universidad Nacional de Colombia and Bachelor of Music at the Universidad Central, certified as a neurological music therapist.

Andrés Felipe Salgado Vasco: Bachelor of Music from the University of Caldas. Master in music therapy at the Universidad Nacional de Colombia. Currently he is a music therapist at SONO music therapy center working at two hospitals in Bogotá and at the Casa de la Madre y el Niño Foundation.

UNICEF estimates that at least 2.7 million children live in institutions around the world. In Colombia, according to the Instituto Colombiano de Bienestar (Colombian Institute for Family Welfare), 261,707 children are institutionalized, meaning that those children go to specialized institutes or substitute homes that take care of them; The most frequent reasons children are institutionalized are: child abuse, negligence, and exposure to psychoactive substances. Since 1942, "La Casa de la Madre y el Niño", a non-profit institution, has been guiding, protecting, attending, and caring for children under these conditions, as well as women with pregnancy conflicts. In 2015, the music therapy program started in the institution, working for both the welfare and integral development of children and their caregivers. The inclusion of the music therapy program in the institution has shown favorable results regarding the expansion of patients and staff and the increase of time for the service. It started by only working with early childhood from 8 hours per month in 2015 to 80 hours per month to this day. The service addresses the totality of the children of the institution by establishing three intervention programs which are: music therapy for the development, a sleeping companion, and care for the caregiver. The program works for the welfare and integral development of children as well as their caregivers; currently it has two music therapists who are responsible for its execution.

UPP00631 July7th (Tue) 19h00

Music and Music Therapy in Crises Support Interventions: Developing A Global Network

Mireya Gonzalez, Jennifer Sokira, Devin Brooks, Mitsi Akoyunoglou and Andrés Felipe Salgado Vasco - Multiple Countries

Mireya Gonzalez: BFA-MTA Coordinator for the Music Therapy Department at COANIQUEM. Has worked in trauma- therapy projects for burned victims as well as coordinated the Curepto Project for earthquake victims, using a Method of Creative Crisis Intervention. Also works in the area of palliative care, special needs and self-care workshops.

Jennifer Sokira: MMT, LCAT, MT-BC is music therapist at Resiliency Center of Newtown (Connecticut) where she works with individuals who experienced trauma resulting from the shooting at Sandy Hook School. She is also executive director of Connecticut Music Therapy Services, LLC.

Devin Brooks: BMus, MMusTher, RMTher) is a Christchurch based New Zealand Registered Music Therapist at Stand for Children's Services (Tu Maia Whanau), where he works to support children and young people who are at significant risk of harm to their wellbeing as a consequence of their environment, trauma and their own complex needs. Alongside this, he works with children and adolescents with intellectual disabilities at a local special education school. Devin has additionally been a member of the Music Therapy New Zealand (MThNZ) Council since 2018.

Mitsi Akoyunoglou: Postgraduate Fellow and Teaching Assistant at Ionian University, Greece. Holds both Bachelor's and Master's degrees in Music Therapy from Michigan State University and a PhD in Music Therapy (2014) from Ionian University. She is a registered music therapist, a supervisor and member of the board of the Hellenic Association of Certified Professional Music Therapists, and member of the advisory editorial board of Approaches. Her work focuses on ethno-music-therapy, refugee children, grief, lamentation and classroom Inclusivity.

Andrés Felipe Salgado Vasco: MA-MT Clinical music therapist at the University Hospital Santa Fe and Casa de la Madre y el Niño Foundation. Professor at MA-MT at the National University of Colombia. Experienced with children and preadolescents whose rights have been violated also victims of violence in Colombia. Winner of the national agreement program of the Ministry

of Culture of Colombia (2017– 2018)

UPP00648 July 8th (Wed) 08h30

Music Therapy and Aging

Claudia Zanini - Brazil

Dr. Claudia Zanini: PhD in Health Science, Master in Music, Specialist in Music Therapy in Mental Health and in Special Education. Specialist in Gerontology by the SBGG-GO (Section of Goiás of the Brazilian Society of Geriatric and Gerontology). Professor of the Bachelor in Music Therapy (since 1999) and of the Master in Music (since 2010) at the Federal University of Goiás (UFG), in which she was Coordinator of both programs. Coordinator of the NEPEV-UFG - Nucleus of Teaching, Research and Extension in Aging (2015-2018). Chair of the Research and Ethics Commission/WFMT - World Federation of Music Therapy (2014-2017). Member of the Research and Ethics Commission/WFMT (2017-2020). President of the Department of Gerontology of the SBGG-GO (2014-2018).

Aging is a lifelong process that takes place both universally and individually. The world population is undergoing significant changes and according to the World Health Organization, between 2015 and 2050 the proportion of the population over sixty will increase from 12% to 22%. In this workshop we intend to present and reflect on the role of Music Therapy as a complementary or integrative therapy that accompanies this phase of life. We present the music therapist as a professional who, inserted in teams and different spaces, can act in the processes of senescence or senility, contributing to actions that may involve evaluation, prevention, health promotion and treatment. The mini-course will have a theoretical-experiential approach, since the participants will have the opportunity to access theoretical contents, reflect on the practice and, in the final part, experience a music-therapy approach that we have developed and defined as Therapeutic Choir, since 2002.

UPP00649 July 7th (Tue) 14h15

Dialoguing in African Music Ensemble

Evans Netshivhambe - South Africa

Evans Netshivhambe: Evans graduated with a Masters degree in Digital Arts in 2007, and subsequently enrolled for an MMus degree in Composition. The areas that he specialized in for this Master's degree were Music Composition, Sound Design, Sound Engineering as well as Audio Mixing for production and Multimedia Composition. In 2008, Evans was awarded third prize in a Choral Music competition pioneered by the Southern African Music Rights Organization (SAMRO), which showcased 20th Century choral music style. He also received three commissions from SAMRO in 2010, 2011 and 2012. He is very passionate about music composition and has been composing music since he was 16 years old. Evans Netshivhambe was part of an ensemble of four brothers which was called "Boys Beat". This is where he discovered his composition ability. He is currently enrolled for a PhD in music composition at the University of the Witwatersrand. Netshivhambe has been appointed as music lecturer at the University of Pretoria with focus on re-structuring the music programme's indigenous knowledge system.

African music has inspired a number of discussions in academic dialogue, with different views within its discourse. African music ensemble is a practice that encourages the exchange of musical energy through passive and interactive musical dialogues. The concept of ensemble in African music can be viewed in numerous ways; however, the ideology of 'the group' versus 'individualism' resonates more with many African communities. Music as a communal voice; as an authoritarian voice; as identity; as social status; as possession trances, and as a spiritual mediator or connection, continues to redefine the concept of African music ensemble in its entirety. The journey of discovering the core pillars of African music ensemble is directly linked to the pragmatism of yielding the truth about its forms of dialogue from within its roots, in order to connect the dots of where it all originated.

Music is a source of healing, comfort, recreation, negotiation, communication and honour. These are also some of the embodied characteristics of African music ensembles. Does African music display qualities of inherent expressions (as indicative of ethnic origin when it comes to music interpretation), or are there other indicative characteristics that surpass the theory of African music as an inherent element? Are there musical styles or traits in African music ensemble that are considered characteristic of African people and their origin? Characteristics of African music ensemble dialoguing include progressive, negotiated, provocative, shared, comparative, competitive, dominant, dictatorial, and predictive dialogue.



UPP00650 July 7th (Tue) 19h00

UNIVERSAL MEN: Tribute to Johnny Clegg and Sipho Mchunu as embodying the journey of a Music Therapist in South Africa

Karen de Kock - South Africa

Karen de Kock: Holds a Masters in Music Therapy and is registered with the HPCSA. She works primarily in disability and mental health.

Songs are vehicles that transport us, connecting us to people and places. **UNIVERSAL MEN**, the debut album of Juluka, a South African band with Sipho Mchunu and Johnny Clegg, was first released in 1979, exploring the experiences of Zulu migrant workers, caught between traditional rural backgrounds and the cities where they lived and worked. Clegg and Mchunu came from very different cultures, backgrounds and circumstances. They found each other against all odds, during apartheid, creating shared meaning through songs. I heard their debut album for the first time as 14-year old with limited knowledge of what was happening in my country at the time. The title track, *Universal Men*, touched me deeply as it informed me and created vivid images of the plight and reality of the migrant labour system in South Africa. During my 16-year journey as Music Therapist in South Africa, these vivid images became a reality in the contexts where I worked. I connected to care workers, refugees, teachers and mine workers from cultures different to my own. Through songs, we created shared meaning. This presentation, an auto-ethnographic journey, will offer an exploration of the songs and stories

UPP00651 July 8th (Wed) 10h15

Colonialism and Music Therapy

Susan Hadley, Marisol Norris, Adenike Webb, Nsamu Moonga, Hakeem Leonard, Waireti Roestenburg, Akash Bhatia, Juan Pedro Zambonini, Ming Yuan Low, Helen Oosthuizen, Sarah Hoskyns, Sue Baines, Brian Abrams and Alex Crooke - Multiple Countries

Susan Hadley: Is Professor and director of MT at Slippery Rock University, Pennsylvania,

USA. She is a white Australian-American, nondisabled, university-educated, heterosexual, middle-aged, middle-class, cisgendered woman committed to social change. She coordinates the MA of MT program, which incorporates critical theories (intersectional feminist theory, etc.) throughout the coursework.

Marisol Norris: MA, MT-BC, is an Assistant Professor in the Expressive Therapies and Counseling Division at Lesley University. Her research focus includes the discursive construction of race in music therapy, the role of cultural memory and aesthetics in mono- and cross-racial meaning-making processes, and pedagogical approaches to culturally sustaining music therapy practice.

Adenike Webb: Over fifteen years of clinical experience, earned her PhD from Temple University. Her scholarship focuses upon cultural awareness and sensitivity in music therapy training and practice.

Nsamu Moonga: I am a developing music therapist born and raised in Zambia who identifies as muTonga. I am a seeker, learner, adventurer, dancer, runner and a foodie.

Hakeem Leonard: Following his Bachelor's, Dr. Hakeem Leonard obtained a Master's and Ph.D. in Music Therapy from Florida State University, where he taught interprofessional knowledge in classes such as Anatomy for Music Therapy. He has research interests that include interprofessional collaboration, being recently published for facilitating a study co-treating with physical therapists.

Waireti Roostenburg: Tena Koe – Waireti is a Māori-Dutch Mama (4) and Nana (5) of Ngāti Kahungunu ki te Wairoa, Ngāti Pahauwera, Ngapuhi, English and Irish ancestry. Waireti descends from a lineage of healers. She worked for 13 years in an original Māori healing centre where wairua was prioritised. In 2013 she established a professional Tikanga Māori practice, Te Amokura Centre for Wholeness and Total Wellbeing. Waireti has over 16 years' experience as a Māori healer who specialises in wairua and applications of Māori sound science. She is also a lecturer and degree lead (Psychology, Māori mental wellness, Social Health and Wellbeing) with the Open Polytechnic, a doctoral candidate (Māori/Indigenous/Original Human Being vitalities) with Massey University, and holds a degree and masters in psychology.

Akash Bhatia: Akash is a Music Therapist and the Intake Coordinator at the Institute for Therapy through the Arts. He received a Bachelor of Arts in Music and Psychology at Illinois Wesleyan University and a Master of Arts in Music Therapy & Counseling at Drexel University.

Through training and practice in inpatient behavioral hospitals, Akash has developed clinical experience in working with adolescents and adults with depression, anxiety, and psychosis. Akash also completed a clinical practicum at Frankie's World Medical Daycare, which serves infants and children with developmental disabilities in Philadelphia, PA. In addition to his clinical work, Akash has worked with LGBTQ youth at The Attic Youth Center in Philadelphia, where he utilized music-making and visionary fiction to facilitate social justice work and identity development. Akash has co-chaired and presented at ITA's Integrated Creative Arts Therapy Conference and has presented at the Critical Pedagogy in the Arts Therapies conference and at the South Asian Mental Health Consortium conference. He enjoys membership in the American Music Therapy Association, Asian American Psychological Association, and Creative Arts Therapists of Color.

Juan Pedro Zambonini: Is a music therapist from Argentina, certified to work clinically in the United States, Canada, and Argentina. He is currently part of the Creative Arts Therapies team at the Children's Hospital of Philadelphia and a Teaching Assistant at Temple University, where is completing his doctoral studies. His research interests include the use of music with children and youth with adverse experiences, resilience theory, social justice practices, and the construction of knowledge in the field of music therapy in Latin America. He represents the Latin America & Caribbean region in the Education and Training Commission of the World Federation of Music Therapy and is part of the scientific committee of ECOS, an Argentinian journal for music therapy and related fields.

Ming Yuan Low: MA, MT-BC, Nordoff-Robbins Music Therapist, is currently a PhD Candidate at Drexel University. His research interests include the intersection of neurodiversity and music therapy, culturally informed music therapy interventions with Chinese and South East Asian populations, and experiences of international music therapy students and professionals

Helen Oosthuizen: (MMus (Music Therapy) [University of Pretoria, South Africa]; PhD Candidate [University of Melbourne, Australia]), practices as a music therapist in South Africa, including facilitating groups with young offenders on which her PhD research is based. She is an editor for *Voices: A World Forum for Music Therapy*

Sarah Hoskyns: Associate Professor and Director of Master of Music Therapy, Victoria University of Wellington, NZ, previously practised and taught in London at Guildhall School.

Sue Baines: (PhD, University of Limerick, 2013) is an Accredited Music Therapist whose research in music therapy as an anti-oppressive practice is founded on her previous work and

publications in community music therapy and feminist music therapy. Baines' personal philosophy of social justice has guided her music therapy research, practice and publications.

Brian Abrams: Associate Professor at Montclair State University, has published and presented internationally on topics such as music psychotherapy, humanistic and transpersonal dimensions of music therapy, and the health humanities.

Alex Crooke: Holds a Postdoctoral Research Fellowship with the Melbourne Conservatorium of Music at the University of Melbourne. He has published and presented widely on the use of music technology and Hip Hop beat making traditions in music therapy. He has completed a PhD at the University of Melbourne in the fields of music therapy and social policy. Dr Crooke also has an academic background in sociology, political science, and behavioural science. He has undertaken research on numerous projects spanning the fields of music therapy, social science, psychology, social services, epidemiology, community services, and policy development. Dr Crooke has a strong interest in multidisciplinary collaboration, and commitment to undertaking work which promotes social justice, community development, psychosocial wellbeing, as well as cultural recognition and diversity.

This panel presentation explores colonialism and postcolonialism in music therapy theory, practice, research, and education and training from a range of perspectives from around the world. Topics will include but are not limited to music and health practices, aesthetics, Eurocentricity, indigenous knowledge, international program development issues, English language supremacy, cultural appropriation, and voluntourism.

Poster Presentations

UPP0003

Intergenerational Music Therapy: Impact on Young Children and Older Adults

Petra Kern - United States

Petra Kern: Ph.D., MT-BC, MTA, DMtG is the owner of Music Therapy Consulting, professor at the University of Louisville and editor-in-chief of Imagine. She is a former President of WFMT and currently serves on CBMT's Board of Directors.

Intergenerational music therapy programs are becoming increasingly popular. Yet, little to no data exists about their impact on young children's and older adults' functioning level. Therefore, the purpose of this study was to evaluate the effects of a 12-week intergenerational music therapy program on children's literacy skills, the older adults' physical functioning, and self-worth as well as the interactions between the two generations.

Young children ages 3-4 years with mixed family backgrounds ($n = 30$) and older adults ages 72-98, some with cognitive impairments ($n = 13$) participated in this randomized controlled trial conducted at a university-based child care program in collaboration with a local senior living facility. Twice a week, the experimental group received 30-minute structured group sessions. The wait-list control group received a similar but shorter program one week after post-testing both groups. Measurements included the Alphabet Knowledge Test, Peabody Picture Vocabulary Test, Berg Balance Scale, Rosenberg Self-Esteem Scale®, Number of Steps on Fitbit® Device, Response of Structured Interviews, Video Recordings of Interactions.

Consistent with the focus of the intervention, young children in the experimental group demonstrated significant increase in two out of three literacy skills; the older adults seemed to be more physically active; they also expressed positive feelings towards the children and reported reciprocal benefits of the program; moreover, both young and old initiated more touch and become comfortable with each other. Despite the positive trends, no statistical significance was found compared to the control group. Implications of these findings will be shared during this poster session.

UPP00011

Dosage Effect of Individual Music Therapy on Whole-Person Care in Adult Inpatient Rehabilitation

Jonathan Tang - USA

Jonathan Tang: Is a Medical Music Therapist at AdventHealth Orlando in the U.S. He serves adult patients and their families in various units including physical rehabilitation, psychiatry, neurology, cardiology, oncology, and intensive care. Jonathan's research interests include multicultural music therapy and music therapy in rehabilitation.

Music therapy has been shown to be effective in promoting whole-person care in rehabilitation. However, there is much variability in the literature regarding the dosage (i.e., duration, intensity, and presentation) of music therapy in inpatient rehabilitation. The purpose of this mixed methods study was to examine the dosage effect of individual music therapy on whole-person care (physical and psychological well-being) in adult inpatient rehabilitation. Forty-eight participants were randomly assigned into three conditions: control group (standard rehabilitative care/therapies); group one (standard rehabilitative care/therapies and one 30-minute individual music therapy session per week); and group two (standard rehabilitative care/therapies and three 30-minute individual music therapy sessions per week). Standard rehabilitative care/therapies were one weekly group music therapy session and individual physical, occupational and/or speech therapies.

Results indicated significant improvements in physical well-being, as measured by the Functional Independence Measure (FIM), from admission to discharge in all treatment groups. However, patients who received more individual music therapy experienced greater improvements in total FIM scores. Results also showed that the control group and group one had significant improvements in psychological well-being, as measured by the self-reported 12-Item Well-Being Questionnaire (W-BQ12), from admission to discharge. Group two's improvements, however, were not statistically significant. Responses from the interviews were predominantly positive regarding music therapy's role and dosage in inpatient rehabilitation. These results suggest that there is a dosage effect of individual music therapy on whole-person care in adult inpatient rehabilitation. More research is required to determine appropriate dosages of music therapy for whole-person care in rehabilitation.

UPP00030

Interdisciplinary Clinical Education

Dr. Anita Swanson, Kristin Thomanschefsky and Cindy Flom-Meland - United States

Dr. Swanson: PhD, MT-BC, Associate Professor of Music Therapy at Converse College. Previously, she operated a successful private practice, specializing in children and adolescents with autism spectrum disorder. Dr. Swanson also serves as a supervisor and/or mentor for music therapists. Anita serves on the World Federation of Music Therapy council; she is currently Secretary.

Kristin Thomanschefsky: is an Assistant Professor at the St. Catherine University. She has a clinical specialization in neurologic and geriatric rehabilitation. Research interests include Parkinson's disease, interprofessional health care, and balance.

Cindy Flom-Meland: is Associate Professor and Director of Clinical Education in the Department of Physical Therapy at the University of North Dakota. She is the Academic Co-Chair for the Clinical Education Special Interest Group for the Academy of Physical Therapy Education.

Interprofessional healthcare teams are formed to improve patient care and increase collaboration among team members. Without exposure to interdisciplinary learning opportunities, it may be difficult for new professionals to work on an interprofessional healthcare team. Thus, music therapy and physical therapy professors at a United States university initiated collaborative clinical training opportunities for their students. Each team of two physical therapy students and one music therapy student co-treated an individual with a neurologic diagnosis (Parkinson's, stroke, etc). Each client received one hour of co-treatment per week for 13 weeks. Students completed the Readiness for Interprofessional Learning Scale (RIPLS) prior to and after the collaborative experience. The professors indicated the following desired outcomes of the interprofessional learning experience: (a) students identify and assume each provider's role and responsibilities, (b) effective communication among team members, (c) teamwork—equal team membership and contributions to the treatment process, (d) demonstration of effective interprofessional treatment, and (e) increased knowledge of other discipline. The pre-and post-test results of the RIPLS as well as student reflections and group discussions support interprofessional collaboration as a potential course model in both music therapy and physical therapy education.

UPP00044

The Psychosocial Benefits of Group Piano Training for Caregivers of Adults with Parkinson's Disease

Teresa Lesiu - USA

Teresa Lesiu: Ph.D., MT-BC is the Director and Associate Professor of Music Therapy at the Frost School of Music, University of Miami. Her clinical research work develops and examines mindfulness-based music therapy for women with breast cancer and group piano training for adults with Parkinson's disease and their caregivers.

Adults with Parkinson's disease (PD) become increasingly dependent for daily living needs and emotional support from their caregivers as their disease progresses (Grün et al., 2016). The caregivers in turn experience emotional strain and burden that increases over time (Mosley et al., 2017). Loss of control and activity restriction are also shown to increase caregiver depression (Mausbach et al, 2012) and burden without respite (Fernandez et al., 2001). Opportunities to be in an active social environment and experiencing a care recipient/loved one in a positive social environment provide psychosocial benefits. A music therapist facilitated group piano training offers opportunities for social interactions through learning and playing together. Additionally, there are opportunities to enhance and obtain a level of piano playing mastery. The resulting engagement is beneficial to the caregiver who may rarely have the opportunity to participate in socially and cognitively engaging activities. The group training program also has benefits for significantly enhancing cognition and self-efficacy for adults with PD and for the caregiver, a typical older adult. Mastery of the piano concepts and skills lead to experiences of musical self-efficacy in typical older adults (Bugos et al. 2015) and in adults with PD (Bugos & Lesiuk, in review). Further, group piano training significantly improves cognitive control in adults with PD, which is of benefit to the adult with PD and to their caregiver (Bugos & Lesiuk, in review). This paper will describe the music therapy piano program and the psychosocial outcomes for the adults with PD and their caregivers.

UPP00065

The Use of Music Therapy to Address Psychosocial Needs of Informal Caregivers: An Integrative Review

Adrienne C. Steiner - USA

Adrienne: recently joined East Carolina University as Assistant professor in music therapy after graduating from her doctoral studies at Florida State University. Her research interests include the use of patient- and family-centered care to address informal caregivers of those with various health needs, and the use of mindfulness, within music therapy clinical practice. Adrienne has presented regionally, nationally and internationally and is excited to attend her second WCMT!

The purpose of this investigation was to systematically review and analyze the literature on music therapy used to address psychosocial needs of informal caregivers. Studies were primarily obtained through computer-assisted search using OneSearch platform, ProQuest Databases for dissertations and theses, and manual search of pertinent journals. Integrative review utilizing a five-step framework by Whittemore and Knafl (2005), was utilized. Articles were included if they met the following criteria: 1) participants included were informal caregivers, 2) a psychosocial health variable was a measurement in the study, 3) music therapy treatment intervention was referred to, 4) articles had experimental, pre-experimental, descriptive, or case study design, or were considered expert opinion, and 5) published articles and unpublished dissertation/thesis, and 6) published in English. Variables were operationally defined in the study. The search yielded (N=15) studies published between 1997-2017, investigating the psychosocial needs of caregivers. Two categories were developed to sort and synthesize the literature: studies measuring caregivers only and studies measuring both caregivers and care receivers. Outcomes documented in the research included: anxiety, grief/bereavement, caregiver burden, coping skill usage, depression, fatigue, mood, quality of life, relaxation, and caregiving satisfaction. Most of the studies present within the literature are considered case studies/structured interview level V (n=5) or pre-experimental level III (n=4). Three studies found in the literature are considered experimental design. Implications from the review includes continued investigation on the use of music therapy for informal caregivers' needs, as the rate of caregivers will continue to rise as the baby boomer generation ages.

UPP00072

Ripple Effect Across Borders: The Use of Live Performance to Foster Personal Growth and Empower Communities

Christine Gallagher and Kuf Knotz - United States

Christine Gallagher: MA, MT-BC, LPC has facilitated sessions in the USA, South Africa, Peru and Jamaica, presented at national and regional music therapy conferences, and written several scholarly articles published by Music Therapy Perspectives. Gallagher is the founder of a private practice and currently teaches graduate studies at Immaculata University.

Kuf Knotz: Is Philadelphia's fast emerging alternative hip hop artist, who has opened for artists such as Lauryn Hill, Arrested Development, The Roots, The Wailers, Dr. Dog, Steel Pulse, Robert Randolph, Robert Glasper, Soulive, Common, Yellowman, Slick Rick and Bruce Springsteen.

Gaining an understanding on South Africa's community music therapy perspective, music therapist / harpist Christine Gallagher, MA, MT-BC, LPC brought her experience to the United States, collaborating with one of Philadelphia's fast emerging alternative hip hop artist, Kuf Knotz, to create a community music therapy project known as Higher Grounds. The duo built the project with a similar vision, wanting to create positive, forward-thinking music driven by a strong message that is all-inclusive and diverse in nature, working to strengthen community resources providing a safe space for expression. Both individuals are intrinsically motivated to make music accessible to all. Their mission is to bring motivational, classical hip hop to communities in which expression of the arts is limited. In addition to performances, they offer creative arts workshops and classes for varying ages and populations, using the power of music, clinical training, and performance to foster personal growth. Presenters will discuss the project's theoretical foundation, share experiences of the development process, provide implications for clinical practice including clinical interventions and resources, exhibit a live harp and hip hop performance and engage participants in experiential learning as well as present a framework for collaborating with community musicians.

UPP00075

Lived Experiences: A Narrated Ethnographic Study of Individuals from Diverse Backgrounds in Music Therapy

Emma-Lee - Australia

Emma-Lee: Is a Doctor of Philosophy candidate at the Queensland University of Technology in Australia. She has experience as an educator and school counsellor in working with individuals from diverse backgrounds. Emma-Lee has explored the lived experiences and meaning-making processes of individuals from diverse backgrounds participating in music therapy.

Music can be used as an inclusive tool across therapeutic settings and the lifespan. Through a constructivist lens, an ethnographic methodology explicated the lived experiences of diverse individuals. This approach explored and sought to understand the ways in which people from diverse backgrounds engage and interact within group music therapy programs. Participants were recruited from a multicultural secondary school setting and a community music therapy playgroup. Participants were invited to share their lived experiences of music therapy with the researcher in semi-structured interviews. Cultural relativism provided a basis for the researcher to immerse themselves in daily music therapy practices.

Expected Results:

Lived experiences of participants are expected to demonstrate that the blending of individual, environmental, and musical variables with autobiographical memories, emotional responses, and semantic structures can be used to engage clients in music therapy and enhance their interaction. These proposed results are supported by the well documented importance of the therapeutic alliance and the evocation of emotions as clients reconcile or enhance memories, thoughts, and behaviours. It is suggested when a single component is activated, there is likely to be a similar change or reconciliation in other components contributing to change. Together the aforementioned variables can be used to conceptualise therapeutic change.

Conclusions:

The narratives of individuals' lived experiences in music therapy can extend our understanding of music therapy when inclusively addressing the needs of individuals from diverse backgrounds. The research is beneficial in furthering therapeutic practices with adolescents and individuals from diverse

backgrounds by seeking to better understand and describe their lived experiences of music-based therapeutic practices, processes, and approaches.

UPP00077

The use of Music Therapy in the chronic pain experience

Dr Hilary Moss - Ireland

Dr Hilary Moss: Is Senior Lecturer and Course Director of the MA in Music Therapy at the University of Limerick, Ireland. Formerly Director of the National Centre for Arts and Health at Tallaght Hospital, Dublin. She has numerous published papers on music, health and well-being. Particular research interests are chronic pain, spirituality and music therapy and singing for health and well-being. She is a musician and music therapist within general hospital and mental health experience, holds an MBA in Health Service Management and is a trained Mindfulness practitioner.

This paper presents current mixed method research on chronic pain and music therapy in Ireland. The author has led a multi-disciplinary team of researchers since 2017 investigating the potential role of music therapy for clients of a hospital out-patient pain clinic. Aim: Mapping music and pain experiences amongst service users at a general hospital out-patient clinic Method: Mixed method survey research with one hundred and seven adult patients attending an outpatient pain clinic at a general hospital. Results: 91% rated music as somewhat important to them, 69% benefit from music listening and 43% changed their use of music due to chronic pain. 56% of respondents had an interest in availing of music therapy as part of their treatment. Three themes found in the qualitative results (music for relaxation, positive response to music and music for coping) corresponded with the highly rated reasons for listening to music in the quantitative survey (enjoyment, relaxation and tension relief). Music listening was more common than active participation in music This study is one of few to map how people with chronic pain use music to self-care and to explore the role of music therapy in a hospital out-patient pain department. They offer potential for music therapy to be offered as a non-pharmacological intervention to assist people in developing music-based resources and strategies for managing chronic pain. The paper will also present two follow on phases that arose from this study, namely a study of music in the waiting room and pilot individual music therapy sessions for clients.

UPP00110

The Engagement of an Adult with Autism in the Music Therapy Process: A case study. The use of Music Engagement Scale (MES) as an assessment tool

Vasiliki Tsakiridou - Greece

Vasiliki Tsakiridou: Studied musicology and music education at Aristotle University of Thessaloniki, Greece, while at the moment she completes her masters degree in Music Therapy at University of Macedonia, Thessaloniki, Greece. She is also a GIM (Guided Imagery and Music) trainee with Dr Gina Kaestele. She completed 20 hours of training at the Louis Armstrong Center for Music and Medicine in Mount Sinai Beth Israel Hospital in New York, USA. She has worked with children with special needs and people suffering from dementia as a music therapy intern. At the moment she works as a music therapist in a day care center for adults with autism.

There are many case studies which show evidence that people with ASD respond very effectively to Music Therapy (Nordoff & Robbins, 2007; Bruscia, 1991; Psaltopoulou, 2015). Since there are plenty of valid and reliable tools in music therapy to investigate this, each therapist uses different instruments to assess and evaluate the music therapy process of people with ASD. I am intrigued to use a recently designed assessment scale measuring the music engagement of a young man with autism in music therapy sessions, where I am also the music therapist. This scale, called the Music Engagement Scale (Low, et al., 2017), has been created to assess the musical engagement in music therapy with children with developmental disabilities.

The client participated in music therapy sessions from October 2018 to June 2019, completing 49 sessions. The case study focuses specifically on the concept of the client's engagement in the music therapy process and examines it using the Music Engagement Scale (MES). The goals of this study are a) to present the capabilities of music therapy in autism, b) to highlight the engagement as an essential element in the process of music therapy and c) to examine the utility of the MES through its use as a tool for evaluating the client's engagement in sessions.

UPP00128

“Arte Migrante” and the Ripple Effect: music as a tool to promote social inclusion and community building.

Federico Curzel and Alessio Surian - Italy

Federico Curze: Junior Researcher at the DPSS, University of Padova. Author Bio: Coordinator of ArteMigrantePadova, junior researcher at the DPSS, student of Music Therapy. Conducts research on the effects of music on movement facilitation, synchronization with fNIRS.

Alessio Surian: Associate Professor at the FISSPA, University of Padova. Author Bio: Professor of Communication, Group Dynamics and Psychology of Music. Conducts research on social interaction, learning, cultural diversity, psychology of music. Member of the Special Interest Group on Social Interaction of EARLI. Editor of "Open Spaces for Interactions and Learning Diversities" (Sense).

From an individual perspective, art can be the most powerful way to express ourselves, including feelings, pains, personal stories (Sullivan & McCarthy, 2009). Since 2012, through art, ArteMigrante promotes inclusion with specific attention for asylum seeking and homeless people. It is rooted in 20 Italian cities where art is being promoted as a sharing and caring tool in large open circles of people from several parts of the world and social backgrounds. Participants are encouraged to feel free to express themselves in an open and horizontal group. Music is proving specifically effective in generating involvement and active participation. Facilitators favour an approach to group music-making that emphasizes participation, context, equality of opportunity and diversity (Higgins, 2012). In this environment music triggers new connections among people's lives, figuratively as a ripple in a pond. The “Ripple Effect” is a core concept to CMT and it uses the metaphor of “the sound moving out from its source” to describe the impact of music therapy as working “‘outwards’ for an isolated person towards community” as well as making it possible to “bring the community in”, and “create community” (Ansdell & Pavlicevic, 2004). In this paper we use the “Ripple Effect” metaphor to explore the evolution of the ArteMigrante group in Padova (Italy). We use both participant observation and semi-structured and in-depth interviews to map and to analyse four main dimensions related to participation in ArteMigrante: internal motivation, social interactions and social impact, transformative learning, creativity.

UPP00139

The Effects of Melody Percussion Based Music Intervention on Organizational Cohesion and Organizational Efficacy of Youth Soccer Players

Soyoung Moon and Hee Jin Kim - South Korea

Soyoung Moon: Associate Professor and Head of Music Therapy Department at Myongji University, Seoul, Korea-south.

Hee Jin Kim: Doctoral student, Integrated Program of Psychology Rehabilitation, Graduate School, Myongji University, Korea-south.

Purpose: The purpose of this study is to find out whether music intervention using melody percussion affects the organizational cohesion and organizational efficacy of youth soccer players. **Methods:** For the study, 56 youth soccer players in the metropolitan area were recruited through a convenient sampling method. The experimental group applied music intervention using melody percussion to improve organizational cohesion and organizational efficacy. On the other hand, the comparative group applied linguistic education. In order to identify the effectiveness of music intervention using melody percussion, participants conducted a test using the organization cohesion and organizational efficacy scales before and after the program. The collected data was compared and analyzed using t-test. **Results:** First, the experimental group showed a statistically higher post test score on the organizational cohesion measure than the comparative group($p < .05$). The experimental group showed a significant change from pretest to posttest on the organizational cohesion measure($p < .05$). Second, the experimental group showed a statistically higher posttest score on the organizational efficacy measure than the comparative group($p < .05$). The experimental group showed a significant change from pretest to posttest on the organizational efficacy measure ($p < .05$). **Conclusion:** The results of this study suggest that music intervention using melody percussion is an effective intervention tool to improve organizational cohesion and organizational efficacy of youth soccer players.

UPP00140

A Phenomenological Study on the Experience of Music Therapy Students and Their Use of Music Intervention in Self Care

Soyoung Moon and Jiwon Park - South Korea

Soyoung Moon: Associate Professor and Head of Music Therapy Department at Myongji University, Seoul, Korea-south.

Jiwon Park: Doctoral student, Integrated Program of Psychology Rehabilitation, Graduate School, Myongji University, Korea-south

The purpose of this study is to understand and explore the music intervention experience in the self-care of music therapy students. This study of music therapy students, suggests the practical content of a preventive self-care music program as preliminary music therapy for physical and psychological burnout. Music intervention for physical and psychological self-care was provided to five participants for the purpose of music intervention experience. For data collection, we asked the participants to fill out questionnaires on their experiences and conducted in-depth interviews. Data analysis was done by a semantic analysis of Moustakas' phenomenological approach. The result revealed 425 meaningful units, 77 sub-themes, 10 essential themes, 3 categories. The 3 categories are 'physical care', 'psychological care', and 'importance of music experience'. The results of this study can be used as basic data for future development of more effective and appropriate self-care programs.

UPP00141

The Effects of Keyboard-Playing Rehabilitation Program on Hand Coordination and Depression for a Patient with Finger Micro-Replantation

Soyoung Moon and Su-A Yang - South Korea

Soyoung Moon: Associate Professor and Head of Music Therapy Department at Myongji University, Seoul, Korea-south

Su-A Yang: Doctoral student, Integrated Program of Psychology Rehabilitation, Graduate School, Myongji University, Korea-south

The purpose of this study is to examine the effectiveness of the keyboard-playing rehabilitation program on hand coordination and the mental well-being of a patient, after amputated finger micro-replantation. The study was conducted on a 65-year old male patient who had the 4th finger on his left hand cut off in an industrial accident. The single case study was carried out over six weeks. The patient received therapy in 50 minute sessions twice a week for a total of 12 sessions. The keyboard-playing rehabilitation program consisted of 'PSE-based hand coordination training', 'black keyboard improvisation', and 'TIMP-based Arirang numerical score' in order to improve the hand coordination and reduce the depression. Box & Block Test and MIDI Program were used to measure the change of hand coordination, CES-D was used to measure the change of depression, and session content analysis was added to trace the change of both variables. As a result, when it comes to the finger amputation micro-replantation patient, a positive result was shown to the coordination ability of injured hand in the pre-post 'Box & Block Test' evaluation, and in the measurement of 'percussing skill value through MIDI program', the result that the percussing skill value of the injured hand was improved was drawn. In 'CES-D' evaluation, the result that the depression declined when the pre-post comparison was carried out was drawn and it was confirmed through the content analysis that the hand coordination and the depression of the subject changed positively depending on each category. Hereby, this study is significant in suggesting the keyboard-playing rehabilitation program can be an effective therapeutic re-treatment in hand coordination and the patients mental well-being following amputated finger micro-replantation.

UPP00143

The Effects of Song-focused Group Music Therapy on the Emotional Labor and Burnout of Caregivers

Soyoung Moon and Yu-Jin Lim - South Korea

Soyoung Moon: Associate Professor and Head of Music Therapy Department at Myongji University, Seoul, Korea-south

Yu-Jin Lim: Doctoral student, Integrated Program of Psychology Rehabilitation, Graduate School, Myongji University, Korea-south

The purpose of this study was to investigate the effects of a song-focused group music therapy program on the emotional labor and burnout of caregivers. The subjects include 21 care workers at the support center for care workers for the elderly in Seoul. The experiment and control group consisted of 11 and 10, respectively. A song-focused group music therapy program was applied to the experiment group with an 80-minute session per week in total 18 sessions. Both the groups were tested with emotional labor and burnout inventories before and after the program to test the effects of song-focused group music therapy. Collected data was put to the Mann-Whitney U test to compare the groups in scores after the program and the Wilcoxon signed-rank test to compare pre-test and post-test scores within each group. The study also analyzed the subjects' verbal responses based on song data. The test results were as follows: first, the experiment group showed significant differences in total scores of emotional labor from the control group, making a significant reduction in two subfactors of emotional labor, attention to emotional expressions and emotional disharmony. Secondly, the experiment group also showed significant differences in total burnout scores from the control group, making significant score changes in all the subareas (emotional exhaustion, dehumanization, and personal sense of achievement) of burnout. These findings imply that song-focused group music therapy can be an effective intervention plan to have positive effects on the mitigation of caregivers' emotional labor and burnout and are expected to contribute to a group music therapy program for caregivers.

UPP00153

International Service-Learning and Intercultural Competence in Music Therapy: Preliminary Survey Findings

Jonathan Tang and Melody Schwantes - USA

Jonathan Tang: is a medical music therapist at AdventHealth Orlando in the U.S. He serves adult patients and their families in various units including physical rehabilitation, psychiatry, neurology, cardiology, oncology, and intensive care. Jonathan's research interests include multicultural music therapy and music therapy in rehabilitation.

Melody Schwantes: is an assistant professor at Appalachian State University. She is the copy editor for *Voices: A World Forum for Music Therapy* and an associate editor for *Music Therapy Perspectives*. Her research interests include feminist and multicultural perspectives of music therapy.

As the US continues to diversify in terms of ethnic and cultural backgrounds, colleges and

universities have looked to international service-learning (ISL) as an opportunity for developing their students' intercultural competence and preparing learners for a global workplace (Hammersley, 2013). Similar international opportunities are burgeoning in the music therapy field. However, the breadth and depth of music therapy ISL opportunities, as well as the exact number of music therapy students and professionals engaging in ISL are unknown. The purpose of this presentation is to share preliminary survey findings of US- trained music therapists' frequency and experience of participating in ISLs, as well as their self-reported intercultural competence. Approximately 10% of board-certified music therapists (MT-BC's) from the US participate in ISL experiences, and typically two-thirds of these individuals participate in these experiences while they are students and before completing their entry level requirements to become a music therapist. Respondents reported working most frequently with children and adults with developmental and physical disabilities in a variety of countries, with Thailand and Jamaica being the most prominent. Thirty-percent and 45% of music therapists self-reported their intercultural competence as being fair and good respectively. Similar, yet slightly lower, results were found for intercultural competence as it relates to music therapy practice (32% and 37% respectively). In the open-ended survey prompts, many respondents expressed their desire to have more intercultural education as a part of their music therapy training or as continuing education.

UPP00161

A Music therapy protocol for children with speech-language disorders: Pathways for interprofessionalism

Dr. Emma Winter - USA

Dr. Winter: Is the Director of Music Therapy at Radford University, VA, USA. Her clinical interests include the impact of interprofessional music therapy and speech-language pathology on the development of speech/language skills of young children, and the education and training of music therapy students.

Emma: Is a senior music therapy major at Radford University. Her work as an interventionist in the Preschool Language Lab Program was influential in this research endeavour.

Since 2012 the presenter has been co-facilitating a four-week, interprofessional summer clinic to support the development of speech-language skills and the development of play skills of young children with speech-language disorders. Research supports the use of music therapy services for the

development of speech/language skills, however there is little to no research aligning music therapy services with the development of play-skills. This poster will highlight the results of a quasi-experimental study, using inter-rater reliability, to evaluate the impact of music therapy interventions on the speech/language and play-skill development of young children ages 18 months - six-years-of-age who participated in the Preschool Language Lab summer clinic. The presenter and co-presenter collaborated with two speech-language pathologists to determine the key markers of speech/language and play-skill development of young children. The presenters then designed a process by which session videos were reviewed, by two student music therapists, six speech-language pathology graduate students, and one student from a non- healthcare discipline to determine the impact of music therapy on child development, the music therapy interventions (singing, moving, playing instruments) that appeared to be most beneficial for the children, and to begin to conceptualize a viable music therapy treatment protocol for supporting young children with speech/language disorders.

UPP00162

Treatment of Burn-out in health professionals through music therapy

Manuel Sequera Martin and Antonia de la Torre Riskey - Spain

Manuel Sequera Martin: Clinical Musictherapist. CEO at Huella Sonora Musicoterapia. Master of Music therapy coordinator at the University of Extremadura, Spain . Researcher about Burn out and Music therapy.

Antonia de la Torre Riskey: Music therapist. Researcher about compassion fatigue and music therapy. Supervissor Benenzon´s model and nov verbal benenzonian therapist. Ceo at Isomus musictherapy. Lecturer at Music therapy Master degree in Spain.

Back in 2000, World Health Organization reported stress as a matter of vital importance not only for patients, but also for health systems and their correct functioning. Many socio-sanitary professionals suffer this stress with negative consequences for their health and their quality of care, generating a large number of negative psycho-labor consequences such as Burn-out syndrome or compassion fatigue. Here is where Music Therapy becomes a therapeutic tool able to reduce the negative effects of stress and anxiety in different socio-sanitary situations and circumstances, including people-centered

care and a holistic, integrating point of view. Objectives: to verify if music therapy is beneficial in the treatment and prevention of burn-out syndrome. Methodology: clinical study during 6 months. Weekly group sessions with active music therapy treatment. Subjects of the study: employees of a nursing home. Study group 15 people and control group of 15 people. Measure instruments: questionnaire of socio-demographic variables, job satisfaction questionnaire by War, Cook and Wall and the Maslach Burnout Inventory-Human Services Survey (MBI-HSS). Analysis of data and conclusions: The extracted data revealed that music therapy was effective for the members of the study group, reducing the symptom of stress, anxiety and burn-out syndrome. There was a significant decrease in the negative effects and consequences of this stress, and also an increase of the variables of well-being and health self-perception.

UPP00188

Musicoterapia The Brazilian Social Assistance Policy

Fabília Santos Santana and Claudia Regina de Oliveira Zanini - Brazil

Fabília Santos Santana: Bachelor in Music Therapy (UFG / BR), Specialist in Public Policies in Gender and Race (UFBA / BR), Master in Music (UFG / BR). Music therapist in the Public Policy of Mental Health, member of the Commission of Music Therapists in SUAS of the Brazilian of the UBAM. fabymtsantana@yahoo.com.br

Claudia Regina de Oliveira Zanini: Music therapist. Master in Music. Ph.D. in Health Sciences. Visitor Researcher (Pos-Doc) at the Music Therapy Program of the Temple University (Fall/2018). Professor and Researcher at the School of Music and Performing Arts, Universidade Federal de Goiás, Brazil. Member of the Research and Ethics Commission of the WFMT (2017-2020). mtclaudiazanini@gmail.com

The National Social Assistance Policy (PNAS) was regulated in 2004 and implemented by the Unified Social Assistance System - SUAS (BRAZIL, 2013). This study aimed to understand the process of insertion of the music therapist in PNAS, relating it to Social Music Therapy and Community Music Therapy. An exploratory and descriptive study was carried out, with a qualitative approach. Data was collected through semi structured live/virtual interviews with ten Brazilian music therapists working in the area of Social Assistance. We used the Content Analysis professed by Bardin (1977) and the

Categorical Analysis technique, with the help of ATLAS.ti software. The results of the research demonstrated that the insertion/bond of the music therapist in SUAS is precarious, requiring greater effectiveness and compliance with the Basic Operational Norms of Human Resources in order to value professionals. Concerning the performance, the interviewees are based on the foundations of Music therapy described by Bruscia (2000). They considered the continuous development of clinical musicality and the ability to work with groups, besides knowing the PNAS. The research has shown that the insertion of the music therapist has reached the PNAS main areas of execution, since music has been used in the welcoming and listening environment, as a tool of social transformation and reflection/ resignification of life histories. It was concluded that the work, which is being developed by music therapists in SUAS, has references to both Social Music Therapy and Community Music Therapy and is still a process under construction in the country.

UPP00200

Beyond Language: Melodic Intonation Therapy Improves Communication, Behaviour and Quality of Life in Subacute and Early Chronic Post-Stroke Aphasia

Carmen García-Sánchez, Gabriel Kulisevsky Plaza, Isabel Leiva Madueño, Julia Vázquez De Sebastian, Lourdes Janz, Ricardo Parentti, Guadalupe Davila and Marcelo Berthier - Spain

Carmen García-Sánchez: Psychologist PD (University of Barcelona) Neuropsychologist in Sant Pau's hospital of Barcelona. Coordinator of the Neuropsychology Master. (University Autonomous of Barcelona).

Gabriel Kulisevsky Plaza: Music therapist in Sant Pau's Hospital of Barcelona.

Isabel Leiva Madueño: Neuropsychologist. Sant Pau's Hospital of Barcelona.

Julia Vázquez De Sebastian: Neuropsychologist. Sant Pau's Hospital of Barcelona.

Lourdes Janz: Speech therapist. Sant Pau's Hospital of Barcelona.

Ricardo Parentti: Music therapist in Sant Pau's Hospital of Barcelona.

Guadalupe Davila: Unit of Cognitive Neurology and Aphasia, Centro de Investigaciones Médico-Sanitarias, University of Malaga, Spain.

Marcelo Berthier: Unit of Cognitive Neurology and Aphasia, Centro de Investigaciones Médico-Sanitarias, University of Malaga, Spain.

Objectives: Melodic Intonation Therapy (MIT) is a highly popular intervention aimed to improve speech production in non-fluent Broca's aphasia in patients with chronic stroke. A recent study demonstrated possible benefits of MIT early in the recovery of non-fluent aphasia (Conklyn et al., 2012). The aim of the present study was to examine the efficacy of MIT in aphasic patients with subacute and early chronic strokes in language, communication, behaviour, and quality of life.

Participants and Method: Twelve patients ($n = 12$, age: 66.4 ± 13) with subacute and early chronic (aphasia duration: 3.75 ± 2.22 months) post-stroke aphasia (Mississippi Aphasia Screening Test; MAST < 90) were evaluated with the Western Aphasia Battery-Aphasia Quotient (WAB-AQ) at baseline and after two weeks of MIT. A reliable caregiver completed the Starkstein's Apathy Scale (SAS), the Stroke Aphasic Depression Questionnaire (SADQ), the Communicative Activity Log (CAL) and the Stroke and Aphasia Quality of Life (SAQoL-39). MIT was administered by a certificated music-therapist (3 hours a day for 10 consecutive days).

Results: MIT significantly improved aphasia severity (WAB-AQ, $p = 0.040$), communication in activity of daily living (CAL, $p = 0.015$) and quality of life (SAQoL-39, $p = 0.048$; psychosocial scale: $p = 0.014$, and communication scale $p = 0.045$).

Conclusions: Although spontaneous improvement can not be excluded in some patients, our preliminary results show that gains obtained with MIT in aphasia severity can be translated to both communication and activities of daily living.

UPP00219

Construction and Formalization of Knowledge. Preliminary Contributions from Latin America.

Juan P. Zambonini, Virginia Tosto and Veronika Diaz Abrahan - Argentina



Juan P. Zambonini: Is a music therapist from Argentina, certified to work clinically in the United States, Canada, and Argentina. He is currently part of the Creative Arts Therapies team at the Children's Hospital of Philadelphia and a Teaching Assistant at Temple University, where is completing his doctoral studies. His research interests include the use of music with children and youth with adverse experiences, resilience theory, social justice practices, and the construction of knowledge in the field of music therapy in Latin America. He represents the Latin America & Caribbean region in the Education and Training Commission of the World Federation of Music Therapy and is part of the scientific committee of ECOS, an Argentinian journal for music therapy and related fields.

Virginia Tosto: BA in Music Therapy. Doctoral student of Epistemology and History of Science at the Universidad de Tres de Febrero (UNTREF) in Buenos Aires, Argentina. Member of the scientific committee of ECOS, journal for the Argentine Association of Music Therapy. Former president of the Argentine Association of Music Therapy

Veronika Diaz Abrahan: Doctor in Neuroscience by the Universidad Nacional de Córdoba (UNC) in Cordoba, Argentina. Doctoral fellow in the National Council of Scientific and Technical Research (CONICET) in Argentina. Member of the Interdisciplinary Laboratory of Cognitive Neuroscience (LINC-CEMSC3 UNSAM). Teacher in the undergraduate music therapy program in the University of Buenos Aires (UBA). Editor in chief of ECOS, journal for the Argentine Association of Music Therapy.

The formalization of professional practices carried through the writing of academic texts is a privileged instance for the construction of disciplinary knowledge. The goal of this preliminary study was to identify and characterize the publications made by Latin American music therapists, taking the scientific article as an indicator of formalization of knowledge. Google, LATINDEX, Redalyc, and Scielo databases were consulted using the following keywords: music therapy, music, music experiences (improvisation, recreation, creation, and receptive). The boolean operators AND and OR were combined, accordingly. In the first phase, the following filters were applied to the search: Latin American countries, Spanish or Portuguese language, publications between 2013 and 2019. In the second phase, articles were filtered by reading the abstracts and including them by relevance. The search yielded 15 published articles (ten narrative descriptions, three case studies, and two empirical studies) corresponding to Argentina, Chile, and Brazil. Considering the results obtained, a discussion around the following questions is proposed: How do Latin American music therapists formalize their professional practice? What other instances of formalization, other than scientific articles, do they use? What is the value that is given to the local academic production? To answer the following research questions a questionnaire will be designed and distributed among Latin American music therapists with the intention of identifying other modes of formalization of knowledge that emerge from the professional practice in our discipline. Results will be discussed in this presentation.

UPP00230

Introducing Music Score Conversion Application: from music notes to numbers.**Masako Asano, Yosuke Kobayashi, Yuta Kojima, Aya Fujita - Japan**

Masako Asano: Ph.D., OTR, MT-JMTA Associate Professor at Health Sciences University of Hokkaido, Japan.

Yosuke Kobayashi: Ph.D.: Assistant Professor at Muroran Institute of Technology, Japan.

Yuta Kojima: Muroran Institute of Technology, Japan

Aya Fujita: Muroran Institute of Technology, Japan.

In mental health, music activities such as singing and playing are familiar activities. However, participants' proficiency (skills) often varies depending on their musical experiences. Working with people with schizophrenia, it is important to focus on experiences that can enhance self-confidence and satisfaction. Therefore, music activities should be successful experiences for participants to easily participate without any music knowledge.

We introduce Musical Score Conversion Application (MSCA) created in joint research that could translate music notes to numbers. The process of conversion is as follows; convert music note (white key) from C to B as '1' to '7', music note (black key) C# to B as '8' to '12', for music chord consists of several music notes, convert each note into numbers; for example chord 'C' consisting of C, E and G as '135', for measure, divide a measure by beats and put numbers in the required box.

MSCA creates a totally new music score that consists of numbers instead of music notes. MSCA also helps people to easily understand the music score and experience musical ensembles as an enjoyable social activity.

UPP00232

Growing Up with Music. Improving reading skills at school through a rhythmic-musical intervention

Francesca Novella and Alessio Surian - Italy

Francesca Novella: Phd Student at the Department of Philosophy, Sociology, Education and Applied Psychology (FISPPA), University of Padova (Italy). She conducts research on the improving of reading skills through rhythmic intervention. She is a community psychologist and a music therapist and conducts music therapy- groups in mental health clinics. In these years she had several musical experiences also in kindergartens and elementary schools.

Alessio Surian: Associate Professor at the Department of Philosophy, Sociology, Education and Applied Psychology (FISPPA), University of Padova. Professor of Communication and Group Dynamics at the University of Padova (Italy), and of Psychology of Music at the Music Therapy Schools of Padova and Udine (Italy). He conducts research on social interaction, learning and cultural diversity, psychology of music. He is a member of the Special Interest Group on Social Interaction of EARLI, the European Association for Research on Learning and Instruction. He is the editor of "Open Spaces for Interactions and Learning Diversities" (Sense).

Numerous studies have addressed the relationship between language and musical skills (Goswami, 2017). In particular a specific learning disorder, as in the case of dyslexia, is usually coupled with difficulties in relation to different musical skills such as temporal processing, synchronization of action to sound, discrimination of heights and the ability to segment and group. In this work we test the impact of a rhythmic training designed to improve the reading skills, particularly in speed and accuracy, based on the principle of transferability of the effect (Flaugnacco, 2015; Schön, 2015). The training is being offered to 107 Italian (1st , 2nd, and 3rd grade) primary school pupils, aged 6-8 and results are compared with those of 60 Italian primary school pupils who are not offered this music training. Activities are centred on rhythm and include: synchronizing on a pulse, reproduction and production of rhythmic series, use of symbolic language, coordinating motor skills through the use of body music and the integration of song-rhythm-body patterns. In order to test the training effectiveness, psychological and musical test batteries were administered as baseline and they will be administered again at the end of the training period (June 2019). Effective improvement of reading performance by the subjects of this study should be taken into consideration for further testing and application in the school context. Such further application should adopt a preventive approach in order to reduce learning difficulties in children and to contribute to strengthen community and collaborative attitudes, making everyone's schooling

easier.

UPP00241

Evaluation of the Reactions of a Girl with Rett Syndrome with Music Therapy: Case Study

Emine Elif Şahin Karadeniz - Turkey

Emine Elif Şahin Karadeniz: lives in Batman/Turkey. She is a PhD student at Ankara Music and Fine Arts University and music therapist. Currently conducts scientific studies in the field of music therapy in Turkey.

Rett syndrome is a neurological disease that mainly affects women and originates from an X-linked dominant mutation. The disease is characterized by the loss of cognitive, verbal, fine and gross motor skills and communication by following normal early developmental stages. As a result, it is thought that educational intervention is very important in this area. This study describes the reactions of a 27 year old woman with Rett syndrome to the songs played on piano in music therapy sessions. The research is a single subject case study pattern.

The data of the study was collected through interviews, video camera records, doctor reports and observer registration charts prepared by the researcher. The study was conducted with the participant twice a week with 60-minute sessions for 36 months. The results show that the participant has the ability to learn and maintain over time through the song. The participant presents various behaviors and emotional reactions that show communication. When music is used therapeutically, It has been shown to help improve cognitive, affective, sensory and physical skills. Also, it has been shown to increase the desire to communicate and interact with the environment.

UPP00244

Can music support emotion regulation development in at-risk preschoolers? A clinical pilot study

Kimberly Sena Moore and Deanna Hanson-Abromeit - USA

Kimberly Sena Moore: Teaches at the University of Miami. Her research focuses on emotion regulation development and her professional work on advocacy, policy, and social media communications.

Deanna Hanson-Abromeit: Teaches at the University of Kansas and researches music interventions focused on neonatal early intervention. She serves on the CBMT Board of Directors.

Emotion regulation (ER) describes the goal-directed ability to manage and shape the dynamics and timing of emotional experiences and expressions, an ability that develops early in life. Though development of maladaptive ER skills can significantly impact developmental outcomes, interventions for at-risk children are limited. This study continues the development of Musical Contour Regulation Facilitation (MCRF), a novel, multi-session preventive intervention to promote emotion regulation (ER) development in at-risk preschoolers. Utilizing a pretest-posttest design, we aim to examine delivery characteristics (specifically dosage), intervention adherence, and adequacy of music therapist (MT) training.

After training MT to implement the MCRF intervention (May 2019), we will recruit up to 110 preschoolers enrolled in a Head Start facility to participate in 12 weeks of music therapy (September-November 2019). Participants will be allocated to a small group of 6-8 children. Groups will be randomly assigned to receive the MCRF intervention three times a week (Experimental) or once a week (Active Control). Additionally, we will monitor MT fidelity through regular quality assessment checks throughout implementation.

We will assess ER-related behaviors pre- and post-session, and pre- and post-intervention to evaluate differences in outcomes based on delivery schedule, calculated through a series of repeated measures t-tests and Cohen's d effect sizes. In addition, we will calculate percentage adherence to assess measure completion and descriptive statistics to examine MT fidelity. Findings will support further examination of the MCRF intervention, and improvements to the intervention manual and MT training.

UPP00247

Biodanza, a music-movement modality that changes people for the better.

Eleen Polson and Dr. Annali Pauw - South Africa

Eleen Polson: is a counselling psychologist from Pretoria with a specialisation in expressive arts therapy. She works with individuals and families in private practice, as well as facilitating workshops in Southern Africa to increase creativity and healing for mental health workers, families and children since 2009.

Dr Annali Pauw: Clinical psychologist, neuropsychology specialisation, Biodanza facilitator

Biodanza, meaning “The Dance of Life”, is an integrative system, a form of free-movement which uses dance and music to promote self-awareness, restore health and vitality, reconnect to purpose and realize the full capacity of human potential. Its impact on the well being of individuals and groups is supported by scientific theory and research, and, due to its multidisciplinary nature, Biodanza’s reach and offering can extend into clinical, communal, educational, environmental and corporate spaces. Biodanza creates a space for personal transformation to happen, through the use of music, dance, and group interactions which foster connection. Rolando Toro Araneda, the founder of Biodanza, realised that music is a universal language, and that dance has the capacity to harmonise and integrate the mind, body and soul. He also understood that people have an innate need to feel joy, be creative, connect and relate to others in an intimate way, free of bias, judgement and expectation. Through a series of dynamic movements and dance, set to a wide variety of music, we begin a journey called the vivencia, entering a world beyond words, an experience of the present moment. This regulates and integrates our emotional self, and strengthens our capacity for authentic and empathic relating. In vivencia we are in a state of full integration, of plenitude in ourselves and in our relationship to others and our environment. There is cohesion between mind and body – physicality and psyche. The more we experience integrative vivencias, the more they become a habit and are experienced often in everyday life.

Biodanza has been offered as a healing modality in South Africa since 1999 and continues as weekly classes in many cities and provinces across South Africa and the world.

This session will introduce the basic theoretical concepts of Biodanza, and then invite the participant to experience a typical Biodanza session. Questions and reflections of the effect, use and implementation will conclude the workshop.

UPP00262

Ethics In International Music Therapy Research, Practice and Supervision

Gro Trondalen, Katrina McFerran, Kris Stachyra, Vivian Chan, Sumanthy Sundar and Marcela Lichtensztejn - Multiple Countries

Dr. Gro Trondalen: Is Professor in Music Therapy at the Norwegian Academy of Music in Oslo, Norway. She is an experienced music therapy clinician, researcher, and supervisor in the field of child welfare and adult mental health and maintains a private practice in The Bonny Method of Guided Imagery and Music (GIM). She is a board member of the Ethical Committee at the European Association of Guided Imagery and Music (EAMI) and is the author of the running column “Ethical Corner” in the Norwegian Journal of Music Therapy.

Dr. Katrina McFerran: Is Professor of Music Therapy at the University of Melbourne in Australia and Chair of the World Federation of Music Therapy Research and Ethics Commission. She is a researcher, teacher, practitioner and a white, western, CIS gendered woman who acknowledges the many privileges she has experienced in achieving her status within academic systems. Kat is a critical thinker, a collaborator, and is committed to understanding the ways that young people use music in their lives and how that intersects with their wellbeing. She primarily adopts a participatory or constructivist standpoint in her research, using qualitative data, but also using arts-based and quantitative methods. She has written a number of books and journal articles, including ‘Adolescents, Music and Music Therapy’ (Jessica Kingsley Publishers) and has created a Massive Open Online Course called How Music Can Change Your Life in order to make knowledge about music therapy available for free to persons who have internet access around the globe, and currently 14,000 people have taken this course.

Kris Stachyra: Kris is a regional liaison for the WFMT and lives in Poland.

Vivian Chan: Is a regional liaison for the WFMT and lives in Hong Kong

Sumanthy Sundar: Is a regional liaison for the WFMT and lives in India

Marcela Lichtensztejn: Is a regional liaison for the WFMT and lives in Latin America

Music therapy professionals in many countries have committed significant time and resources to ensuring that our practices are both ethical and research informed. In order to learn more about ethical processes and procedures around the world, the World Federation of Music Therapy (WFMT) distributed a survey in 2019. The survey was sent out to the membership via council members and commissioners and distributed through Facebook and asked about the degree to which ethics is prominent in training, in practice, as well as guidelines for ethical research. The results suggested that many countries do have established procedures and links to institutions but not everyone. A number of respondents also noted that it would be very difficult to have global standards created through a body such as the WFMT, since the local context and culture shape what ethics means. It is possible that the best approach is to make information about standards and processes in different countries available through the WFMT's website so that those who do not have them can search for answers to dilemmas. In this roundtable, we will discuss the results of the survey with a panel of members from different continents. Our aim is to debate, with input from the audience, whether it is feasible or helpful to establish global standards. Results from this discussion will be used to inform the WFMT in determining future progress and ensure that diverse and silenced voices have opportunity to influence decisions, as well as all voices who choose to participate.

UPP00280

Three vocal interventions in NICU

Dora Psaltopoulou-Kamini, Valentini Papanikolaou and Vasiliki Drosou-Agakidou - Greece

Dora Psaltopoulou-Kamini: Is an Assistant Professor at the Aristotle University of Thessaloniki (A.U.Th-GR). She is a certified music therapist CMT (AMTA), holds a Ph.D (A.U.Th-GR) and an MA (NYU, NY-USA). She has completed her psychoanalytic training in Freudian, Lacanian approach.

Valentini Papanikolaou: Bachelor in Music from Aristotle University of Thessaloniki and an Assistant Nurse. Student for second Bachelor in the School of Pharmacy in Aristotle University of Thessaloniki. In 2016 she had completed her research: Musictherapy in Premature infants. Percussion Professor in the Music High School in the city of Drama.

Vasiliki Drosou-Agakidou: Professor in Neonatology, Faculty of Medicine, Aristotle University of Thessaloniki Director of the 1st Neonatal Department and Neonatal Intensive Care, Faculty of Medicine Ippokrateion General Hospital of Thessaloniki

Objectives: The purpose of this study is to investigate the effect of live singing on the bio-physiological functions of preterm infants: weight gain, heart rate and oxygen saturation. The music therapist used guitar accompaniment, rhythm, breath and lullabies following specific vocal interventions: receptive, expressive and sharing vocalizations. **Methodology:** Participants included 28 preterm babies aged 23-35 + 6 days after conception. They were divided into two groups: 14 were assigned to the music therapy intervention group and 14 to the control group. The music therapy intervention was 15-minutes daily. The number of the daily music therapy sessions depended on the discharge date of the infant. **Results:** The music therapy intervention group influenced positively preterm babies' bio- physiological functions, evidenced by more weight gain: 30, 99% over 24,01% in the control group. Results showed significant increased oxygen saturation in their blood ($P=0,001$). Heart rates did not show important differences between the groups ($P=0,132$), although heart rates were slightly reduced. Evidence shows that the environment improved and affected positively infants' development due to the heart's rate and oxygen saturation positive results, as the daily records of the medical staff of the NICU and the results from the infants' monitors indicated. As a result the noise in the NICU was significantly reduced because the infants stopped crying and breathed better. **Conclusion:** The use of guitar and the three types of vocal interventions show positive effects on bio-physiological functions of premature infants during hospitalization in the NICU.

UPP00296

Systematic Literature Review: Positive outcomes of GIM on the well-being of Substance Use Disorder clients

Petra Jerling - South Africa

Petra Jerling: Is a registered music therapist (M. Mus MT), GIM Fellow, and MARI practitioner. She holds an MA in Positive Psychology. She works in private practice and the public sector with a variety of client populations from Substance Use Disorder clients to adolescents and children on the autism spectrum.

Substance Use Disorder (SUD) is a vast problem, worldwide as well as in South Africa. It is

important to identify effective methods for treatment within the recovery process. The use of Guided Imagery and Music (GIM), has rarely been researched or implemented in recovery facilities and not at all yet in South Africa. GIM is a strength-building intervention in which music guides imagery to elicit emotions in the client. The client's need is the most important focal point of the therapeutic session and will determine what music programme is used.

This study represents the systematic review of existing literature in GIM to find evidence of positive outcomes or effects in terms of the well-being of clients. It can contribute to informing and motivating future implementation of this kind of intervention in SUD recovery facilities.

As methodology, the protocol for a systematic literature review was followed. A systematic review and evidence synthesis were done through utilising various data sources. The found literature was then evaluated, using the COPES model, which is a variation of the PICO model. Results were combined and summarised and findings were interpreted and contextualised according to the PRISMA flow chart.

The systematic literature review provides better insight into the usefulness of GIM in settings such as addiction recovery. The interrelatedness of constructs from the positive psychology perspective and the GIM perspective are highlighted.

This contribution's findings serve as a motivator to implement this kind of intervention in SUD recovery facilities which is a very relevant social issue.

UPP00305

ConnAction of Music Therapy Students - International working group of music therapy students and recent graduates

Janine Gimpl, Friederike Kinne and Ronja Gangler - Austria

Janine Gimpl: Music Therapy Student at University of Music and Performing Arts Vienna, co-founder of the CMTS - ConnAction of Music Therapy Students



Friederike Kinne: Music Therapy Student at University of Music and Performing Arts Vienna, co-founder of the CMTS - ConnAction of Music Therapy Students

Ronja Gangler: Music Therapy Student at University of Music and Performing Arts Vienna, co-founder of the CMTS - ConnAction of Music Therapy Students

ConnAction of Music Therapy Students (CMTS) is a working group building an international network for students and recent graduates. This abstract may present to you our aims and projects. CMTS was founded in Vienna in October 2017 and started as a group of three students. Our team now consists of music therapy students from different countries and is changing depending on projects. Our aim is to support each other in our professional development to become a music therapist. Therefore, we are organizing student conferences and would like to provide relevant information on the website we are currently working on. Furthermore, we collaborate with other organizations, encourage discussions about political aspects, share knowledge, and build a social platform for personal exchange. We want to increase awareness of political issues that we are facing as a small profession.

The “ConnAction” student conferences are fully organized by and for music therapy students and recent graduates. Besides workshops and presentations of theses we also prepare activities to encourage social coherence. At our panel discussions we talk about political aspects and ideas for upcoming projects. We will also participate at the 11th EMTC 2019. By presenting a poster, organizing a pre-conference meeting for students and giving a speech at the General Assembly of the European Music Therapy Confederation we want to gain international attention.

Since the field of music therapy consists of a variety of training programmes we strongly believe that our profession benefits from worldwide interaction of the next generation of music therapists.

UPP00320

MUSIC THERAPY RESEARCH IN SPAIN: UPDATE 2020

Dr. Patricia L. Sabbatella, Dr. María-Teresa Del Moral-Marcos and Dr. Melissa Mercadal-Brotons - Spain

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Music Therapy in Spain has a long tradition since the early sixties. Its development as a profession has increased in the last 20 years, although the area of research is under construction. Previous research of the authors within the field of music therapy research in Spain highlighted the need to improve the number as well as the quality of research studies and publications in the area. In this context, research findings are beneficial to understand music therapists' practice and professional status and to propose future developments for the profession. With this purpose, this paper examines the status of music therapy research in Spain updating information of previous studies.

Using a descriptive research approach, this study provides updated information on research studies conducted by Spanish authors. Data collection covers the period 1990- 2020. Information is identified from a) articles published by Spanish author and indexed in databases as SCOPUS, WOS, PSYCINFO, PROQUEST, DIALNET, RILM, PUBMED, CINAHL, ERIC; b) Doctoral dissertations written and defended / presented in Spanish Universities using the Spanish Dissertation Database TESEO. Databases were searched with the terms "music therapy* AND Spain"

Results of the study provide a map of the status of the research in the profession of music therapy and give clinicians and researchers valuable information regarding the current status of research activities connected with clinical practice and other professional areas in music therapy in Spain.



UPP00327

Guided Imagery and Music and psychological well-being of clients with (substance induced) mental health problems

Petra Jerling - South Africa

Petra Jerling: is a registered music therapist (M. Mus MT), GIM Fellow, and MARI practitioner. She holds an MA in Positive Psychology. She works in private practice and the public sector with a variety of client populations from Substance Use Disorder clients to adolescents and children on the autism spectrum.

Mental health problems among persons with Substance Use Disorder (SUD) are a global phenomenon. Innovative and effective methods for treatment are needed to reach and empower both adult and adolescent clients. A systematic literature review has shown that Guided Imagery and Music (GIM) has been researched, but not widely implemented in, particularly South African, recovery settings.

GIM is a strength-building intervention in which music guides imagery to elicit emotions in the client. The aim of this study is to find whether GIM interventions can influence the levels of hope, resilience, optimism and efficacy of clients whose well-being is affected by substance use. The Findings can contribute to informing and motivating future implementation of this kind of intervention.

A mixed method methodology will be employed. Research participants in an inpatient recovery centre will complete a questionnaire (PCQ-12), containing questions pertaining to their perceived levels of hope, optimism, resilience and efficacy, before and after a minimum of four GIM interventions. Furthermore, participants will be interviewed for their personal experience of this type of intervention. The paradigm is post-positivist as the lens of cause and effect is used.

The pre- and post- intervention questionnaires will be analysed, and semi-structured interviews will inform the results even further. The interrelatedness of constructs from the positive psychology perspective and the GIM perspective could also be highlighted.

The findings will hopefully encourage further research and implementation of this kind of intervention in treatment of clients with mental health problems induced by substance use.

UPP00340

Therapeutic songwriting with young adults facing a life-limiting illness: Research findings from the ‘Moving on With Music’ project

Giorgos Tsiris and Daphne Rickson - Multiple Countries

Giorgos Tsiris: PhD, is Arts Lead at St Columba’s Hospice and Senior Lecturer in Music Therapy at Queen Margaret University in Edinburgh. He is the editor-in-chief of “Approaches: An Interdisciplinary Journal of Music Therapy” and the Chair of the ISME Commission on Special Music Education and Music Therapy.

Daphne Rickson: is Senior Lecturer in Music Therapy at the New Zealand School of Music, Victoria University of Wellington, and on the editorial boards of “Voices: A World Forum for Music Therapy, and “Approaches: An Interdisciplinary Journal of Music Therapy”.

Although songwriting is commonly practised within diverse music therapy contexts, little is known about its application with young adults facing life-limiting illnesses. This gap reflects the limited music therapy provision for this population more generally. In response to this situation and feedback from young adults who were discharged from the Children’s Hospice Association Scotland, the ‘Moving on With Music’ project was set up by Nordoff Robbins. This two-year therapeutic songwriting project, which was funded by the Young Start awards, took the form of short-term music therapy work. With the aim to explore and document the young adults’ experiences of participating in the project, a practice-based research study was conducted alongside the project. The findings of this study and their implications for future developments in the field form the focus of this presentation. Through case study examples, audio recordings and interview-based material, we discuss key findings around the songwriting processes, including considerations regarding the perceived impact of songwriting, the use of technology as well as broader therapeutic questions and dilemmas that emerged during the project. Indicators for future developments are considered alongside the potential of therapeutic songwriting for offering age- and developmentally-appropriate psychosocial care for young people as they transition from children to adult palliative care services.

UPP00344

The musical improvisation as a music therapy technique for the reduction of stress in children in psychosocial risk situation in Ambato city

Johanna Carolina Molina Valencia - Ecuador

Johanna Carolina Molina Valencia: I was born and raised in a small city called Ambato. Since I was a little girl, music has been an important part of my life. I studied at the Conservatory of my city. I graduated at the age of 12. Then, I had the opportunity to study at the University in Riobamba city to become a music teacher. I graduated from there when I was 16 years old. I continued with the normal way of life, I studied at school, high school and university. The theme of my thesis was about musical improvisation as a music therapy technique in children who have been mistreated, abandoned, violated their human rights and poverty. On February 5, 2019, I graduated from Clinical Psychology at the Pontificia Universidad Católica del Ecuador Sede Ambato. I find in music therapy as an adequate, innovative and ingenious form of intervention that doesn't invade the patient / client / user but rather invites them to be part of a space of containment and creation.

This research project aims to carry out music therapy sessions using musical improvisation techniques to reduce stress levels in children who are in a situation of psychosocial risk. The design and type of research was quasi-experimental and longitudinal, with a pre-test, intervention and post-test. The sample was made up of 30 children that belong to the Proyecto Don Bosco Fase Uno Foundation and are aged between 6 to 11 years old. Three instruments were used to assess the initial condition of the sample – First, the Sociodemographic Record, second the Children's Daily Stress Inventory (IECI) and Finally the Observation Sheet for monitoring and the evolution of the participants. The intervention program consisted of 20 music therapy sessions in which strategies and activities of musical improvisation with Orff instruments, melody audition, stimulation of the imagination and the body as a musical instrument were used. The results obtained on the observation record depict a very significant decrease of $p = 0.000$ in manifestations of childhood stress.

UPP00347

The Role of co-therapist in Music Therapy process

Eirini Alexiou - Macedonia

Eirini Alexiou: Is currently a music therapist trainee in the Music Therapy Master's course (MA) of University of Macedonia, where she studied Music Science and Art with specialization applied Music Studies-Music Education (BA). She has a degree in the clarinet and she plays the saxophone, the piano and the guitar. She worked as a music teacher at a day care center for people with disabilities for 10 months. Currently she is practicing as a music therapist and co-therapist at a center of creative activities for people with disabilities. She is interested in research Zeld about the co-therapist in music therapy process and a PhD Thesis is in her future schedules.

In the Music Therapy field, the sense of "co-therapist" is addressed in Nordoff & Robbins approach, where "the co-therapist's broadly supplemental role freed the primary therapist to concentrate more closely on fostering the inter- musicing contact with the child". (Nordoff & Robbins, 2007: 189). This paper describes the essential role of the co- therapist in individual music therapy sessions with two children in the autistic spectrum disorder. The music therapist's approach is a person-centered, humanistic approach (Rogers, 1961) with inspirations from music centered Nordoff & Robbins approach (1971, 1977). The objective of this paper is to define the role of the co-therapist in the music therapy interventions following the phenomenological approach of two case studies. Child's musical – or not – behavior, musical elements, the interaction between the client, the music therapist, co-therapist and music (quadratic relationship) are observed and analyzed using the microanalysis technique. During the interventions, positive changes in verbal communication, socialization, eye contact, behavioral hostility and activity engagement were observed. Through bibliographic research and the analysis of the case study, the use of the term "co-therapist", his/her role in the music therapy process and my own experience from the point of view of the "co-therapist" are clarified thoroughly.



UPP00381

The musical cognition as a strategy for global stimulation: a case study in music therapy

Clara Marcia Piazzetta, Diego kovalski Oliveira and Matheus Carvalho Braga: Brazil

Clara Marcia Piazzetta: Music Therapist, Master in Music. Interest in studies in music cognition and music therapy, especially musicality. Teacher in the course of music therapy Unespar FAP

Diego kovalski Oliveira: Musician and student in the Music Therapy curse Unespar - FAP

Matheus Carvalho Braga: Musician and student in the Music Therapy curse Unespar - FAP

This abstract presents a case study in Music Therapy. We describe Beatrice's music therapy process. She is 7-year-old with the deletion of chromosome 8p23. It has a global developmental delay and takes medication to help stabilize the agitation. She does not present verbal communication and vocalizes in recurrent rhythmic and melodic patterns. For treatment improvement in the field of neurodevelopment we apply the IMCAP-ND scales to music therapy sessions as a strategy for understanding the ongoing music therapy process. In 2018 (ICMPC) we presented the study of the first six months of treatment. This study revealed the therapist followed the musical emotional lead and preservatives behaviours of the client. The development of melodic curve and vowel emission was possible through the improvisation musical play aimed at empathy, structuring and conducting the client's experience through improvement of musical attention and musical affect according to IMCAP-ND scales. The case study with mixed methods for outcome measures—IMCAP-ND Scales are measured by numbers and by letters, which refer to the independence of the client (e.g. with or without external support). There were music therapy sessions in the one year of treatment and now we will apply IMCAP-ND in the session's numbers forty-four (44) to fifty (50). IMCAP-ND application sessions were audio video recorded. The completion of the scales will be performed with a music therapist as an external consultant. The music-therapist work with Beatrice follows in the musical improvisation seeking the adaptation to the musical play, the engagement and musical inter-relation

UPP00411

MUSIC THERAPY IN MENTAL HEALTH: COMPETENCIES FOR CLINICAL PRACTICE

Cristiano Giuriato and Dr. Patricia L. Sabbatella - Spain

Cristiano Giuriato: Musician graduated in Flute at the Ghedini Conservatory in Cuneo (2016), with the highest marks. Music Therapist graduated at the Frescobaldi Conservatory (Ferrara, 2018) with the highest marks. He has been working in the Veld of Psychiatry in Italy, in Bolzano (2017-2018). In 2018-2019 was in an Erasmus Training Internship at the University of Cadiz, involved in different music therapy projects.

Dr. Patricia L. Sabbatella: (PhD, EMTR-Supervisor; SMTAE). Senior Lecturer, University of Cádiz (Spain). Research Group HUM-794: Music, Education and Therapy (Andalusian Research Programme). She has served on professional boards of the World Federation of Music Therapy (WFMT), the European Music Therapy Confederation (EMTC) and the Spanish Professional Association of Music Therapist (AEMP).

In Italy, as a consequence of the Basaglia Law (1978), the psychiatric care system has been modified by the closures of Psychiatric Hospitals and the creation of different structures such as Mental Health Centres, Day Hospitals, Centres of Diagnosis and Treatment, Residential Centres and Diagnostic and Treatment Centres. Within these structures, in psychiatric rehabilitation, Music Therapy has been included for the attention of the adult psychiatric patient.

Working in Mental Health settings, the music therapist faces specific issues and situations that are part of our daily professional work, such as: a) There are so many different pathologies that patients can present; however, Music Therapy deals only with certain pathologies, b) what does clinical practice and publications inform about the types of clients and the most frequent symptomatology being treated in adult patients with psychiatric disorders? c) What are the theoretical ideas that support the benefits of Music Therapy in Psychiatry and its application with patients; d) what benefits are identified for patients and how does research contribute to this area of work; is there enough clinical evidence?

To respond to these questions, a bibliographic review was carried out to identify the key theoretical and methodological issues for the area of Adult Mental Health intervention. The data were analysed and categorised according to the main topics identified. Results of the study present an overview of the key aspects of Music Therapy practice in the area of Psychiatry in order to support the inclusion of the music therapist in the multidisciplinary team in Adult Mental Health Services.

UPP00467

Balinese Gender Wayang Gamelan And Its Significance For Clinical Improvisation

Kezia Putri - Indonesia

Kezia Putri: graduated from Universitas Pelita Harapan, Indonesia with Bachelor of Art - music therapy concentration (S.Sn in Indonesia) in 2016. Currently, she is finishing up her MMT program at Wilfrid Laurier University, Canada. Throughout this program she interned at a local Long Term Care facility, and will intern at an adult mental health facility for her next full-time internship. She is currently interested in exploring the therapeutic potential of her own national heritage as well as music-centred practice in music therapy.

The Gender Wayang (pronounced gən-dər wa-yang) gamelan is one of the most ancient forms of Balinese gamelan ensemble. This study investigated the potential use of Balinese Gender Wayang gamelan music for clinical improvisation in music therapy. The study consisted of three main components; the researcher's personal experience of intensive Gender Wayang training; a literature review of Balinese culture, Gender Wayang, and the use of gamelan in music therapy practice; and the musicological study of Gender Wayang pieces. The objectives of this study were to understand the cultural and philosophical aspects of Gender Wayang practice, to identify Gender Wayang's significant musical features, and to generate potential clinical applications for music therapists. The results discussed Gender Wayang's unique musical features such as the interaction between layers, the interlocking, ostinato, the development of core melody, and the form. These unique features were adapted into exercises/clinical references for music therapists. Gender Wayang did not only have the potential to contribute for western music therapy practice, but it is also therapeutic in its own form. It is hoped that this study will open possibilities for music therapists to explore the potential of gamelan music in music therapy sessions.

UPP00503

Remini-Sing: An RCT examining therapeutic group singing for community-dwelling people with dementia and their primary caregivers

Dr Jeanette Tamplin, Imogen Clark, Zara Thompson Kate Teggelove and Felicity Baker -
Australia

Dr. Jeanette Tamplin: Is Senior Research Fellow in Music Therapy at The University of Melbourne and works as a music therapist at Austin Health in Melbourne, Australia. She publishes widely on her research and clinical work in neurorehabilitation, including acquired brain injury, spinal cord injury, Parkinson's disease and dementia.

Dr. Imogen Clark: Is a lecturer and research fellow at The University of Melbourne and a Registered Music Therapist at Austin Health, Australia. She has worked with various populations including neurorehabilitation, palliative and aged care. Her current research focuses on music therapy for people living with dementia and their families.

Zara Thompson: Graduated as a music therapist in 2016 and works in community-based programs supporting people with disabilities, people with dementia and their families. Zara is a current PhD candidate at The University of Melbourne exploring the lived experiences of choir singing for people with dementia and their supporters.

Kate Teggelove: Is a research fellow in music therapy at The University of Melbourne and project manager of Remini-Sing dementia research. Kate is also Executive Director of PaKT4Change, a charity engaging children who have experienced trauma in innovative therapeutic music opportunities that promote change, build skills and disrupt harmful cycles.

Professor Felicity Baker: Is Head of Music Therapy, and Director of the International Research Partnerships for the Creative Arts and Music Therapy Research Unit at The University of Melbourne. She is a former Australia Research Council Future Fellow, and has amassed more than \$14 million in competitive research funding including three National Health and Medical Research Council Grants. She is currently Principal Investigator of a large randomised controlled trial with a 2.4million Euro budget and involving research teams in Australia, UK, Norway, Poland and Germany. Her clinical and research expertise are predominantly in the area of therapeutic songwriting, neurorehabilitation, and dementia. She is currently Associate Editor, Journal of Music Therapy, Past President of The Australian Music

Therapy Association (2010-2014), and has received a number of research, teaching, and leadership awards including being the second recipient of the WFMT Research award at the last World Congress in Japan.

Music is processed by the brain even in advanced stages of dementia and acts as a stimulus for memories and self-awareness for people living with dementia. Community-based therapeutic group singing experiences offer opportunities for music participation and social engagement that are accessible and enjoyable for people with dementia and their family caregivers. Therapeutic singing groups can also facilitate communication through shared and meaningful musical interactions, which may lead to improved relationship quality. However, most previous research has been conducted in residential care and there is currently limited research to support the use of music interventions for people living with dementia and their caregivers in the family home.

This randomized controlled trial compared the effects of community-based therapeutic singing groups for participant dyads (people with dementia and their family caregiver) against a wait-listed control group on the following outcomes: 1. Dyad relationship quality 2. Quality of life, depression, anxiety and social connectedness for participants with dementia. 3. Quality of life, depression, caregiver burden, and social connectedness for family caregivers.

Twenty-eight participant dyads were recruited and randomly assigned to a 20-week group singing condition ($n=14$) or a waitlist control group ($x=14$). Pre, mid and post intervention assessments were conducted by assessors who were blinded to group allocation. This poster will present results of quantitative data analysis as well as highlight significant issues related to study design that arose regarding recruitment, participant burden, and sustainability. Recommendations and considerations for conducting dementia research in community settings will also be presented.

UPP00546

Development of a music therapy intervention for young adults with depressive symptoms using the Intervention Mapping methodology

Sonja Aalbers, Annemieke Vink, Ruth E. Freeman, Kim Pattiselanno, Marinus Spreen and Susan van Hooren - Netherlands

Sonja Aalbers: MA, MT-BC, is lecturer, supervisor and researcher in Music Therapy (BA/MA) at Music therapy NHL Stenden University of Applied Sciences in Leeuwarden, The Netherlands and coordinates a music therapy course at the Master of Arts Therapies HAN University of Applied Sciences in Nijmegen, The Netherlands. As a registered music therapist she worked for several mental health institutions. In partnership with the Open University of Heerlen, Research Group KENVAK, and Research group Small n-designs of NHL Stenden University of Applied Sciences she is running a PhD Program. Her research focuses on the effects of music therapy for depression and emotion regulation.

Annemieke Vink: Post-Doctoral researcher ArtEZ University of the Arts, Department of Music Therapy, The Netherlands.

Ruth E. Freeman: Researcher and Lector of research group Small n-designs of Social Work and Arts Therapies, Department of Health and Department of Social Work NHL Stenden University of Applied Sciences (NL).

Kim Pattiselanno: Medical Doctor at Central and North West London NHS Foundation Trust and co-author of a Cochrane music therapy review.

Marinus Spreen: Researcher and member of research group Small n-designs of Social Work and Arts Therapies, Department of Health and Department of Social Work NHL Stenden University of Applied Sciences (NL).

Susan van Hooren: Professor and Lector of Arts Therapies and Psychomotor Therapies, Open University Heerlen (NL), Zuyd University of Applied Sciences (NL).

Depression is a highly prevalent and seriously impairing disorder. Empirical evidence suggests that music therapy may decrease depression, but interventions are often not clearly described in studies. The purpose of this study was to develop a music therapy intervention for young adults with depressive symptoms, based on recent theories and latest evidence- and practice-based knowledge. For the development of this music therapy intervention, we used the Intervention Mapping (IM) methodology. IM is a six- step planning approach for theory, evidence- and practise-based development of health interventions. For each step, we used literature, practice-based knowledge and input from discussions from a research group. This presentation shows the results of the IM study we conducted. First, the theoretical framework is based on the emotion models of Gross and Scherer, by which we explain how emotion dysregulation may affect depressive symptoms (step 1) and by which we clarify how improvisational music therapy may change depressive symptoms (step 2). Second, we developed a prototype Emotion-regulation Music Therapy for Preventing Depressive symptoms (EMT-

PD), based on the “synchronisation technique” of Bruscia techniques for improvisational music therapy, to reduce symptoms of depression (step 3). Third, we described a music therapy manual (step 4) and an implementation plan (step 5) for improving the quality of implementation of EMT-PD and the development of materials for communication purposes. Finally, we described a study protocol for a multiple baseline study to examine the effects of EMT-PD and to gain more insight in the effect moderating characteristics of EMT-PD (step 6).

UPP00597

Therapeutic Choir: a Music Therapist’s Approach to work with Groups

Claudia Regina de Oliveira Zanini - Brazil

Claudia Regina de Oliveira Zanini: Music therapist. Master in Music and Ph.D. in Health Sciences. Visitor Researcher (Pos- Doc) at the Music Therapy Program of the Temple University (Fall/2018). Professor and Researcher at the School of Music and Performing Arts, Universidade Federal de Goiás, Brazil. Member of the Research and Ethics Commission of the WFMT (2017-20).

This paper is about the concept of the Therapeutic Choir (Zanini, 2002), that consists of a group conducted by a music therapist, with therapeutic goals, in which the voice is used as a resource for communication, expression, satisfaction and social interaction. By singing, the participants express their subjectivity, thus letting out their inner existentiality”. It was a result of qualitative research with elderly. Data collection was carried out through such instruments as music therapeutic forms, audio recordings, gnal statements and the transcribed and videotaped interviews. The analysis of the data was based on the phenomenological paradigm. It was concluded that three essences were revealed, inferred of the researched phenomenon: “singing” is a way for self-expression and self-realization; the songs reveal the “subjectivity/intern existentiality of the being” and, the self-confidence of a participant of the Therapeutic Choir make him have expectations for the future. In order to better comprehend the essences which emerged from the phenomenon, the basic concepts of analysis of the social psychology were used, seeking to capture the man in motion - activity, consciousness, and identity. This concept of Therapeutic Choir emerged from one research, but it has been enlarged for other areas of professional praxis by music therapists in other researches. Besides this, since 2012, the Therapeutic Choir became one discipline for the students of one Music Therapy Baccalaureate. This paper describes the therapeutic goals and the methodological process of this vocal approach in Music

Therapy to improve the quality of life of the group participants.

UPP00625

Meaningful situations during “partner-play” improvisations: A feasibility study applying a mixed methods approach

Irene Stepniczka, Monika Smetana and Laura Bishop - Austria

Irene Stepniczka: MSc, PhD cand., has completed studies in Musicology and Cognitive Sciences (main focuses: Psychology, Neuroscience, and Artificial Intelligence). She can contribute with broad knowledge from both fields and has experience in applying mixed methods and analyses.

Monika Smetana: PhD, music therapist (ÖBM), since 2002 working in child and youth psychiatry, since 2015 university assistant at the mdw (Vienna), deputy head of the department for music therapy and the WZMF. Research interests: relational aspects and dialogue in music therapy, mixed methods designs and participatory approaches.

Laura Bishop: PhD, has completed degrees in psychology and music cognition. She is a postdoctoral researcher in Vienna, and is leading a project on collaborative creativity in music ensembles. Her research interests include analysis of performance expression, body movement, and coordination during musical interaction.

Music therapy offers a wide range of theories, techniques, tools and applications, which presents both opportunities and challenges when carrying out evidence-based research. To facilitate research in this rich field, we carried out a feasibility study that investigated how to apply innovative interdisciplinary mixed methods approaches to both data acquisition and analysis when evaluating “partner-play” improvisations.

Methods: Seventeen participants (N=17), composed of nine healthy adult test subjects from various backgrounds (n=9) and eight music therapists from the Viennese tradition of music therapy (n=8), took part in 17 assessments. These were divided into three phases, namely pre/baseline,

improvisational, and post. Qualitative and quantitative data were collected using questionnaires, physiological measures (heart rate, skin conductance, and respiration), audio (incl. MIDI) and video recordings, as well as debriefing interviews. Multidisciplinary analyses from music therapeutic and cognitive science perspectives were then performed on the data.

Results: We were able to assess relevant issues concerning the practicability of a complex study in the field of music therapy, summarizing the pros and cons of the design, tools, and methods used (e.g. room setting, seating positions, cameras, questionnaire presentation method and content, NeXus-10 MKII usage for physiological recordings, debriefing interviews, etc.). We explored how to combine the qualitative and quantitative data and developed an analysis framework for investigating meaningful situations during “partner play” improvisations.

Conclusions: These results suggest that mixed methods and interdisciplinary approaches are valuable for music therapy research and practice. In our study, this approach delivered fascinating insights concerning subjective and intersubjective experiences.

UPP00643

The Use of Songwriting with College Students for Self-Expression and Self-Reflection

Niki Jue Zhang - China

I am a current faculty member at Chongqing University of Education (CQUE) in China. This semester, I have been teaching two courses, Integrating the Arts in the Non-Arts Classroom and Education of Diverse Population in Early Childhood & Elementary School at CQUE. Talking about education background, I finished my undergraduate in music therapy in China, and my master's degree in music therapy in New York at the State University of New York at New Paltz. I did my internship at the Nordoff-Robbins Center for Music Therapy at New York University (2018-2019), fieldwork at Center for Spectrum Services (2017-2018), and practicum at the Elant at Goshen, a nursing home, for one semester in 2017. In China, I have had clinical experience working with children, adults and older adults. As for professional development, I attended the American Music Therapy Conference 2018, American Music Therapy Association-Mid-Atlantic Region Conferences (2016, 2017, 2018), World Congress of Music Therapy (2017) and multiple workshops and seminars.

College students face a multitude of mental health challenges. This study investigated four college students' experiences in guided songwriting and explored how they used songwriting as a means of self-expression and self-reflection. My research question was: What is college students' experience in songwriting? The methodology of this research was qualitative, with an emphasis on interpretation. Specifically, this research was a phenomenological study with descriptive goals, seeking to gain an understanding of college students' songwriting experiences. The name of the four songwriting titles were:

Deprivation (<https://soundcloud.com/niki007-1/deprivation/s-2nGn6>)

Our Night (<https://soundcloud.com/niki007-1/our-night/s-NISUi>)

Our Yesterday (<https://soundcloud.com/niki007-1/ouryesterday/s-9exz5>)

Inevitably (<https://soundcloud.com/niki007-1/inevitably/s-uwlb6>).

In vivo coding and descriptive coding were employed in this research. Six themes emerged from data analysis of the four participants: enjoyment, frustration, sense of achievement, insight, stress and relief from stress. Compared with conventional verbal therapy, songwriting provided an alternative outlet for self-expression in association with stress. One problem that was confirmed in this research was that college students did not get enough support in regard to their mental health. Therapeutic songwriting was presented as an inviting option for students seeking to work on personal issues such as stress and depression.

The banner for "Student Posters" features a background of abstract, torn paper shapes in red, orange, and yellow. The text "Student Posters" is written in a large, green, sans-serif font, centered on the banner.

Student Posters



Neurophysiological activity during music therapy with individuals with dementia: a pilot study.

Kate Farquharson

A collection of original clinically functional songs

Mackenzie Brooks

Songwriting based music therapy in adolescent psychiatry: A program intervention to address emotional needs

Trina Chakrabarti

Systematic revision of publications at the Brazilian music therapy periodic – Revista Brasileira de Musicoterapia – from 2009 through 2019

Henryque Cunha

A pastoral approach to music therapy

Luis Gracida

Music therapy for children who have experienced the loss of a parent: A multiple case study

Ronelle Hauptfleisch

Reflections from a novice researcher, therapist and mother: The defining role of reflexivity as part of a dissertation journey

Ronelle Hauptfleisch



Disability rights in the United States

Katie Hock

Tunes for teddies – Music therapy advocacy through the Teddy Bear Hospital

Kathleen Lawson and Lauren Khalil-Salib

Music therapy in outdoor setting: A natural context for children with disabilities

Matteo Maienza

Live vs. recorded: The effect of live vs. recorded music on well-being

Stamatis Manousakis, Andre Giannakopoulos and E-Shuen Chen

Identity-first language: What music therapists in the United States need to know

Emma Martin

Creating a safe space for the parents / guardians of paediatric oncology patients through music therapy groups in South Africa

Nethaniëlle Mattison

Integrating culture- specific musical instruments from Trinidad and Tobago in music therapy practice

Shiann S. Melville

Stability through sound: Group music therapy for promoting learners' development of self-regulation in a context of community violence

Karin Meyer



WVCEOS International Student Tour

Parintorn Pankaew

Andiqondi: The importance of honouring the client's language

Caitlin Schulze

Navigating a speech / music therapy co-treatment

Sara Truncali

Synchronizing in harmony: Connect people with music from the world

Yu Jung Weng, Minami Okamoto, Nilufar Yesmin and Wen-Hui Cheng

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American Music Therapy Association Students - Nazareth Chapter

CMTS – ConnAction of Music Therapy Students

Janine Gimpl, Friederike Kinne, Ronja Gangler ConnAction of Music Therapy Students – An international working group for music therapy students and recent graduates

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