



Association de musicothérapie du Canada

Canadian Association for Music Therapy

Résumé des conférences

Sessions' Descriptions

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Arnason, Carolyn, PhD, MTA, *A force to be reckoned with: Spiritual realms in the Bonny Method of Guided Imagery and Music*

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Description: Reading the definition of transpersonal psychology in Lewis' article (1998-99) clarified that I was working with a GIM client who easily entered spiritual realms. The clarity connected with my personal process, plus work with clients in the Bonny Method of Guided Imagery and Music (GIM). This particular client experienced such phenomena as body transformation, ecstasy, mystic experience, wonder, transcendence of the self, cosmic awareness and playfulness. It all felt like an essential next step to my reflections on spirituality and improvisational music therapy (Arnason, 2005).

This presentation is a case study of a woman in her early 70s who I worked with during the Level 3 GIM training. Interestingly, she was my first client and we are still working together. This client's desire was to set aside time with music to explore herself deeper, temporarily leaving the mundane to explore new realms of personal empowerment.

There is much to explore for both the client and the guide (therapist) in what Vaughan (1991) calls "the point of intersection...where the opposites are not in conflict, but in relationship. It is at the intersection of the temporal and the eternal, the finite and the infinite, the personal and the transpersonal that we experience our essential spirituality and wholeness" (p. 107).

Thematic images will be described as well as music used and the client's emergent insights. The integrity of spiritual seeking permeating music psychotherapy will be discussed, plus the challenges I encountered with a client who has creative force and explorative capacity.

Lucy Bolger, BMus (MusThrp)(Hons), RMT, PhD Candidate, University of Melbourne, *Examining collaboration with communities supporting marginalized young people: An action research project.*

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Description : The meaning of collaboration in music therapy is as varied as the diversity of clinical settings in which it reportedly takes place. 'Collaboration' is used to describe inter-disciplinary work (Twyford & Watson, 2008), cooperative clinical training (Baker, 2007) and participatory practice with clients (Pavlicevic, 2006). Reference to collaboration in the literature spans clinical settings and music therapy paradigms (Pavlicevic & Ansdell, 2009; Rolvsjord, 2010; Stige, Ansdell, Pavlicevic & Elefant, 2010). However in-depth analysis into the process of collaboration in music therapy, and implications for participants and music therapy practice, is extremely limited.

This presentation describes preliminary findings of a current PhD research project from Melbourne, Australia. This action research project examines and compares the collaborative process of three participatory music projects with communities supporting marginalised young people. The study takes an innovative 'whole community' approach, engaging the entire community as the 'client', whereby all community members are potential collaborators. Participating communities support three different groups of vulnerable young people, diversely located across on Stige's (2002) continuum of community from communities of location to communities of need.

I will use findings from current music therapy research to compare and contrast collaborative process in three unique communities and propose key considerations for future participatory music therapy work. These considerations will inform an analysis of collaborative music therapy methods with whole communities, and potential goals and outcomes. I will examine how existing structures and roles in

communities can influence the nature and scope of participatory music projects, and the role of relationships and power in participatory music therapy process, and possible implications of this factors.

Dany Bouchard, BMT, *Musical improvisation vs. structured composition in mental health. The use of sound recording as therapeutic tool. Music in a group (choir, band) and public performance.*

Dany Bouchard, BMT, *L'improvisation musicale vs. la composition structurée en santé mentale. Utilisation de l'enregistrement sonore comme outil thérapeutique. Musique en groupe (chorale, groupe de musique) et performance publique.*

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- L'utilisation de l'improvisation musicale et de la composition musicale structurée : quand et pourquoi. Les bienfaits et les contre-indications.
- L'enregistrement sonore comme outil thérapeutique : aide à la conscientisation et la valorisation. Utilisation personnelle vs publique.
- Musique en groupe : comment créer et gérer les différentes dynamiques de groupe. La chorale en santé mentale. Groupe de musique typique (band).
- Performance publique : performance individuelle vs. en groupe. Bienfaits et méfaits de la performance publique. L'interaction avec des artistes professionnels(les).

Debbie Carroll, Ph.D., MTA, Sylvie Ouellet, Ph.D., MTA, *The role of the music therapist in the training of special education teachers*

Debbie Carroll, Ph.D., MTA, Sylvie Ouellet, Ph.D., MTA, *Rôle du musicothérapeute dans la formation des enseignants en adaptation scolaire et sociale*

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Description: As the field of music therapy grows, so too does the diversity of the roles that music therapists play. In this interactive and bilingual presentation, the speakers will share their unique perspectives as faculty supervisors of future teachers, followed by an exchange with participants on the contribution of music and music therapy in the schools

As supervisors, our responsibility to help students become the most effective special education teachers they can be, is three-fold: 1) sensitize them to an authentic, empathic and “therapeutic” way of being through active listening and a creative, playful and child-centered approach to teaching; 2) introduce them to the potential of music as a psychoeducational tool and explore this potential through experiential exercises during group supervision meetings; 3) sensitize them about the role of the music therapist by identifying possibilities for collaboration with the teaching team (special educators, psychoeducators) and the professional team (psychologists, speech therapists, occupational therapists), who work with students with special needs, including those with global developmental delay, autism, intellectual disabilities, and learning and behavioural challenges.

The following questions will serve as a starting point for an exchange with conference participants: What is the contribution of music therapists-educators in the supervision of future teachers of children with special needs? In what ways can a creative, humanist approach, characteristic of music and music therapy, influence

the psychoeducational strategies used with these children? How can we best share professional and scientific knowledge with the interdisciplinary educational team, and in so doing, promote music therapy in the schools?

La musicothérapie se développe tout comme les rôles diversifiés des musicothérapeutes. Lors de cette présentation interactive, les conférencières partageront leurs expériences de supervision de stage auprès des futurs enseignants afin de dégager des éléments clés sur la contribution de la musique et du rôle du musicothérapeute en milieu scolaire.

À travers l'accompagnement des stagiaires, une triple responsabilité est visée afin de les aider à intervenir avec compétence. Il s'agit : 1) de les sensibiliser à porter un regard empathique ou «thérapeutique» par l'écoute active, l'approche créative et ludique et le lien authentique avec chaque élève; 2) de les initier au potentiel de la musique comme outil psychopédagogique et leur faire expérimenter ce potentiel lors des rencontres de groupe à l'université; 3) de les sensibiliser au rôle du musicothérapeute, en identifiant les possibilités de collaboration avec l'équipe d'intervenants (éducateurs spécialisés, orthopédagogues, psychoéducateurs) et les professionnels de l'éducation (psychologues scolaires, orthophonistes, ergothérapeutes) œuvrant auprès des élèves ayant des besoins particuliers, soient trouble envahissant du développement et autisme, déficience intellectuelle, trouble d'apprentissage et trouble de comportements.

Les questions suivantes seront un point de départ pour un échange avec les participants: Quelle est la contribution des musicothérapeutes-formateurs dans la supervision des futurs enseignants engagés auprès des élèves ayant de besoins particuliers ? Comment l'approche créative humaniste, en particulier de la musique et de la musicothérapie, influence l'intervention psychopédagogique auprès de ces élèves ? Comment contribuer à diffuser les connaissances, professionnelles et scientifiques, et ainsi promouvoir la musicothérapie dans les écoles?

Amy Clements-Cortes, PhD, MusM, MTA, *Buddy's Glee Club*" A research study focusing on singing for health and wellness

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Description : This presentation will include a description of the study, recruitment, method, and results of "Buddy's Glee Club; a choral experience for older adults attending Adult Day Care. Results will be shared alongside a discussion and presentation of future research that builds upon the findings. The following research questions guided the study.

- 1) What if any are the benefits of the lived experience of singing in a glee club facilitated by a music therapist and music therapy accompanist as expressed by older adults attending day care programs?
- 2) How can a glee club program best be implemented with older adults attending adult day care programs?
- 3) What is the impact of singing on the physical and emotional dimensions of health? The physical and emotional dimensions of health in this context are defined as: general health, loneliness, self-esteem, feelings/emotions, anxiety and quality of life.

There were five large themes that emerged from the analysis of the interview and the researcher's field notes including: friendship and companionship; simplicity; happiness, uplifting and positive feelings; relaxing and reduced anxiety; and fun.

Overall the glee club was viewed as a positive and enjoyable experience that helped participants make new friends, while providing a feeling of togetherness by singing familiar songs in a group.

Research analysis is currently underway and will be completed by Dec. 2011.

Preliminary results indicate that the majority of participants had previous musical experiences, and their participation in the glee club facilitated reminiscence about their

past experiences Overall the glee club was viewed as a positive and enjoyable experience that helped participants make new friends, while providing a feeling of togetherness by singing familiar songs in a group.

Sandi Curtis, PhD, MT-BC, MTA, Guylaine Vaillancourt, PhD, MTA, *The Human Rights Project for Kids/Le droit des enfants à la musique*

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Description: While some inroads have been made, there is still an overall lack of public awareness of the rights of children with disabilities in general terms and in their full scope as they are articulated in the United Nations Human Rights Conventions. This is particularly true in educational settings where the focus is on student access to appropriate educational opportunities and services, to the neglect of the overarching nature of human rights, their encompassing of broad social and cultural dimensions, and their direct implication for children with disabilities within the educational environment and beyond. Even where some familiarity exists, efforts are hampered by the lack of skills and resources to implement all of these rights and as a result, children with disabilities in Canada are deprived of the practical enjoyment of the full scope of their human rights.

A unique project intended to address this need - funded by the Canadian Heritage Human Rights Program – is described. This multifaceted project was designed to disseminate knowledge of the rights of children with disabilities to access to and participation in music making and the role music therapy in the schools can play in ensuring these rights. With their particular skill set and expertise in the use of music with children with differing abilities, music therapists have much to contribute. Project details as well as materials developed will be shared with an eye to allowing participants the ability to replicate the project and to work towards increasing employment of music therapists in the schools.

Patricia Deek, B.Mus., B.Ed., M.A., M.M.T., *Emerging trends in music improvisation with adolescents.*

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Description: This presentation is based on Patricia Deek's major research paper for her Master's in Music Therapy degree. Her phenomenological qualitative research paper highlighted some trends that occurred throughout a music therapy workshop with adolescents aged 14 to 16 years old. Specifically, improvisation in a music therapy context was a means of exploring adolescents' identities and dreams as they looked towards the future. Participants also described their current situation, being present in their fears and challenges. This research will describe the trends that reflect adolescents' experiences in using music and artwork. Results revealed a theme of creative tension with three subsections: discovery, transition and connection. This theme relates to adolescents as they are making sense of their lives and transitioning through experiences of equilibrium and disequilibrium. This study was an introduction to adolescents in discovering and understanding who they are as they explore, sound and created their "artistic way of being" (Kenny, 2006, p. 5). Music in this sense was used as an empowering tool and offered hope. Lastly, a discussion of results will include the therapist's role and influence of the therapist's approach in these improvisations. Finally, the therapeutic significance with this population and implications for music therapy are explored.

**Lillian Eyre, PhD, MTA, MT-BC, Licensed Professional Counsellor (LPC),
Fellow of the Association for Music and Imagery, *Performance for Therapeutic
Ends: Establishing and Maintaining a Therapeutic Chorale for Persons with Chronic
Mental Illness.***

**Lillian Eyre, PhD, MTA, MT-BC, Licensed Professional Counsellor (LPC),
Fellow of the Association for Music and Imagery, *Performance à des fins
thérapeutiques: établir et maintenir une chorale thérapeutique pour personnes
atteintes de maladie mentale chronique.***

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Description : Community Music Therapy – Ecological Music Therapy – Culture-Centered Music Therapy: These terms have in common a set of varied concepts and practices in music therapy that embrace music performance as a means of fostering the connection between individual and communities, while promoting the individual health of a specific group of clients. As such, ways of viewing the therapist's identity and role, the site and its boundaries, the aims and means of practice and the overall assumptions and attitudes are at times radically different from "consensual music therapy practice" (Ansdell, 2002). Ways of viewing the clients – as healthy participants – must also be included in this list. Key concepts in Community Music Therapy Practice also include empowerment of the individual and the group, and equality among members, which include the therapist(s). This presentation will focus in particular on the practical, clinical, and theoretical considerations in founding and maintaining a therapeutic performing chorale. The presenter examines the history of a performing arts group established for clients seen in psychiatry in a hospital setting in the context of specific concepts, obstacles, and solutions. Results of research conducted by the presenter that focused on an inquiry into participant experiences of therapeutic effects of being in the chorale will be discussed.

Bev Foster, BEd, BMus, ARCT, AMus, *The Room 217 Story*

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The Room 217 story is essentially about one family caregiver's response to a gap she saw in her experience of caring for both her dad and grandmother during their end of life journeys. Bev Foster is an experienced music educator who saw the need for hands on therapeutic resources to be available for caregivers as well as some basic training for caregivers in using music in care.

This presentation will focus on the following:

- The Room 217 Foundation –context, history, background
- Room 217® resources – CDs, DVDs, other
- Music Care – Music Care conference, Resource Guide, workshops
- Relationship between Music Therapy, Room 217 Foundation and other Music Care providers
- Q & A/Discussion/Dialogue

La description de la présentation: L'histoire de Room 217 porte essentiellement sur l'action entreprise par une personne soignant un père et une grand-mère souffrants pour combler le vide créé par un manque de soins en musique. Bev Foster a tant d'expérience comme musicienne et éducatrice qu'elle a su concevoir et créer des ressources musicales thérapeutiques. Ces ressources sont maintenant disponibles sous forme d'enregistrements acoustiques et d'une trousse de formation, pour ceux qui offrent les soins.

Cette présentation touchera les aspects suivants :

- L'histoire de Room 217
- Les ressources Room 217 –disques, DVDs, autres
- Les soins en musique –les conférences, le guide de ressources, les ateliers

- Les relations entre la Musicothérapie, la fondation Room 217 et d'autres services de soins en Musique
- Le dialogue, questions et réponses

Jeffrey Hatcher, MA, MTA, *Sound Future: Music Therapy and the Power of the FASD Brain*

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Prenatal exposure to alcohol can cause irreversible damage to central nervous systems leading to significant life challenges. This presentation highlights current brain/music research, its relevance to this client population, and offers a look at case studies that illustrate music therapy's potential efficacy with this challenges population.

Jeffrey Hatcher, MA, MTA, works as a private contract therapist for several Manitoban Child and Family Services agencies. He also conducts sessions with clients living with traumatic brain injuries. In this presentation Mr. Hatcher will discuss subjects related to his music therapy work in the field of fetal alcohol spectrum disorders. He will cite current research in the areas of music and the brain such as : the use of music in promoting brain plasticity (Schlaug, 2010), music's effect on specific brain centres (Kraus, 2007, Patel, 2009) and the science behind human music-making. He will demonstrate the efficacy of therapeutic music experiences in maximizing brain plasticity.

Fran Herman, RMT, CCW, MTA, Sylvie Boisvert, MTA, LGSM, Fran, tell us a few stories, Fran, raconte-nous quelques histoires

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Description : As a pioneer in music therapy and in the creative arts therapies, Fran Herman has touched the hearts of many persons by her true stories. She has been advocating since 1950s for the wellness of children and adolescents through the use of music, tirelessly opening people`s mind on a new profession and building relationships in the community and the music world. Her avant-garde vision in the early days of music therapy is a model to all music therapists, experienced or new in the profession, wishing to contribute to the field.

By telling of actual anecdotes, this presentation will reflect the needs and ways of advocating for music therapy and the creative arts therapies. It is open to any person interested in advocating for music and the creative arts modalities.

Sarah Hodkinson, PGDipMTh, *Music (re)habilitation for cochlear implantees: the role of the community music therapist*

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Description : Many cochlear implant (CI) users express a desire to hear music again and are dissatisfied by the sound of music through their implant. The importance of music for well being and quality of life highlights the need for music rehabilitation programs. The few studies that have investigated the therapeutic value of music listening exercises on the ability of CI users to perceive and enjoy music suggest training is beneficial.

However, provision of interactive music (re)habilitation materials and musical activities is limited. A multi-disciplinary team including a research scientist, audiologist, composer and music therapist were brought together to explore this potential. A series of music exploration workshops for CI users were organised with the aims of 1) developing ideas for structured, interactive music rehabilitation materials, 2) exploring aspects of music that can be appreciated through a CI, and 3) investigating the therapeutic value of the workshops. The workshops were evaluated using pre and post-workshop surveys comprising quantitative and qualitative methods to assess immediate and longer-term impact. The findings will be incorporated in the final design of the rehabilitation materials.

This presentation examines the positive research outcomes for this client group, focusing on the workshop activities and including a demonstration of the rehabilitation software. It then reflects on the role of the young music therapist as a consultant, using training, knowledge and experience to assess the therapeutic value of music in a project that takes music therapy out of its traditional setting.

Cheryl Jones, MMT, NMT-F, MTA, *Introduction to Music Therapy with Individuals Who Have Experienced Acquired Brain Injury*

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Following a brain injury, an individual will face changes in their life. They may be dealing with reduced or loss of ability in one or several areas. Areas potentially impacted by brain injury are: cognition, speech, motor skills, and psychosocial. The journey through recovery and the adjustment to significant changes in one's life can be long and difficult.

Scientific research evidence indicates music's significance as a neural stimulus. Because of music's neural stimulation, and because music is a multi-site stimulus, it can be an effective intervention to use with individuals who have experienced ABI. It can be used to stimulate a neural response, strengthen neural connections, and encourage new neural networking.

This presentation will discuss several ABI case study examples, each demonstrating a different goal area, and the music therapy interventions used to address that goal. Music therapy interventions are determined by the location of the brain lesion and the resulting impairment.

Music is not only able to address functional goal outcomes, but because of its emotional and expressive qualities, it is also an effective tool to address self-expression and empowerment. This is especially significant for individuals who have experienced an impairment in, or loss of, speech.

This presentation will briefly describe the neurology of brain function, the implications of brain injury, and introduce the audience to the use of music to address a range of goal areas for individuals who are living with the affects of brain trauma.

David T. Kay, BME, BA Michigan State University, MM Jazz Studies, Indiana University, *Directing Improvisation Activities*

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Description : Improvisation with music can be a cathartic event for participants of all backgrounds, and often for many listeners as well. For those who have challenges in contacting the world at their optimal level of positive involvement, engaging in improvisational activities and the unexpected sensations and reactions that ensue can open up the self to hitherto unknown insights. In the music world, most noted performers who improvise have tended to be male. Why might this be? Is there anything related to the experience and the learning of it as transmitted via the male-dominated performing and educational realm that may not speak to females?

In my first remarks as well as session wrap-up, we will discuss from an interpersonal level the nature of learning improvisation and being coached, drawing upon both music and athletics (Ingrid Monson and Tony DiCicco, among others, as source material). We will discover how differences in contacting the improvisation experience and effects of efficacious teaching can reveal gender-based nuances. As willing workshop participants try their hand at improvisation (including using jazz improvisation playalongs CDs by Jamey Aebersold), we will discuss the reactions observed and generated by this activity, as well as my instructional tactics, both musical and verbal. The ultimate outcome is to have gained a deeper understanding of the improvisational process from both the facilitator and the participant point of view, resulting in more meaningful experiences for all.

Demian Kogutek, BMT, MMT, *Tango Improvisation in Music Therapy*

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Description : The presentation consists of a description of major research paper from the Master of Music Therapy program completed at Wilfrid Laurier University, September 2011. The presentation begins with a general description of the origins of tango and inspiration in choosing this research topic. The purpose of the research will be examined through a description of literature review, research questions, methodology, research design, research setting, participants, sampling and recruitment, data collection procedures, data analysis and the interpretation of ideas. Six tango exercises, which form the foundation of the improvisation will be presented and a hand out of these exercises will be given. Three video examples of the data collection will be presented complete with clinical analysis of each. Finally, a conclusion of the research will end the presentation, which includes the implication of tango style in the therapeutic process, in the musical dialogue, in the assessment process, and in the future of clinical improvisation.

Julia Beth Kowaleski, BMT, Amy Clements-Cortes, PhD, MusM, MTA, *Music Therapy in Antigua and Barbuda: Harmonizing Caribbean and Canadian Culture*

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Description: This presentation explores the journey of a music therapy intern who moved to the island of Antigua in the West Indies to complete her internship. It will describe the cultural differences and challenges including professional, and ethical issues that are present to a Canadian working in the country, the process of creating a music therapy based special needs program at a school, the view of children with special needs on the island and education of the local community.

Working in a different environment requires adaptation of one's music therapy approach, method, and techniques. The presentation will discuss changes needed with respect to the intern's personal approach, methods, and techniques while working on the island, and aspects of community music therapy as the natural approach evolving in Antigua.

Antigua is a musically rich culture and this presentation will give attendees the opportunity to learn about different Caribbean styles of music specific to Antigua and provide an opportunity to participate in creating some island-style music using steel pan drums.

The process of setting up an internship in a different country, the advantages and disadvantages to interning outside of Canada, and advice about "what to do differently" will be shared alongside discussion of off-site clinical supervision by Amy Clements-Cortes.

Having knowledge about different cultures is important for those working in Canada as it is a multi-cultural country. Students, interns, and professional music therapists will all be able to increase their awareness of cultural differences and issues, and learn about setting up new internship sites.

Linda Labbé, MTA, *Élaboration d'une grille d'appréciation à partir d'une échelle descriptive*

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L'évaluation en musicothérapie est un processus complexe faisant continuellement appel à notre jugement professionnel. Or parmi les outils d'évaluations, on sait que les échelles descriptives sont les plus efficaces pour faciliter l'interprétation et le jugement. Lors de cet atelier nous verrons comment construire une grille d'appréciation à l'aide d'une échelle descriptive. Il sera aussi possible de travailler en équipe.

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L'évaluation est un processus complexe faisant continuellement appel à notre jugement professionnel. Puisque la qualité du jugement repose en grande partie sur les outils d'évaluations utilisées (MÉQ, 2006), utilisons-nous en musicothérapie des outils facilitant l'interprétation et le jugement? Dans le domaine de l'évaluation, on sait que les échelles descriptives sont les plus efficaces pour porter un jugement. Lors de l'atelier, nous verrons comment construire une grille d'appréciation à l'aide d'une échelle descriptive en suivant cette procédure (adaptée à partir du modèle de Durand et Chouinard, 2006 : 276-290) :

1. Définir l'objet d'évaluation;
2. Déterminer à qui s'adresse la grille;
3. Déterminer le nombre de profils ou de descripteurs;
4. Décrire les profils ou descripteurs sous forme d'indicateurs observables et mesurables;

5. Fixer le niveau d'exigence, le seuil ou la norme de réussite;
6. Valider la grille;
7. Réviser la grille s'il y a lieu.

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Nathalie Leduc, MA, MTA, *La musicothérapie en oncologie pédiatrique Un pas vers l'adaptation à la maladie*

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Description : La maladie grave change la vie d'un enfant de façon soudaine, le laissant souvent dépourvu et sans mots pour exprimer sa détresse. La musique, repère familier et sécurisant, lorsqu' utilisée judicieusement par le musicothérapeute, vient redonner à l'enfant un espace d'expression sécurisant ainsi qu'un équilibre émotionnel afin qu'il puisse faire face à la maladie et à l'hospitalisation.

Nous vous proposons un survol de l'intervention musicothérapeutique effectuée auprès de jeunes enfants (quelques mois à cinq ans) atteints de diverses formes de cancer et de maladies graves du système immunitaire. Le suivi musicothérapeutique s'élaborera autour des différentes étapes de la maladie de l'enfant telles que l'annonce du diagnostic, les traitements de chimiothérapie, la greffe de moelle osseuse, la rechute, la rémission ou la fin de vie).

Dans une perspective de processus thérapeutique, nous aborderons :

1. L'expression des émotions en lien avec les enjeux psychologiques de la maladie,
2. la gestion de l'anxiété et de la douleur entre autres lors de procédures médicales invasives,
3. le soutien aux liens d'attachement de la dyade ou triade enfant-parents,
4. l'accompagnement en fin de vie.

Sur les plans théoriques, nous explorerons la composante non verbale de la musique dans ses aspects transitionnels, symboliques, projectifs, expressifs, communicatifs, créatifs et sédatifs. Le processus thérapeutique sera décrit à partir d'exemples cliniques.

Dominique Lemire, MCAT, MT-BC, *Finding the Music Self: music therapy in substance abuse recovery*

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Music can reach that part of the individual that is still whole. The presenter will demonstrate, through music making experiences, how we can address issues relevant in the work with substance abusers. Metaphors are used to illustrate processes and to link musical experiences with everyday life. Participants will be active in music process.

Patients undergoing treatments for alcohol and chemical dependency are facing challenges making it difficult to function professionally, as part of the community and as a family member. While the foundations of wellness are unique to each of us, when it comes to our basic needs, we share much in common. We cannot separate physical, emotional and spiritual components of well being. We can identify stress, perceived lack of support, poor self-esteem a, perceived lack of control, breakdown in communication skills and trust, denial etc... as major deterrents to healthy living.

In this interactive workshop, the presenter will illustrate how we can help deal with these issues through group music therapy experiences. Some experiences will be highly structured while others are more improvisational in nature. The presenter will demonstrate how to vary the structure level according to goals and level of clients' functioning. Also, the presenter will demonstrate how she uses metaphors to help clients make connections with their life experiences outside of the music therapy group.

Les patients en traitement de désintoxication pour abus de drogues et alcool font face a des difficultés qui les empêchent de fonctionner dans leur milieu de travail, dans la communauté et dans leur famille. Les fondations de la Santé sont uniques à chaque individu mais, lorsque l'on pense a nos besoins de base, nous sommes tous très semblables. On ne peut séparer les composantes physiques, émotionnelles et

spirituelles de la santé. On identifie le stress, la perception d'un manque de support et de manque de contrôle, de peu d'estime de soi, d'un manque d'outils de communication et de foi en l'autre et le déni comme des embûches au bien-être de la personne.

Dans cet atelier interactif, la musicothérapeute va illustrer des approches musicales visant à améliorer les problèmes cités. Plusieurs expériences seront basées sur l'improvisation pendant que d'autres prendront une forme de jeu très structuré. Le participant va apprendre à varier la structure selon les buts à atteindre et selon le niveau de fonctionnement du patient. La musicothérapeute va démontrer l'utilisation de métaphores pour aider le client à créer des liens entre l'expérience musicale de groupe et la vie de tous les jours.

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Rebecca Loveszy, DA, RMT-BC, MTA, LCAT, CCLS, NICU Music Therapy -
Parent Infant Attachment and Care through Parent/Family Recordings

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Facilities in the US and Canada have begun to support music therapy in Neonatal Intensive Care units. This presentation aims to inform the conference participant in the use of technology and specific interventions in working within a critical care paediatric hospital with premature infants.

NICU music therapy is becoming a specialized area in music therapy. Mother's who give birth prior to their due date are at greater risk for post—partum depression, anxiety and other emotional issues. Parents are challenged by the neonatal intensive care environment – their babies are small, most have premature respiratory and neurological systems and are attached to a variety of machines, tubes and wires making it difficult for parents to hold their infant so that they can bond. The goal of this workshop is to present the use of audio recording and music therapy interventions to support the emotional and psychosocial needs of NICU families and promoting the use of music therapy with premature infants,

Mary-Carla MacDonald MT-BC, Erin Montgomery, BMT, MTA, Christine Routhier, LMHC, MT-BC, *Tapping Inner Resources: Music and Imagery for Wellness*

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Supportive and re-educative music and imagery techniques within a GIM training model will be described. In this model, the importance of being able to access inner positive resources and being comfortable with the imagery process before engaging in traditional GIM work will be reviewed. A case study using supportive music and imagery techniques will demonstrate the value of this model. The presentation will culminate in a supportive music and imagery experiential.

At Anna Maria College, under the guidance of Lisa Summer, supportive and re-educative music and imagery techniques are taught as part of the GIM training. It is believed that clients need to first be able to access their inner positive resources and feel comfortable exploring their inner imagery before they can fully engage in traditional GIM sessions. For clients who have negative self images or poor ego boundaries, supportive music and imagery work can provide them with positive experiences of themselves, can help them identify their strengths, and offer them safe places within. For some clients who are hospitalized or going through acute transitions, their therapy might remain at this supportive level. For some, re-educative work could be the next step and would consist of identifying and exploring one issue at a time through music and imagery, with eyes open while engaging in a task such as drawing. Through supportive and re-educative work the client moves more slowly than in GIM and at a pace at which they can assimilate the learning. A more traditional GIM session can then deepen the work.

This presentation will focus on supportive work in music and imagery, exploring various techniques and looking at populations and settings in which this work is used most

successfully. Concepts found in positive psychology will be addressed. A case study within a hospital setting will serve as an example of this work. The presentation will culminate in a supportive music and imagery experiential.

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Brian McBay, BMT, MTA, *Glee @ Heart*. Community music therapy in an intergenerational choir.

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Glee @ Heart is an intergenerational choir comprised of residents in long term care and Grade 6 students. Formed by music therapist Brian McBay in 2010, the choir's inspiration came from a documentary about a senior's choir singing contemporary music (*Young @ Heart*, 2007) and the television show *Glee*.

Presentation appeals to therapists working in long-term care, but all will be touched by the inspiring story of this intergenerational choir. The session will encompass issues such as: creating a unique music therapy niche in long-term care; re-thinking methods of promoting music therapy in long-term care; tips on recreating the Glee @ Heart model at your facility; a discussion of the degenerative nature of dementia when considering teaching new musical material to seniors; ethical concerns around promoting a choir that includes residents with dementia (am I really putting the resident's needs first?) Presentation will also include a short documentary style presentation of the choir including resident and student interviews as well as rehearsal and concert footage.

Monique McGrath, MMT, MTA, *Collaborating in the Field: Culture-Centered Music Therapy in South India*

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Description : There is a growing trend in the field of music therapy for Western-trained therapists to establish programs in non-Western communities abroad. While these projects are well-intentioned, it leaves one to wonder how Western approaches to music therapy affect the communities where programs are being initiated, as we are still in the early stages of developing effective therapy methods that incorporate perspectives from non-Western cultures (Koen 2008; Stige 2002; Stige et al 2010). This interdisciplinary paper addresses some of these issues by examining my work at a counseling center in Chennai (India), where I facilitate a five-day music therapy course. Experiential workshops in drumming, singing, improvisation, songwriting and listening, all focussed on musical instruments and genres that are familiar to the counselors and their clients, provide a foundation on which to adapt Western music therapy methods to meet the needs of individuals and groups in South India. Documentation and reflexive analysis of music therapy interventions and discussions on the role of music and healing in India provide insight into how music therapists may begin to develop methods for culturally-sensitive practice abroad. There is a need for music therapy to adopt more cultural relativity in its perspectives. This paper discusses how ethnomusicological theory and methodology, including fieldwork methods, strengthen such inquiry and allow for deeper understanding of the role of culture and music in music therapy practice.

Julie Migner Laurin, M.Ps. (psychologie), B.Mus. (musicothérapie), doctorante en psychologie, *Understanding our patient's music: developing an interpretive attitude to facilitate the process*

Julie Migner Laurin, M.Ps. (psychologie), B.Mus. (musicothérapie), doctorante en psychologie, *Comprendre la musique de nos patients : développer une attitude interprétative au service du processus*

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Description : How do we make sense of our patient's music? Can some interpretations be more accurate or more helpful than others? Theoretical landmarks on music meaning and therapeutic dialogue will be offered. Participants will have the opportunity to experiment different perspectives of the same improvisation in order to expand and become more aware of their own interpretive horizon.

Comment comprenons-nous la musique de nos patients? Y a-t-il des interprétations plus justes ou plus aidantes que d'autres? Des repères théoriques sur le sens musical et le dialogue thérapeutique seront offerts. À partir d'une improvisation, les participants auront l'occasion d'expérimenter différentes perspectives afin de prendre conscience et d'élargir leur propre horizon interprétatif.

Partie théorique. En tant que musicothérapeutes, nous faisons quotidiennement face au défi de « comprendre » ce qui se passe musicalement dans nos séances et d'en rendre compte dans le contexte de notre pratique. Entre intuition et objectivité, sommes-nous conscients des postulats qui guident notre processus interprétatif?

La philosophie herméneutique de Gadamer propose le modèle du **dialogue** comme mode de compréhension en arts. La vérité de l'œuvre d'art, différente de celle des sciences, est *participative* (en d'autres mots, « on comprend ce qu'on y met », elle implique toujours une rencontre, un engagement, une présence). Dans notre domaine,

cela nous invite à reconnaître et mettre à profit notre réponse sensible à la musique (notre « subjectivité »). La musique est vue comme un *Autre* avec lequel on entre en relation.

L'attitude proposée se décline en 3 axes :

- 1) écouter (suspendre son jugement, être disposé à s'approcher)
- 2) pivoter (être souple, assumer différents degrés de distance)
- 3) répondre (sensibilité, tact, créativité)

Les analogies avec le processus créateur sont soulignées.

Partie expérientielle. Plan : 1) Division de l'assistance en sous-groupes et assignation de différentes « positions d'observation » (chacun des joueurs, la relation, le langage corporel, les composantes musicales, les images évoquées). 2) Improvisation musicale sous forme d'un jeu de rôle client-thérapeute (la présentatrice et un volontaire). 3) Retour (en sous-groupe puis en plénière). 4) Réécoute de l'enregistrement de l'improvisation : exercice de suspension du sens et réponses créatives. 5) Présentations de quelques réponses créatives des participants (sur une base volontaire). 6) Conclusion.

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Isabelle Milette, Neonatal Nurse Practitioner, CHU Sainte-Justine, President, Les soins du développement, Christelle Jacquet, MMT, MTA, NICU-MT, Tanya Lavoie, MMT, MTA, *Music therapy in the developmental care of the premature infant admitted at the NICU*

Isabelle Milette, Neonatal Nurse Practitioner, CHU Sainte-Justine, President, Les soins du développement, Christelle Jacquet, MMT, MTA, NICU-MT, Tanya Lavoie, MMT, MTA, *Musicothérapie et soins du développement sur l'unité des soins intensifs néonataux*

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Description : The incidence of premature birth in Quebec has increased over the last decades, passing from 5.8% in 1983 to 8% in 2007 (MSSS 2003; 2004; 2008; Institut de la statistique du Québec, 2009). Given the immaturity of all his physiologic system, the premature infant is more vulnerable then the term newborn. The environment in which he will evolve for the first few months of its life, the neonatal ICU, will strongly influence is neuro-development and will dictate the long-term outcomes of these infants (Als, 2002; AAP, 1997; Bondurant & Brickman, 2003; Leblanc, 2002; Johnston et al, 2004). Developmental care aims at improving the neuro-development of premature infant admitted at the NICU by controlling the environment, minimizing the over-stimulation and providing appropriate stimulation for their developmental stage in an individual fashion (Ausbaugh et al, 1999; deLestar & Lennox, 1995; Kenneth & McGrawth, 2010). Music Therapy is one of these interventions that provide proper and adequate stimulation to these infants in an environment often very stressful and aggressive. Specific interventions are used to promote self-regulation, enhance infants' wellbeing

and attachment, and to improve physiological stability by reproducing elements of the intra-uterine environment (Loewy, (Ed), 2007). Other interventions such as music and multimodal stimulation can also facilitate their neurological growth and development as well as support parental involvement (Standley, 2003; Caine, 1991; Whipple, 2000; 2005). Developmental care and music therapy provide family-centered care that links all aspects of the infant's unique needs and offers resources and hope towards a better future.

Sara Pun, MMT, B.A., *Balinese Music and Music Therapy*

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Description : This presentation is an extension of my Major Research Paper for my Master's in Music Therapy. This philosophical paper will also be published as a chapter with audio examples in a future book publication by Dr. Colin Lee and Monique McGrath. The purpose of the study was to support interdisciplinary research between Ethnomusicology and Music Therapy, expand repertoire using global music, and support Canada's dynamic multicultural society. The presentation is divided into 3 sections: 1) musical elements 2) ensemble roles and 3) clinical applications. The musical elements include: scales, harmony, paired tuning, and interlocking. The ensemble roles include: gongs, metallophones, gong-chimes, reyong, trombong, melody instruments, singing, percussion, and drums. The clinical applications discusses possible situations where Balinese music can be used in a session. Personal clinical work will also be shared. After the didactic portion, a mini workshop will be conducted in 2 parts: 1) a small group experience using Colin McPhee's music (music therapy intervention) and 2) a large group Balinese ensemble experience using Western instruments. After the workshop, the results will be shared and a discussion period will follow. Some of the results of the study included: supports group and community therapy, equality and safety, transcendence, the distinction between listening versus playing, and improvising using simple musical elements (the concept of layering). Overall, the presentation is designed to stimulate new ideas, debate music therapy repertoire, and promote global music in music therapy practice.

Sara Pun (MMT), Dr. Colin Lee (PhD, MTA), Monique McGrath (MMT, MTA), Anita Ayling (MMT), Joanna Parsons (MMT), Valerie Sheese (MMT), Patricia Deek (MMT), Demian Kogutec (MMT, MTA), *The Collective*

Description : The presentation is based on Dr. Colin Lee's most recent publication "Improvising in Styles, a Workbook for Music Therapists". The presentation will consist of six excerpts, addressing the style, composer, and clinical applications:

1. Minimalism (Steve Reich): Using simple harmony, layering, and rhythmic elements to create a grounding effect.
2. Balinese (Colin McPhee): Using Canadian composer, Colin McPhee's transcriptions of Balinese music into Western music and the Symphonic form. Features, Western instruments with Balinese elements, such as the scale, and different combinations of instruments to re-create the Balinese ensemble.
3. Tango (Fernando Sor): Using Fernando Sor's guitar music and adapting it to create an A-B-A structure to promote mental stimulation, movement, and excitement.
4. Jazz (Ray Charles): Using Ray Charles and other notable jazz composer's harmonies and musical ornaments to create a fun and relaxing atmosphere.
5. Indian Ragas: Adapting Indian ideas like the repeating bass line to re-create a cyclical structure for improvisation with a client.
6. Opera (Verdi): Using the opera elements of drama and story-telling to promote direct dialogue and call and response with a client.

Overall these 6 excerpts are to educate and promote different styles of music among music therapists. The goal is to inspire and provide new repertoire. During the 6 excerpts participants are invited to play with the presenters in order to experience the hypothetical role of the client and discuss clinical applications. Concluding the presentation will be a discussion period with prepared questions.

Heather Purdie-Owens, MTA, MMus, Bmus(hons), DipMT, LGSM, *New arrangements for handbells: A practical workshop*

Heather Purdie-Owens, MTA, MMus, Bmus(hons), DipMT, LGSM, *De nouveaux arrangements pour les lames sonores: un atelier pratique*

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Description: Conferences can be tiring! Here is an opportunity to do something fun, by discovering a useful resource which you can put into practice when you return home. Workshop participants will be able to experience a range of different new arrangements for handbells, developed in Montreal over the past 2 years. These include classical pieces, traditional songs and popular music. We will demonstrate how to prepare arrangements and manuscripts, how to choose appropriate material, and how to conduct effectively. We will also present an intergenerational production of the “Sound of Music”, where we worked jointly with a handbells group for the elderly, care staff in the residential facility, and children from a local primary school. We hope to present a new collection of handbells arrangements. Don’t miss it!

Deborah Salmon, MA, MTA, CMT, 'On Wings of Song' Re-visited: Psychotherapeutic Thinking in Music Therapy Practice

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Description : This presentation aims to illustrate how psychotherapeutic thinking may inform and guide music therapy practice. Based on many years of psychotherapy training and practice, and 27 years of music therapy practice in palliative care, the presenter will attempt to integrate psychotherapeutic principles with clinical music therapy work.

Basic concepts, primarily from psychodynamic theory, will be presented, described, and illustrated through video excerpts of the presenter's work from the 1999 film: "On Wings of Song: Music therapy at the end of life". This retrospective use of the clinical material will highlight concepts such as; attunement, therapeutic alliance, holding environment and containment, the unconscious, symbolic representation, transference and countertransference, and systemic thinking. Didactic theoretical material is brought to life with moving clinical vignettes on video of patients engaged in music therapy sessions at the end of their lives.

This attempt at integrating psychotherapeutic theory with practice hopes to inspire other music therapists to explore the theoretical underpinnings that inform and guide their clinical work.

Deborah Seabrook, MMT, BMT, MTA, *Modeling Wellness: The challenge and necessity of teaching self-care to music therapy students*

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Description : Discussing graduate counselling education, Christopher J., Christopher, S. and Shure (2006) state that “The quality of training programs is compromised if the rhetoric of practitioner growth, development, and self-care is not matched by specific means for trainees to learn and practice methods of self-care”. With heavy course loads and intense practicum placements, music therapy students can be at risk for burnout even before they begin professional careers, creating unhealthy patterns and limiting their optimal growth as future clinicians. The assertion of this presentation is that music therapy students and interns require formal and experiential education in self-care as an integral part of their training. The importance of self-care as music therapists (Amir, 2010; Decuir, 2010; Dessau, 2002) and the unique self-care needs of music therapy students and interns (Bernhard, 2005; Dews and Williams, 1989; Shulman-Fagan, 2001) are explored. The challenge remains: how do we “teach” self-care to music therapy students? What are the roles of students, supervisors, professors, and mentors in this process? Professional music therapists are called upon to investigate our own self-care practices and consider how we serve as models to student therapists. By exploring music therapy supervision literature regarding student self-care (Shulman-Fagan, 2001; Turry, 2001) and innovative curriculum in allied fields (Baker, 2003; Christopher, J., Christopher, S., and Shure, 2006), exciting possibilities for music therapy training emerge with implications for healthy clinicians, a thriving professional community, and delivery of the best possible service to our clients.

Shelley Snow, Ph.D., M.T.A., C.C.C., *New applications of toning and vibrational sound in music psychotherapy practice*

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Description : I will summarize findings from my doctoral research on a form of sound healing using vocal toning, that are relevant to a discussion of new uses of toning and other vibrational sound sources in a music psychotherapy practice with normal adults. These include data pertaining to the successful use of toning to assist with the processing of emotional trauma, with the release of 'stuck energy', and with the quieting of the thinking mind.

I will then introduce excerpts from case studies demonstrating the application of toning and other vibrational sound sources (the Paster gong and a singing bowl) in my music psychotherapy work. Brief demonstrations of the use of some of these tools will be included in the presentation.

Sarah Van Peteghen, BMT, MTA, *Wrangling Toddlers*

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Description : Small people are a challenge; it's true. Not only do they have small hands and small features, they also have small attention spans. It can take a well-placed chord, touch or squawk to entice them back into fully engaging with you.

This presentation will offer real life interventions and examples of how to engage a little one in a variety of environments. From hand-held chimes to visually impaired 18 month olds, Sarah will cover how it works to be in a session with a child and continually maintain their interest and attention. Spontaneity is a key ingredient in these sessions. You will be offered innovative instrument and vocalization techniques that can be incorporated into your everyday practice.

Michael Viega, MMT-MT-BC, Fellow, Association Music and Imagery, Compose

Yourself: Therapeutic Songwriting for Adolescents with Adverse Childhood Experiences

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Therapeutic songwriting is a common music therapy method used when working with adolescent clients. The process of songwriting has received attention in case studies and foundational research (Baker, Wigram, Stott, & McFerran, 2008a, 2009b; Wigram & Baker, 2005). It has been my experience as a music therapy clinician that approaching songwriting from a music-centered and resource-oriented perspective enhances adolescents' enjoyment and motivation to participate in therapy; they become artists and songwriters and transcend their diagnostic labels. Their investment in the creative processes of songwriting leads to a song that has value and meaning for them.

The songs adolescents compose in therapy can often be provocative and challenging, while simultaneously impassioned and heart-felt. Their songs reveal the developmental challenges of adolescents who have survived abuse must face moving forward into adulthood. Within the aesthetic components of a song, one can hear the cries of an abused child, the angry screams of experiencing violence first-hand, and the dystopian soundscapes of the harshest inner-city environment. Concurrently, one can hear the hopes, dreams, and wistful emotions that are within every adolescent, even if these sounds are more distant and difficult to hear due to a disruption in their development.

Songwriting is in-of-itself a complex phenomenon that needs to be explored further outside of the clinical context in order to better understand the benefits within therapy. It is beneficial to understand the naturalistic process of songwriting as practiced outside of the clinical context in order to gain perspective on its benefits for adolescents in therapy; especially the use and function of popular music such as hip-hop. This presentation will explore music-centered and resource-oriented approaches to therapeutic songwriting

and the applications of non-clinical uses of songwriting in a therapeutic setting. Songs created by adolescent songwriters who have had adverse childhood experiences will be shared and discussed with audience members.

Alpha Woodward, MMT, MTA, *Music Therapy in War Zones: Where Do We Start?*

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Creative art therapists who work in war-affected areas for prolonged periods are vulnerable to boundary confusion and culture shock. Based on my work and research in Bosnia, this paper illuminates some of the joys and challenges of field-work in foreign cultures and is a work-in-progress for guidelines and competencies in this area.

The presentation will be of interest to creative arts therapists who either work with immigrant refugees or who wish to work in regions of intense human distress. The 30 minute paper presentation will precede a round table discussion on one or two topics chosen from: cross cultural ethics, support networks, clinical supervision in the field, use of interpreters, self-care strategies, funding challenges and sustainability. The round table dialogue seeks to begin an ongoing constructive collaboration of music therapists who have experience in, or who are considering working in fragmented cultures, and who wish to realistically explore the risks and potential of field work research.

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Laurel Young, PhD, MTA, Fellow, Association for Music & Imagery, *Client Experiences in Postlude Discussions in Guided Imagery & Music (GIM)*

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Description: The Bonny Method of Guided Imagery & Music (GIM) is a method of music psychotherapy that unfolds in five phases: preliminary conversation, relaxation induction, music listening, return, and postlude discussion. The purpose of this study was to better understand clients' experiences of the postlude discussion phase in GIM. Individual open-ended qualitative interviews were conducted with eight GIM clients in order to gather retrospective descriptions of both positive and negative experiences. Phenomenological methods that were employed to analyze the data will be presented. Stories were created from each participant's descriptions and essences were extracted. Some of these stories will be shared. A cross-case analysis revealed that these essences fell into four categories: client-therapist relationship, structure of the postlude discussion, perceived impact of the music listening phase on the postlude discussion, and perceived overarching impact of the postlude discussion. Implications for theory, practice, training and research will be discussed.