7th European Music Therapy Congress

Dialogues in Music Therapy

August 15-19, 2007

NH De Koningshof, Veldhoven, the Netherlands

www.musictherapy2007.com

7th European Music Therapy Congress

EMTC 2007

Conference proceedings of the 7th European Music Therapy Congress. The Netherlands.

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welcome

Dear congress delegates,

We feel honoured as organizing committee to welcome you as a participant or guest to the 7th European Congress of Music Therapy at the NH Koningshof, Veldhoven in the Netherlands. We hope that our days together in the Netherlands will be full of dialogue!

We hope that the dialogues started at this congress site inspire you both professionally and personally for a long time, also long after the congress has ended!

All participants and guests, we thank you for your valuable contribution in making this congress a success!

We wish you a joyful and fruitful congress.
A warm welcome!

On behalf of the organizing committee,

Annemiek Vink

organisation

The 7th European Music Therapy Congress in the Netherlands is organized by:
The Dutch Associations of Music Therapy

Stichting Muziektherapie
In dialogue with:

Nederlandse Vereniging voor Muziektherapie
In dialogue with:

The European Music Therapy Confederation

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We thank the scientific committee for the evaluation of all the proposals for the program

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Logo:
Liesje van den Berk

Design:
miriam@vanloosdrecht.nl

sponsoring

We thank our sponsors for making this congress possible!

ArtEZ,Conservatory, Music Therapy Department Enschede, The Netherlands

HAN University
Arts therapies Nijmegen, The Netherlands

HvU University
Arts therapies Amersfoort, The Netherlands

KenVak
Centre of Expertise for the Arts Therapies, The Netherlands

HSZuyd University
Arts therapies Heerlen, The Netherlands

We thank the team of editors of the Nordic Journal of Music Therapy and the University of Bergen for their special international congress edition!

We thank the team of editors of the Nederlandse Tijdschrift voor Vaktherapie for their special congress edition!

We thank Kathinka Poismans, Kirsten van Os, Laurien Hakvoort, Wijntje van der Ende, Harry van den Bron, Han Kurstjens, Jelle van Buuren en Monique Engels for their musical dialogues!

We thank all others for their valuable help!

exhibitors list

Choroi Association e.V.
International Alliance of Choroi Workshops
& Distribution Ltd.
St. Urbanstrasse 23
CH 4901 Langenthal
Switzerland
T: +41 (0)62/ 963 1143
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Valkenlaan 14
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Kek-Music
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32361 Pr. Oldendorf
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I: www.kek-music.com

Jessica Kingsley Publishers
116 Pentonville Road
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T: +44 20 7833 2307
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I: www.jkp.com

KlangWerkStatt
Bernhard Deutz
Christburger Str.31
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E: info@deutz-klangwerkstatt.de
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9711 JT Groningen
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E: info@stiggelbout.nl
I: www.stiggelbout.nl

'I think music in itself is healing. It's an explosive expression of humanity. It's something we are all touched by. No matter what culture we're from, everyone loves music.'

Billy Joel

general

We have an exciting programme for all participants. The congress will start at Wednesday, the 15th of august, 2007. At 14.00 registration starts in the hotel The Koningshof in Veldhoven/Eindhoven. This evening we will start with diner and an evening programme. The coming days will be full of presentations and workshops. On Sunday the 19th we will close the congress, with breakfast.

Address hotel NH Koningshof

NH Conference Centre Koningshof
Locht 117, 5504 RM Veldhoven (Nederland)
T: 040.2537475, F: 040.2545515

Adress Student Accomodation

De Buitenjan , Turfweg 9 , 5504 RL Veldhoven
T: 040-2540159, F: 040-2530235

Badge:

The badge is your entry ticket to all sessions of the congress and to the restaurant. Please wear you badge at all times during the congress period!

Internet:

At the hotel there is an internet corner, also the hotel offers wireless internet access for your notebook. For further information you can ask the hotel staff.

Taxi Service:

Betax, Locht 46, 5504 KE Veldhoven
T: 040-2531456

Healthcare Emergencies: 112

Certificate

A certificate of attendance can be requested at the registration desk

Language

The official language of the conference is English. Simultaneous translation will not be provided.

Registration fee

The registration fee covers for you the registration fee for the congress, accommodation for four nights at the NH Koningshof or BuitenJan, including breakfast, lunch and diner and 1 x coffee or tea during the coffee breaks.

All additional costs which you will make during the congress period are to be payed directly to the hotel.

Insurances

The registration fee does not include insurances. The organizers cannot be held responsible for any accident, theft or damage to properties, nor for delays or any modification in the programme due to unforeseen circumstances.

Currency

The currency used in The Netherlands is the Euro

Shops

Most shops are open between 9 am and 6 pm, on Saturdays between 9 am and 5 pm.

Banks

Business hours differ between banks. Most banks are open from Tuesday to Friday between 9 am and 4 pm. On Mondays business hours start mainly at 1 pm. On Saturdays and Sundays banks are closed. GWK offices are opened 7 days a week.

Post offices

Regular post offices are open from Monday to Friday, between 9 am and 5 pm.

Important telephone numbers:

Hospital Maxima Medisch Centrum, Veldhoven
T: 040-8888000

General Practioner Schats

Nijlandlaan 63, Veldhoven, T: 040-2544344

Medical care outside of opening hours:

T: 0900-1232024

Dentist Quadrant

Burg. V. Hooftlaan 134, T: 040-2534508

Nearest bank:

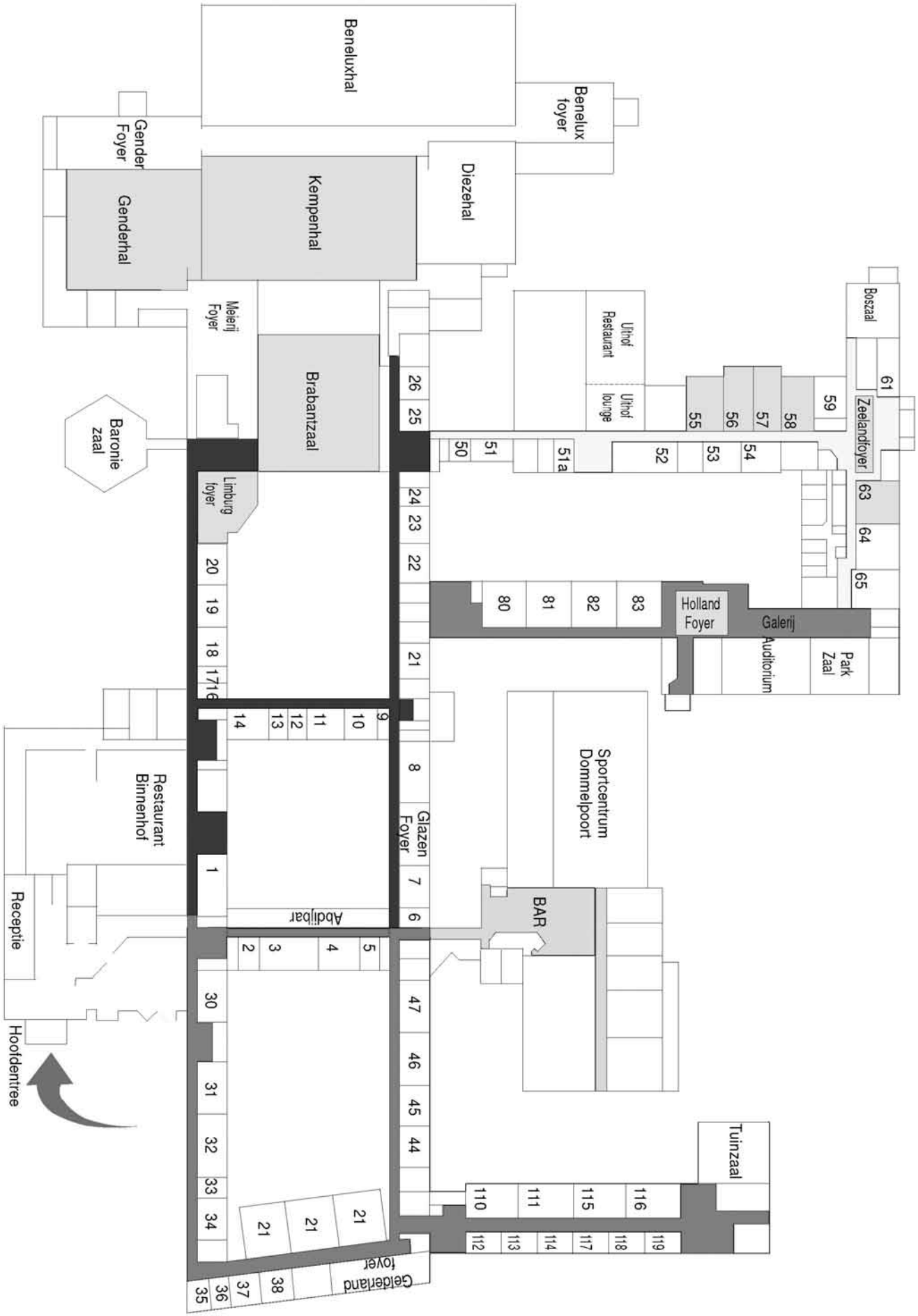
ABN AMRO Bank, Kromstraat 22a, Veldhoven

There are also ATM's at the NH Koningshof, for a maximum withdrawal of € 250,00 a day. Additional charge: € 1,95 each transaction:

Police Office Veldhoven

Geer 10, Veldhoven, T: 0900-8844

NH Conference Centre Koningshof



tourist information

Welcome to the Netherlands, welcome to Veldhoven!

You are in Veldhoven, a small village near Eindhoven in the south of Holland.

The village of Veldhoven lies in the Kempen a beautiful region that offers a lot. You can make outdoor activities such as walking, biking, swimming and go for fishing. Veldhoven has also some cultural and historical places you can visit.

You can explore the environment on a typical Dutch way; by bicycle. At the tourist information (which is called VVV in Dutch) of Veldhoven you can get an itinerary of cycling-tours for free. They can also tell you where you can hire bicycles. The tourist information is to be found at: Meiveld 2, telephone: 0031 40 255 37 55

For the children there are two major event parks in the neigh-bourhood: the Efteling at Kaatsheuvel (about 40km.) is a fairytale park with a theatre and roller coasters. (www.efteling.com)

Toverland at Sevenum (about 30 km) is also an event park for children (www.toverland.nl)

From Veldhoven you can get very easy by bus to Eindhoven which is a modern city, well-known because of the Philips industry. Eindhoven is the fifth-largest city of the country and offers a huge variety of shops, pubs and restaurants. It has also a great variety of cultural events and museums. (www.vvveindhoven.nl.) The Van Abbemuseum is one of the leading museums for modern and contemporary art in Europe. The collections reputation is due to the quality of the individual works of art, among which are masterpieces by Picasso, Chagall, El Lissitzky, Beuys, Weiner, Gordon and McCarthy.

Eindhoven is also a good starting point for railway trips to other interesting cities of which there are a lot not very far from Eindhoven. You can reach for instance Maastricht in 1 hour by train, Amsterdam takes 1 hour and 20 minutes (each ¼ hour a train to Amsterdam), and Brussels takes 3 hours. And if you want to spend a day at the Dutch coast you can take the train to Den Haag (1 ½ hour).

Maastricht

In Maastricht, the city voted the best of the Netherlands, every season is coloured by unique events, making a short break or a longer visit a very rewarding experience.

Saunter around the shops, through the streets and alleys of the ancient city centre, full of sophisticated shops and intimate boutiques. Browse through the antique shops in the district of Wijck, discover the city from the water, and take exciting walks through the underground marl caves and tunnels or the historic casemates. Enjoy a whiff of culture in one of the city's many museums and theatres, or admire the district of Céramique with its contemporary architecture. Enjoy a hospitable welcome in a friendly 'Mestreechs kaffeeke' (local dialect for 'Maastricht café') or a gastronomic treat in one of the city's renowned gourmet restaurants. Unique Maastricht bids you a warm welcome!

Amsterdam

Amsterdam boasts a nearly eight hundred years old history. Beer and herring were once the mainstay of its economy. The thriving trade industry brought with it waves of various cultures, making the city a haven to diverse groups of refugees. Flexibility and tolerance of these cultures soon proved a key to Amsterdam's success.

Protestant settlers, such as the French Huguenots, and Portuguese Jews fled to Amsterdam. Foundations were laid for a lively diamond cutting industry and valuable news came of new trade routes to the east. Pathways to business, trade and prosperity were forged into what ultimately became the country's 'Golden Age'. In the 17th century, the voyages of the famous Dutch East India Company (VOC) to the Spice Routes helped make Amsterdam one of the wealthiest and most influential cities in the world.

Amsterdam has earned its reputation as a world-class city of culture. Here you can indulge in the hippest clubs, internationally acclaimed orchestras, innovative dance troupes and outstanding rock and pop venues. It is for this reason that 2007 has been designated 'Feel the Rhythm - music & dance' year. The year is chocked-full of special events; from classical dance and modern movement to the hottest club DJ's, top orchestras and underground rock sounds.

The Hague (Den Haag in Dutch)

The Hague is a beautiful city behind the dunes and today still known as 'the largest village of Europe'. The Hague is the seat of the Crown (Queen Beatrix) and the seat of the Dutch Government.

A city where one can recover one's breath. Internationally recognized as the world's capital of international Justice. After New York and Geneva, The Hague is the third UN city in the world. The Hague is also the meeting point of the international haute volée. There are 85 foreign embassies in The Hague and the Royal Shell has its headquarters in this city.

The Hague is worth visiting: The city has it ALL. A great old city centre, a modern part, wonderful canals, beaches at the North Sea (almost 16km ! sand beach), a nice harbour, forests & parks, an old Castle (ann. 1248), Parliament buildings, a wonderful shopping centre, a Famous 19th century Passage (an arcade), many great hotels and much more.

concerts

'Music, in performance, is a type of sculpture. The air in the performance is sculpted into something.'

Frank Zappa

AUGUST 15th 21:00

Choroi in Concert (The Netherlands)

'Musical Communication', Playing and Improvising with Choroi-instruments.
Eric Speelman, 'Mens en Muziek', developer of musical instruments.

For more than 40 years, Choroi-instruments have been developed and produced in Social Therapeutic workshops with people with a handicap. Most instruments, with their clear, smooth, and spacial sound have been developed for therapeutic or pedagogical needs. During this workshop we will improvise, using many instruments from the Choroi family. Experience how easy it is to achieve high quality sounds and compositions with these instruments. Improvising has everything required in communication… to join in, be silent and listen, to dominate or reflect. Musical communication through improvisation is FUN!
In your congres-bag you can find a brochure of the Choroi-instruments. If you already have this brochure, please hand it to another musician, or return it at our info stand at the congres.
For more information join our workshop, visit our stand, or our website: www.choroi.org

AUGUST 16th 20:00

CONCERT Ferenc Hutÿra & Louis Ignatius Gall (The Netherlands)

Ferenc Hutÿra, born 1944 in Budapest (Hungary), studied at the Béla Bartók Conservatory, Budapest, with Imre Kovács and at the Royal Conserva-tory, The Hague, with Frans Vester (flute and traverso).
He was soloflutist in symphony orchestras in Budapest and in Schwerin (Germany). His repertoire extends from baroque to today. He played in different ensembles such as: Telemann Ensemble (traverso), Amsterdams Barok Orkest (traverso), Ensemble 80, Arcadia Ensemble.
Appearances:
With orchestras: in Hungary (Vivaldi Concerto, Bach's 2. Suite) and in St Pietersburg (Mozart Concerto in G). Recitals (flute/ piano): in Hungary, Holland, Germany, Switzerland, England. Duo traverso/ cembalo in Holland, Germany, France. Ensembles: in Hungary, Holland, Russia, Poland, USA
With the composer and guitarist Louis Ignatius Gall he established a very successful and regular duo. Their repertoire includes works from baroque to today with special emphasis on the compositions of Louis Ignatius Gall.
With the pianist/ cembalist/ organist Leen de Broekert Ferenc Hutÿra regularly gives concerts playing traverso (baroque music) or music of the later period (modern flute).
Some Hungarian and Dutch composers dedicated solo works to him. In 1992 he received the 'Pro Artibus' award for promoting contemporary Hungarian music. As a teacher Ferenc Hutÿra has worked in Hungary, Holland and Germany and has given Master classes in Germany, Switzerland, Poland and Latvia.

Louis Ignatius Gall
Louis Ignatius Gall, guitarist, lutenist, composer and teacher, began his classical guitar studies with Daan van Teeseling and Koos Tigges in The Netherlands and continued studying for several years. In Spain he followed the Masterclass of Andrés Segovia in Santiago de Compostela. He also studied

with the composer Kees van Baaren in Holland. Louis Ignatius Gall start his carrier as concert guitarist with winning first prizes on contests for all instruments with his own compositions and arrangements - improvisations of compositions of famous Spanish composers.

Louis Ignatius Gall has performed with the Residentie Orchestra in The Hague with the famous conductor and composer Bruno Maderna and with the Concertgebouw Orchestra in Amsterdam with the conductor Eugene Ormandy.

As a soloist he has given many radio and television concerts and live performances in Holland for the AVRO, KRO, NOS, VARA, VPRO and Netherlands World Service Radio networks. He performed at the Holland Festival, at the Salle Gaveau in Paris, for Radio France in Paris, in Spain, Germany, Belgium and also for radio and television in almost every European country.

Louis Ignatius Gall has toured several times both as soloist and with the Berkshire Chamber Ensemble and Lynne Priest Fitzparick with great success throughout the eastern part of the USA. He also played for four successive days with great success in New York City at the Lincoln Center and the Carnegie Hall. Whilst in the USA he gave several concerts for radio and television. Also well-known as a composer, Gall was a prize winner of the Belgian National Radio and Television International Composition Competition, and is author of a widely used series of instructional pieces, books and methods for the guitar and other instruments. Additionally he has written new pieces and books for The Louis Ignatius Gall Guitar Masterclass Series. European Music Centre sell his music world-wide.

He is currently on the faculties of the 'ArtEZ Conservatorium in Enschede' and on the 'Messiaen Academie' in Holland and gives as a guest professor Masterclasses in Europe.

In 2005 there was the Louis Ignatius Gall Music Festival in Belgium, Germany and In Holland. In 2006 there was a Louis Ignatius Gall Guitar Festival in Germany and Holland and this year the Louis Ignatius Gall Music Festival start succesful in Germany in Hannover.

From the Press:

USA: New York: He is a superb artist.' Pittsfield: His own composition was quite exciting with extreme syncopations.

Germany: Bochum: Master guitarist plays in museum.

Louis Ignatius Gall is undoubtedly one of the most creative contemporary composers for guitar.

Extertal: The international renowned guitarist demonstrate his virtuosity on the music castle Sternberg.

England: A leading guitarist often heard in concerts and broadcasts.

Holland: Enschede: The guitarist makes an impression with his guitar compositions. Vlaardingen: Fabulous performance from Gall. Rotterdam: His many listeners were rightly grateful for a technically superior, highly musical performance. There was so much approval that three encores followed.

AUGUST 16th 21:00

Sunshield Band (The Netherlands)

Psychiatric hospital Zon & Schild in Amersfoort (part of the Symfora group) in The Netherlands has a long history of music therapy. Next to many music therapy groups there always have been client rock bands. A music therapist or music educator supports these bands. Every year there are several music festivals or evenings where bands perform their music.
The band SUNSHIELD is formed in September 2004 by music therapist Albert Berman. Members are: Hugo and Linda (electric guitars), Maarten (bass guitar), Yorrick (drums) and Kim (vocals). They play together every week on Friday afternoon. Their ages vary between 24 and 35 years. All of them live on their own in Amersfoort, and are considered to be ex patients. The band members were treated for different disorders and now have a very low frequent contact with the hospital for medication or verbal therapy.

The guitarists had a little experience of playing chords when they started with the band. The first year the band worked very hard to gain confidence in playing together. After performing two times in the hospital they wanted to play outside of it. So they gave concerts at the -Weekendtref- (a place where ex patients come in weekends in Amersfoort) and at the Hogeschool Utrecht, the Creative Arts Therapy department. The band likes to share their passion with a young, interested public.

SUNSHIELD has developed from playing favorite melodic rock music to making their own songs, in which they can express different feelings. Four of them: -Time', -Why', -Sounds of the Ocean- and -You're the only one who can make a change- will be played at the concert. Other songs in the repertoire are from bands like Keane, the Cure, the Red hot chili peppers, Radiohead, the Cranberries, and from singers like Ilse DeLange, Anouk and Beth Hart. At the concert there will be a textbook available with all the songs, made by the band. For SUNSHIELD this concert is a very exciting event, their dream is to make a tour through Europe. People who are interested can contact SUNSHIELD after the concert or by e-mail: alber@symfora.nl

AUGUST 17th 20:00

CONCERT: Niels Hamel & Monica von Bülow (Germany)
Duo von Bülow Hamel
Brazilian Music of the 20th Century

Program

Sonatina 1956, Ernst Mahle (1929-)

Lenda Sertaneja Nr. 2, Francisco Mignone (1897-1986)

Duas Miniaturas: Chiquinha Gonzaga (1847-1935)
Lua Branca , Corta-Jaca

Canto da nossa Terra, Heitor Villa-Lobos (1887-1985)

Falação de Anhangá-Pitã, Luiz Cosme (1908-1965)

Elegia, Henrique Oswald (1852-1931)

Três Peças: César Guerra-Peixe (1914-1993)
Galope, Reza de Defunto zToque de Jegue

Ponteio e Dança, Mozart Camargo Guarnieri (1907-1993)

Duo von Bülow Hamel

The cellist Monica von Bülow was born in Brazil and has family roots in Germany and Italy. Niels Hamel is German, pianist, music therapist and lived over twenty years in Brazil. Their meeting is in itself a cultural melting pot. The Duo von Bülow Hamel, founded in 1996, out of the wish to transform this common multicultural heritage into music, integrated their varied musical paths in the music of the 20th century for cello and piano.

Experience gathered in jazz bands, musicals, symphony orchestras, medieval and Brazilian pop and folk music ensembles enriched their sonority. The search for new pieces,

the rediscovery of known ones as well as long forgotten musical treasures has become an integral part of the duo's work. Of special interest for both musicians are Brazilian concert compositions rooted in the folk music in which melodic and rhythmic elements of Brazil's folklore can be found.

The Duo von Bülow Hamel performs regularly in concert halls and theatres in Brazil, the U.S.A. and in Germany. Both musicians have set as goal to update the repertoire of Brazilian's concert music for Violoncello and Piano. For that purpose, besides analyzing and rehearsing the works, some musicological 'field' research is required. The Duo frequently visits libraries throughout Brazil and exchange with local musicians and composers. To copy, to make corrections of the often handwritten manuscripts and to catalogue the composers promotes a deeper understanding of this almost forgotten music.

The following program offers a selection of the 20th century Brazilian music for Violoncello and Piano, beautifully enhanced by a slide presentation and intertwined by stories, poems and curiosities about the composers and their magnificent country. Present are not only well-known composers such as Heitor Villa –Lobos and Francisco Mignone, but also already forgotten composers and compositions, such as Luiz Cosme´s 'Falação de Anhangá-Pitã' - unique and, musically speaking, amazingly surprising.

We would like to invite all to join us in this journey through the musical universe of last century's Brazil, with its European influences and the rediscovery of its own folklore, a mixture of elements ranging from the Bossa-Nova to the slave dances. We will travel through the hectic crowded megalopolis, dive into the quietness of wonderful tropical beaches and listen together to the bridge that links Brazil to Europe and never ceases to enrich this cultural dialog.

Shall we?

Monica von Bülow

The Brazilian Cellist Monica von Bülow won the 'Young Soloist' Competition in Brasilia, Brazil. With a scholarship granted by the Brazilian government and the Moores School of Music, she received a Masters Degree in Cello Performance and Pedagogy from the University of Houston, Texas, U.S.A.

For several years she played in professional orchestras and chamber music ensembles in Brazil, U.S.A. and Germany and has taught in all three countries. Her repertory ranges from musicals to pop and folk music, over the traditional literature for cello to contemporary music. Together with the pianist Niels Hamel, she founded in 1996 the Duo von Bülow Hamel, whose goal is the research and performance of 20th century Brazilian concert music for cello and piano.

She teaches at the Musikschule Gütersloh and at the CJD-Musisches Gymnasium in Germany and is currently dedicated to the research and development of cello performing techniques and the integration of music, art, movement and theatre. She is the musician of the Playback Theater Bielefeld.

Niels Hamel

Born in Berlin, Niels Hamel began collecting musical experiences quite early. Later on, in Brazil, he would concentrate on voice training and piano, along with a degree in medicine and in music therapy. He integrated several ensembles with different musical styles, from music of the middle age to contemporary music. To perform Brazilian contemporary music became his main focus and he founded, together with the clarinettist Paulo Passos, the Duo Passos-Hamel, as well as the Camerata for Contemporary Music of Rio de Janeiro.

In the U.S.A., he completed a Masters degree in art therapy at the University of Houston Clear-Lake, ministered courses and workshops at the C.G.Jung Center in Houston and founded the Houston Playback Theatre.

Currently, he is dedicated to the Duo von Bülow Hamel and to his work and research as music and art therapist. He is also director of the Playback Theater Bielefeld.

For more information, please visit our website at: www.geocities.com/duovonbulowhamel

AUGUST 17th 21:00

RAGNAROCK IN CONCERT (Norway)

Concert Music therapist Tom Naess has for 24 years directed a rock/pop band – RagnaRock- with mentally retarded participants, and has in the last years cooperated creatively with special education teacher Heidi Kristoffersen and music therapist Bjoern Steinmo.

Naess and Steinmo have built a method, called: Simplified RockBand Method. This includes, in the early formation of a band, the use of a special one-two-three-chord progression, tuning instruments in a special way, using colour tapes on guitars and keyboards, and conducting chord shifts with colour lamps directed from a pedal switch. They have published a book called -POP AND ROCK WITH COLOURS', which for this event is translated into English and will be available at the Congress.

Tom Naess, assisted by Heidi Kristoffersen and Bjoern Steinmo, will hold a workshop on the 18th . The participants will learn how to start building and teaching a pop/rockband with persons of learning difficulties and special needs. Participants will explore playing, singing and improvising during the workshop.

The band RagnaRock has given lots of concerts and has toured Scandinavia and Spain where they has given concerts in both Cadiz and Barcelona as well as television appearances. Their Concerts show impressive musical skills through a sparkling spirit.

Literature: Steinmo, Naess: POP AND ROCK WITH COLOURS, Author: Norsk Noteservice 2007.www.musikkped.no

Biographical information: Tom Naess, Music therapist, Associate Professor of Music Therapy, Norwegian Academy of Music. Oslo, tom.naess@nmh.no

AUGUST 18th 21:00

THEATER: RADIO PING PONG (Belgium)

A theatrical Do-It-Yourself improvised performance

Four musicians are in a room full of armchairs and hanging portraits. Each sits or stands next to a lamp, and there is a range of electronic knobs and buttons in front of them. There is a dressing-up box, pictures, wires and sound equipment. It's clear from the outset that this is going to be an exciting show; the musicians open with an energetic improvised piece. But after a while it becomes clear that the props aren't there for the musicians to experiment with, but for the audience to use. When an audience member picks up or plays with a prop, the performers react, establishing a game of ping-pong between audience and musicians.

The musical communication between performers and audience depends on a range of theatrical elements. You move the lamp closer to the violinist, and he begins to play. You turn off the light, and his music, too, is extinguished. What happens if you flicker the drummer's light on and off? If you touch a musician, might he or she start singing? You like dressing up & well, then this is for you too. You put on your glad rags and slink along the catwalk, and the orchestra will play musical accompaniment just for you. Jingles provide the necessary breaks. The audience dictates the volume and speed, can hit fast forward or twist the dial to change channel on Radio Ping Pong.

John Torso comprises four core musicians. They call their music 'instant music' and 'sound acrobatics'. Instant music -i.e. composing pieces at the moment they are performed- is the group's starting point. Sound acrobatics refers to their experimentation with the potential for different sounds; the performers use their own instruments, voices and any miscellaneous objects that happen to be lying around to awaken sounds in a variety of ways. All this makes for a musical and visual smorgasbord with a range of different sounds and visual tableaux.

Muziektheater Transparant is a production company that shifts the boundaries between opera and musical theatre. In particular, Transparant pays attention to offering contemporary musicians the chance to develop and try new work. It presents productions for an adult audience, as well as it aims to make music theatre appealing for young people. These productions are performed at home and abroad; internationally touring is an important part of Transparant's activities. Radio Ping Pong could be seen in many different theatres and festivals such as Theaterspektakel (Zürich), Theaterfest (Sankt-Vith), Zeeland Nazomerfestival (Middelburg), Belém Cultural Centre (Lisboa), Rotterdamse Stadsschouwburg, Opéra de Lille, Bozar (Brussels), Muziekcentrum Vredenburg (Utrecht)…

Musicians: Pieter Thys (mandolin, guitar), Stefan Coltura (violin), Rein Vanvinckenroye (accordion, electronics), Roeland Van Noten (bass, banjo)
Actor Lars Senders
Design Diony Hoogenboom
Technician Dirk Dehooghe
A production of Muziektheater Transparant and John Torso

'Music imitates (represents) the passions or states of the soul, such as gentleness, anger, courage, temperance, and their opposites.'.

Aristotle

‘Music is given to us with the sole purpose of establishing an order in things, including, and particularly, the coordination between man and time.’

Igor Stravinsky

AUGUST 13 th

14:00 - 18.00

Board meeting European Music Therapy Confederation (EMTC)
(closed meeting)

AUGUST 14 th

9.00 - 18:00

Board meeting meeting of the European Music Therapy Confederation (EMTC)
(closed meeting)

18.00 - 21:00

General Assembly meeting of the European Music Therapy Confederation (EMTC) (closed meeting)
Chair: Prof. Dr. Jos De Backer

AUGUST 15 th

9:00 - 16.00

General Assembly meeting of the European Music Therapy Confederation
Chair: Prof. Dr. Jos De Backer and Dr. Monika Noecker-Ribaupierre

14.00

Registration Desk opens for Congress Delegates

18:00

Diner

20:00

Opening of the Congress

Gea van Straaten
Congress Comittee / Nederlandse Vereniging voor Muziektherapie (NVvMT)

Annemiek Vink
Chair of the Congress Committee/ Stichting Muziektherapie

Jos de Backer
President of the EMTC

Keynote Henk Smeijsters
'Dialogues in Music Therapy'

Concert Choroi

Closure and announcements

Breakfast:
In the restaurant from 7.00 - 9.00 o'clock

	Brabant hall	Room 20	Room 18	Room 19	Room 21	Room 22
9.00	**KEYNOTE LECTURES** (Chair: Jos de Backer) Niek van Nieuwenhuijzen & Gaby Wijzenbeek (The Netherlands) Clashing Cultures Jaako Erkkillä (Finland) Thoughts about Music Therapy: Improvisation from an epistemological and paradigmatic point of view.					
11.00	**COFFEE BREAK**	Chair Simona Nirenstein Katz	Wendy Magee	Jaako Erkkillä	Jaap Orth	Henk Smeijsters
11.30		**CULTURE** Ehud Bodner (Isreal) Songss in Light of the terror Management Theory: Music Therapy under the Threat of Death	**NEUROLOGY** Silja Straub & Stefan Mainka (Germany) The catalogue of indications for music therapy in neurological rehabilitation	**MUSIC THERAPY TRAINING** Esa Ala-Ruona (Finland) Sharing the Views - Meaning making and collaborative learning in clinical music therapy: multi-level training mode	**IMPROVISATION** Nuha Elsadig Ahmed & Hassan Elmahi Hussein (Sudan) singing together for save behavioral and practices in reproductive health	**MUSIC THERAPY THEORY** Mieke Van Uytvanck (Belgium) Intuition and the concept of immediacy intuition
12.15		Ilse Wolfram (Germany) What helps in Music Therapy with Refugees	Gabriella Giordanella Perilli (Italy) Music Therapy in neurological rehabilitation	Peter Hoffman (Germany) Improvisation in music therapy training: Experiencing musical components in improvisation	Gro Trondalen (Norway) Improvisation - a multilayered phenomenon.	Kimmo Lehtonen (Finland) Is Music a Subject? Music in the symmetric and asymmetric psychic systems
13.00	**LUNCH**	Chair Jaako Erkkillä	Kathinka Poismans	Laurien Hakvoort	Carola Werger	Henk Smeijsters
14.00		**ANALYZING MUSIC THERAPY SESSIONS** Avi Gilboa & Amit Klein (Israel) The MAP:A new software for describing, communicating, and analyzing music therapy sessions	**DEMENTIA** Hanne Mette Ridder (Denmark) Person centred music therapy and frontotemporal dementia. Designing a research protocol	**CHILDREN** Hanna Hakomäki (Finland) Storycomposing as a music therapy model	**MUSIC THERAPY TRAINING** Patricia Sabbatella & Graça Mota (Spain) A model for music therapy training in Spain and Portugal according to the European Higher Education System - Bologna Process	**MUSIC THERAPY THEORY** Almut Pioch (The Netherlands) Music therapy and Schema-focused Therapy
14.45		Thomas Wosch & Tony Wigram (Germany & UK) Microanalysis in Music therapy	Monique van Bruggen-Rufi (The Netherlands) Individualized, culture-centred music therapy with elderly from the former Dutch Indies	Heike Raff-Lichtenberger (Germany) Building a dialogue - music therapy with children in a private practice	David Schwartz (Israel) The Music Therapist's music-world 'Music Therapy Training, 'music-world'	Allesandra Padula (Italy) Popular music in music therapy: musical events and processes of communication
15.30	**COFFEE BREAK**	Chair Kirsten van Os	Laurien Hakvoort	Wendy Magee	Madeleen de Bruijn	Els Denessen
16.00		**ANALYZING MUSIC THERAPY SESSIONS** Katja Rixen (Belgium) Triangulation: Analysis and Meaning of Nordoff/Robbins Piano Improvisations in a Psychoanalytical Setting	**ELDERLY PRISONERS** Matthew Huckel (UK) 'Music Therapy with Elderly 'Lifer' Prisoners: Who wants to know?'	**NEUROLOGY** Mirdza Paipare (Latvia) Fostering speech motor ability after brain trauma	**TINNITUS** Iris Valentin & Elke Willwoll (Germany) Evaluation Project: 'Audio-communication' - a music therapeutic treatment for Tinnitus	**COUNSELING** Rita Strand Frisk (Norway) Music therapy and counselling
18.00	**DINNER**					
21.00	**CONCERT** Ferenc Hutÿra & Louis Ignatius Gall (The Netherlands) **SUNSHIELD BAND** (The Netherlands)					

thursday16

	Room 23	Room 8	Room 51	Room 80 workshops	Room 82 workshops	All day stands and posters
						Exhibition Hall **Limburg foyer** **Meierij foyer**
Chair	Monica Noecker	Jos de Backer	Jörg Fachner			
11.30	**CHILDREN** Jane Mayhew (UK) Single sessions with bereaved children: Are they useful?	**AUTISM** Peter Whelan (UK) The Use of Music Therapy to support the transition to young adult life for the autisitc adolescents.	**SYMPOSIUM MUSIC & ALTERED STATES** Jörg Fachner (Germany) Introduction to the symposium (11:30-12:00)	**WORKSHOP** Jelle van Buuren (The Netherlands) Dialogue through singing in music therapy session	**WORKSHOP** Sanne Storm (Faroe Islands) Psychodynamic Voice Therapy - a music therapeutic approach with psychiatric patients suffering from depression	**STANDS** Choroi Jessica Kingsley Publishers Time Domain Europe **POSTERS** Patxi del Campo San Vicente (Spain) The dialogue of the impossible to find the possible improvisation Alvaro Pérez Gallardo & Patricia L. Sabbatella (Spain) Improvisational music therapy with an adolescent with Traumatic Brain Injury. Francesca Bresaola & Giulia Stola (Italy) Musictherapy work with partial- and completely blind, and/or with pluri-handicaps Elena Zavarise & Elisabetta Verdolini (Italy) Musictherapy with patients in post-coma in the rehabilitation phase Stichting Papageno - Ria Veldhuizen (The Netherlands) Moments of musical meeting Alyne Mizutani (Italy) Songs in our life.
12.15	Emma Davies (UK) 'It's a Family Affair;' - Interactive Music Therapy with Children and their Families	Simona Ghezzi & Anna Boesso (Italy) The Language with Down Sindrome children : the origin of the word'.	Lucanne Magill (Canada) Challenges of end-stage illenesses (12:00-12:30) Allessandro Ricciarelli (USA) Meditation and guided Imagery with cancer patients (12:30-13:00)			
Chair	Inge Nygaerd Pedersen	Jos de Backer	Jörg Fachner			
14.00	**PSYCHIATRY** Hans Petter Solli (Norway) 'Shut up and play!' Music Therapy with a man with schizophrenia - a resource-oriented perspective.	**MUSIC IN THERAPY** Angela Harrison (UK) Finding a voice - music as a catalyst for meaningful communication	**SYMPOSIUM MUSIC & ALTERED STATES** Estella Kempen (The Netherlands) Researching sound induced altered states (14:00-14:30) Wolfgang Schmid (Germany) Creative music therapy with multipe sclerosis patients 14:30-15:00)	**WORKSHOP** Karin Schou (Den Mark) Guided Relaxation and Music - A Music Therapy Method for Improving Relaxation and Reducing Anxiety	**WORKSHOP** Albert Berman (The Netherlands) I'm A Serious Case, Introduction to provocative music therapy	
14.45	Charlotte Lindvang & Britta Frederiksen (Denmark) The Need for Autonomy and the Nature of Doing, - about Men in Music Therapy	Wendy Ruck (UK) Does a Therapeutic Utopia Exist?	Helena Bogopolski (Israel) The effect of music on patients undergoing general anesthesia (15:00-15:30)			
Chair	Inge Nygaerd Pedersen	Monique van Bruggen-Rufi	Jörg Fachner			
16.00	**THERAPEUTIC PROCESS** Anke Coomans (Belgium) Change of therapist, change of therapy? Looking for a place and some space in a replacement	**DEMENTIA** Vannie & Jordan Winfield (Australia) Group music therapy program in a Dutch hostel in Melbourne Australia	**SYMPOSIUM MUSIC & ALTERED STATES** Stella Compton-Dickinson (UK) Cognitive analytic music therapy and the treatment of dissociation. (16:00:16:30)	**AUTISM** Ferdinando Suvini (Italy) Musical form and structure in intersubjectivity relationships **MEETING MUSIC THERAPY NEUROLOGY NETWORK GROUP** (17.00)	**VIDEO** Marjon Halmeyer - Roos (Curacao) Beyond the rhythm of the Tambu	
18.00	**DINNER**					

	Brabant hall	Room 20	Room 18	Room 19	Room 21	Room 22
9.00	**KEYNOTE LECTURES** Chair: Tony Wigram) Madeleen de Bruijn (The Netherlands) Speech Music Therapy for Aphasia (SMTA) Karin Schumacher (Germany) About the Art to communicate without Dialogue					
11.00	**COFFEE BREAK**					
		Chair Monica Noecker	Gro Trondalen	Jasperien van der Pasch	Laurien Hakvoort	Jaap Orth
11.30		**ONCOLOGY** Susan Hanser (USA) Music Therapy in Oncology: Theory, Practice and Research	**PSYCHIATRY** Inge Nygaard Pedersen (Denmark) How do music therapists working in adult psychiatry cope with counter transference?	**HANDICAP** May Gaertner (France) Music Therapy with a teenager with severe and profound multiple disabilites	**CHILDREN** Tony Wigram (UK) Consistency through flexible procedures	**TRAUMA** Miriam Druks (Israel) Music Therapy Group with Holocaust Survivors
12.15		Guylaine Vaillancourt (Canada) Music therapy in oncology: a new project in Canada	Laurien Hakvoort (The Netherlands) Music therapy as assessment tool of Coping skills for forensic psychiatry	Valgerdur Jónsdóttir (Iceland) Music-caring for mothers having infants with special-needs.	Frauke Schwaiblmair (Germany) Infant research and Music Therapy - The Significance of Musical Characteristics in Early Mother-Child Interaction for Music Therapy	Diane Geffner (Israel) Dialogues in Music to deal with Trauma
13.00	**LUNCH**					
		Chair Henk Smeijsters	Chava Sekeles	Kathinka Poismans	Carola Werger	Jos de Backer
14.00		**EVIDENCED BASED MEDICINE** Barbara L. Wheeler & Barbara Else (USA) Relativism and Perspective in Evidence-Based Reviews	**CLINICAL PRACTICE** Nechama Yehuda (Israel) 'I am not at home with my client's music...I felt guilty about disliking it '	**CHILDREN** Tohshin Go, Eiko Shimokawa &Yukuo Konishi (Japan) Music therapy based on baby science and infant studies	**CLINICAL PRACTICE** Melanie Voigt (Germany) Quality Management: Friend or Foe of Music Therapy in Clinical Practice?	**TIME & PULSE** Niels Hamel (Germany) Listening to Time: Is Temporality effective in Music Therapy?
14.45		Christian Gold (Norway) Effects of music therapy for people with psychoses and other psychiatric disorders: Systematic review and meta-analysis	Henry Dunn (UK) Parallel Journeys: how a music therapist can travel with his client	Dikla Kerem (Israel) Effect of Music Therapy on Communicative Interactions among deaf Toddlers following Cochlear Implantation	Helen Loth & Eleanor Richards (UK) Is music therapy sometimes not enough? A preliminary study of music therapists who pursue further training in verbal therapies.	Daisy Varewyck (Belgium) Pulse: About the first time of symbolization
15.30	**COFFEE BREAK**					
		Chair Chava Sekeles	Henk Smeijsters	Madeleen de Bruijn	Kathinka Poismans	Anke Coomans
16.00		**CHILDREN AND ADOLESCENTS** Chava Wiess (Israel) A bird without a home 'Music Therapy with Children and Adolescents Who Lost Their Homes Due to the Disengagement in Israel'	**MUSIC THERAPY THEORY** Ioannis Makris, Dimitra Mcr (Greece) Byzantine Music & Music Therapy	**SPEECH MUSIC THERAPY** Elzbieta Masiak (Poland) Music Therapy and Logotherapy: Long-Lost Relatives?	**CULTURE** Claudio Cominardi (Italy) Creative music and sensorial languages for interculture	**FUNCTION OF SOUND AND MUSIC** Michalis Tobler (Greece) From Chaos to Rigidity
18.00	**DINNER**					
21.00	**CONCERT** Niels Hamel & Monica von Bülow (Germany)					
22.00	**CONCERT** Ragnarock (Norway)					

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	Room 23	Room 27	Room 51	Room 80 workshops	Room 82 workshops	All day stands and posters
						Exhibition Hall **Limburg foyer** **Meierij foyer**
Chair	Marijke Schotmans	Kirsten van Os	Jörg Fachner			
11.30	**ADOLESCENTS** Sofie Vandereyken (Belgium) Diagnosis through Music. Music in diagnostic setting for adolescents	**THERAPEUTIC PROCESS** Suzanne Metzner (Germany) Participation, Mutuality, Resistance	**SYMPOSIUM MUSIC & ALTEREDSTATES** Chava Sekeles (Israel) Shamanism: origins and therapeutic meaning (11:30-12:00)	**WORKSHOP** Ulla Holck (Denmark) An Ethnographic Approach to Video Analysis	**WORKSHOP** Karin Visscher & Maarten Haalboom (The Netherlands) Inner Sound - sound and music therapy	**STANDS** Choroi Jessica Kingsley Publishers Klang Werk Statt Stiggelbout Time Domain Europe
12.15	Maarit Havanto (Finland) 'The Dying Dragon' Psychodynamic music therapy in traumatized adolescents with depression	Carla Molenberghs & Lieselotte Ronse (Belgium)Lost words sounding in music	Gerhard Tucek (Austria) Trance and aspects of regulatory medicine (12:00-12:30) Sumathy Sundar, (India) Nadopasana (Dedication to music): A Yoga for inducing altered states of consciousness to enhance healing (12:30-13:00)			**POSTERS** Patricia Sabbatella & Juan de Dios García Hernández (Spain) My music is for you: Using music therapy to develop interactive skills with autistic children
Chair	Kirsten van Os	Anke Coomans	Jörg Fachner			
14.00	**RECEPTIVE MUSIC THERAPY** Meertine Laansma (The Netherlands) Dialogues in music listening : A cognitive informed approach to receptive musictherapy in the treatment of depression	**ONCOLOGY** Kui-Beda Vyacheslav (Russia) Music Therapy of Cancer Patients: Technology for creating MT compositions about the battle against disease	**SYMPOSIUM MUSIC & ALTERED STATES** Irene Dijkstra & Laurien Hakvoort (The Netherlands) Music Therapy and addiction: can research support its effects? (14:00-14:30)	**WORKSHOP** Han Kurstjens (The Netherlands) Observation of the musical form components in musictherapy	**WORKSHOP** Mary Elinor Boyle & Eleanor Dennis (USA) Assessment Techniques for Rhythmic Improv: An In Vivo Experience	Annika Lejonclou (Sweden) Being smashed apart Anita Forsblom & Sari Laitinen (Finland) listening to music as a rehabilitating tool with early stage stroke patients Mayte Aguilar Rodriguez, Victoria Oliva Reina & Patricia Sabbatella (Spain) Educational Music Therapy in Cerebral Palsy Margarida Rocha (Portugal) As a 'good object'
14.45	Rudy Garred (Norway) The receptive modality of music as therapy: The Bonny Method of Guided Imagery and Music as a case in point.	Inge Bracke (Belgium) Just like in Heaven.	Tsvia Horesh (Israel) The many meanings of music in addicts' lives (14:30-15:00) Marku Punkanen (Finland) Trauma related addiction in music therapy (15:00-15:30)			
Chair	Carola Werger	Jaap Orth	Jörg Fachner			
16.00	**CLINICAL PRACTICE** Charlotte Dammeyer Fønsbo, Helle Nystrup Lund (Denmark) Is Tango as therapeutic as Mambo	**GUITAR** Claire Hogan (Australia) The benefits of guitar Tuition for Mental Health Consumers	**SYMPOSIUM MUSIC & ALTERED STATES** Marijke Schotmans (Belgium) Music therapy with youngster addicted to drugs, alcohol or medication. (16:00-16:30) Plenary discussion (16:30-17:00)	**WORKSHOP** Heidi Ahonen-Eerikäinen (Canada) Using Group-Analytic Supervision Approach when Supervising Music Therapists	**WORKSHOP** Els Denessen (The Netherlands) The New Me	Bolette Beck (Denmark) The impact of Guided Music and Imagery on coping, life quality and hope in traumatized refugees
18.00	**DINNER**					

	Brabant hall	Room 20	Room 18	Room 19	Room 21	Room 22
9.00	**KEYNOTE LECTURES** (Chair: Henk Smeijsters) Simona Katz & Adriano Primadei (Italy) Tarantism in a music therapy perspective Paul Robertson (UK) Music and Medicine - a matter of Interpretation?					
11.00	**COFFEE BREAK**					
		Chair Henk Smeijsters	Laurien Hakvoort	Adriano Primadei	Tony Wigram	Heidi Fausch
11.30		**EMOTIONS** Kari Kallinen (Finland) Towards a comprehensive theory of musical emotions: a multimethodological research approach and some empirical findings	**CHILDREN** Monika Geretsegger (Austria) My baby's safe and sound - Music therapy within an early intervention programme for mothers suffering from psychiatric disorders, and their infants	**SCHIZOPHRENIA** Tom Næss and Even Ruud (Norway) Audible Gestures - Music Therapy With An Institutionalized Woman Diagnozed with Paranoid Schizophrenia	**MUSIC THERAPY THEORY** Dale B. Taylor (USA) Biomedical Music Therapy Origins, Research and Applications Theory, Biomedical, Research, Applications	**CHILDREN** Cochavit Elefant (Norway) Intergroup relations in childeren
12.15		Randi Rolvsjord (Norway) The urge to 'go native': A discussion of ethical and epistemological questions related to the research into own clinical practice.	Petra Kern (USA)) Exploring the World Through Music: Serving Infants and Toddlers With Visual Impairments	Enrico Ceccato (Italy) The STAM method in the rehabilitation of attention and memory in schizophrenic patients: a further single-blind, controlled, randomized study	Kenneth Aigen (USA) Schema Theory: An Integration of Music-Based and Psychologically-Based Theory in Music Therapy schema theory, metaphor, general theory	Gitta Strehlow (Germany) The use of music therapy in treating sexually abused children
13.00	**LUNCH**					
		Chair Madeleen de Bruijn	Hanne Mette Ochsner Ridder	Henk Smeijsters	Laurien Hakvoort	Ilse Wolfram
14.00		**SINGING IN MUSIC THERAPY** Felicity Baker, Tony Wigram & Katrina McFerran (Australia/UK) The power of songwriting in therapy: An international on-line survey of therapeutic songwriting practice	**PALLIATIVE CARE** Russell Hilliard (USA) Communicating through music in end-of-life care	**MUSIC THERAPY INTERVENTIONS** Barbara Krantz (The Netherlands) Interventions of Creative Arts Therapists	**IMPROVISATION** John Strange (United Kingdom) The present moment in clinical improvisation	**CHILDREN** Päivi Saukko (Finland) The Goals of Music Therapy in the Rehabilitation Process of a Child
14.45		Jung Yoon SHIN (Australia) I sing what I can't say. - Singing as a therapeutic method in paediatric Music Therapy	Cheryl Dileo (USA) Final Moments: The Use of Songs in Relationship Completion at the End of Life	Kathinka Poismans (The Netherlands) Sound colour in music therapy, qualitative & quantitativeresearch.	Marijke Rutten Saris & Wijntje van den Ende (The Netherlands) Tracing the significance of Emerging Body Language (EBL) in clinical improvisations with mixed use of both music and art.	Aldona Vilkeliene (Lithuania) Music therapy in a Family: National Identity Approach.
15.30	**COFFEE BREAK**					
		Chair Kathinka Poismans	Marijke Schotmans	Henk Smeijsters	Han Kurstjens	Jasperien van der Pasch
16.00		**CLINICAL PRACTICE** Charlotte Christiaens (Belgium) Repeat - reprise - remembrance; mentalisation in music-therapy	**GUIDED IMAGINATION** Ranka Radulovic (Serbia) Analytical listening of music - method of guided fantasies	**MENTAL HEALTH** Julie De Simone & Raymond MacDonald (UK) A qualitative IPA study of a music programme for individuals with a mental health disability	**IMRPOVISATION** Karette Stensæth (Norway) Music Therapy Improvisation: a Carnival stage?	**CHILDREN** Giulia Cremaschi Trovesi (Italy) The Voice in deaf children
18.00	**DINNER**					
21.00	**THEATER** RADIO PINGPONG (Belgium)					

saturday18

	Room 23	Room 8	Room 51	Room 80 workshops	Room 82 workshops	All day stands and posters
						Exhibition Hall **Limburg foyer** **Meierij foyer**
Chair	Marijke Schotmans	Wendy Magee	Elena Fitzhum			
11.30	**CLINICAL PRACTICE** Marinella Maggiori& Cristina-Rozzi (Italy) Communication and Dialogue through MT involving a client suffering from epileptic Encephalopathy with serious Visual Impairment	**NEUROLOGY** Simon Gilbertson (Germany) Road traffic incidents and their consequences: Research on music therapy with people who have experienced traumatic brain injury	**DIALOGUE** Karin Boeseler & Andreas Zieger (Germany) Need-oriented, emotional-communicative dialogue in music therapy with coma/apallic syndrome patients in neurological early rehabilitation	**WORKSHOP** Silka Uhlig & Kate Geller (The Netherlands/ USA) Singing: A Personal and Professional Need	**WORKSHOP** Jaap Orth (The Netherlands) From silence to (e)motion	**STANDS** Choroi Kek Music Jessica Kingsley Publishers Klang Werk Statt Time Domain Europe
12.15	Lucia Luciana Mosca (Italy) 'The terrible hand' Music therapy for five women with Multiple Sclerosis.	Michael Migliore (USA) Using Music Therapy to facilitate speech in head-injured adults	Tessa Watson (UK) Together we are stronger? Collaborative working in Music Therapy			**POSTERS** Ellen Bowman (USA)Passing Songs: Music in Hospice Settings Nobuko Saji (Japan) Music therapy focusing on Subjective Tempo Through 2-Year Musical Responses of an Old Adult with Dementia Mireia Serra (Spain) Guided imagination and music in cancer Isabel Luñansky (Spain) Effects of music therapy approach in Alzheimer Pablo Pérez Vich (Spain) Music therapy in a therapeutic community for addicts rehabilitation: the usefulness of music like a symbol to build the relationship bond Marta González-Álvarez, Vicente Alonso, Ángeles Bermell, Isabel González-Álvarez & Marival Bermejo (Spain) Influence of the music over the tumor cells growing
Chair	Wendy Magee	Han Kurstjens	Simona Nirenstein Katz			
14.00	**NEUROLOGY** Nicoletta Bettini (Italy) Music therapy in Parkinson Disease	**MUSICKING/NEUROLOGY** Sunelle Fouche & Kerryn Torrance (South Africa) Musicking towards social health	**CHILDREN/RESEARCH** Dorothea Pienaar (New Zealand) It is all in a note	**WORKSHOP** Tom Naess (Norway) Building a pop/rock-band for people with learning disabilities and special needs	**EAMTS STUDENT SYMPOSIUM -** Lykkegaard (Denmark) 'Body music' Sabine van Zanten (The Netherlands) Emotional expressions - Interventions used by music therapists to release emotions Llain Spink (UK) 'One Foot In The Groove': Music Therapy with older people with dementia, a students perspective Eszter Forgács (UK) 'Mum and Dad can listen today' Musical dialogues between children with special needs and their parents.	
14.45	Roberto Ghiozzi (Italy) Music therapy for coma patients and post coma patients	Wendy Magee (UK) Music therapy to improve communication and well-being in clients with dysarthria	Brynhulf Stige (Norway) The Problem of Standards for Qualitative Research in Music Therapy			
Chair	Jos de Backer	Laurien Hakvoort	Ferdinando Suvini			
16.00	**ADOLESCENTS** Marta Braga de Matos & Margarida Moreira da Rocha (Portugal) Through music and fantasy to a symbolisation process	**SCHOOLS** Paola Esperson Pecoraro & Lucia Cajola (Italy) Music Therapy for Integration in primary schools and ICF assessment	**PALLIATIVE CARE** Baroni Mariagrazia (Italy) Communication when words fail. Musical improvisation in palliative care	**VIDEO** Marjon Halmeyer - Roos (Curacao) Beyond the rhythm of the Tambu	Gianni Silvano (Belgium) Too tough for music? - a research on music therapy with adolescents with cystic fibrosis	
18.00	**DINNER**					

Speech-Music Therapy for Aphasia (SMTA): A new dialogue for aphasia

Author:

Madeleen de Bruijn (The Netherlands)

Abstract:

SMTA is a combined treatment method of music therapy and speech therapy. It provides patients suffering from aphasia and verbal apraxia with more possibilities to speak.

In SMTA we try to develop normal speech via singing and rhythmic speaking of sounds, words and sentences in one uninterrupted succession. The intervals, the rhythm, the fluency of the melodies and the clear accented cadence of words and sentences reduce the patients' threshold for speaking. This increases the possibilities to renew the dialogue with their environment.

Biographical details:

Madeleen de Bruijn works in a Rehabilitation Centre 'Revalidatie Friesland', Beetsterzwaag in The Netherlands.

She developed music therapy in this area of healthcare for both children and adults. She gives lectures in music therapy programs, at congresses and has published books, papers and columns. Her most recent publications are on the new treatment method Speech- Music Therapy for Aphasia (SMTA).

Thoughts about Music Therapy: Improvisation from an epistemological and paradigmatic point of view

Author:

Jaakko Erkkilä (Finland)

Abstract:

This presentation deals with the issues of clinical improvisation both from a theoretical and empirical point of view. Special attention will be paid to the challenges of improvisation analysis. Finally, the possibilities of a cognitive approach in music therapy – especially in improvisation research – will be considered.

Biographical details:

Prof dr. Jaakko Erkkilä teaches music therapy at the department of music at the University of Jyväskylä (UJy). He has a qualification as psychotherapist and he is trained as a music therapist from Sibelius Academy (Helsinki, Finland) and UJy. He gained a doctorate in music therapy in 1997 from the UJy.

Tarantism in a music therapy perspective: dialogue between traditional music and psychic suffering.

Authors:

Simona Nirensztein Katz & Adriano Primadei (Italy)

Abstract:

From medieval times to the mid seventies in rural southern Italy women periodically fell in a form of possession. Common belief was that this possession was caused by the bite of a spider called the Taranta.

The soothing of the pain was conferred to experienced musicians. In the sixties the anthropologist and ethnologist Ernesto de Martino created the basis for a anthropological, musical, socio- economic and psychological analysis of this phenomenon. Since his work, and of late in particular, Tarantism creates a growing interest. This research analyses this therapeutic musical process in the perspective of psychodynamic Music Therapy.

Biographical details:

Simona Nirensztein Katz is a music therapist (AIM teacher and supervisor) and a pianist. Piano Diploma in Conservatorio Cherubini, Florence, Artist Diploma in Rubin Academy and Music Therapy

degree in David Yellin College (Jerusalem). She is the Co-founder of the Professional Association of Psychodynamic Music Therapy 'Shir', and develops a new training course in Florence. She works with children and adults with emotional or psychiatric disorders and with women facing cancer, in the private clinic and in the public health services.

Adriano Primadei, Italy

Adriano Primadei is a music therapist, (AIM teacher and supervisor) and musician. He studied electronic music, composition and got his music therapy diploma in Florence. He is co-founder of the Professional Association of Psychodynamic Music Therapy 'Shir' and is promoting and developing a new Music Therapy training course in Florence. His clinical work as Music Therapist with children and adult patients is psychodynamically oriented.

'Music is the medicine of the mind.'

A. Logan

Clashing cultures

Author:

Niek van Nieuwenhuijzen & Gaby Wijzenbeek
(The Netherlands)

Abstract:

How clashes between different cultures, involved in the foundation of a bachelor music therapy programme in the Middle East, accompany the process of trying to establish a dialogue. A dialogue is indispensable in the establishment of a bachelor music therapy programme. The importance of existent structures in the development of a new profession and a new training programme is emphasized. Possibilities, pitfalls and limitations will be discussed.

Biographical details:

Niek van Nieuwenhuijzen has been trained as a musician (Conservatory Amsterdam), in social pedagogy/ andragogy and as music therapist (registered RMTh). He was head of the Music Therapy Department at 'Rosenburg' (Parnassia) Centre for Psychiatry, in The Hague and was past vice-president of the NVKT. He was head of the music therapy training course at the Conservatory in Enschede.

Gaby Wijzenbeek has been trained in the Netherlands as a musician (Conservatory Hilversum), in social pedagogy/ andragogy, as supervisor and as music therapist. She was head of the Department of Creative Therapy at 'Bloemendaal' (De Jutters) Centre for Psychiatry, worked with adults and adolescents, in private practice and as a supervisor.

Since 2003 both music therapists participate in several projects in Gaza, the Westbank and Jordan. They worked together with music therapists in Europe, South Africa, the USA and Israel.

Music and Medicine - a matter of Interpretation?

Author:

Paul Robertson (United Kingdom)

Abstract:

'Music is too precise to express in Words' famously commented Mendelssohn and contemporary brain science and other research is reinforcing the intimate inter-relationships between Language and Music.

Biographical details:

Paul Robertson, U.K.

In this presentation Prof. Paul Robertson, founder and leader of the internationally renowned Medici String Quartet and now Visiting Professor in Music and Medicine to one of the UK's leading Medical Schools – 'Peninsula', graphically illustrates the artistic and scientific basis of musical communication. As well as film and contemporary scientific research Paul will incorporate into his presentation a short performance on his rare early C18th Montagnana violin.

About the art to communicate without dialogue

Author:

Karin Schumacher (Germany)

Abstract:

Music Therapy is especially indicated with patients without the ability to communicate in form of a 'real' dialogue. Video excerpts from the work with children who suffer from severe developmental disorders demonstrate, how useful it can be to refrain from dialogue for the time being.

Biographical details:

Prof. dr. Karin Schumacher studied in Vienna and Salzburg both music therapy and music- and movement education. She founded the training course for music therapy at the University of Arts in Berlin, where she has been teaching since 1984. Her area of research is 'music therapy and infant research'.

Dialogues in music therapy: dialogues between clients, music therapists and researchers

Author:

Henk Smeijsters (The Netherlands)

Abstract:

Henk Smeijsters will give an overview of the development of music therapy theory and research in The Netherlands.

Within the theoretical perspective he will focus on the inner dialogue of the client, and the dialogue between client and music therapist. The congress theme 'Dialogues in music therapy' will be addressed from the perspective of his theory of analogy. Smeijsters has been developing a theory in which the core self of the person is seen as a musical self.

In this view music therapy offers the client the opportunity to develop his core self by developing his musical expression.

Biographical details:

Prof. dr. Henk Smeijsters is head of research of KenVaK, an advanced research centre for the arts therapies (drama therapy, psychodrama, music therapy, art therapy and dance-movement therapy). KenVaK is a joint venture of Zuyd University, the University of Professional Education Utrecht, the ArtEZ Conservatory Enschede, and the partners Oostvaardersclinic (forensic clinic), the School for Psychodrama and the Papageno Foundation (music therapy for autism).

Symposium on music and altered states in healing rituals and addiction treatment

Day 1

Chair: Dr. Jörg Fachner
Introduction to the symposium: researching music and altered states in healing rituals and culture - 30 minutes

Altered states and healing settings

Dr. Lucanne Magill
Music therapy and spirituality and the challenges of end-stage illnesses - 30 minutes

Alessandro Ricciarelli, BC-MT
A meditative music journey – music-assisted meditation/guided imagery with cancer patients - 30 minutes

Estella Kempen, BA
Researching sound induced altered states – Using Tibetian Sound Bowls with brain injury patients in a rehabilitation unit - 30 minutes

Dr. Wolfgang Schmid
„As if I had to overcome a hurdle in my brain…' – Creative music therapy with multiple sclerosis patients - 30 minutes

Helena Bogopolsky., MA.
The effect of music on patients undergoing general anaesthesia – Behavioral and biochemical aspects - 30 minutes

Stella Compton Dickinson, BCMT
Cognitive analytic music therapy and the treatment of dissociation. The curious case of the lost boy: a sequel to the treatment of a psychopathic offender - 30 minutes

Introduction to the symposium: researching music and altered states in healing rituals and culture

Dr. Jörg Fachner

Music has been used in healing rituals since ancient times. Music has been played for people to induce altered states of consciousness (ASC), which alters the focus of attention, mood and type of thoughts about the world and the self (Aldridge & Fachner, 2006). There is an ongoing discussion whether music itself induces the changes or whether the setting and rituals connected to music induces ASC. A notable characteristic of many rituals is that they involve the expression of conflicting impulses or transitional states. Rituals provide the basis for a reframing of experience as generalized templates for social performance and provide an interactive form for interpreting the ongoing events of their life. Rituals are loaded with iconographic representations, use words and music as a content carrier of cultural symbols and therefore produce meaningful sequences of information that are processed individually corresponding to the biographic development and the personal meaning of health and illness targeted in such rituals.
This international symposium on music and altered states examines opportunities for using music-induced states of altered consciousness to promote physical and mental healing, treat substance dependence, and in spiritual and palliative care. The contributors describe the use of altered states and their therapeutic potential, providing examples from different cultures and clinical, therapeutic and spiritual settings.

Reference:

• Aldridge, D., & Fachner, J. (Eds.). (2006). Music and altered states - consciousness, transcendence, therapy and addictions. London: Jessica Kingsley.

Keywords:
Altered states of consciousness; transcendence; spirituality; Ethnomusictherapy; healing rituals; addiction

Curricula Vitae:

Dr. rer medic. Dipl. Päd. Jörg Fachner is Senior Research Fellow at the Chair for Qualitative Research in Medicine at University Witten/Herdecke, Germany. He is Managing Editor of the music therapy research and service site MusicTherapyWorld.Net and editor of the eJournal MusicTherapyToday.com. He studied social and education science in Wuppertal and graduated in education science at University Dortmund. Formerly, he worked as research assistant in physiology, involved in sensory and movement research. 2001 he finished his doctoral thesis on music perception in an EEG investigation at the Chair for Qualitative Research in Medicine.

Music therapy and spirituality and the challenges of end-stage illnesses

Dr. Lucanne Magill

Spirituality plays an important role in end-of-life care. Music therapy enhances spirituality in those facing the challenges presented in the end stages of illnesses. Music therapy facilitates spirituality through transcendence, awakening feelings of faith and hope, promoting sense of meaning and purpose, and inspiring awareness of connectedness to self and others. In four themes in music therapy, the power of music is known to help build relationship, enhance remembrance, be a voice to prayer and help instill peace. While music therapists are presented with the challenge, opportunity and the task to define, describe and verify the outcomes of music therapy work, it is also important to honor the essential and sometimes indescribable lived moments in music therapy. It is in the lived moments of music therapy-when, as Michael Mayne (2002) says, the whole being, body, mind and spirit, is in the presence of music, when transformations begin to occur and healing begins-that the essence of music therapy, spirituality and healing is experienced and known.

Keywords:
Spirituality; End-stage-illness; transcendence; hope; songs

Curricula Vitae

Dr. Lucanne Magill received her PhD at New York City University and has been working closely with cancer patients and families since 1973. She developed the music therapy program at the Integrative Medicine Service, Memorial Sloan Kettering Cancer Center in NYC, USA. Currently she is Assistance Professor of Music Therapy at the School of Music, University of Windsor, Canada

A meditative music journey - music-assisted meditation/guided imagery with cancer patients

Alessandro Ricciarelli, BC-MT

In this presentation, the author will discuss the unique characteristics and benefits of music-assisted-meditation/guided-imagery interventions at the bedside with patients at Memorial Sloan-Kettering Cancer Center.
For some patients, hospitalization is a traumatic experience, despite the best efforts of a committed medical, nursing and other clinical staff. A patient's feelings of helplessness and hopelessness may well exacerbate his or her symptoms and seriously interfere with treatment.
A music-assisted-meditation/guided-imagery intervention may reverse this process, helping patients focus their attention away from fear and pain, creating a safe place where positive suggestions for comfort and healing become more effective. The goal is to utilize the power of the mind-body connection through meditation, increased body awareness, guided imagery and healing affirmations. The fluidity of the music serves as the conduit for communicating on a deeper level with the patient. This allows the patient to focus inwardly and utilize internal resources for healing. After a session, patients often report a more positive state of mind, less anxiety, stress and pain, and a re-connection with their physical sense of themselves.

Reference:

• Ricciarelli, A. (2003) The Guitar In Palliative Music Therapy For Cancer Patients. Music Therapy Today (online) Vol IV, Issue 2, available at http://musictherapyworld.net

Keywords:
hospital; oncology; intensive care; cardiac rehabilitation; guitar; guided meditation; hypno therapy

Curricula Vitae:

Alessandro Ricciarelli studied guitar and music at Berklee College of Music in Boston and did his music therapy training in New York City. He has been working closely with cancer patients and in palliative care at several hospitals in New York City. Currently he is working as music therapist at Integrative Medicine Service, Memorial Sloan Kettering Cancer Center in NYC, USA

Researching sound induced altered states – Using Tibetan Sound Bowls with brain injury patients in a rehabilitation unit

Estella Kempen, B.A.

This paper describes the reason, proceedings and results of investigating the effects of using Tibetan sound bowls in a sound therapy especially with patients with brain injuries not incurred at birth.

The background for my research is connected with the experiences I had in my working environment with sound bowls at 'de Witte Steen', a therapy center for handicapped people in Venlo, the Netherlands. Sound bowl therapy is an ancient therapy method coming from Tibet, around 1100 before Christ. Professionals on Sound bowl therapy and other professionals, claim that the sound bowls evoke vibrations that move fast throughout our body. The bowls produce sounds with a lot of harmonics, with an excess of high tones, which are supposed to induce alpha waves in the brain.

It is the purpose of this paper to investigate through controlled experiments on healthy test persons and to measure the altered state of consciousness before and after undergoing the sound therapy with the PCI (Phenomenology of Consciousness Inventory), which effects can be attributed to the therapy.

Is has been found in the PCI that differences on aspects like altered state and direction of experiences before and after the therapy between were significant.

Keywords:
Brain Injury; rehabilitation unit; Tibetan sound bowls; pre/post study; healthy volunteers; altered states of consciousness; PCI Questionnaire

As if I had to overcome a hurdle in my brain…' - Creative music therapy with multiple sclerosis patients

Dr. Wolfgang Schmid

Which kind of perception may music therapy support in chronically ill persons, how does it enhance their self-perception? And which perception does the music a patient makes or sings open up to the therapist?

The paper is based on results of a clinical study on creative music therapy with MS patients and documents that music therapy substantially enhances their sensory experience and perception. It provokes a change in perspectives for patients and therapists alike and thus broadens an understanding of the needs of MS patients and the interventions available to them. Creative music therapy supports psycho-social needs of the clients and helps them in their coping.

Keywords:
Multiple Sclerosis; singing; sensory experience; Brain states

Biography:

Study of Music at Leopold Mozart Conservatory in Augsburg/ Germany; study of music therapy at Witten/Herdecke University; lecturer and researcher at Institute for Music Therapy at Witten/ Herdecke University. Clinical work in Neurology, Intensive Care and Psychosomatics. Doctoral dissertation in medicine on Creative Music Therapy with MS patients. Research award received from Charity for MS research and practice (Stiftung Lebensnerv, Berlin) in 2007

The Effect of Music on Patients Undergoing General Anaesthesia – Behavioral and Biochemical Aspects

Helena Bogopolsky, M.A.

Aim of Investigation To investigate the effects of music on patients undergoing general anaesthesia by comparing both the quality of the post-operative emergence and the patient's Cortisol level (Stress Hormone).
Even though research has already been done on the effects of music during general anaesthesia for adults, there has not been much research done on the effects of music during general anaesthesia for children.

Method During routine eye operations (strabismus) on children aged 7-18, the subjects will have earphones placed on them. This experiment requires signed permission from the children, their parents and medical staff, and a pre-operative preparation program. Using these earphones the patient is intra-operatively exposed to music until after awakening. The music volume does not exceed 65-70dB, which is typical for experiments in the field of music cognition.

A 'control group' of children receives the same preparation for the same strabismus operation but does not wear earphones or have music played during surgery.

Behaviour of the patients in both groups ('music' and 'control') is measured upon their awakening, according to the Four-Point Agitation Scale (Watcha).

For the 'music' group a biochemical cortisol test is used, which is repeated three times: on the day before the operation, the child produces saliva, and spits into a test-tube. This is repeated immediately before surgery and immediately after awakening. The saliva samples are tested and the results recorded.

Keywords:
Anaesthesia, auditory perception, cortisol, saliva samples, controlled trial

Curricula Vitae:

Helena Bogopolsky was born in Russia where she received her BA and MA in Music Education as well as certification as a trained nurse. In 1990, she immigrated to Israel and under the direction of Dr. Sekeles, completed her training as a music therapist at David Yellin College in Jerusalem.
Her previous work experience includes working as a music therapist with autistic children, retarded adolescents and demented senior citizens. It was during her current work at the paediatric ward at Hadassah Medical Center that she became interested in the effect of music on children undergoing surgery. She has since delved deeper into the topic, and is currently pursuing her doctorate on the same subject at the Hebrew University in Jerusalem.

Cognitive analytic music therapy and the treatment of dissociation. The curious case of the lost boy: a sequel to the treatment of a psychopathic offender

Stella Compton Dickinson, BCMT

Dissociation is typically recognized as presenting over a wide spectrum, varying from essentially normal cognitive processes to psycho-physiological features of a wide range of mental health problems (Kellet 2005 from Bernstein and Putman 1986; and Fleiss, Gurland & Goldberg, 1975). The author will enlarge on her paper (Compton Dickinson 2006) and on her doctoral research question: 'Is cognitive analytic music therapy effective in diminishing the severity of personality disorder and dissociative traits through the development of jointly created musical interaction which promotes overall emotional relatedness and greater integration of personality?' Dissociation can manifest as rapid and disconnected state shifts between identification with the abused child-victim state and the violent adult abuser. Frequently there is profound memory loss which is highly distressing to the subject. The differentiation between reality and fantasy can become blurred. Freud and Breuer (1991), in the case of Anna O, discovered that abreaction occurred when powerful emotions relating to a remembered event were expressed with feeling, the significant point being that experiencing the emotion internally was considered necessary for the symptoms to disappear. Macdiarmid (1996) enlarged on this phenomenon by pointing out that the symptoms started when Anna O had a powerful emotion, which she couldn't express, thereby suggesting an internal resistance to the feeling. These feelings have frequently been unconsciously cast out as unbearable and unspeakable, but I suggest that they can be accessed and re-integrated through a dialogical approach expressed in jointly-created musical improvisation. By developing improvised music, the patient's ability to relate develops; the music therapist can facilitate an accurate understanding of the patient's affect and through this promote his recognition and re-integration of lost aspects of self.

References:

• Compton Dickinson, S. (2006) Beyond Body, Beyond Words: Cognitive analytic music therapy in forensic psychiatry - New approaches in the treatment of Personality Disordered Offenders. Music Therapy Today (Online 22nd December) Vol.VII (4) 839-875. http://musictherapyworld.net • Freud and Breur (1991) Studies in Hysteria Penguin Books UK • Kellet S. (2005) The treatment of Dissociative Identity Disorder (DIDS) with Cognitive Analytic Therapy: Experimental Evidence of Sudden Gains. Journal of Trauma and Dissociation, Vol. 6(3) 2005.

Keywords:
Dissociation, Personality disorder, Integrative model.

Curricula Vitae:

Stella Compton Dickinson is lead clinical specialist in arts therapies at Rampton High Secure Hospital. She is a registered music therapist and supervisor and an accredited cognitive analytic therapist; studied at King's College London and has a doctoral research attachment at the Institute of Psychiatry.

Stella has presented at the Canadian Association of Music Therapy (2004), the 10th (Oxford, UK) and 11th (Brisbane, Australia) World Congress of Music Therapy, the International Association of Forensic Psychotherapists (IAFP) 2006 and 2007, and the International Society for the Psychological Treatment of Schizophrenia (ISPS) Conference 2006, London. Recent publications.

Day 2 - Symposium on music and altered states in healing rituals and addiction treatment

Day 2 Ethnomusictherapy

Dr. Chava Sekeles
Shamanism: Origins and therapeutic meaning - 30 minutes

Dr. Gerhard Tucek
Trance and aspects of regulatory medicine - On the topicality of Traditional Oriental Medicine - 30 minutes

Sumathy Sundar, MA
Nadopasana (Dedication to music): A Yoga for inducing altered states of consciousness to enhance healing - 30 minutes
Music therapy and addiction treatment

Irene Dijkstra en Laurien Hakvoort
Music Therapy and addiction; can research support its effect? - 30 minutes

Tsvia Horesh CMT
'Music is everything for me' The many meanings of music in addicts' lives - 30 minutes

Marko Punkanen, M.Phil.
Trauma related addiction treatment in music therapy - Altered states of consciousness in the light of the theory of structural dissociation of the personality - 30 minutes

Marijke Schotsmans, MA
Music therapy with youngsters addicted to drugs, alcohol or medication - 30 minutes

Shamanism: Origins and therapeutic meaning

Dr. Chava Sekeles*

Shamanism is an ancient phenomenon from the period of the Paleolithic hunters of Siberia (about 30,000 – 50,000 BC). Some of the occurrences found in Shamanism can also be seen in other cultures in South America, Australia, etc. But Shamanism, in its origins and purity, belongs to central and northern Asia.

The Shaman, the figure who conducts the Shamanic ceremonies, is partially responsible for religious activity, but a large part of his role relates to safeguarding the health of his community. According to their belief, the patient is injured when his soul is taken by evil spirits/demons. In order to return the loss to its owner, the Shaman conducts a ritual which includes drumming, singing /chanting, dancing and the use of objects and symbols with a magic meaning. In the ritual, the Shaman enters an ecstatic trance in which he performs a 'flight' or 'journey' to gather the souls.

The entire ritual is rooted in the cosmological perception of the society in which it is performed, which includes a belief in higher celestial creatures, with whom it is possible to conduct a dialogue and working relationship while in an Altered Ecstatic State of Consciousness, and while seeing things which are beyond the boundaries of ordinary sight. The belief held jointly by the Shaman and his community reinforces the possibility of healing, and its chances of doing so. In addition, analysis of the possible therapeutic elements in these rites can be assisted by Western research on the influence of endorphins on the immune system, the psycho-physiological effects of meditation, drumming, dancing and the entire ritual on the participants.

Keywords:
Shamanism, ecstatic rituals, magical flight, ASC, calling, initiation, shamanic arts, the shamanic and psychotherapeutic journey

Curricula Vitae:

• Chava Sekeles, Ph.D, Music Therapist, Registered Supervisor, initiator and coordinator (1981-2001) of the Music Therapy Department in the Institute for Arts Therapy, David Yellin College of Education, Jerusalem. Main clinical interest: MT with neuro-psychiatric patients. Main research interest: Music in Healing Rituals of Non-Literate Societies (Research : Morocco / Central & Northern Asia).

Trance and Aspects of Regulatory Medicine - On the Topicality of Traditional Oriental Medicine

Dr. Gerhard Tucek

According to current terminology, Traditional Oriental Music Therapy is part of a comprehensive concept of regulatory medicine, based historically on the principle of balanced physical, psychic, mental and social processes in humans.

The methods involved comprise receptive listening to music, therapeutic movements, dances, imagination exercises as well as active joint music making of patients and therapists.

In addition to conveying pleasure, an important therapeutic factor is the trance-inducing effect of Traditional Oriental Music Therapy in clinical practice.

In the current process of knowledge transfer, the intention is not a romanticized revival of an atavistic therapy concept of old times but rather a considered attempt to place historical elements into today's temporal and cultural context and reflect upon them.

The presentation addresses the effective principles of Traditional Oriental Music Therapy with video examples from clinical practice and offers measurements of valid physiological parameters and a description of the interplay between relational and regulatory principles.

Keywords:
Ethno music therapy; trance; cultural concepts; clinical practice; regulatory medicine; chrono biology

Curricula Vitae:

Music therapist, specific interests: neurological and cardiological rehabilitation, paediatric oncology, work with handicapped persons; clinical therapy research; practice research. University education: studies of applied cultural sciences (Mag.phil.) and ethnology (Dr.phil.); university training

course in practice research; studies of traditional oriental music therapy with Dr. Oruc Güvenc

1989 - 2000 establishing the 'School for traditional oriental music therapy' in cooperation with Dr. Oruc Güvenc. Since 1997 Music therapy course director; since 2004 Lecturer at the University for Music and Performing Art, Vienna; since 2005 at the Institute for Culture & Social Anthropology of Vienna University. Since 2002 Director of the seminar and lecture series: 'Mensch - Kunst - Medizin' (in cooperation with GAMED and Karajan Centrum Vienna). 2004: Founding member and Director of IMARAA (international music and art research association Austria)

Nadopasana (Dedication to music): A Yoga for inducing altered states of consciousness to enhance healing

Sumathy Sundar

India is a country which has been known for its rich cultural heritage and traditions and many Indian traditional healing systems like Yoga and Ayurveda have been welcomed globally and have been given scientific endorsements for their therapeutic values. Indian traditional systems of health and healing also include various musical treatment approaches like Vedic traditions which were used as a source of healing and upliftment using the power of sound, inflection of voice and rhythm, Nada Yoga, a yogic treatment approach using intonation to maintain healthy states of consciousness and Raga Chikitsa, a musical treatment by Raga-s. All these approaches integrated not only prayer but also yoga and meditation and guide the participants in the art of living. Traditionally, these practices integrate spirituality and address the imbalance between mind, body and spirit in improving health. These traditional approaches practiced since ancient times are being revived and rediscovered into a dependable form of scientific and evidence based approach as music therapy being practiced to improve and sustain health.

This presentation would explain how some of the traditional and musical healing approaches have been integrated in to a practicable form of a complementary approach along side mainstream medicine in an oncology setting using a rigorous methodology to answer the scientific inquiry on the therapeutic effects of music. The presentation elucidates the distinguished characteristics - the spiritual undercurrent and the philosophical framework of Indian Classical music integrating divinity and yoga which could be used as a help to gradually lead to 'Brahmananda' (blissful state: a realization of oneness with the Divine spirit and a path to seek salvation, in a clinical setting. Appropriate raga pieces rendered with the raga bhava (soul of melodic expression specific to a raga) and sahitya bhava (emotional expression of the lyric) with contextual relevance are demonstrated which brings total relaxation and altered states of consciousness.

Keywords:

Yoga; classical Indian music; Raga; spirituality; relaxation.

Curricula Vitae:

MA (Indian Music), MA (Applied Psychology), Dip in Counselling Psychology. PhD research scholar with University of Madras in Music Therapy. President of Nada Centre for Music Therapy, Chennai, India.

Music therapy and addiction; can research support its effect?

Irene Dijkstra, BA & Laurien Hakvoort, BA

What do we need and how could we set-up a music therapy research to prove the effectiveness of (certain) music therapy procedures in the field of substance abuse treatment?

Research shows, however, that less than 10 percent of treatment is successful for clients suffering from substance abuse at least in the U.S.A. (Uziel-Miller, Lyons & Rowland, 1990). According to Schippers, Lammers & Schaap (1991) addiction is a complex learning process of (conditioned) environment stimuli, consequences, expectations, habitual patterns and self-control processes. Treatment needs to focus on all these aspects (bio-psycho-social model). Besides motivation is very important. The less motivated a client is, the worse the results of treatment will be (Miller & Rollnick, 2002; Schuckit, 2000).

Some of the treatment procedures include music therapy. Music therapy seems to be the most effective on: motivation (Miller & Rollnick, 2002, Garrett, Landau-Stanton, Stanton, Stellato-Kabat & Stellato-Kabat, 1997), as cue-exposure technique (Horesh, 2003), and focussing group-cohesion, catalyst of emotions (Gallagher en Steele, 2002) and to confront coping skills Dijkstra & Hakvoort, 2004).

However (quantitative) research on the effectiveness of music therapy during treatment is limited. Hammer (1996) and Skaggs (1997) showed in their research that Guided Imagery and Music (GIM) had a positive effect on self-perceived stress and anxiety levels for clients with a history of drug-abuse. Jones' research indicated that one session of song writing or text-analyses during music therapy stimulated feelings of acceptance and joy and decreased anxiety and guilt (Jones, 1998).

Silverman (2003) found in his research that women in addiction treatment appreciated music therapy highly as a treatment procedure (compared to 12 other ones), no matter which intervention technique was used during the music therapy sessions.

Keywords:

Drug addiction; habits; treatment effectiveness; emotion; coping

Curricula Vitae:

Irene Dijkstra started as a psychiatric nurse in '76 in regular psychiatry. Since she graduated for her BA-degree in music therapy in1986, she is employed as music therapist by Novadic & Kentron, a treatment network for people with addictions in Noord-Brabant and recently started as administrator of the creative therapists team. Besides she is freelance coach and trainer. She has experience working as educator; presenter of workshops and training-programs tailored to (music) therapy and interaction, and has specialized in Emerging Body-Language (EBL) and pre-verbal interaction structures. She can be contacted by e-mail: irene.dijkstra@novadic.nl

Laurien Hakvoort (MA, RMTh) received her BA-degree in music therapy in the Netherlands and her MA-degree from University of the Pacific, Stockton, California. She has worked with a number of different client-populations. Since 1995 she has been working as a music therapist in forensic psychiatry (TBS-kliniek Flevo Future) and teaches methodology of music therapy at the Conservatory of Music in Enschede. She was board member of the Dutch Association for Music Therapy and secretary of the Dutch Registration and Certification Board for Music Therapy. She can be contacted by e-mail: L.Hakvoort@ff.dji.minjus.nl

‘Music is everything for me’ - The many meanings of music in addicts’ lives

Tsvia Horesh

Working as a music therapist in a therapeutic community for substance abusers, I often come across the many faceted meanings of music in my clients’ lives. In a previous paper (Horesh 2006) I discussed the overwhelming effects certain genres of music may have on recovering addicts. Music can bring about bodily and emotional recall of drug abuse. Addicts tend to ‘use’ drug-related music during abstinence and rehabilitation in order to fill the emotional vacuum they feel. Lacking both the ability to sustain a symbolic distance (Lehtonen 2002) and the ego resources necessary to retain emotional equilibrium, some addicts may figuratively ‘drown’ in the flood of emotional and bodily memories of drug related experiences that this music can evoke.

In this paper I will describe a qualitative research project aimed at gaining insight into the music-listening habits of recovering addicts and the emotional, social and behavioral effects music has on their well-being. The research is based upon the analysis of narrative interviews held with recovered addicts who have undergone a year - long treatment in a therapeutic community. The analysis relates to behaviorist, dynamic and sociology processes. The presentation will include excerpts of relevant music.

References:

• Horesh, T. (2006) Dangerous music – working with the destructive and healing powers of popular music in the treatment of substance abusers (Aldridge, D. and Fachner, J. Eds.) Music and altered states. Jessica Kingsley Pub., London • Lehtonen K. (2002). Some Ideas About Music Therapy for the Elderly. [online] Voices: A World Forum for Music Therapy. Retrieved July 22, 2004, from http://www.voices.no/mainissues/Voices2(1)lehtonen.html • Sugarman, A., Jaffe, L.S. (1989) A developmental Line of Transitional Phenomena in M.G. Fromm., B.L. Smith (ed) The Facilitating Environment International Universities Press Connecticut • White, W. (1996) Pathways from the Culture of Addiction to the Culture of Recovery Center City, Minnesota, Hazeldon Pub.

Keywords:

Therapeutic community; addiction cues; qualitative research; narratives; music and personal meaning; popular music

Curricula Vitae:

Tsvia Horesh (MA, RMT) was born in the U.S.A. and grew up in Israel. She has worked as a music therapist for 16 years, 11 of them in the field of addiction treatment and rehabilitation, with adolescent and adult substance abusers. She has recently finished a research thesis on ‘The many meanings of music in the lives of substance abusers undergoing treatment and rehabilitation’, and has published papers and lectured on related subjects at music therapy congresses in Israel, Italy, England and Canada.

Trauma Related Addiction Treatment in Music Therapy - Altered States of Consciousness in the light of the theory of Structural Dissociation of the Personality

Marko Punkanen, MA

In my previous researches and in my clinical music therapy work with drug addicts I have seen that they have quite often traumatic experiences in their history and clients will get in touch with their traumatic history during the therapy process (Punkanen 2004, 2006). Therefore it is very important to know how to work with trauma memories so that clients will not get re-traumatized by them. Altered states of consciousness are one way how clients’ trauma history can become visible and audible in music therapy based addiction treatment. This can be seen in changes of physiologic states, emotions, behaviors and thoughts caused by trauma memories triggering stimulus (music, conversation, action) and heard in clients’ music. The theory of structural dissociation of the personality proposes that clients with complex trauma history are characterized by a division of their personality into different prototypical parts, each with its own psychobiological underpinnings. Some parts are fixated in traumatic experiences and cause a lot of pain and suffering for the clients. Addictive behavior can be seen in these cases as a resolution to cease pain and suffering caused by unintegrated trauma memories. In music therapy practice phase-oriented treatment of structural dissociation in complex traumatization can give well-researched theory background for trauma-related addiction treatment.

Keywords:

Complex trauma, addiction treatment, structural dissociation of the personality, music therapy.

Curricula Vitae:

M.A., Social Educator, Music Therapist, Dance/Movement Therapist, EMDR-therapist, studied music therapy in Sibelius-Academy and in Jyväskylä University. He currently works in his private practice in Lahti, Finland. He works mainly with children, youngsters and young adults with traumatic background and with different psychiatric problems. His special interest is how traumatic background affects and is related with addiction behavior. In addition to his therapy practice, he is also Music Therapy and Dance/Movement therapy trainer and is currently undertaking doctoral studies in Music Therapy at the University of Jyväskylä, Finland. He is also currently training as a trauma psychotherapist.

Music therapy with youngsters addicted to drugs, alcohol or medication.

Marijke Schotsmans, MA

In this paper I would like to present you my work at the Psychiatric Hospital ‘Broeders Alexianen’ in Tienen. I work as a music therapist in a residential setting for adolescents addicted to drugs, alcohol or medication.

Most of the time, music plays a very important role in the patients' life. When therapy starts, music and drugs are both very much related. The patient 'consumes' the drugs and the music in the same way, for the same goal. It is a risk to bring patients' music into the music therapy sessions, because the music implies the drugs, the altered state of consciousness. But throughout the therapeutical process the status of music changes, it becomes dual. It is through playing and making music that a distance comes up between the music and patients' experience of the music. As time and therapy go on, patients accept to not obey the chants of the sirenes. They learn to accept a 'no' and to tolerate the upcoming frustration. At that point music is still the representer of the drugs, but it is also the first form that creates a distance from the level of the drugs, the passion, the jouissance.

Keywords:
Adolescents; drug addiction; jouissance; symbolisation

Curricula Vitae:

Marijke Schotsmans graduated in 1999 as a music therapist at the 'Hogeschool voor Wetenschap en Kunst, Campus Lemmensinsituut' in Leuven (B). In 2000 she graduated at the Katholic University in Leuven for Cultural Studies. Since 2001 she is working as a music therapist at the psychiatric Hospital Broeders Alexianen in Tienen, in a residential setting for adolescents, and one for psychogeriatric patients. She is the president of the professional association for music therapists (BMT) and the delegate for Belgium in the EMTC.

European Association of Music Therapy Students - Student Symposium

Chris Lykkegaard, MA in Music Therapy from Aalborg Univeristy (DK) 2006, BA in Musicology from Aarhus University in 1994. Chris will speak about her masters theses, where she wrote about music, body and movement in music therapy with clients with acquired brain injury. Her emphasis is on the body and the music of the body with this patient group.

The theoretical foundation is the neurologist Oliver Sacks' concepts 'body music' and 'kinetic melody' and the new book of Schneck and Berger The Music Effect – Music Physiology and Clinical Applications. In the presentation Chris will start off from a clinical level and root her theoretical findings with clinical practice. She will also discuss the relevance of a focus on the body in music therapy in general and with clients with acquired brain injury in particular.

Name of paper: 'Body music' - Music in the body? Music, body and movement in music therapy with clients with acquired brain injury.

Sabine van Zanten, is a student at Hogeschool Utrecht, faculty of Creative Arts Therapies. Sabine will talk about her thesis, where she wrote about interventions music therapists use to help clients release and go through certain emotions. Her theoretical foundation is a German music therapist, Thomas Wosch (2002). In the research, she use data from five music therapists, and due to this data, she describes how verbal, nonverbal and musical interventions can be used to process and release certain emotions.

Name of paper: Emotional expressions - Interventions used by music therapists to release emotions

Iain Spink, postgraduate diploma in Music Therapy from Anglia Ruskin University, Cambridge, UK 2007. This paper will present and reflect the experience of setting up a short-term music therapy group for older people with dementia, of a student music therapist in an institution with no previous music therapy provision. The paper will convey the challenges inherent in forming a music therapy group in an unfamiliar setting, within a limited time period and discuss this process with conclusions as to the effectiveness and relevance of music therapy for this client group and the impact of the group on the institution.

The paper will provide an overview from initial meetings with hospital staff, the assessment and referral process through to group case work. The life of the group will be demonstrated through clinical audio examples.

Name of paper: 'One Foot In The Groove': Music Therapy with older people with dementia, a students perspective.

Eszter Forgács, MA in music therapy from Anglia Ruskin University, Cambridge, UK, 2007. The paper will be based on the caseworks of 3 months clinical placement on the ARU MA Music Therapy course. This paper presents how short-term child centred non-directive music therapy facilitated the relationship of two parent-child dyads through musical improvisation.

The presentation will focus on involving the parents of two young boys with special needs, one with autism and the other with developmental delay, and will discuss aspects of the therapist's role special to working with child and parent together. Video excerpts will be used to illustrate how parents can be helped to become less anxious by realising they had reasons to be proud of their child, and how this lead to more relaxed and spontaneous interactions attuned into the child's 'language', be it music, babbling or playfulness. Through child led musical interactions the parents often reconnect with their inner child which is an enriching experience for all the participants.

Name of paper: Musical Dialogues.

Too tough for music? - A research on music therapy with adolescents with cystic fibrosis in an academic hospital

Author:
Gianni Silvano

Abstract:

Music therapy is being applied to different pathologies in a variety of settings. Despite the (increasing) amount of pathologies that benefit from music therapy, there are still some of these that have never been linked with music therapy. One of these patholigies is Cystic Fibrosis.

Cystic Fibrosis is an incurable genetic disorder that causes the slime in one's body to become very thick and tough. And because of this the slime cannot leave the body on it's own. Especially the lungs are affected as well as the liver, and in time

these vital organs deteriorate. Bacteria can also flourish to cause lung infections, asthma and pneumonia. In the long run patients die because of Cystic Fibrosis, reaching an average age of 40 to 45 years old. Patients undergo intense, life-long, treatments which include regular two-week-commitments to the hospital.

The role of music therapy in medical practice has been a small one compared to the status it enjoys in p.e. psychiatry. The amount of research on music therapy in psychiatry far exeeds the amount of research on music therapy in medical practice. For me, this was a wonderful opportunity to introduce music therapy to a brand new group of patients, while doing the research in a medical setting.

To apply music therapy in a medical setting with a new group of patients naturally provides quite a lot of challenges. Despite of these challenges, which will also be discussed, I've been able to work constructively with several adolescents. The outcome was remarkable. Music therapy has provided an opportunity to the adolescents to express themselves in ways not known to them. Although this was a qualitative research involving several subjects, I will also present a single case which I hope will provide some depth.

Biographical details:

Gianni Silvano is in his final year as a student of music therapy at the Hogeschool Utrecht in Amersfoort, the Netherlands. For his final thesis he conducted a research on music therapy in the Academic Hospital Gasthuisbergin Leuven, Belgium. At this convention he will share the outcome of his research.

'My heart, which is so full to overflowing, has often been solaced and refreshed by music when sick and weary.'

Martin Luther

'As a clinician active for more than 20 years in mental and general health care for the elderly I have always been struck by the ability of the musical language to cross barriers. I have seen many examples of the unique possibilities of music therapy in the area of diagnoses, treatment and interventions to increase well being. The program of the 7e European Music Therapy Congress shows how the field is moving from art and personal expertise to exchangeable evidence. This is a great achievement for all the researchers especially without the financial backup of pharmaceutical companies. I am convinced that music therapy will move further on that line, keeping the expertise and the art and increasing the evidence.'

J.P.J. Slaets, MD, PhD
Professor in geriatric medicine, University Medical Centre Groningen, The Netherlands

abstracts

One of the most powerful meanings of music is its ability to communicate. Music is language. It doesn't use words, but still it tells us stories. It tells us stories about feelings, about thoughts, about people. Music therapy takes us a step further. It enables a dialogue between client and therapist, wherein music spells more than words.

In the abstracts - on alphabetical order, you will read the stories on the effects of music therapy.

■ workshops ■ posters

Educational Music Therapy in Cerebral Palsy

Authors:

Mayte Aguilar Rodriguez, Victoria Oliva Reina & Patricia Sabbatella

Abstract:

Literature documents the usefulness of music therapy interventions in Educational environments. Music Therapy can support Special Education classroom teachers by providing effective ways to incorporate music into their academic curriculum.

Working with cerebral palsy children, Music Therapy interventions can address the development in physical, emotional, cognitive, behavioral and social areas. Music is used to achieve musical and non-musical goals with implications for the children overall development. The objective of this paper is to present the Educational Music Therapy Project implemented at the Special Education School 'Infanta Dª Cristina' (UPACE) in San Fernando, Cadiz, Spain in academic year 2004-2005. In this on-going project participants are children of Pre-School Education and Primary Education level with cerebral palsy. Results discuss the contribution of Music Therapy to Special Education Curriculum development adapted to cerebral palsy students. This presentation will be of interest to clinicians and educators working in cerebral palsy and researchers.

Biographical details

Mayte Aguilar Rodriguez: Teacher of Special Education in UPACE, San Fernando. Music Therapy Diploma from the University of Cadiz. She is involved in Music Therapy projects with children with cerebral palsy. Victoria Oliva Reina: Teacher of Special Education in UPACE, San Fernando. Music Therapy Diploma from the University of Cadiz. She is involved in Music Therapy projects with children with cerebral palsy. Dr. Patricia Sabbatella: Senior Lecturer in Music at the University of Cádiz. She is involved in research activities focus on Music Education and Music Therapy with children, teenagers and adults.

Using Group-Analytic Supervision Approach when Supervising Music Therapists

Author:

Heidi Ahonen-Eerikainen, Ph.D

Abstract:

This experiential workshop will introduce a group-analytic music therapy supervision model, a creative process in which the group members learn to concentrate on their inner images, physical sensations and feelings. The goal is to expand participants understanding about the therapeutic relationship and its various aspects and elements. The supervisee and the supervision group will learn more about themselves as individuals and as therapists.

The following procedure of group-analytic music therapy supervision may include both a small group (inner circle) and a reflection group (outer circle) processing:
1.The presenter (=supervisee) describes his/her case without preparations.
2.Musical improvisation by the small group. The referential improvisation usually deals with the feelings, counter transference issues or needs of the presenter. The improvisation is audio taped and listened to afterwards.
3.Small group processing.
4.Discussion with the presenter.
5.Improvisation of the Reflection group.
6.Discussion of the Reflection group.
7.Large group discussion and conclusions.

References:

• Ahonen-Eerikainen, Heidi. 2003. Using Group-Analytic Supervision Approach When Supervising Music Therapists. Nordic Journal of Music Therapy. 12(2), 173-183. • Tsekos, Y.K. 1995. A Greek Model of Supervision. The matrix as supervisor - a version of peer supervision developed at IGA (Athens). In Sharpe, M. (Ed.) The Third Eye: Supervision of analytic groups. London. Karnac.

Biographical details:

Heidi Ahonen-Eerikainen, Ph.D., is accredited music therapist (MTA), group-analyst and registered psychotherapist of the highest advanced level. She works as associate professor of music therapy of Wilfrid Laurier University, Waterloo, Ontario, Canada and as the director of the Laurier Centre for Music Therapy Research. Her book: Group Analytic Music Therapy will soon be published by the Barcelona Bublishers.

Schema Theory: An Integration of Music Based and Psychologically Based Theory in Music Therapy

Author:

Dr. Kenneth Aigen

Abstract:

Schema theory is a perspective on human cognition, experience, and communication that is based on the idea that the conceptual system that guides how people think and act is fundamentally metaphorical in nature. In this view, metaphor is not merely a literary device but it is an essential part of all human thought processes.

The foundation of metaphoric thinking originates in image schemata. These are dynamic cognitive constructs that form human experience and that reflect our existence as physical beings in three-dimensional space. Some examples of image schemes relevant to music include CONTAINER, SOURCE-PATH-GOAL, and VERTICALITY (UP-DOWN). For example, in our experience in physical space we are constantly moving in and out of containers that have an inside, an outside, and a boundary. This can be a room in a building which itself is in a town. All of the entities: Broom, building, town, bare containers with designated insides, outsides and boundaries.

When we experience music, we apply the CONTAINER schema in many ways: we talk about an instrument being 'in' or 'out' of tune; we consider a certain tone to be 'inside' or 'outside' a particular scale; or we can experience ourselves as being 'in' the groove or 'out' of rhythm. Similarly, we apply the VERTICALITY schema when we talk about pitches being variously 'high' or 'low' and we apply the SOURCE-PATH-GOAL schema when we discuss how certain tones or chords 'move

towards' or 'point to' other tones or chords. It is almost impossible to say anything about music without employing these metaphors as they are so deeply ingrained in our thinking that we forget that talk of musical motion and musical space is metaphoric.

Many characteristics of schema theory render it particularly applicable in music therapy. First, it is often said that musical experience and expression must be verbalized in order to relate it to the non-musical aspects of a client's life. Schema theory demonstrates that musical experience in and of itself is already related to non-musical experience, regardless of whether or not it becomes verbalized. Second, in their descriptions of interventions, e.g., creating a container, and client goals, e.g., integrating 'parts' of a personality into a 'whole', the clinical language of therapists partakes of the same metaphors that constitute musical experience. This provides a vehicle for integrating musical and verbal understanding when, for example, one can provide specific descriptions of how musical elements can establish a CONTAINER or PART-WHOLE relationship. Schema theory is able to perform this dual, integrative function because as a form of musical analysis it applies equally to the creation of music and to the experience of music. It thus integrates.

References:

• Aigen, K. (2005). Music-centered music therapy. Gilsum, New Hampshire: Barcelona. • Jungaberle, H., Verres, R. & DuBois, F. (2001). New steps in musical meaning: The metaphoric process as an organizing principle. Nordic Journal of Music Therapy, 10(1), 4-16. • Saslaw, J. (1996). Forces, containers, and paths: The role of body-derived image schemas in the conceptualization of music. Journal of Music Theory, 40(2), 217-243.

Keywords:

Schema theory, metaphor theory.

Biographical details:

Dr. Kenneth Aigen, Assistant Professor of Music Therapy, Temple University, Philadelphia, USA

Sharing The Views - Meaning Making and Collaborative Learning in Clinical Music Therapy: Multi-Level Training Model

Author:

Esa Ala-Ruona, M.Phil.

Abstract:

Becoming a therapist, as we know, is a long and demanding, yet intriguing and rewarding process. Support for this process comes partly from clinical training, and as such is a considerable challenge for training programs. A novice therapist or professional student has not yet that tacit knowledge upon which an experienced clinician can rely (Ala-Ruona 2005). On the other hand, an experienced clinician does not necessarily have up-to-date knowledge about research findings or the latest theoretical constructs and their clinical applications. The main question is how to best integrate theoretical and practical knowledge to benefit both professional and personal growth in a fruitful way (cf. Wigram et.al 2002).

This presentation describes and discusses the multi-level model of clinical music therapy training developed at the University of Jyväskylä (JYU). The model is based on peer observation in real clinical situations, real-time clinical teaching, group observation of clinical supervision trainees, and transparent reflective group work with a professional supervisor. The setting enables flexible use of theoretical diversity when structuring the observations and constructing more profound understanding of the process and its elements. An intensive 12-week part of the clinical training serves as a common ground for learning at a number of different levels: for undergraduate interns in professional studies, trained clinicians in Master's studies, research training in Master's and post-graduate studies, and training of trainers (advanced in-service training). Different learning styles and processes (e.g. Kolb 1984) are considered and utilized when sharing the views of each participant. The model applies technical innovations permitted by the facilities available in the JYU Music therapy clinic for research and training. The clinic is a modern and well-equipped unit with versatile data collection opportunities and computer-assisted analysis methods.

References:

• Ala-Ruona, E. (2005). Non-structured Initial Assessment of Psychiatric Client in Music Therapy. Music Therapy Today (online) 4(1), 23-47. Available at http://www.musictherapyworld.net • Kolb, D. A., (1984). Experiential Learning. Englewood Cliffs, NJ: Prentice Hall. • Wigram, T., Pedersen, I. N. & Bonde, L. O. (2002). A Compre-hensive Guide to Music Therapy - Theory, Clinical Practice, Research and Training. London and Philadelphia: Jessica Kingsley Publishers.

Keywords:

Training model, practical training, collaborative learning, observation, supervision.

Biographical details:

Esa Ala-Ruona, M.Phil., Music Therapist, Senior Assistant, Music Therapy Clinic for Research and Training, Department of Music, FIN-40014 University of Jyväskylä

Esa Ala-Ruona is a music therapist and clinical supervisor. He has worked as a trainer and group therapist in several music therapy training programs in Finland. He has been actively involved with the process of the professionalization of music therapists for years. He has worked as a music therapist for 20 years within the field of psychiatry, and at present he works as a trainer and lecturer on the MA program of Music Therapy at the University of Jyväskylä. He has an ongoing PhD research project on initial assessment of psychiatric clients in music therapy. Other areas of interest include processes in music therapy, and the development of music therapy and music psychotherapy training.

The power of songwriting in therapy: An international on-line survey of therapeutic songwriting practices.

Author:

Felicity Baker, Tony Wigram, Katrina McFerran

Abstract:

A growing body of research suggests that songwriting is emerging as an important music therapy intervention across a range of clinical populations. However, to date, no study has established the extent to which this intervention is being practiced, in which countries it is being practiced, and with which populations.

Baker, Wigram and McFerran collaborated to create a comprehensive survey which aimed to build on and extend prior existing knowledge of songwriting practice. 477 music therapists from 29 countries participated in a 25 question online survey about their use of songwriting in their clinical work.

Our presentation outlines the key findings from the data analyses including comparing and contrasting implementation practices in psychiatry, oncology, palliative care, aged care, disability, and rehabilitation settings. Trends in music creation and lyric construction techniques will be presented to highlight between population differences. Importantly, this presentation will illustrate the use of songwriting compared with other interventions - improvisation, song singing, song listening, movement to music, music and relaxation, and GIM. Other areas presented include the context which songs are created, goals the intervention attempts to address, and engagement of other team members in the songwriting process.

Keywords:

Songwriting, international perspectives, population. comparisons.

Communication When Words Fail - Improvisation in Palliative Care

Author:

Mariagrazia Baroni

Abstract:

The Italian experience of palliative care over recent years has also confirmed the need for a multi-disciplinary team for the enhancement of the clinical-care project, with contributions from a variety of professional disciplines.

Music therapy has been offered to patients and their families at the hospice 'Casa Madonna dell' Uliveto' in Reggio Emilia (Italy) since 2003. It offers a way to meet patients' needs in terms of listening, support and accompaniment during the advanced stages of illness, helping to improve the quality of life for both patients and family members.

It has been possible to define the references for the application of music therapy to palliative care in Italian hospice through observation, the collection of data from different cases followed over the last four years and discussions within the team.

The poster outlines the following: the music therapist's specific contribution to the hospice team, the training and skills required, the criteria used in the selection and referral of patients and their families to music therapy, the organization of the sessions to accommodate the needs and condition of the patients and their families, the effectiveness of free improvisation with terminal patients and family members even when the time available is very short (only a few weeks).

There will be a presentation of a two-year case-study. Mr. M is a brain-cancer patient with progressive loss of language leading to aphasia. The case is a good example of the different opportunities for musical dialogue offered by music therapy. Improvisation helped to relieve his isolation, expressing in music what would be unacceptable if said in words, the flexibility and malleability of music holding the small sounds of the final days of life.

Keywords:

Palliative care, aphasia, improvisation.

Biographical details:

Maria Grazia Baroni, Music and Music Therapy, has a diploma in piano and a degree in musicology. In 2001 she obtained her diploma in music therapy - Music space, Bologna (Italy) and Bristol University (UK).

She presented the poster 'Music therapy and Hospice Patients' at the 12th Conference of the Italian National Society of Palliative Care (Florence 2005).

She currently runs music therapy courses for the elderly suffering from chronic degenerative illnesses and works as music therapist at the Residential Centre for Palliative Care in Reggio Emilia since 2003.

Measuring Effect of GIM With Traumatized Refugees - A Pilot Study

Author:

Bolette Beck

Abstract:

Traumatized refugees with a combination of traumatization from war experiences (PTSD) and acculturation present difficulties. Individual trauma-modified GIM-sessions are used to create a safe space and symbolize traumatic memories.

Different ways to measure effect with traumatized refugees have been used such as: questionnaires on trauma symptoms, life quality and hope, salivary cortisol as a stress measurement, and qualitative analysis of metaphors and drawings. Experiences and results from an ongoing pilot study will be presented including two case vignettes. Results are limited due to recruitment problems, and problems of getting informed consent from patients. Vulnerability and problems of trust when doing effect studies with this population is discussed together with alternative measurement methods.

References:

• Körlin, Dag. (2005) Creative Arts Therapies in Psychiatric Treatment. Ph.d. Dissertation. Stockholm: Karolinska Institutet, Department of neuroscience, 2005. • McKinney, C. H., Antoni, M. H., Kumar, M., Tims, F. C., McCabe, P. M.(1997) Effects of guided imagery and music (GIM) therapy on mood and cortisol in healthy adults. Health Psychology, 16, 1-12 (1997). • Orth, J.J.; Doorschodt, L.; Verburgt, J.; Drozdek, B. (2004) Sounds of trauma: an Introduction to Methodology in Music Therapy With Traumatized refugees in Clinical and Outpatient Settings. In: Wilson & Drozdek. (Ed.s): Broken Spirits: The Treatment of Traumatised Asylum Seekers , Refugees, War and Torture Victims. Routledge, 2004.

Keywords:

GIM, refugees, trauma, effect, cortisol.

Biographical details:

Bolette D. Beck lives in Denmark and works as music therapist, GIM-therapist and Ph.D. student in the Danish program. Bolette Beck works with traumatized refugees in a music and arts therapy project supported by the Ministry of Health (2004-2007).

I'm a Serious Case - Provocative Music Therapy

Author:

Albert Berman, MA., dipl. MT

Abstract:

Provocative music therapy is a practice based mixture of good contact and warmth, a lot of humor and challenging, spontaneous interventions. The method is partly based on the psychotherapy works by Frank Farrelly (Farrelly and Brandsma, Provocative therapy, Meta Publications, USA, 1974) and the Dutch psychotherapist Jeffrey Wijnberg. Music therapy can easily be linked to the provocative style.

For a provocative music therapist the client is already perfect and he shows it. 'You're the best thing that happened to me today! Let's play and have fun.' He doesn't seem to want the client to change or to improve himself. The effect is a very relaxed atmosphere. Some clients start to convince the therapist that they are a serious case, having problems and disorders. But the provocative music therapist seems to like these symptoms too; it even inspires him (maybe for a song). Most of the time clients forget their symptoms right away, don't protest and start playing and changing behavior and feelings (as an unintended side-effect). The outcome is a crazy, creative adventure, sometimes like standup comedy, with improvised music and many songs. What seems to be an 'act' is in reality a serious attempt to cope with resistance and the paradoxes in music therapy (you have to be spontaneous!), by constantly changing the expectations of the client. Client: 'Do we have to play on these instruments?' Therapist: 'No, certainly not, in fact they are meant for me, the professional, only. On the other hand, if you can't resist it, you may….'.

In the workshop the participants will experience this method and receive a lot of practical hints how to use the provocative style in their music therapy work with adults.

Keywords:

Clinical practice, provocative therapy, humor.

Biographical details:

Albert Berman, MA., dipl. MT, works for more than fifteen years as a music therapist at the Symfora group, psychiatric centre Zon & Schild, in Amersfoort, the Netherlands. He is member of the CONO-Kamer Vaktherapeuten. He wrote (with Jan de Lange) the Dutch professional profile for creative arts and psychomotor therapies (2005). He is also former vice-president of the Dutch Association for Creative Arts Therapies (NVCT). Albert Berman has presented papers and workshops at various international music therapy congresses, such as Aalborg, Hamburg, Leuven and Napels. He is preparing articles on provocative music therapy.

Music Therapy with Parkinson Disease

Author:

Nicoletta Bettini

Abstract:

This presentation shows the application of music-therapy with patients afflicted by Parkinson disease, whether young or elderly, associated to A.I.P. (Parkinson Italian Association) of Milan during the years 2006 and 2007. The setting is a room of music therapy in which is collocated a grand piano and some other musical instruments. There is space for body movement supported by the clinical and musical improvisation, realized by piano and cello.

This work will document the effects that rhythm, melody and harmony can produce in a person afflicted by Parkinson disease, during a music- creative process.

The observations come from testimonies of the patients during the music therapeutic meetings.

The clients explain in their personal words: feelings, impressions and sensations coming from music and sound.

Sick people say that Parkinson modifies their body perceptions, because rigidity of the muscles is one of more serious results of this disease. The body resonance helps patients to improve their movements, overcoming the disease limits.

The presentation explains the meaning of perception through body resonance. This theory derives from Humanistic Music Therapy in which the person is considered in the relation with words, with the other and with oneself. Music makes it possible with adults, and in the same way with children, to listen to their body and to express their emotions.

The patient, received and accepted in his specificity, by empathetic listening, develops his inner resources and increases confidence in his self.

Keywords:

Body Resonance, Perceptions, Clinical Improvisation, Muscle Rigidity, Creativity.

Biographical details:

Nicoletta Bettini is a pianist and cellist, holder of a diploma of Italian Conservatory. Besides she has a degree in Humanistic Science and Philosophy and a diploma in Music-Therapy with the University of Bristol, in Bologna. She has completed her professional training in Humanistic Music therapy with Cremaschi Trovesi, Colpani and Scardovelli. Nicoletta Bettini is a founder-member of FIM and of FIM Professional Register.

She used to work with disabled children, in private contest and in public schools, and with people affected by Parkinson disease in health centre. She has presented on different meetings and conventions on Music therapy. On the moment she keeps courses of training for teacher of public school.

Publications: The integrated work, in G.Cremaschi, The sound of life, Armando Ed., 2005; An experience of music therapy in the primary school, in Erreesse, Ed. Gulliver, May 2006.

Songs as Death Reminders and Tranquilizers: Deliberate and Natural Music Therapy under the Threat of Death

Author:

Dr. Ehud Bodner

Abstract:

Four experiments were designed in order to study the role of songs as death reminders or tranquilizers through utilization of the Terror Management Theory (TMT).

TMT describes how people's need to manage the fear of death is reflected in their social behavior and in their reactions toward those who preserve or violate their cultural worldview.

Application of TMT to songs yielded three main arguments: 1) Our intense social reaction to songs is motivated by our psychological tendency to defend ourselves against mortality; 2) This tendency will manifest itself in our reactions to songs of sub-cultures that support or violate our cultural worldviews; 3) Songs can function as social death reminders.

In Study 1, Russian immigrants, under mortality salience and non-salience conditions, listened to five songs of Russian origin, expressed their opinions about the songs, judged the severity of 20 social transgressions (worldview violations), and recommended punishments. Study 2 replicated Study 1, with the exception that the songs represented for the Russian immigrants, a primitive musical culture. In study 3, religious and secular undergraduates, under mortality salience and non-salience conditions, were asked to judge the likeability of five religious songs. In study 4, participants were asked to complete a word completion task in order to measure the accessibility of death-related words after listening to a memorial song or a sad song. Overall, findings indicate that attitudes towards songs can decrease the impact of mortality-salience on worldview validation and can also be influenced by a mortality-salience manipulation. Songs can also function as a social death reminder stimulus.

The findings are discussed in light of two different life threatening contexts: a. the uniting and tranquilizing function of religious songs on evacuees and evacuators during the disengagement from the Gaza strip; b. the work of music therapists with terminally ill patients.

Keywords:

Songs, death, terror management theory, cultures.

Biographical Details:

Dr. Ehud Bodner is a clinical and medical psychologist. He is a member in the Israel Psychological Association and in the Israeli Society of Hypnosis. He was formerly the head of the research branch of the department of mental health in the Israeli Army (IDF). Today he is a lecturer in Bar-Ilan University's music therapy program (MA), and in the interdisciplinary department of Social Science. His fields of research are: cognitive psychology, psychology of music, music and emotions, psychopathology in cognitive perspective.

Need-oriented, Emotional-Communicative Dialogue in Music Therapy with Coma/Apallic Syndrome Patients in Neurological Early Rehabilitation

Authors:

Karin Böseler & Andreas Zieger, Oldenburg

Abstract:

In early rehabilitation coma/apallic syndrome patients often exhibit mimicry and other bodily symptoms such as profuse sweating, high tension, and fear grimacing, which indicate pain, discomfort, fear, and stress, presumely related to and expressing the individual trauma. After awakening, some patients reported experiences like 'oceanic feelings', claustrophobia, bizzar changes of their body image, and out-of-body states.

These symptoms and inner experiences indicate a need for interpersonnel contact and communication, relaxation, consolation, love, and a friendly environment. Music therapy is able to trigger bodily responses, but, to what extent can a music-therapeutic dialogue achieve an impact on the emotions and needs of these patients? Since 1997, a group of coma/apallic syndrome patients, some in subtle remission stages, have been exhibited need-oriented music therapy. During the music therapy treatment the emotional states altered to relaxation, eye fixation, improved awareness, happiness, and curiosity. From the emotional state displayed by the patients, their needs may be deduced from their body language, and can be categorized depending on the severity of the coma and the progress of remission and psychic convalescense (i.e. development of the self). Both, the analysis of the patients' emotions and the music-therapeutic dialogue are recorded by observation and video documentation. This material will serve further research.

Keywords:

Coma/apallic syndrome, early rehabilitation, emotional-commu-nicative dialogue, music therapy, patients´ needs.

Biographical details:

Karin Boeseler, M.A. (born 1960), studied Music and Education at the University of Oldenburg and at the University of Hawaii/Hilo and Honolulu (1989-1995), Music-Therapy at the Academy of Musictherapy in Crossen (1996-1999), Behavior therapy at the German Society of Behavior Therapy (DGVT) Germany. Approbation as a psychotherapist for children and youth in 2000, Lectureships at the University of Oldenburg and at the University of Applied Sciences of Hamburg. Since 1997 musictherapist of the early rehabilitation ward at the Protestant Hospital of Oldenburg.

Andreas Zieger, M.D. (born 1949), studied Biology and Medicine at the University of Heidelberg und Frankfurt/Main (1971-1976); medical assistant (1976-1977), medical approbation as a physician (1977), medical doctor (1979), neurosurgeon (1985), and specialist for neurorehabilitation (1997). Since 1997 Head of the Department for the Severest Head and Brain Injured (Early Rehabilitation) at the Protestant Hospital of Oldenburg. Habilitation about Clinical Neurorehabilitation (2000) at the University of Oldenburg (not tenured). Research on early rehabilitation of coma/apallic syndrome patients.

Passing Songs: Music in Hospice Settings

Author:

Ellen Bowman, LCPC

Abstract:

The setting of Hospice is a constantly shifting landscape, so provisions for music must also be. A roving Expressive Arts Therapist in the rural state of Maine, USA, Ellen Bowman will share highlights of her work with Hospice patients using live music as well as recordings. Be it in the patient's home, hospital or somewhere in between, musical dialogues are made posssible and become a vital ingredient to each day. Music's presence can reduce pain and discomfort as well as provide a unique stimulus for reflection.

For family members, too, music ushers the grieving process with tenderness and meaning. Musical autobiographies often comprise a session with the therapist and then become a unique record for the family to have. Drawing upon these elements, particpants in this session will not only witness the highlights from several cases in Ellen's practice but will also be invited to have their own related musical experience. Questions will be welcomed.

Keywords:

Hospice, landscape, autobiography, diaglogue, palliative.

Assessment Techniques for Rhythmic Improvisation: An In Vivo Experience

Authors:

Mary Elinor Boyle, Ed.D., LCAT, MT-BC & Eleanor Dennis, M.S., LCAT, MT-BC

Abstract:

Contents: This workshop focuses on the integration of rhythmic exercises/ improvisation and assessment strategies to document client benefit from these activities. Rhythmic improvisation, small instrument, and drumming techniques will include rhythms of Layne Redmond, Glen Velez, and Kalani. Participants will be led in game songs, story songs and multipart songs and will experience improvisation dialogues in music with voice, movement, and instruments. The music presented will draw from a multicultural repertoire.

Workshop participants will work with sample data collection worksheets and develop new worksheets based on rhythmic improvisation role plays. The assessment strategies will involve framing common psychosocial, communicative, educational/cognitive, clinical and motor goal areas with behaviors commonly observed in rhythmic improvisation sessions. Participants will be encouraged to consider strengths and weaknesses of their own client populations in determining how to frame assessment of receptive, creative and recreative experiences within the improvisation session. The workshop will address the five levels of attention as identified by Sohlberg and Mateer (1987): focused attention, sustained attention, selective attention, alternating attention, and divided attention. Approaches to presentation of your data to other professionals will be discussed. There will be particular focus upon explanations of relationships between the improvisation itself and goals identified by the team in the formulation of the individual treatment plan.

Demonstration of client benefit to external parties for reimbursement may appear to be an impossible dream. However, the use of simple procedures during a session allows the therapist to focus on the client's experience of the music and its demonstrable clinical benefit simultaneously.

Biographical details:

Dr. Mary Boyle is Director of the Music Therapy Program at the State University of New York at New Paltz. Her research appears in the Journal of Applied Behavior Analysis, the Journal of Music Therapy, and the Journal of Behavioral Education. She is co-author with Robert Krout of 'The Music Therapy Clinical Training Manual.'

Eleanor Dennis is a Visiting Assistant Professor of Music Therapy at SUNY-New Paltz. She has established music-based wellness programs for staff and families in the healthcare setting, and she has made presentations at the World Congress of Music Therapy and many other conferences. Her music therapy clinical work is currently in long-term care and hospice.

Just Like in Heaven - Music Therapy in Pediatric Oncology.

Author:

Inge Bracke, Dip. M.T.

Abstract:

Since 1991 music therapy has been offered to pediatric oncology patients during their stay at the university hospital Gasthuisberg in Leuven, Belgium.

Although the chances of survival for a child that contracts cancer have increased enormously, the child might still in a curative phase be confronted with his/her fear of death.

Looking back on 16 years of music therapy, we have seen children who were torn between their fear of death on the one hand, and their hope to get cured from cancer on the other hand. They walk on a tightrope, trying to find a balance between these emotions. Music therapy can help them to reach 'the other side', whatever the outcome may be. The symbolic representation of 'new life on the other side' may help them to cope with their fear of a bad outcome.

Both the evolution during the past ten years towards a more open communication on the ward, and my personal growth as a music therapist helped the children to feel safer and freer to deal with topics such as death, heaven, hope etc.

In a palliative phase resistance and fear to deal with and talk about these issues explicitly remain. Fortunately music goes beyond words and music therapy can create the environment to reach important psychological objectives: reduction of fear, anxiety, or grief. Music therapy offers the sick child and the parents the possibility of conscious reflection.

By means of audio and video examples this lecture describes and shows how music therapy supported children with a life-threatening disease - aged between 6 and 13 - to deal with issues of life and death.

Biographical details:

Inge Bracke, Dip. M.T. received her training of Music education at the College of Science and Art (Lemmensinstituut)

in Leuven, Belgium, and Music therapy at the 'Universität für Musik und darstellende Kunst' in Vienna, Austria. Since 1991 she is music therapist on the pediatric hemato-oncology ward of the University Hospital Gasthuisberg, in Leuven, Belgium.

Music Therapy with Partially and Totally Blind Individuals and People with Multiple Handicaps Using Roberto Ghiozzi's Model of Humanistic Transformational Music Therapy

Authors:

Francesca Bresaola & Giulia Stola

Abstract:

This paper reports the experience of the authors at the 'Cooperativa Luce e Lavoro' Day Centre (CEOD - or Day Educational and Vocational Centre) in Verona, Italy. The authors' work as music therapists within a project, that aims to develop the social-relational autonomy of its patients.

Two individual cases are described. The various music therapy sessions were filmed.

The research study was carried out in three stages: • a period of observation at the Day Centre while sharing moments of everyday work and recreational activity to establish a secure baseline; • periodical team meetings with the Centre's psychologist Dr. G. Albertoli, tutors and assistants to learn about various types of handicaps of the patients and relative observations; • music therapy sessions with groups of 2 or 3 individuals.

Using a specific procedure including different techniques of the Humanistic Transformational Music Therapy model, the patients were accompanied through a process of awareness and recognition of themselves, to eventually establish a communication bridge with others. In order to carry out these stages of therapy, it was important and indispensable to establish a significant empathetic relationship with each patient.

Main techniques used

• By utilizing various senses, a partially blind and deaf patient with signs of autism experienced vibrations from musical instruments on their body; • A massage through sound vibrations conducted through the bones using sounds from a pentatonic Zither (Kantele) and various other musical instruments; • One totally blind patient with considerable difficulty in social relations managed to use timbres and rhythms of various intensity autonomously, sometimes being led. • Communication through sounds

Methods:

• Humanistic Transformational Music Therapy model • Clinical improvisation and listening to music • Use of sound vibrations at different frequencies and intensity • Massage with sound vibrations

Objectives: • To develop listening and attention skills • To develop perceptive potential • To be able to form relationships • Communication

Results: • Capacity to listen, interact and form relationships • Capacity to communicate through music parameters (keeping time, rhythm, energy, intensity)

Keywords:

Music therapy and development of social-relational autonomy; communication; relationships.

Biographical details:

Giulia Stola and Francesca Bresaola, musicians and music therapists received their Diploma in Music Therapy following a three-year CESFOR course in Bolzano, Italy. They are members of the Study and Research Group of the Experimental Model of Humanistic Transformational Music Therapy headed by Roberto Ghiozzi. They have gained expertise in working with comatose patients, post-comatose patients in rehabilitation and severely handicapped adults and children.

Home is Where the Heart is - Individualized, Culture-Centered Music Therapy with (mildly demented) Elderly from the Former Dutch Indies

Author:

Monique van Bruggen-Rufi

Abstract:

In this presentation the author will present her research on the benefits of individualized, culture-centered music therapy with (mildly demented) elderly from the former Dutch Indies.

The presentation will start with a short description of the historical, social and cultural backgrounds of the people who are born and raised in the Dutch Indies, a former colony oftThe Netherlands. More than 300.000 of them moved (back) to The Netherlands in the period between 1945 - 1960. Along with these people different specific musical styles (gamelan, krontjong) came to the Netherlands. During the presentation you will listen to the music that was and still is so important to these people.

Most of the first generation have already died, the rest have reached the last stage of their live. The second generation, and even the third generation, are often struggling with their parents past.

This knowledge, combined with a thorough literature research, has been used to determine which music therapy method is most effective to treat this target group. You will learn about this method, which is a combination of individualized music therapy (based on the theory of L.A. Gerdner) and a cultural approach. In order to confirm the method in practice, an investigative research was performed among 12 participants of the selected target group by subjecting them to individualized, culture-centered music therapy over a period of 12 weeks. By making use of behavioral observation questionnaires the results of 3 measurements (pre-measurement, middle measurement and final measurement) were mapped out and analyzed. Results will be presented.

Biographical details:

Monique van Bruggen-Rufi is music therapist who herself was born just after her parents moved to the Netherlands from the former Dutch Indies. The ethnic music and the guitar-playing were sucked in with her mother's milk. To honor (the generation of) her parents Monique wrote her bachelor-thesis about this subject.

Monique works full-time as a music therapist for two

different nursing-homes in Enschede (Bruggerbosch) and Apeldoorn (Atlant Zorggroep). The first is specialized in (early) dementia care and Korsakov, the second in treating patients who suffer from Huntington disease as well as Korsakov.

What Do We Say When We Sing The Words?

Author:

Jelle van Buuren

Abstract:

'As instrumental improvisation can lead to communication on a preverbal level, vocal improvisation can join a verbal element to it and thus lead to true, meaningful but still safe dialogue and real music at the same time, as long as at least this one condition is observed: we permit ourselves to repeat ourselves.

Where in common life this tends to be considered as harmful to your reputation, in music it is known to be very helpful to be more clearly noticed and even appreciated for it. Johann S. Bach must have felt this while writing the Kyrie Elyson in his overwhelming Mass in B-flat. It counts about 10 minutes of transporting singing on two lines only.

The workshop will take advantage of this outstanding musical quality.'

If you choose to participate in this workshop you will be invited to make your thoughts sing, in your mothers tongue, or in English, where normally you might have spoken them. We will take some time to reflect upon what we experience, but singing will be our main occupation.

I have experienced this method to be particularly strong in challenging patients to reveal in music therapy where their force lies at that moment of their lives, which can be in hope, joy,

longing for happiness, but also in anger, rage even, jealousy for instance.

Singing the words that go with those feelings in repeated patterns takes the singer to a safe spot in the sky, like for a bird when it circles above its prey, from where the 'hard feeling' can be considered and maybe felt again without too much pain.

Before inviting patients into this action a music therapist should, to my strongest conviction,

have been through his/her own, shameful hard feelings. If not so, one cannot feel free enough to encourage patients into it.

The maximum number of active participants is 8 for this workshop, but 16 persons more can be present and observe while the others play and sing.

One can bring a personal instrument; there is no need to be specially qualified as a singer in any way but it's alright if you are.

The STAM method in the rehabilitation of attention and memory in schizophrenic patients: a further single-blind, controlled, randomized study

Authors:

Enrico Ceccato, Gabriella Piccione, Giuseppe Verzè & Paolo Caneva

Abstract:

A previous controlled, randomized study shows that the STAM protocol could be effective in the rehabilitation of memory in schizophrenic patients. Aim: the work presented is a replica of that study and aims at verifying the effectiveness of the STAM method. Method: in this study a pre-post experimental design is used with a matched control group.

Fourteen patients were divided into two groups of seven people each. The experimental group was exposed to the STAM method, while the control group took part in a series of sessions during which participants listened to recorded music. Quantitative and qualitative data were collected: the Paced Auditory Serial Addition Test (PASAT), the Wechsler Memory Scale (WMS), Beck's Depression Inventory (BDI) and the State Trait Anxiety Inventory (STAI) were the quantitative intruments used to appraise the effectiveness of the training. Qualitative element comprised an evaluative diary created ad hoc for this work and utilised to assess pre and post-session mood levels. Results: the subjects exposed to the STAM protocol presented significant improvements in performance on the PASAT ($p=0.018$). No other significant variation was noted following treatment. Qualitative data analysis revealed that the subjects in both groups tended to present improvements in mood levels after each session. Conclusions: the study provides different - though not contradictory - results with respect to the previous investigation. It would be necessary to conduct further investigations to study the effect of an increase in the number of patients involved in these studies.

Keywords:

STAM method, evidence-based music therapy, cognitive deficits, schizophrenia, cognitive rehabilitation.

In Search of Forms and Symbols - Mentalization in Music Therapy

Author:

Charlotte Christiaens

Abstract:

Mentalization; is a process that facilitates the transition from the immediate corporal present to the mind. (Van Camp, 2001). This process normally takes place in the relationship between the symbolic mother and child. The mother reflects, modulates and imitates. In doing so she provides affects of image, sound and rhythm. In this way, significance is given to affects which for the child only exist on a purely corporal level.

A lot of patients struggle with fear, tension and depression. These corporal sensations are often not connected to presentations. Rather, they are experienced as a rough sensation; an at times threatening complex of chaotic and incoherent pulses without form or signification. These affects are incompletely represented as feeling (Van Gael, 2007), The work of the psychotherapist is in those cases one of 'mentalization'. (cf. Mentalization based treatment, Bateman and Fonagy)

Just like the emotion-regulating function of the mother and psychotherapist, the work of the music therapist consists of holding on to and containing the musical fragments that the patient brings into the therapy room. In the dialogue between patient and music therapist the music moves and changes. New musical forms emerge and are retaken. This reprise can be seen

as a first step to symbolization (Van Camp, 2001).

Mentalizaton; this is what my story is all about. The theoretical psychodynamic ideas will be illustrated with a clinical music therapeutic process.

References:

• Bateman and Fonagy Mentalization based treatment • Van Gael, M. (2007) • Van Camp, J. (2001), De muzikale vorm. Leuven: Tijdschrift Beroepsvereniging Muziektherapie

Biographical details:

Christiaens Charlotte received his Master in music, option music-therapy in 2003 in Belgium.

Since 2003 he is working as a music-therapist in a hospital for psychiatry and psychotherapy. His work with youngsters and adults mostly with personality-disorders or neurotic problems is psycho-dynamically oriented. Besides working as a music-therapist he also teaches music in a school of music and performs with the music-theatre-ensemble Akkatjoe!

Creative Music and Sensorial Languages for Interculture

Author:

Claudio Cominardi

Abstract:

In nowadays' multimedia and multicultural society, music did penetrate in the wholeness of the expressive languages gaining a more and more complex and transversal role, integrated with every form of communication.

The path of such integration developed from the Twentieth Century's artistic languages that, starting from the common relationship within the expressive and sensorial media such as sound, colour and body-movement, not only bred new expression and communication aesthetics, but also influenced social belongings, ethnicities and generations, getting different cultures closer to a more and more global and interactive language within the cultures themselves.

The intercultural research and planning within the expressive media such as music and arts can therefore start from communication's perceptive and sensorial elements, innate in each individual, put in common within the musical and extramusical language, able to develop new integrated languages within different cultures, in the contemporarity of our social realities.

This point recently gave birth to the experimentation, in multicultural groups of children, of a methodology made of creative improvisation integrated within sound, movement and colour, based on the meeting within sensorial perception and contemporary musical/artistic languages (particularly the ones from the 50s' until nowadays).

Such paths did stimulate creative processes that are structured on three main targets: the relational integration of the group, the development of expressive autonomy and the extension of attentive times in each child, in an environment that enables the exploration and the experience of new languages which are free from the usual application of these mediums.

The result: these groups have spontaneously elaborated and developed new languages that can be shared among themselves, completely re-projecting a meeting field that enabled different cultures to interact with more knowledge and openness, calibrating on the topicality of the social contexts they belong to.

Keywords:

Creative, music, sensorial, languages, interculture.

Biografical details:

Claudio Cominardi: music therapist, Brescia, Italy. Engaged with projects and research in the field of integration, interculture and prevention of social discomfort in schools and services for minors. He works with music-therapy for the rehabilitation and integration of handicap.

Change of Therapist, Change of Therapy? Looking for a Place and Some Space in a Replacement.

Author:

Anke Coomans

Abstract:

When you enter into a replacement of a musictherapist, it means more then just 'taking over the tasks' of the therapist that you are replacing. This lecture concerns the dynamics in a therapeutic process that are caused by such a replacement. These dynamics are not additional to the ongoing process, they ARE the process, they ARE the therapy.

The study of this brought up an awareness of some concordance between my own search for a therapeutical identity and the process that many clients go through when they start a musictherapeutic treatment: the process of learning how 'to play', of finding 'one's own play'.

What is the role of the music in the light of this? Does the music function as a third, as a constant, or is she also changed by the different situation, when we talk about a replacement?

Within the musictherapy, the music can be an elastic skin that acknowledges and spans at the same time the crumbling that originates from the splitting dynamics.

The music acts as a container and enables the therapeutical work.

Keywords:

Replacement-therapeutic relationship-splitting-play.

Biographical details:

Anke Coomans graduated as a Master Musictherapist in 2002 at the 'Hogeschool voor Wetenschap & Kunst, campus Lemmensinstituut' in Leuven, Belgium. Since 2002 she works at the Psychiatric Hospital Broeders Alexianen in Tienen, with adolescents and adults with substance abuse, with psychotic and depressive patients and with patients in rehabilitation. Beyond her clinical work she is assistant-teacher at the Musictherapy course at the Lemmensinstitute in Leuven. She is also the responsible editor of the newsletter of the BMTvzw (Association of Professional Music Therapists)

The Voice in Deaf Children

Author:

Giulia Cremaschi Trovesi

Abstract:

It is possible for a deaf person to speak spontaneously? It is possible for a deaf person sing spontaneously? Can we

approach Music and Deafness?

These affirmations provoked laughter, skepticism, objection, indifference (…they are not deaf… She is crazy… a witch… a Saint…). After many years nobody says anything more.

It is difficult to accept what we believed in the impossible. It is arduous to break off the chains of our (dis)beliefs. It is serious to open the horizon of our knowledge.

• Socrates said: 'Knowledge, is to know what you not know' • Humanistic Music Therapy opens innovative ways in education and therapy. • Deaf children in direct contact with the sounds (Corporeal Resonance, Clinical Musical Improvisation with the piano)…play with the sounds, with their voice, with the rhythms (Sound Dialogue). • The Corporeal Resonance evokes experiences of the Maternal Womb (The First Orchestra) • Listening involves the total body (Vibrant Body, Living score). • The inner ear is specialized for the discrimination of sound timbre (tones and overtones). • The voice exits spontaneously. • The singing becomes Words (Nomen). • The order of the rhythm becomes movement, Number (Numen). • The learning of numbers and words progress together. • The children feel listened to; the children learn to listen; the children learn to listen to themselves.

Keywords:

First Orchestra, Vibrant Body, Corporeal Resonance, Sound Dialogue, Living Score.

Biographical details:

Giulia Cremaschi Trovesi published a number of papers including: 'Musicoterapia, arte della comunicazione' ed. Scientifiche Ma:Gi, Roma 1996, 'Il Corpo Vibrante' ed. Scient. Ma.Gi, Roma 2000 and with Mira Verdina 'L'inCanto della Parola' ed. Junior, Bergamo 2000 and 'Dal Suono al Segno' ed. Junior, Bergamo 2000. With Mauro Scardovelli she wrote 'Il Suono della vita' Armandoeditore, Roma 2005. (check: www.musicoterapia.it)

Forthcoming is the article: 'HEARING SENSING PLAYING' Institut für Musik- und Tanzpädagogik 'Orff-Institut', Salzburg.

'It's a Family Affair' - Interactive Music Therapy with Children and their Families

Author:

Emma Davies, UK

Abstract:

This paper will explore the use of music therapy with children and their families attending an inpatient psychiatric unit. The approach of the unit is to understand the child within the context of the family, thus gaining a global view of the difficulties they face. This ethos has clear implications for the role of music therapy which forms an integral part of the work.

The aim of this paper is to show how benficial music therapy intervention with families can be and to discuss the ways of working that have developed over the last few years. The author is interested in investigating how and why music therapy can help children with complex emotional and behavioural disorders to communicate and play with their families, even at very stressful times. What is it therefore about the nature of music that enables this process to happen? How do we, as therapists, need to adapt our practice in order to meet families' needs?

When families have reached the point where they can no longer communicate or have lost the motivation to interact meaningfully with one another, music therapy can play a vital part in the repairing of this process. In some cases music therapy can provide the first positive experience that a family has had in a long time. In other cases children have actually used the opportunity to express their feelings to their parents through musical story-telling or songs.

Case examples, including video extracts, will be used to illustrate this work.

Biographical details:

Emma Davies (nee Carter) has worked as a music therapist in Cambridge since 2000. She is currently based at the Croft Unit for Child and Family Psychiatry and at the Paediatric Department at Addenbrooke's Hospital. She also works at a Child Development Centre and has set up a variety of family music therapy projects within Early Years settings and in the community. She has a particular interest in working with children and families and has written and lectured on the subject.

The Croft Children's Unit Children's Services , Ida Darwin Addenbrooke's Hospital , Cambridge Cambridge

A Qualitative IPA Study of a Music Programme for Individuals with a Mental Health Disability.

Author:

Julie DeSimone

Abstract:

Background: This paper investigates a music programme utilised in the treatment of patients with mental health disabilities. This is a joint study between Glasgow Caledonian University, Greater Glasgow Health Board and a music charity, Polyphony, who provide access to musical activities in a large psychiatric hospital in the west of Glasgow, Scotland. Polyphony is a music programme funded by the national lottery, UK that provides access to a wide range of music activities for individuals with mental health disabilities.

Method Six community patients took part in this study. All participants were interviewed and interviews were transcribed and analysised using Interpretative Phenomenological Analysis (IPA) as a theoretical framework. This paper will discuss some of the key issues involved in IPA, a modern approach and increasingly popular qualitative approach to research within health care contexts.

Results Recurrent and emerging themes will be presented highlighting key subjective issues for the participants with reference to the music intervention and also with reference to the importance of music within the lives of the participants. For example, themes such enjoyment of sessions, involvement in positive activity, enhanced self-esteem and musical identities will be presented.

Conclusions This research highlights a number of key subjective issues for individuals with mental health disabilities who participate in music interventions, signalling some key benefits. It also highlights the utility of IPA as a research approach in this area.

Biographical details:

Julie DeSimone, Glasgow Caledonian University, Glasgow. Scotland

Music Therapy: The dialogue of the impossible to find the possible

Author:
Patxi del Campo

Abstract:
The music therapist works in this space of possible events and possibilities, walking through processes that are being built over and over again, where nothing has a fixed place; the patient and the music therapist travel along the routes the process takes.

Seeing improvisation as a creative field where a multidimensional network of forces and energies is traced, where the patient builds - destroys, moves among his own contradictions, makes it possible to convert improvisation not only into a product, but also into a process where sound envelopment is being recreated and multiplies itself into new realities in constant change.

Each improvisation creates another history on our own history. As Miguel de Unamuno said, 'The future gives new meaning to the past'.

Each improvisation or creation turns into a new possibility. We must fence in each of them, establish limits so that links and bridges are set up between them, thus multiplying the possibilities of new realities.

This is how we will turn the therapeutic space into the space where different stretches of the patients' life are represented, where the space of contradiction is transformed into the field of possibilities having recourse to silence as the point of departure for dialogue.

Biographical details:
Patxi del Campo, music therapist

Clinical experience:
Fecha, Puesto, Institución; 1990- 2006, Musicoterapeuta Supervisor, Centro de Estimulación precoz ASIDO; 1993 - 2007, Director Musicoterapeuta e Investigador, Centro:Instituto Música, Arte y Proceso; 1994 -1996, Investigador, FIS Hospital Txagorritxi

Teaching experience:
1983, Fundador y Profesor, Instituto Música Arte y Proceso 1984-2007, Profesor colaborador, Universidades de: Madrid, Oviedo, Zaragoza, País Vasco, Barcelona (colaboraciones periódicas)
1987-2007, Fundador y Profesor, Curso Post Grado de Musicoterapia; 1990, Miembro Fundador, Comité Europeo de Musicoterapia; 1990-1999, Miembro del Consejo, Federación Mundial de Musicoterapia; 1990-1993, Coordinador, Organizador del VII Congreso Mundial de Musicoterapia; 2006, Profesor Invitado, Doctorado Musicoterapia Alborg University Dinamarca

Is Tango as therapeutic as Mambo

Author:
Charlotte Dammeyer Fønsbo, Helle Nystrup Lund

Abstract:
Charlotte Dammeyer Fønsbo & Helle Nystrup Lund Abstract - PAPER CV's Helle Nystrup Lund is a music therapist with a Masters degree ('95) from Aalborg University. She works as a music therapist at Aalborg Psychiatric Hospital and as a piano teacher at the music therapy program in Aalborg University. She is engaged as a pianist playing in jazz groups and regularly employed as a musician and composer/arranger in regional theatres. Charlotte Dammeyer Fønsbo, M.A. in Music Therapy from Aalborg University (´98), works at Aalborg Psychiatric Hospital as clinical music therapist and in palliation at Kamillianergaardens Hospice, also in Aalborg. Charlotte is also member of the editorial board of The Danish Journal of Music Therapy - DMT Title: Is Tango as Therapeutic as Mambo?

This paper is based on 4 years of clinical practice in adult psychiatry providing listening groups at Aalborg Psychiatric Hospital. In a listening group five to maximum nine patients listen to selected pieces of music on CD with the option of expressing their feelings related to the music experience. Based on our clinical experience we are investigating and clarifying how we select music for the groups, and how the musical program is sequenced. We also investigate the determining factors behind our selection of music. The paper includes a presentation of considerations of musical and therapeutic aims when selecting music for listening groups in adult psychiatry. The various ways in which the music can influence the patient is presented. The fact that also the music therapist is influenced by his own musical knowledge and preferences is discussed. Typical preconceptions of music and therapy form the basis for discussion: • 'some music has a higher therapeutic value than other music' • 'soft classical music is good' • 'music has to move the patient' It is concluded that the therapeutic value of music is related to how well the music corresponds with the needs of the patient or group. Short case 'vignettes' are illustrated by musical examples.

References:
• DeNora, Tia (2000), Music in everyday life, Cambridge University Press Lund, Helle N. & Fønsbo, Charlotte D. (2006), Musiklyttegrupper giver nyttig information om patienterne, Psykiatrien Netop Nu, 2006 nr. 1 pp. 9 -10 Macdonald, Raymond et al.(2002), Musical identities, Oxford University Press Ruud, Even (1997), Musikk og identitet, Universitetsforlaget, Oslo Ruud, Even (2005), Lydlandskap, Fagbokforlaget, Bergen Contact Music therapists Charlotte Dammeyer Fønsbo & Helle Nystrup Lund Aalborg Psykiatriske Sygehus Mølleparkvej 10 9000 Aalborg +45 96 311433 e-mail adresses at work: psyk.hnl@nja.dk - psyk.cdf@nja.dk

Keywords:
Psychiatry, adult, music listening, group therapy.

The New Me - a Non Verbal Reactivation

Author:
Els Denessen

Abstract:
I will base this workshop on a new theory. Before I described this theory I worked 10 years with non verbal reactivation. During practical research I discovered step by

step the way the patient had to go to become 'the new me'. I focussed on this theory for the module theory development of the master academy for Art therapy in Sittard, the Netherlands. My focus of attention became the book: 'the feeling of what happens' from Antonio Damasio.

The relevance of my arguments for music therapy are: music therapy works for young patients with serious brain injury because the power of the sound (music) brings change in the organism. The repetition of that change brings on a new kind of consciousness. The organism and the object (music) are involved just as the therapist and the patient.

Workshop:

1. A short introduction of the theory:
   a. the good guy and the bad guy (case study)
   b. proto-self and core self.
   c. feelings and background feelings.
   d. how music works with the core self.
2. Translating the theory into a practical situation:
   a. making music as done in the case study.
   b. showing two models: active and passive.
   c. how to use music for a non verbal reactivation.

Biographical details:

Els Denessen (Venlo, The Netherlands) started her studies at the academy of music at age 38. After 10 years and several studies including art therapy, she became a registred music therapist. Currently she works as music therapist at Zorggroep Noord Limburg, reactivation centre 'de Witte Steen' (the white stone). This is a centre for young patients in the age of 20-55 years, with serious brain injury. There are 54 patients with a nursing home indication and 10 day patients. Besides she works in private practice with various patients, among others: with acquired brain injury, HSP (high sensitive persons), stress, burn-out and with chronic pain.

Final Moments: The Use of Songs in Relationship Completion at the End of Life

Author:

Cheryl Dileo, PhD, MT-BC

Abstract:

The presenter will describe the clinical use of songs in facilitating relationship completion (i.e., the expression of feelings required to achieve resolution) with hospice inpatients in the final days and moments of their lives. When death is imminent, music (specifically songs) and the compassionate presence of the music therapist can provide the catalyst for patients to 'complete' relationships with self, others and with a supreme being, and thereby achieve a 'good death.' According to hospice philosophy, the expression of feelings related to love, gratitude and forgiveness, as well as saying good-bye, allow patients and their families to complete unfinished business and achieve peace. The urgency of relationship completion in this setting is daunting, and because of many complex and long-standing personal, spiritual and interpersonal issues, the verbal expression of these feelings is often impossible. However, music and songs may provide patients and their families the opportunity for resolution.

Using case examples from her music therapy work, the presenter will describe the clinical process of song-based music therapy in facilitating relationship completion for patients and their families. In addition, emphasis will be placed on the personal and professional challenges and complexities of inpatient music therapy work, and recommendations will be made for self-care and advanced training.

Keywords:

Songs, Hospice, Terminal Illness, Music Therapy Training, Relationship Completion.

Biographical details:

Dr. Cheryl Dileo is Professor of Music Therapy and Director of the Arts and Quality of Life Research Center at Temple University, Philadelphia, USA. She is a Past-President of the World Federation of Music Therapy and the National Association for Music Therapy (USA). Her clinical focus has been medical music therapy, and her current research medical music therapy (meta-analysis of the literature and clinical trials with patients with heart disease or cancer), professional ethics, and multicultural issues in music therapy. She is the author/editor of many books, chapters and articles on these topics.

Music Therapy Group with Holocaust Survivors

Author:

Miriam Druks

Abstract:

Holocaust survivors suffered intensive trauma which is almost beyond description. They experienced persecution, deportation, selection, forced labor, hunger, torture and loss of families. About 250,000 Holocaust survivors live in Israel today, many of whom were children during the war. After the war, these survivors tried to build a normal life in Israel; Until the mid 1980s, the world related to Holocaust survivors with a kind of 'conspiracy of silence.' Nobody talked about the Holocaust and nobody asked about it. Today much of this has changed and there is a general interest in this tragic period of the Jewish people. Survivors living today were children during the Holocaust (child survivors) and have now entered old age. These age definitions are quite crucial when considering therapeutic possibilities.

This paper presents preliminary experiences and evaluation of my qualitative research and clinical work with Holocaust Survivors in a Music Therapy Group. The group took place in 'Amcha'- an organization that was founded in 1987 by a group of devoted Holocaust survivors and mental health professionals whose goal was to create a framework for mutual aid, memory processing and grief resolution. The music therapy group meetings took place every week for four months. The group process was based on the active and passive dimensions of music therapy, and included improvisation, music listening and working with songs. The aims of this group were 1. To enable the participants to tell their life stories through music 2. To work through their memories and grieves 3. To find a way to rebuild their identity and their social connections and 4. To find a place and a medium to share their experiences by using verbal and non-verbal tools. The music therapy group forms part of my qualitative research which deals with the significant meaning of

music in the therapeutic process with holocaust survivors. The research questions are: what is the contribution of the music therapy group to the holocaust survivors, and what is the role and the meaning of the music in this therapeutic process.

Keywords:
Music Therapy Group, Holocaust Survivors, Child Survivors, Qualitative Research.

Biographical details:
Miriam Druks is the head of Graduate studies in Music and Movement therapy, Levinsky Collage of Music and Education, Tel-Aviv. She is a doctorate student at the Music Therapy department in Bar-Ilan University, under the supervision of Dr. Dorit Amir. M.A. in Music Therapy from Bar-Ilan University, a Diploma in Music Therapy from David Yelin Collage, Jerusalem.

Parallel Journeys How a Music Therapist Can Travel with his Client

Author:
Henry Dunn

Abstract:
This paper explores the nature of the client-therapist relationship through the presentation of a case study. In the case study I aim to show how I was personally affected by my client, and how our processes within the therapy had strong parallels. The case study shows how I was prepared to try new techniques at the same time as my client became more experimental, and also reveals how the client's experience was related to my own mental health history. I examine how this affected the way I worked and the way our therapeutic relationship developed. I ask the question of whether it is helpful for the therapist to be involved in the therapeutic process and how this can either aid or interfere with the work.

Through reference to the work of Carl Jung in particular, I conclude that it is not only helpful, but essential, for the therapist to be prepared to travel in the therapeutic process. By examining the nature of the wounded healer archetype and its relevance for the client-therapist relationship, I show that the therapist cannot help but be involved in some way, and that being conscious of this can be a very helpful part of our work. This is especially the case in music therapy, where the therapist is usually involved in the co-creation of music, and therefore cannot stand totally outside it. It is this balance of being both outside and inside the process that is crucial to our work. Within this paper the theme of dialogue is constant - dialogue between client and therapist, between aspects of the client's psyche, between different modes of working, between apparent opposites. Through this dialogue the aim is to transcend opposites and find a way to harmonise them.

Keywords:
Client-therapist relationship, Jung, Dialogue.

Biographical details:
Henry Dunn is a music therapist working in a variety of locations in the South West of England. These include an NHS Creative Therapy Team working with adults with mental health problems and/or learning disabilities, The West of England School and College for young people with little or no sight, and two other special needs schools. He trained at the University of Surrey, Roehampton, qualifying in 2002, and has given papers on Music Therapy and Spirituality (APMT/BSMT annual conference 2003) and Music Therapy in Special Education (Sound Waves South West annual conference 2006). He lives in Exeter with his wife and two daughters.

Intergroup relation in children

Author:
Cochavit Elefant

Abstract:
There is vast literature describing how groups progress through different stages and development (Whitaker, 1985; Rosenwasser & Natan,1997), however not many have examined group development in children and even less is known about heterogenic groups (intergroups) such as children with and without special needs (Kacen, & Lev-Wiesel, 2002) .

This presentation will look at such process of two groups of young children who were merged for the purpose of integration in the community. Although the two groups lived in the same middle class city in the centre of Israel, they attended two separate schools (regular school and a school for severe special needs). The presentation will highlight the musical, the non-verbal and verbal communication that took place during the group's development, which was facilitated by me, a music therapist during weekly music sessions for a period of several years.

Stages of group development within the intergroup relations such as: engagement, differentiation, individuation, intimacy, mutuality and termination will be explored as well as group roles. These will be highlighted by various musical activities (from structured to open) according to the group's development as well as the intricate role of the music therapist. It will discuss this case from its initial meeting to termination and its influential effect on the community (parents, teachers, principals, town and municipality). The group development will be accompanied by video material.

References:
• Kacen, L., & Lev-Wiesel, R. (2002). Group Work in a Multi Cultural Society. (Hebrew). Tel-Aviv: Cherikover Publisher Inc. • Rosenwasser , N. & Natan, L. (1997). What is a group – Basic definitions in Social Psychology. In N. Rosenwasser and L. Natan (Eds). Anthology of Group Training. (Hebrew). Pp. 11-30. Jerusalem: Zippory Community Educational Centre. • Whitaker, D. (1985). Using Groups to Help People. London: Tavistock /Routledge.

Keywords:
Intergroup relations, community integration, children, music therapy.

Biographical details:
Cochavit Elefant is an Associate Professor of Music Therapy at the University of Bergen, Bergen, Norway. She is a member of the International Collaborative Music Therapy Research Project Team. Cochavit has worked with individuals with Rett syndrome for the past 15 years, which is the research population studied in her PhD thesis. For many years Cochavit has integrated special needs children with regular children in the school system both in the USA and in Israel.

Singing together to change behavior

Author:

Nuha Elsadig Ahmed & Hassan Elmahi Hussein

Abstract:

We developed a questionaire, asking for demographical data and ten questions about the three topics: HIV/Aids, reproductive health and domestic violence. We also made an interview with some of the respondents.

We used a survey method and analyzed the data statistically. We organized our songs, and visual movement , to represent the information of the questions. The study group were 50 audiences. We made a pre and post measurement.

We used the local tongue for the target population (Darfurian people). The study took place in a rural area, (Ombaddah). Our general objectives are to use music and songs, to change behavior.

Our specific objectives:

• communication through local songs, by means of mass media. • mass media is a well recognized channel for health education. It is attractive to our people. • the songs will bring about modification of our local population behaviors, by raising awareness and drawing attention to important messages in all the aspects. • To decrease the wrong behaviors toward the three topics.

The findings: The audio visual messages are attractive and very quick in communicating any information. So the pre and after measurement resulted in the responses at the local societies. Music and songs messages communication are quicker than the other methods.

So the three messages were understood clearly, by music, songs, and dance. Every one of the audience was able to understand it and was interested to hear it.

All these appeared clearly afterwatching the songs, in spite of all differences in sex, educational status, and the style of the music , which prepared accordingly to the local culture. Also the singers and the dancers were from the area of study, moreover their dress color increased the audience attraction.

Keywords:

HIV/Aids, reproductive health, domestic violence.

Music Therapy for Integration in primary schools and ICF assessment

Author:

Paola Esperson Pecoraro & Lucia Cajola

Abstract:

In this paper, we would like to show how music therapy interventions can be carried out to help the integration of differently able children in compulsory and regular schools (some countries prefer the term 'inclusion'). We would like to present the music therapy assessment according to the World Health Organization's ICF that FO.RI.FO's research group has tested as new tool with children in Italian primary schools, 6-10 years old. Research hypothesis: -With music therapy is possible to reach integration and personal development faster, using the Italian 'Music Therapy for Integration' (MTI) and the Swedish 'Functionally oriented Music Therapy' (FMT)- Looking to the treated cases, we will show the assessment tool , ICF, and the results achieved up to this point.

References:

• E.H. Boxill 'Music therapy for the developmentally disabled' Italian edition, Omega. Torino 1991 • L.Chiappetta Cajola, 'Il portaolio dell'allievo disabile', Anicia, Roma, 2006 • L.Chiappetta Cajola, 'Handicap e valutazione', Anicia, Roma, 1998 • P. Pecoraro Esperson, 'Musicoterapia, scuola e integrazione', in A.M. Favorini (a cura di), Musicoterapia e danzaterapia, Franco angeli, Milano, 2005.

Biographical details:

Ms Lucia Chiappetta Cajola - Professor of 'Special pedagogy' and 'Didactic and evaluation', Faculty of Formation Sciences Study course 'Laurea Magistrale in Educational sciences', University of Study Roma Tre. Professor of ' General Didactic ', Study Course in 'Educational Scieces', e-learning didactic, Faculty of Formation Sciences, University of Roma Tre. Member of the Italian Society of Research and Didactic, SIRD Scientific coordinator of FO.RI.FO's research group Italy-Sweden.

Ms Paola Pecoraro Esperson - Italian Music Therapist (Assisi) and musician. Special teacher for children with physical/mental/sensorial disabilities, at compulsory school. Since 1998 she teaches Music Therapy and is the head of the FO.RI.FO (Rome) Music Therapy Course at the University of Music in Rome, approved by the Ministry of Education, FO.RI.FO's responsible of education and research.

Listening to Music as a Rehabilitating Tool with Early Stage Stroke Patients

Author:

Anita Forsblom

Abstract:

All ready is known that mentally ill patients may respond positively to music stimuli in regard to increased motor activity, increased verbalization, and positive mood change.

Music-centered relaxation utilizes the potential of music as a pleasant stimulus to block out sensations of anxiety, fear and tension, and to divert attention from unpleasant thoughts. From neurological viewpoint, any rehabilitation that starts at the early stages of the illness is the most effective, not only the physical skills but also mental and social activities are affected. It should be noticed, however, that it might take several weeks, before a stroke-patient can start her/his rehabilitation. Listening to music could be something to start with already in early stage of stroke, right in hospital.

The present work explored the meaning of music from the perspective of early stage stroke patients. Twenty patients were listening their favourite music one to two hours in a day for two month's period. The reactions and profits of the patients concerning music listening were studied by using interviews, which were analysed with quality methods. The aim was to increase understanding of music's therapeutic functions as a rehabilitating tool with early stage stroke patients. This study is interested in the possibly healing effects of music listening at the early stages of the recovery and rehabilitation process.

The central outcomes so far have been that with music listening patients could relax, ease down their mind, and change their mood happier. It also activated both in physical and mental way making them move their body and activating their cognitive process. For music therapy these results means that even this kind of passive music therapy can be a very good rehabilitating tool. To Finnish music therapy it hopefully opens up the door to somatic hospitals and healthcare. So far music therapists are working only in mental hospitals.

Keywords:
Music listening, mood, rehabilitation, stroke and activation

Biographical details:
Anita Forsblom, Music therapist (MM) , University of Jyväskylä

Musicking Towards Social Health

Authors:
Sunelle Fouché & Kerryn Torrance

Abstract:
Music therapy on the (sub-Saharan) African continent is slowly negotiating a practice that takes into account contextual understandings of 'health' and 'illness'. Although as a 'modern' practice, music therapy in the (so-called) developed world is situated within the paradigms of medicine, education, and research - in the formal and often scientific sense. However, in South Africa, this practice needs to be re-defined to make it relevant to the contexts in which we work.

The Music Therapy Community Clinic (MTCC) is a non-profit organization that aims to provide music therapy services to under-privileged communities in Cape Town, South Africa. Socio-economic problems such as poverty, unemployment, gang violence and HIV/AIDS have lead to the fragmentation and disintegration of many poorer communities in South Africa. This presentation of the MTCC's projects will describe music therapy work that focuses on the notions of the social self and social health. In these communities, 'health' is a reflection of being part of a social group, with social belonging, and is built on the capacity to sing, dance and 'do' music with others. Various anecdotes will show how children and youngsters, who live in an environment that expects them to 'fail' and to be poor achievers in the business of 'life' (e.g. by joining gangs, taking drugs, engaging in crime or due to their HIV/AIDS status), can grow different identities through music. As music therapists, we provide a range of musical and music therapy activities that enable children and youngsters to move from activities that are specifically 'problem' focused (e.g. in individual and group music therapy work), to those which are to do with developing and growing into 'healthy' and contributing members of their communities and of society at large. This team of music therapists and community musicians are constantly trying to find new and innovative ways of empowering people through music.

Keywords:
Social Health; South Africa; Community.

Biographical details:
Sunelle Fouché graduated from the University of Pretoria's Masters in Music Therapy Programme (South Africa). Along with colleague, Kerryn Torrance, they founded the Music Therapy Community Clinic in 2003 as they realized the potential of music therapy to address the needs of underprivileged communities.

Music Therapy and Counseling

Author:
Rita Strand Frisk

Abstract:
The paper will be a representation of practice and experience as music therapist in the role of counselor. The focus of the paper will be on the following questions: How to practice music therapy as counselor in the field of special education in Norway? How can a music therapist achieve result in this arena?

I will review these questions with reference to theories about counseling, give a methodical presentation inspired by participatory action research, and give video examples from my work as a counselor. Some of the examples will be derived from my master thesis, which focuses on a mother's song to her newborn baby with Downs Syndrome. This is a pilot project about early intervention connected to communication and mutuality. The result of this work is connected to the mother's development through the process supported by the music therapist's counseling. I will introduce the mother's process where she needed to internalize important music elements to get the newborn's attention.

Keywords:
Counseling model, music therapeutics tools in counseling, awareness and change.

Biographical details:
Rita Strand Frisk is coordinator of the Music Therapy program at the Academy of Music in Oslo, Norway. She trained as a Music Therapist in Oslo in 1980 and has about ten years of experience as music therapist in kindergartens and special schools for children and youth with physical and mental handicaps. In fifteen years she worked as counselor in an interdisciplinary team and in a national special pedagogic resources centre. Here she developed methods on how to use music in counseling and educating staff in educational and psychological counseling service, staff in schools and kindergartens and relatives.

'Make Mine Music' - Music Therapy with a Teenager with Severe and Profound Disabilities.

Author:
May Gaertner

Abstract:
This presentation follows the influence of music on the development of a boy with severe and profound disabilities. As a newborn baby, he spent the first two months of his life in Intensive Care, on every possible life support. Finally, with great sadness, the decision was made to disconnect, to discontinue, these supports. But little Jocelyn wanted to live. To the amazement of all, he survived without any life support.

With music therapy, communication channels, as described

by R. Benenzon, were opened up and slowly developed. By listening to music, by imitating sounds and rhythms, by playing musical games, he moved into elementary free non-verbal vocal expression and improvisation using little percussion instruments. He gladly embraced and absorbed anything and everything to do with music, learning little skills along his developmental path.

Now, a young teenager, he continues to derive much pleasure from his music therapy sessions, communicating and dialoguing with sounds, songs, rhythm and laughter.

Key words:
Communication channels, listening, imitating, expression, improvisation.

Biographical details:
May Gaertner trained in South Africa and taught for many years in nursery and primary schools in Cape Town. After teaching English in France for 10 years, she studied Remedial Education at the University of Cape Town. She worked in schools in both countries, using music, movement, drama and art to help children with learning disabilities, psychological, emotional and developmental problems. She studied Music Therapy in France and has worked with many different client groups in France and in South Africa. At present, she is working as a music therapist and teacher for the Association MTA (Emthea).

Music Can Change My Life: Improvisational Music Therapy with an Adolescent with Traumatic Brain Injury

Authors:
Alvaro Pérez Gallardo & Patricia L. Sabbatella

Abstract:
Traumatic brain injury (TBI) occurs when a sudden trauma causes damage to the brain. Some common disabilities resulting from a TBI include problems with cognition, sensory processing, communication, and behavior or mental health. There are a number of accepted pharmacological and physical therapy interventions that may benefit to patients with TBI. In conjunction with these interventions, music therapy seems to be an effective approach in addressing both the physical symptoms and the associated psycho-social and emotional issues that may arrive to patients who have TBI.

This paper presents a case study of individual music therapy with an adolescent TBI patient. Methodological approach was based on active methods focus on improvisation using percussion instruments and voice. Music was used as a tool to empower the client within his own -musical- identity, and to express feelings about the illness, the new form of life, relationships with family and friends. Video analysis and written reports were tools used to assess and evaluate the client as an on-going part of treatment process.

Results discuss the application of music therapy improvisation to address associated psycho-social and emotional issues with TBI patients. This paper will be of interest to clinicians and researchers working with neurological disorders.

Keywords:
Music Therapy improvisation - musical communication - musical identity- Traumatic Brain Injury.

Biographical details:
Alvaro Pérez Gallardo is teacher of Music Education in Primary School, Consejeria de Educación y Ciencia, Junta de Andalucía. Music Therapy Diploma from the University of Cadiz. He is involved in Music Therapy projects with adolescents and adults.

Dr. Patricia Sabbatella is Senior Lecturer in Music at the University of Cádiz. She is Director of the Joint Music Therapy Training Programme offered by the University of Cádiz and the Instituto Politécnico do Porto. She is involved in research activities focus on Music Education and Music Therapy with children, adolescents and adults.

Meditations on a GIM Experience: Potentials of the Receptive Mode of Music as Therapy

Author:
Rudy Garred PhD

Abstract:
In my book: Music as Therapy: A dialogical Perspective (Barcelona Publishers 2006) I present a contribution to a theory for music as therapy, as an experiential, transformative approach to therapy. Though this book mainly deals with improvisational music therapy one chapter is devoted to the receptive mode, with the Bonny Method of Guided Imagery and Music as a case in point. Here I apply the theory that is developed also to this kind of therapy.

In this paper I will give a brief outline of this theoretical perspective, and illustrate its applicability through a presentation of a GIM experience of my own during training to become a GIM therapist. I will meditate particularly on a specific section within a movement of a symphony of Brahms, to be found within a GIM music program, during which a rest within the whole movement of this music became of special significance for me. I have not yet become finished with this, and I want to try to convey something about how this experience still represents a continuous 'unfinished business' for me. Through this I want to try to exemplify the theoretical perspective I have outlined, particularly regarding what kind of potentials this kind of experiential approach may hold. I will also indicate some relevant implications for practice.

Biographical details:
Rudy Garred PhD, Associate professor at the music therapy training program at Bergen University, Norway.

Music Therapy as a Bridge to Something Else

Author:

Diane Geffner

Abstract:

The topic of this presentation is how children hospitalized in a pediatric oncology department use music in order to deal with the trauma of their illness and their hospitalization as well.

Method or Process In this presentation four musical pieces are analyzed in terms of their musical content, and the child's relationship to his musical process within the context of his disease and hospitalization experience. All work was done by the bedside. The age of the children ranges from five to fourteen years. Three of the children were Arab and one was Jewish. The results are based on the therapist's interpretation of the music and the child's non-verbal feedback and behavior.

Central Research or Process Outcome When hospitalized pediatric oncology patients are given the opportunity to make music, they use the process to express themselves through creating and playing. This type of improvising serves a dual process. On the one hand, it allows them to relate to and touch on the trauma that they experience not only as part of their disease but within the hospitalization experience as well. On the other hand, it allows them to connect to the inner strength of creating, and to the healthy state of playing. This presentation attempts to make a connection between the music of four children and the specific ways they are using to deal with their trauma. These include using music in order to find a reliable support system, to find an inner strength through creating and fantasizing, to develop more flexible ways of thinking, and to ultimately accept and integrate the trauma in order to continue their lives.

Relevance of the Findings to Music Therapy It is my opinion that hospitalized children use music in order to express themselves and 'to play' with their specific trauma. This process in itself is healing. Further research and understanding may lead to more specific intervention by the music therapist in order to improve the child's ability to cope with trauma and to heal himself.

Keywords:

Music therapy, hospitalization, trauma, children, improvisation.

Biographical Details:

Diane Geffner comes from Jerusalem, Israel. She is aMusic Therapist working as a member of the school in the Pediatric Oncology Department of Hadassah Hospital Ein Kerem, Jerusalem Israel. Education: Nursing Degree from Hadassah Nursing School, Music Degree from the Ruben Music Academy of Jerusalem, Music Therapy Degree from David Yellin Seminar in Jerusalem, M.Ed. degree from Leeds-Bretton University. Work experience: Seven years nursing in Hadassah, eighteen years work as a music therapist in pediatric oncology, three years work with handicapped children in Stichting Eemeroord near Hilversum, Holland, three years work as a nursery school teacher, three years as a music therapist in a kindergarten in Jerusalem for autistic children, and private work as a piano teacher.

My Baby's Safe and Sound - Music Therapy within an Early Intervention Programme for Mothers Suffering from Psychiatric Disorders, and their Infants

Author:

Monika Geretsegger

Abstract:

For the establishment of a secure mother-infant relationship, 'good enough' maternal sensitivity and responsiveness to the infant's needs and emotional expressions are essential.

Maternal psychiatric disorders can constrict the ability to respond flexibly to one's child and may thus hamper the development and/or maintaining of such a relationship.

This paper examines the role of individual music therapy for women with (postpartum) psychiatric disorders as a part of a specialized treatment program at a department for social psychiatry in Austria.

Women are admitted together with their child of up to 15 months of age to an interdisciplinary inpatient setting which includes psychiatric treatment, individual psychotherapy, body therapy, occupational therapy and music therapy as well as interactional training based on models of early mother-infant relationships (e.g. clinical applications of attachment theory as suggested in Crittenden, 2002).

Musical dialogue in improvisational music therapy can be seen as a form of affect attunement similar to early attunement processes between caregiver and infant (cf. Schumacher, 2004). In a music therapeutic framework that focuses on emotional resonance (e.g. Gindl, 2002), the mother's own needs resulting from possibly malfunctioning interaction experiences are addressed. Thus ways of fostering the mother's abilities to communicate sensitively and effectively with her child are to be traced.

References:

• Crittenden, Patricia M. (2002). Attachment theory, information processing, and psychiatric disorder. World Journal of Psychiatry, 1, 72-75. • Gindl, Barbara (2002). Anklang - die Resonanz der Seele: Über ein Grundprinzip therapeutischer Beziehung. Paderborn: Junfermann. • Schumacher, Karin (2004). Musiktherapie und Säuglingsforschung (3. Aufl.). Frankfurt a. M.: Peter Lang.

Keywords:

Postpartum psychiatric disorders, mother-infant relationship, affect attunement, emotional resonance.

Biographical details:

Monika Geretsegger studied music therapy, psychology, linguistics and interdisciplinary communication in Salzburg and Vienna. Her scientific interests cover mostly interdisciplinary topics such as music therapy and early relationships, neuropsychological aspects of communication and emotions, and early language development.

Previous professional experiences include stays in England,

Finland, and South Africa, working with speech and language impaired and autistic children as well as with bilingual children.

She currently works as a music therapist at a department for social psychiatry (adults) in Lower Austria and in private practice in Vienna, specializing in children and adolescents with developmental disorders.

The Language with Down Syndrome children: the origin of the word

Authors:

Simona Ghezzi and Anna Boesso

Abstract:

The aim of this work is to highlight the importance of 'perceiving' in human being (from latin : per-capio, that means to take through oneself).

The 'perceving' through oneself generates learning processes.

In the clinical musictherapy experience with down sindrome children, the language really gushes out and develops through perceptive musical experience.

Martina is 3 years old, and she has been undertaking in music-therapy for two years.

• Martina, through her own body and the use of the hands, tells and expresses herself. • Martina's hands express desire to live experience, and at the same time comunicate fear and uneasiness. • In musictherapy, through the musical play, the music agrees with these difficulties in riproducing the sounds and the way of playing with idiophone instruments that Martina is going to play through her own hands. • Music supports and gives value to the experience that the child lives through herself. • These experiences generate joy, amazement, listening, voice and spontaneus language in the child. • The mother's presence is very important because comunicates trust, confidence and appreciation. • Martina expresses the desire of comunicating and repeating words, in particular she begins to imitate the sounds of the words, melodies and accents. • This work contradicts the speach therapist tests and results, that talk about the difficulties of learning competence of the child.

Matteo, 7 years old, is in music therapy since three years. At the beginning of the therapy he manifested relational difficulties (avoiding behaviours, insufficient presence of visual contact, stereotyped movements of the hands, absence of verbal language). The treatment has begun just through the empathic listening, going to encounter the child, listening his difficulties, giving him acceptance and confidence, giving value to 'his' way of being in this world, of acting (also through his closure and opposition) and perceiving. The direct contact with the world of the sounds through the 'body resonance' has allowed Matteo to live and know the world through his own body, through the perception of a constant movement between the within (inner movement) and the outside (emotion) that eventually has resulted in a motion towards the outside (expression of himself through the voice).

In the musical event are comprised all the three levels of a man, the emotional one, the mental one and the physical one, it is thought and emotion that manifest physically. Especially the perception through the TASTE and the joy of the contact with the world of the musical play has allowed the vocal expression in Matteo to come out. The rhythmic play (physical in music), melodic (emotion) and harmonic (thought) that Matteo lives in music therapy carries attention, prompt and provokes the outcome of the 'word' not like code of communication but like a dialogue that expresses through the voice.

These works highlight how music therapy is effective in the development of the learning process, in particular how music is at the origin of the words. At the base of this work there is the philosophy of Husserl and the theory of the language of Wittgestein (word-world). These theoretical approaches permit us to speak of 'language' within music therapy (the verbal communication is pertinence of music therapy).

Biographical details:

Simona Ghezzi: Prof.in music (piano) and doctor in philosopy, Master in musictherapy, University of Bristol, She is a member of the FIM Board, She works with children and adults with disabilities (down syndrome, autism, deafness etc.)

Anna Boesso: Prof.in music (piano), Master in musictherapy, University of Bristol, She is a member of FIM Board. She works with children and adults with disabilities (deafblind children, autism, down syndrome etc).

Music therapy for coma patients and post coma patients

Author:

Roberto Ghiozzi

Abstract:

This contribution illustrates experiences of collaboration as a music therapist at the department for coma patients (vegetative state) at the hospital S. Cuore of Negrar (Verona/Italy).

The author developed, with the collaboration with the Group of Research, a way of specific intervention of music therapy that foresees the use of different techniques. Considering some medical and psychological variables. The author has tried to describe in his work the enormous potentiality of the use of music as a therapy following the rigor of the scientific verification. A further point of reference is the Group of Studies and Research (prof. Larocca) of the University in Verona on which Roberto Ghiozzi participates with didactic activities, meetings and comparison that have stimulated him for the definitive method of this Research. Method: Model of Humanistic Transformative Music therapy Body work (contact) Musical improvisations Physical contact with vibrations and frequencies. Results: In this contribution the presenter will show that his outcome: In some cases there has been a contact and communication with the patients. In some cases there has been a clear emotional answer. There are video illustrations and photos of the actual research.

Biographical details:

Roberto Ghiozzi: Music therapist, professional counsellor in accompanying people to death. Approved by the Department of Sciences of Education of University of Verona (Italy), where he is teaching. Ghiozzi is a Member of the Group of Studies and Research. Regular guest professor at the University 'Cà Foscari' in Venice (Italy). Responsible didactic teacher and coordinator of the Training course of Music therapy in Bolzano (Italy). Trainer for Humanistic N.P.L (Neurolinguistic programming)

Road Traffic Incidents and Their Consequences: Research on Music Therapy with People who have Experienced Traumatic Brain Injury

Author:

Dr. Simon Gilbertson

Abstract:

Worldwide, road traffic incidents are projected to become the third largest cause of years lived with disability in 2020 and tragically, 60% of these incidents are estimated to be avoidable (WHO). Traumatic brain injuries related to road traffic incidents pose a massive problem in Europe and survival rates are increasing. Though fatalities are decreasing, we are challenged to find adequate therapeutic responses to meet the needs of an increasing number of survivors of traumatic brain injuries.

In this paper, I will present my doctoral research that asks what clinical changes can be identified in music therapy in early neurorehabilitation with people with traumatic brain injury and whether these changes can be linked to the music improvised in the process of therapy. This is not a comparison study; it is a qualitative investigation into the ways change takes place. Often, clinical improvisation is considered an unquantifiable and uncontrolled therapeutic method. I will demonstrate how therapeutic narrative analysis, Personal Construct Theory, musicological analysis and innovative methods of analysing videotaped material have been used both to identify clinically relevant emotional and psychosocial change and also to link this to the music improvised within the evolving dialogical relationship between the patient and therapist.

Keywords:

Research, improvisation, trauma, brain injury, rehabilitation.

Biographical details:

Simon Gilbertson is a versatile musician and trained in 1992 at the Nordoff-Robbins Music Therapy Centre, London. After working in Germany for 9 years as head of department in a clinic for neurosurgical rehabilitation, he completed his doctorate with Prof. David Aldridge while working on the Structured Literature Review Project, University Witten/Herdecke. Simon currently works as a therapist/researcher at the Nordoff-Robbins Centre Witten and is interested in qualitative research, musicological analysis and the role of film in the music therapy profession. He is a supporter of the rights of artistic creativity of children and adults affected by trauma.

The MAP: New Software for Describing, Communicating, and Analyzing Music Therapy Sessions

Authors:

Dr. Avi Gilboa & Amit Klein

Abstract:

In many instances, music therapists are called upon to describe their own work or to present it to others. However, the temporality and complexity of clinical-musical events generate challenging difficulties in providing a quick overview of a session. In this presentation, a method to visually map the events that occur in music therapy sessions is proposed.

The Music-therapy Analyzing Partitura (MAP) is used by the therapist to describe what happened in a session and is shared with colleagues who may read and discuss it. The establishment of a standard graphical code is proposed, which is based on known principles of music notation and new simply designed symbols and icons. Clinical group sessions will be demonstrated in order to clarify these basic principles. It will be shown that the MAP can serve the music therapist not only to describe sessions clearly but also to enable better communication of clinical material with colleagues and broader analytical possibilities.

In addition, the initial version of the MAP software which we have been developing for the specific goals of music therapy will be presented. Based on the cutting-edge technology of the Microsoft .NET framework, the software is designed to serve the music therapist with a user friendly GUI (Graphical User Interface) and to enable interaction with other WINDOWS interfaces. It consists of three main functions: The describing function in which the user can easily translate the sounds that occurred in the room to visual symbols, the communicating function in which the user can present his or her transcribed sessions to colleagues in various modes of presentation, and the analyzing function in which the user can study the sessions both qualitatively and quantitatively.

After demonstration of the MAP software an open discussion with the audience will be encouraged. General feedback will be welcomed as well as new suggestions that may improve and optimize the MAP software.

Key Words:

Music therapy, graphical notation, computer software, communicating clinical material, analyzing clinical material.

Biographical details:

Dr. Avi Gilboa is a music therapist and a research psychologist. He has clinical experience working with autistic children and psychiatric patients. He is currently a lecturer in the Music Therapy Program and in the school of Social Work in Bar-Ilan University, Israel. Dr. Gilboa's fields of research include music therapy, psychology of music, development of methods to analyze musical-clinical material, music and emotions, and melodic memory.

E-mail address for further correspondence: gilboaa@mail.biu.ac.il

Amit Klein is a PhD student at the music department, Bar-Ilan University, Israel and an experienced computer engineer. He holds a Bachelor's Degree in computer science, and a Masters Degree in musicology. He is a researcher of Ashkenazi Cantorial music in the Jewish Music Research Center in the Hebrew University. His research interests include Jewish Cantorial music, voice analysis, and computational applications. Mr. Klein has, in the past, developed software for the acoustical analyses of voice and sound.

Music Therapy in neurological rehabilitation

Author:

Prof. Gabriella Giordanella Perilli

Abstract:

In two clinics in Rome our music therapy rehabilitation method - Music Therapy Integrated Model / MIM, is used for various kinds of pathologies (neurological disturb, chronic situation, elderly with anxiety and depression). Active and receptive Music therapy methods address cognitive, emotional, personal, and social areas. Goals could include attention, perception, memory, abstract thinking, metaphorical processes, emotions, along with self and others evaluation, and life meaning, depending upon each client's needs and resources. Cases from our practice and a pilot study will illustrate how music therapy is helpful to develop new responses, especially in the emotional area. In fact emotive functions seem to be more affected by music experiences, which could enhance positive affects and deep emotions. Neurosciences support the issue that the brain, by rewarding music experiences, could organize new synaptic connections. Working with music therapy with elderly and neurological patients, it seems that the emotional or tacit knowledge, or emotional intelligence, could, partially, bypass cognitive deterioration, especially for maintaining affective relationships and communication, and for improving motivation to cooperate. The therapeutic relationship, as a secure basis, is the necessary platform within which participants could experiment themselves, in a satisfactory way, as individuals still able to propose and make choice in the group and in their daily life.

Our contribution could be relevant for defining effective clinical music therapy intervention with neurological population and elderly. By observing the efficacy of Music Therapy lasting outside the clinical setting, the Clinic Management decided to include it in their rehabilitation program, also because the physicians in the staff noted that some drugs and personnel's burden for assistance were lowered in consequence of music therapy intervention.

Biographical details:

Prof. Gabriella Giordanella Perilli, P.hD, music therapist, psychotherapist, BMGIM Primary Trainer, invited professor at Tor Vergata University - psychiatric Department - Rome, dean of the post-degree School of Psychotherapy and Integrated Music Therapy - Rome.

Keywords:

Neurological rehabilitation, elderly, emotional intelligence, brain, cognition, music.

Music Therapy Based on Baby Science (Baby-Science-Based Music Therapy)

Authors:

Tohshin Go 1,2, Eiko Shimokawa1, Yukuo Konishi1,2

Abstract:

Verbal and physical abilities are limited in patients who are physically, cognitively, and socially disabled. Babies also have a similar limitation. Baby science or infant studies are inter-disciplinary research investigating how infants understand and communicate with the surrounding world. Therefore, music therapy based on baby science (baby-science-based music therapy) is useful in the rehabilitation of patients with various neuromuscular and developmental disorders to maintain, restore, and develop these abilities. Even applications in health care for the general public might be possible for all ages. In the diverse area of baby science, 6 basic concepts and their application methods are described here.

1. Imitation: Babies reproduce mouth opening and closing in response to an adult model within a few hours after birth. We demonstrated even patients with severe motor dysfunction due to brain damage preformed this oral imitation if therapists sing a song by widely and slowly opening the mouth. Infants not only imitate but also recognize when they are being imitated by others, and that increases their cerebral blood flow. Imitating clients can be full of variety in music therapy. We showed this method improved communicative abilities in patients with developmental disorders.

2. Integration of crossmodal sensation: We have several different sensations such as visual and auditory. Synchronous presentation facilitates understanding but excessive or mismatched stimuli induce confusion and problematic behavior according to patients' developmental levels. We experienced a patient with hyperactivity ceased running and sat on his seat when a therapist stopped piano accompaniment.

3. Rhythm: Rhythm induces and influences movement as early as 7 months old. Patients with Rett syndrome have stereotyped movement that usually inhibits voluntary movement. However, we demonstrated listening to music with the same rhythm as the stereotyped movement facilitated voluntary movement.

4. Language: Infants acquire language ability through recognizing familiar names and words. We showed altered lyrics of familiar songs changed behaviors of patients with autism.

5. Attention: Infants demonstrate strong attention to something familiar, novel, and something related to their caregivers. To have better response from clients, therapists have to consider them.

6. Habituation and dishabituation: Clients' responses decrease with the same continuous stimulus but recover with changing it. Therapists should consider habituation when clients show a poor response and try to induce their dishabituation.

Key words:

Baby science, imitation, crossmodal sensation, attention, habituation.

Biographical details:

Tohshin Go 1,2, Eiko Shimokawa1, Yukuo Konishi 1,2
1 Department of Infants' Brain and Cognitive Development, Tokyo Women's Medical University
2 Core Research for Evolutional Science and Technology (CREST), Japan Science and Technology Agency, Saitama, Japan

Effects of Music Therapy for People with Psychoses and Other Psychiatric Disorders: Systematic Review and Meta-analysis

Author:

Christian Gold, PhD,

Abstract:

This presentation aims at giving an overview of the research evidence for music therapy in psychiatry. Results from a published Cochrane review (Gold et al., 2005) and from an ongoing broader review will be included.

The aim of the Cochrane review was to identify whether reliable effects of music therapy, compared to standard care alone, can be identified for people with psychotic disorders. Only randomised controlled trials (RCTs) meeting a set of predefined quality criteria were included. A systematic search yielded four trials meeting these criteria. Meta-analysis of these trials suggested that music therapy had positive effects on global state, general and negative symptoms, and level of functioning, if a sufficient number of sessions were provided. The findings support the provision of music therapy in psychiatric settings. They also raise interesting questions not only concerning the number of sessions necessary for change, but also around issues of cross-cultural generalisability and setting of music therapy.

In an ongoing systematic review, the aim is to broaden the perspective by including both non-psychotic mental disorders and non-randomised studies. Results of a meta-regression with further studies will be presented, clarifying further how the number of sessions and the type of disorder are related to the effectiveness of music therapy.

Reference:

• Gold, C., Heldal, T. O., Dahle, T., & Wigram, T. (2005). Music therapy for schizophrenia and schizophrenia-like illnesses (Cochrane Review), The Cochrane Library, Issue 2, 2005. Chichester, UK: John Wiley & Sons, Ltd.

Biographical details:

Christian Gold, PhD, is Associate Professor at the Grieg Academy Music Therapy Research Centre, University of Bergen, Norway (currently working within a research project conducted by Sogn og Fjordane University College). In addition, he serves as the Editor-in-Chief of the Nordic Journal of Music Therapy, works on the PhD Board at the Department of Communication and Psychology at Aalborg University, Denmark, and runs a private music therapy practice in Vienna. His main research interests include clinical trials and meta-analysis for examining therapy outcome, as well as the predictors and processes linked to it, for people with serious mental disorders.

Keywords:

Serious mental disorders, effectiveness of music therapy, dose-response relationship in psychotherapy, meta-regression.

Influence of the Music over the Tumor Cells Growing

Authors:

Marta González-Álvarez,a,b Vicente Alonso,a Mª Ángeles Bermell,a Isabel González-Álvarez,b Marival Bermejo.b

Abstract:

The music therapy performed by our research group with a group of children affected by cancer, has allowed an increase of quality of life and self-esteem of these patients. It is clear that music has a beneficial effect at emotional level that produce an improvement at physic level. The next step is determined if the sound therapy has an effect at organic level over the cellular growing of tumor masses. We have studied the cellular growth of Jurkat T lymphocytes cells in the absence and in the presence of different musical stimuli.

The effect of the sound treatment were examined by the colorimetric determination of cell viability using the MTT assay (Mosmann, 1983). This assay measures the amount of MTT reduction by mitochondrial dehydrogenate and assumes that cell viability (corresponding to the reductive activity) is proportional to the production of purple Formosan that is measured spectro-photometrically. For these reason this method provide an useful tool to evaluate the cellular proliferation. Results demonstrate that music produce decrease of viability of tumor cells. However, because of the nature of this assay it is not possible to determine the cellular death mode (necrosis or apoptosis).

With the aim to investigate the cause of the observed cellular death detected in the previous assays, it has been carried out a flow cytometry study using the Annexin V-FITC apoptosis detection Kit I (Vermes, Haanen, Steffens-Nakken, Reutelingsperger, 1995). Cells were stained with Annexin V-FITC in conjunction with a vital dye such as propidium Iodide to allow to identify early apoptotic cells. Annexin V is a Ca2+ dependent phospholipid-binding protein that has a high affinity for the membrane phospholipid phosphatidylserine (PS), is useful for identifying apoptotic cells (with exposed PS). Propidium iodide (PI) is a standard flow cytometric viability probe and is used to distinguish viable from nonviable cells. Viable cells with intact membranes exclude PI, whereas the membranes of dead and damaged cells are permeable to PI. Cells that stain positive for Annexin V and negative for PI are undergoing apoptosis. Cells that stain positive for both Annexin V and PI are either in the end stage of apoptosis, are undergoing necrosisor are already dead. Cells that stain negative for both Annexin V and PI are alive and not undergoing measurable apoptosis.

Reference:

• Mosmann, T., (1983) Journal of Immunol Methods, 65, 55-63 • Vermes, I., Haanen, C., Steffens-Nakken, H., • Reutelings-perger, C.(1995), Journal of Immunol Methods, 184, 39-41

Biographical details:

Marta González-Álvarez,a,b Vicente Alonso,a Mª Ángeles Bermell,a Isabel González-Álvarez,b Marival Bermejo.b

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b Departament Farmàcia i Tecnologia Farmacèutica. Fac. Farmacia. Universitat de València . Avda Vicent Andrés Estellés s/n, 46100 Burjassot, Spain

Inner Sound - Sound and Music Therapy

Authors:

Karin Visscher & Maarten Haalboom

Abstract:

Inner Sound, is an original system of sound and sound therapy which creates either expansion or contraction in different systems of the body, helping the individual te release and/or integrate blocked emotions, that have become trapped in the body. These blocked emotions can be the cause of physical, emotional and mental problems or symptoms.

Inner Sound has been developed by Americans Arden and Jack Wilken. Arden is a classical trained musician and Jack is scientist and body-worker. Since1978 they have combined their skills and knowledge in working with people. From their empirical studies, they created their system. Over the years they have found the science that explains what they do and the effects that occur. The work of James Oschman (Energy Medicine) and Candace Pert (Molecules of Emotion) are examples of the science that is underlying.

Recently they published their first article and at the moment Arden and Jack are working on a book about their work.

The basis of Inner Sound are 50 musical motifs, short melodies with specific rhythmic patterns, developed by Arden Wilken from 1978 to 1985, while composing over 10.000 personal music compositions, based on the individual's requested theme.

Based on the 50 motifs, Inner Sound developed different products: • 24 cd's, each with a specific focus; pure 5th tuning forks; autophonetics (voice work); sound touch: how to play the motifs on keyboard; Personal Music Compilation • Inner Sound can be a stand alone therapy or can accompanie other therapies. • Inner Sound integrates information from the ancient use of sound with modern technologies and research about the body and the mind.

Over the years Arden an Jack Wilken have shared their work with people all over the world. In Europe they trained teachers in Spain, England and the Netherlands. These three countries have their own ' School for Inner Sound'.

This workshop will be presented by Karin Visscher and Maarten Haalboom, both Dutch teachers for Inner Sound. Karin is a musical therapist, did her studies at the musicacademy, and works with people of all ages in a nursing home. Maarten is teacher, supervisor and bodyworker. He works with individuals and groups.

Objectives in the workshop are:

• Inner Sound as a system (science): how sound heals • Emperical studies: what therapists have found so far • Demonstration pure 5th tuning forks, to have your own experience • Excersise autophonetics (use your own voice).

Storycomposing as a Music Therapy Model

Author:

Hanna Hakomäki

Abstract:

Storycomposing is a new model of musical interaction which provides an opportunity to express feelings and experiences that have significance for individuals. No musical talent or prior studies of music are needed. Storycomposing is suitable for people of all ages from 3 upwards and also for people with learning disabilities and special needs. What distinguishes Storycomposing from other music therapy models is the manner in which notation can be used to fix the improvised musical creations of clients so that the material can be revisited and performed to selected groups of people. For this purpose I often use Figure notes.

I have created Storycomposing through practical work with different kinds of groups: children under school age, piano pupils, pupils with special needs, children and adults with learning disabilities and in music therapy with children and adolescents and their families. I introduce Storycomposing as a new music therapy model and its practice in my masters thesis which was completed at Jyväskylä University, Finland 2005. I am continuing the research at Jyväskylä University and the development of the possibilities of Storycomposing with music therapy students and in Storycomposing training in Finland and abroad. My main interest at the moment is to move the practical skills of Storycomposing forward. My aim is to increase the number of practitioners of Storycomposing and to find new storycomposers from different kinds of groups of people. The latest storycomposers come from the field of child protection and from a group of elderly people suffering from dementia. A study book of Storycomposing, Tarinasäveltämisen taito, has been published in Finnish in 2007 and this will soon be available in English as well.

This presentation includes: -Background of Storycomposing

• Practice and principles of Storycomposing • Three levels of Storycomposing and latest applications • Musical examples • Storycomposing training in broad outlines

Keywords:

Children, families, dementia, Storycomposing, training.

Biographical details:

Hanna Hakomäki , PhD Student, University of Jyväskylä / Department of Music, Finland, MPhil (2005), University of Jyväskylä, Finland, Music Therapist (1990), Sibelius Academy, Finland, Piano Teacher (1990), the Helsinki Conservatory of Music, Finland

For more details check out; www.storycomposing.fi or Children are telling -network at www.edu.helsinki.fi/lapsetkertovat

Music therapy and the assessment of coping skills of forensic offenders

Author:

Laurien Hakvoort, BA

Abstract:

Research shows that many forensic psychiatric patients have limited coping skills (Brand & Van Emmerik, 2001). In order to better understand the relapse probability of forensic patients, it is necessary to study the specific coping skills of this population (Brand, 2007; McKenna, 2002; Woods, Reed & Collins, 2001). Unfortunately, there is little progress in the incorporation of coping skills in the DSM-IV-TR (APA, 2000), which is due to difficulties in the measurement of coping (Somerfield & McCrae, 2000;

Bijttebier, Vertommen & Vander Steene, 2001). Because it turns out to be difficult to assess the coping skills of healthy people, the proper measurement of (emotional) behavioral reactions of forensic psychiatric patients is even more demanding.

The present research aims to investigate whether—and how—music therapy is capable of unveiling the coping skills of forensic patients. For this purpose a music therapy coping list was: (a) constructed using qualitative analysis, and (b) applied to assess the coping behavior of 137 forensic offenders using initial observation reports of music therapy.

Patients are coping on different levels during the process of music therapy: (1) the relational interaction with the therapist, (2) the musical patient behavior, (3) the patient's verbal reaction on the situation, and (4) his overt behavior. For the 137 patients data on their musical coping behavior were quantitatively compared (using correlations) with data on their coping skills as reported by group workers.

Results show that the music therapy coping list measures different coping skills in far more detail and for specific situations than do the group workers measures. Thus, music therapy might add significant information about coping skills and coping limitations of forensic psychiatric patients and unveil important information for risk-assessment. The presentation will be illustrated with practical examples on videotape.

Biographical details:

Laurien Hakvoort received her BA music therapy in the Netherlands and her Masters degree at the University of the Pacific, USA (instruments: flute and voice). She specialized in behavioral music therapy and research. She has been working with different populations including twelve years within forensic psychiatry. In addition she teaches music therapy methodology at the conservatory of music in Enschede since 1998. She has recently started her PhD on music therapy and coping at the University of Groningen. She has published a number of articles in (inter)national journals. Momentarily she works in private practice as a registered music therapist.

Keywords:

Coping - forensic psychiatry - report research - music therapy - assessment.

'Beyond the Rhythm of the Tambu'
A Documentary about Music Therapy with Double Diagnosis Patients in Curaçao

Author:

Marjon Halmeyer Roos

Abstract:

This documentary is a portrait about music therapy with double-diagnosis patients in Curaçao. These patients have a combined presence of addiction and psychiatric disorder. In Curaçao, drug abuse is a big issue. The psychiatric hospital Dr. D.R. Capriles has a special ward for these kinds of patients. Double diagnosis patients often develop their own survival strategies on the streets, are 'streetwise' and therefore hard to reach.

They have become closed up, quiet, retreated and drawn back as a result of several kinds of mechanisms, related to their disorder. This documentary shows the effects of group musical therapy on five male patients, based on the use of Curaçaos musical style Tambu and the Puerto Rican Reggaeton. This is music close to them, from the streets, and heavily anchored in the culture of Curaçao. Because it is so close to them it intervenes deeply on their feeling and evokes a reaction. When they are involved in the music, an opening develops, and with that an entrance to contact, which would normally hardly occur. Tambu and Reggaeton are based on strong rhythmic patterns and relate closely to the first phase of treatment: where the patient stands in relation to his motivation for treatment and change of behaviour. The men in this documentary have discovered what touches them, they come closer to themselves, with the ultimate goal of regaining their own identity. It is a qualitative, practically-oriented outline of music therapy of double-diagnosis patients in Curaçao and attributes to the social acceptance of music therapy in the Antilles. A production of Curaçaos channel TV11 and musical therapist Marjon Roos under the authority of Dr. D. R. Capriles hospital.

Biographical details:

Marjon Halmeyer Roos

1989 - 1994 Hogeschool Nijmegen Creatieve Therapie Muziek

1992 - 1993 practical course mt child psychiatry Sophia Child Hospital Rotterdam

1992 - 1993 practical course mt 'Foundation of Handicapped People Curaçao

1995 - 2005 music therapist at psychogeriatric institute 'Weegbree' and expertise center of Stichting de Driestroom for handicapped people Nijmegen, Netherlands

2005 till present: music therapist at Psychiatric hospital Dr D.R Capriles Curaçao

2005 till present: music therapist at play therapy center SOKH Curaçao

Among others: • Paper 'Muziek en Therapie' with group of music therapists De Driestroom • Workshops and presentations about music therapy Curaçao • Colleges at Hogeschool Arnhem and Nijmegen

Listening to Time: Is Temporality Effective in Music Therapy?

Author:

Mr. Niels Hamel

Abstract:

Music is closely related to temporality, as is the development of consciousness. Nevertheless, the entrainment of these issues within the therapeutic relationship in music therapy are hardly ever brought up or discussed in literature. Does the understanding of human consciousness and temporal processes improve the music therapeutic actions and interventions? Does the development of the client´s consci-ousness gain different structures through the experience of his/her own time structures? Is it possible to elaborate an orientation for musical actions and interventions for the music therapy practitioner ba-sed on temporality and by doing so improve the effectiveness of music therapy?

The core issue is that we music therapists are able to listen closer to the specific contents of temporality of the human psyche through music therapy. Considering the questions above, this paper presents an overview of the human

experiences of time in music and their importance within the therapeutic relati-onship. Finally, it draws a line between the theory of temporality, the development of consciousness and the daily music therapy practice.

Biographical details:

Niels Hamel, M.D., M.A. is art therapist and music therapist. He worked in different clinical settings ranging from psychiatry to substance abuse in Brazil and the USA. Currently he is a doctoral student at the Hochschule für Musik und Theater Hamburg and works with clients of the autistic spectrum at the Au-tism-Therapy-Center in Bielefeld, Germany.

Music Therapy in Oncology: Theory, Practice and Research

Author:

Suzanne B. Hanser, Ed.D,, MT-BC

Abstract:

This presentation includes the author's work as Music Therapist at the Leonard P. Zakim Center for Integrated Therapies at Dana-Farber Cancer Institute in Boston, Massachusetts. In addition to presenting clinical methods and the psychoneuroimmunological foundations, the presenter details the results of a controlled clinical trial evaluating the effects of music therapy with women who have metastatic breast cancer.

The author evaluated the effects of the music therapy intervention on symptoms, quality of life (QOL), and cardiovascular arousal in advanced breast cancer patients. A cognitive-behavioral approach, whereby a music stimulus is conditioned to elicit a relaxation response was the underlying model. A longitudinal random groups experimental design comparing music therapy and a usual care control included a total sample of 70 patients. Patients assigned to the music therapy group received three 45-minute sessions with a music therapist over 3 months and also learned techniques to use music at home. Techniques included music listening / stress reduction techniques, structured improvisation, and song-writing. Relaxation, comfort, and happiness (using visual analog scales) and cardiovascular arousal (heart rate and blood pressure) were assessed immediately pre-/post-sessions with the music therapist. Depression and anxiety (using the Hospital Anxiety and Depression Scale) and quality of life (using the Functional Assessment of Cancer Treatment with Breast and Spirituality subscales) were assessed with all participants at baseline, 6 weeks, and 3 months. Qualitative data were obtained from the music therapy group. Preliminary data analysis on the first 41 participants used Paired t-tests and Wilcoxon sum-rank statistics. Significant improvements in symptoms and HR were observed after each of the three MT sessions: relaxation, P=<.0001; comfort, P=<.0001; happiness, P=.002; HR, P=.02. No difference in blood pressure was observed. Qualitative data reveals tremendous satisfaction with music therapy. Complete results are presented Case reports, including original musical compositions, are also included.

Biographical details:

Suzanne B. Hanser, Ed.D, MT-BC; Chair, Music Therapy Department; Berklee College of Music; Boston, Massachusetts USA; Past President, World Federation of Music Therapy, National; Association of Music Therapy

Finding a Voice - Music as a Catalyst for Meaningful Communication

Author:

Angela Harrison

Abstract:

Working for a charity that provides a community based service in rural Northern England, I receive many referrals for children in mainstream village schools. These children generally show signs of developmental delay, infrequently diagnosed. This is a cause of concern for their teachers, but usually remains manageable with 1-to-1 support until the age of 8 or 9. At this point the demands of classwork may prove overwhelming.

This paper examines the progress of one such child, significantly delayed, who was referred to me three years ago by his nursery teacher because of his extreme anxiety in the presence of his peers and his inability to participate in any class activities. In a short film, I demonstrate his awakening through music where he begins to see a purpose in communicating and develops a means of doing so.

I explore the phases of his therapy where I have applied varying degrees of direction and have brought in non-musical 'props' to stimulate his imagination. Rhythm has been an important musical element and has provided the child with a means of making contact with me and of improving his motor skills.

This child remains without a diagnosis. The local NHS Primary Care Trust lacks the required funding to carry out multi-disciplinary assessments and music therapy and speech and language therapy have been the only inputs. (Music therapy has been funded by a combination of school, his parents, local organisations and Charitable Trusts).

This paper raises a dilemma with inclusion. This child now has the ability to develop peer relationships and to model himself on others, so he is well placed for further development. On the other hand, academically he cannot in any way keep up and is increasingly aware that he is 'different'. This is distressing to him and continues to diminish his confidence.

Keywords:

Child, rhythm, music, awakening, voice.

Biographical details:

Angela Harrison enjoyed a career as a viola player in the Hallé Orchestra before qualifying as a Music Therapist from Cambridge in 1995. She is now head of a charity in North Yorkshire with a team of music therapists working across a range of client groups. Her clinical focus is therapy with children on the autistic spectrum and with severe developmental delay. Angela presented papers at the BSMT/APMT Conference in London, January 2006 and the Canadian Association of Music Therapy Annual Conference in Victoria, May 2007. She lectures in Music Therapy at the Universities of York, Sheffield, Leeds and Huddersfield.

‘The Dying Dragon’ Psychodynamic Music Therapy in Traumatized Adolescents with Depression

Author:

Maarit Havanto, M.Ed

Abstract:

In my work as a teacher and as a music therapist with traumatized children and adolescents, I have noticed that they have an insecure working model, as described in the attachment theory.

This presentation is a description of the music therapy process with adolescents participating into a music therapy group. The group was a research group with two music therapists, each of them conducting their own research in the group with a different approach.The group was a part of an early intervention program for adolescents. Four of the group’s female participants had similar features: depression, their families having connections to child protection authorities, and multiple difficulties at school. My doctoral thesis is an ethnographic case study about psychodynamic music therapy process in traumatized adolescents with depression. The ethnographical research method acknowledges the mutual interaction between a theory and empiricism, in other words the observations which are done, are related to some specific theoretical viewpoint. Being there is a key concept in the role of a researcher.

‘The Dying Dragon’ is the name of a painting that came about while listening to music in the music therapy group. The girl who painted it wrote: ‘People have wounded the dragon, shooting arrows into it. After the dragon fell down, the people broke its wings and left it languishing.’ In my view, this is a description of the group with traumatized adolescents, where the biggest challenge was to establish a trusting relationship. In this group, trust was a rather fragile and difficult issue. Psychodynamic music therapy can contribute to the re-establishment of the attachment relationship. Hence, the key words of a succesful therapy are inner motivation and ability to self-reflection.

Keywords:

Adolescent, trauma, psychological symptoms, psychodynamic music therapy, attachment theory.

Biografical details:

Maarit Havanto, M.Ed, is a music therapist and a teacher. Currently she is working as a special class teacher and as a music therapist with emotionally disturbed children with multiple difficulties in learning. She works also as a trainer in music therapy training program in Finland. She is doing her doctoral thesis at the University of Jyväskylä.

Communicating Through Music in End-of-Life Care

Authors:

Russell Hilliard, PhD, LCAT, LCSW, MT-BC & Seasons Hospice & Palliative Care

Abstract:

People with advanced illnesses are often faced with problems associated with communication. Music therapy affords people an outlet for emotional expression, a forum to seek and receive forgiveness through song writing, and an opportunity to leave a gift to loved ones in a music-based legacy project.

Music fosters communication in non-verbal ways when the disease progression interferes with verbal communication (e.g. cognitive and physical impairments). Case studies and empirical research studies support the use of music therapy in end of life care with both patients and families.

Improvisation in Music Therapy Training: Experiencing Music in Improvisation

Author:

Dr. Peter Hoffmann

Abstract:

In music therapy, music is the area where therapist and client meet. Clients’ needs and potentials are addressed in and through music, changes are stimulated and encouraged, so that clients develop new ways of coping with themselves and their environment. Seen against this background, the musical education of music therapists requires more than training in a flexibly applicable range of musical skills. Music therapy requires practical knowledge of mechanisms and correlations of musical activity and methods in order to employ improvisational skills in a therapist-client relationship for the client’s benefit.

Does it matter which musical elements therapists choose to accompany their clients in improvised play? Which are the effects of a therapist’s varied modes of play and his changes in music on the musical experience of the client?

How can we demonstrate the effects of musical improvisation on the persons involved to students of music therapy, and how can we impart knowledge on relations between music or specific musical components and the specific experience of the player?

This paper addresses the correlation between the musical material offered in improvisation and the experience of the musical partner due to the specific type of accompaniment. It describes training objectives and methods in music therapy which permit individual perception of improvisational situations, stimulate a feeling for relations between music and what the player perceives, and thus provide the basis for careful employment of musical material in therapeutic settings.

The paper is based on the training concept of Witten/Herdecke that comprises various interconnected issues and subjects addressed in improvisation with a specific focus on aspects of musical self-perception as a core element of training. The main objective of training is not to teach supposed effects and correlations but a sensibility and growing awareness of mechanisms and correlations in musical activities in the context of a therapeutic relation, a growing sensibility for musical parameters and their flexible and considered use in the therapeutic relation, and thereby increasing competences of perception, description and action in musical contexts and polarities. Audio examples from training sessions will be used for illustration.

Biographical details:

Peter Hoffmann, Dr.rer.medic., music teacher, certified music therapist. Director of the Institute of Music Therapy, University Witten/Herdecke. Long-standing experience in music therapy with adult patients of psychiatry and internal medicine as well as with children. Doctoral thesis on the analysis of music therapy improvisations with a specific focus on aspects of temporal organization and meaningful phrasing.

The Benefits of Guitar Tuition for Mental Health Consumers.

Author:

Claire Hogan

Abstract:

The Benefits of Guitar Tuition for Mental Health Consumers.

Consumers in mental health services have often approached the Music Therapist for guitar lessons. Roger's and Smeyatsky note that people with schizophrenia are able to more easily process musical information than verbal. A literature search yielded little on this topic. Several studies show that playing music stimulates the brain (sight reading, 6 year olds' keyboard lessons, observing guitar chord playing).

What , then, are the benefits of guitar lessons for mental health consumers?

Research Funding in the form of a Seeding Grant was obtained by the Music Therapist. Ethics approval was granted.

Guitar lessons were provided by a contracted teacher to 16 mental health consumers from Acute, Rehabilitation and Community Area Mental Health Services.

7 participants (diagnosed with Schizophrenia and Bi-polar Affective Disorder) consented to a taped Qualitative interview about the effect of the guitar tuition, with an independent researcher.

A focus group with multi-disciplinary staff occurred.

Analysis of interview data by two Music Therapists and an independent Researcher found the following related themes-

Learning was overall a positive experience with a feeling of satisfaction, sense of accomplishment

Emotional effects: Positive mood enhancement occurred during and after lessons.

Motivation improved : Lessons were looked forward to and material practised.

Confidence improved in self esteem and social interactions.

General Well-being/Quality of Life : Reminiscing about family and friends, relaxing.

Increased Mental Alertness/ Concentration

Implications for mental health consumers

The guitar lessons were beneficial for consumers from all areas as indicated by analysis of participant interviews and staff feedback. Improvements impacted on the 'negative features' (low motivation, emotional bluntness) of mental illness. Significant therapeutic benefits occurred All consumers wished to continue the lessons. Staff noted the valuable individualistic and normalising nature of the lessons. Guitar tuition is an accessible way providing mental and social stimulation, when verbal means are less effective.

Keywords:

Qualitative Research, Guitar tuition, Mental Health.

Biographical details:

Claire Hogan (R.M.T.,B.S.W. Bachelor of Social Work, L.T.C.L(Piano performance)) Claire is a Registered Music Therapist with Sydney South West Area Mental Health Service in New South Wales, Australia.

She has worked as a Music Therapist in mental health and with the elderly for over 10 years. She is currently enrolled in a Masters of Research.

An Ethnographic Approach to Video Analysis

Author:

Ulla Holck, PhD

Abstract:

The overall purpose in the ethnographic approach to video analysis is to become aware of implicit knowledge in those being observed (Holck, Oldfield & Plahl, 2005; Holck, 2007, in press). That is, knowledge that cannot be acquired through interviews.

In music therapy this approach can be used to analyze patterns of interaction between client and therapist. This can be interaction patterns which take place outside of the therapists awareness, because they are very subtle or because the therapist takes them for granted. Or it can be patterns of interaction that, because of the therapist's 'blind spots', are repeated without closer reflection.

After a short introduction to the ethnographic approach, the workshop participants will have a chance to try out the method. First through a common exercise and then applied to video recordings of music therapy with children with severe communicative limitations. Focus will be on patterns of interaction, followed by a discussion of their significance for the therapeutic interaction.

References:

• Holck, U, Oldfield, A. and Plahl, C. (2005) Video Micro Analysis in Music Therapy Research, a Research Workshop. In: Aldridge, D., Fachner, J. & Erkkilä, J. (Eds) Many Faces of Music Therapy - Proceedings of the 6th European Music Therapy Congress, June 16-20, 2004 Jyväskylä, Finland. P. 1094-1110. eBook available at MusicTherapyToday.com Vol.6. Issue 4 (November 2005). • An Ethnographic Descriptive Approach to Video Micro Analysis. In: T. Wosch & T. Wigram (Eds.) Microanalysis in music therapy: Methods, Techniques and Applications in Music Therapy for Music Therapy Clinicians, Educators, Researchers and Students. London: Jessica Kingsley.

Keywords:

Interaction patterns, interpretation of observations.

Biographical details:

Ulla Holck, PhD, Associated Professor, Head of the Music Therapy Program, Aalborg University.

Music Therapy with Elderly 'Lifer' Prisoners: Who Wants to Know?

Author:

Matthew Huckel

Abstract:

This paper presents a rarely explored area of clinical work: offering music therapy to elderly prisoners on life sentences who are cared for at a specialist prison medical unit. The unit is designed to meet the medical needs of elderly prisoners who are either terminally ill or those who are unable to be cared for in standard prison institutions. Weekly music therapy sessions were offered for 13 months and consisted of initial assessment group sessions, followed by regular individual sessions.

A key aim in the research was identifying the task of music therapy in the prison unit. Attempting also to digest and process institutional dynamics in the prison environment and their influence on the therapeutic process was paramount. Music therapy was used to assess:

Prisoner capacities for emotional connection and interpersonal interaction

Prisoner use of the therapeutic relationship and music

Responses and behaviours of staff and prisoners outside the sessions to the presence of music therapy.

Clinical outcomes of the work were identified using audio recordings of sessions in the final 2 month period of the therapy, as well as written data from observations. The outcomes of music therapy focus on two areas:

Firstly, globally at the impact of music therapy in the prison unit and its effects on staff and prisoners; Secondly, the outcomes of individual sessions are revealed looking at the effects of the therapeutic relationship and discussing attachment issues and loss.

Case examples and audio excerpts highlight individual prisoner responses to music therapy, its inevitable loss, and levels of personal investment in the therapeutic relationship.

The findings of this work have implications and questions for the use of music therapy as an emotional medium offered to elderly prisoners who find taking 'risks' in relating personally and emotionally extremely difficult, especially in an institutional environment not designed to adequately process emotional material. 'Knowing' or 'not wanting to know' about prisoners emotional engagement in music therapy was a strong dynamic in the unit involving prisoners, nursing, and prison staff. This paper aims to highlight this dynamic and how music therapy addressed power relations and issues to do with personal and emotional 'risk'.

Keywords:

Elderly- prisoners- therapy- attachment.

Biography:

Since qualifying in 2004 Matthew Huckel has worked as a music therapist in Norfolk, England with various client populations. He currently works in the areas of learning disabilities, child and family therapy, adult mental health, and forensic psychiatry both in private practice and employed work.

Music-caring for Mothers Having Infants with Special-needs.

Author:

Valgerdur Jónsdóttir

Abstract:

This paper presentation introduces a theoretical and a methodological framework which provides a basis for a research study in progress. The title of the research is: 'The lived experience of a group of mothers having infants with special-needs, participating in a music therapy program defined as music-caring within the framework of early intervention'.

The focus on the lived experience of the mothers anchors this study within a phenomenological interpretive frame. Songwriting was used as a process and a central method for providing music-caring.

Early intervention emphasizing the importance of influencing the developmental course of at-risk and disabled children with systematic intervention as early as possible has stressed that families maintain their central role as caregivers. This role has been resource oriented, focusing on the caretakers' awareness of available services. In many countries less emphasis has been placed on positive qualities of interaction, and how to use these qualities to support the infant's learning, developmental and interactive capabilities. And to the best of knowledge the caretakers themselves have received very limited if any systematic help when faced with the non-finite loss of having a special-need child. Mothers are usually the main caretakers and they share this non-finite loss. This loss and the chronic sorrow it perpetuates is natural but needs to be dealt with.

This paper endeavors to give insight into early intervention and how music therapy can meet the varied needs of this fragile population, while attending to the psychosocial needs of the caretakers.

Key words:

Early intervention, non-finite loss, music making, music-caring and song writing.

Biographical details:

Valgerdur Jonsdottir graduated as a piano teacher from the Reykjavík College of Music in 1980 and finished her bachelor's degree in music therapy from the University of Kansas, U.S.A. She became a registered music therapist (RMT) in 1986. Valgerdur graduated with a master's degree 2004 from Sogn and Fjordane University College, Norway and is currently working towards a doctorate in music therapy from Aalborg Uni versity, Denmark. Valgerdur works as a clinical music therapist at the Icelandic State Child Psychiatric Hospital, and as a private practitioner in Tónstofa Valgerdar. She is a president of the Icelandic Music Therapy Association.

The Meaning of Music as Interactive Processes Between the Individual, the Music and the Context: Some Multimethodological Research Findings and Implications for Music Therapy

Author:

Kari Kallinen

Abstract:

Music has usually been treated as a quite uniform entity in the studies on the meaning of music. However, because of the complex nature of the interaction between music, context, and the individual, the same music may give rise

to a number of different kinds of responses and interpretations in listeners.

Similarly, there are individual differences in how people produce (e.g., compose, improvise) music owing to the genre of music, the context of music, and the individual preferences. In the present study, we proposed an experimental multimethodological research approach, which consists of subjective responses, psychophysio-logical responses, and various traits (e.g., personality) in research settings designed to examine the relationships between the musical, individual, and contextual attributes that may influence emotions. We conducted several experiments which showed that various factors related to music per se, as well as listener and context characteristics, exert an influence on the emotional and other reactions. We found, for example, that the interaction between personality and musical stimuli can usually be explained by similarity attraction. That is, people are attracted to persons or media stimuli similar to their own personality. The results also suggest that the interaction between (background) music and some other stimuli (e.g., reading) can usually be explained by mood congruency (i.e., individuals preferentially process musical stimuli that is congruent with their current mood state). In sum, the results suggest that the combination of physiological and psychological measures used in this study may be a promising way to get more detailed information about the listeners' responses to music. However, it should be acknowledged that more research is needed to understand the functions of different components of musical emotions and their role in everyday life, for example, in the use of music therapy. The more detailed implications of the research on music therapy will be presented and discussed.

Keywords:

Music, meaning, emotion, individual differences, context, psychophysiology, therapy.

Biographical details:

Dr. Kari Kallinen is a musicologist and media psychologist specialized in multimedia, sound and music, individual differences, emotions, and psychophysiology. He is currently working as special researcher and project manager at M.I.N.D Lab Finland at Helsinki School of Economics.

Effect of Music Therapy on Communicative Interactions among Deaf Toddlers following Cochlear Implantation

Author:

Dikla Kerem

Purposes:

Investigating the value of music therapy for these toddlers, following the implantation.

Gathering information on how each parent relates to, perceives and involves child with music since implantation.

Research hypothesis:

Music therapy enhances frequency and/or duration of spontaneous communicative interactions (imitation, initiation, turn-taking, synchronization), which are important for developing normal communication.

Method:

Subjects: • Five toddlers, 2-3 years of age. • Sound awareness at levels no poorer than 40 dB with the CI. • No other known disability than deafness. • Normal hearing parents, with a working knowledge of Hebrew.

Measurement/Assessment tools: • The Infant/Toddler Sensory Profile (Dunn, 1997) • Video analysis • PCERA (Clark, 1980, 1985): Assessing therapist/researcher's interactions with toddler • Parent pre- and post-intervention questionnaire about child's involvement with music. • Parent's semi-structured interview

Design:

Multiple case study, cross over model A-B-A-B

Condition A: Four 20 minute weekly sessions of music therapy; B: Same, for free play.• 10 minutes of each session directed by therapist; 10-undirected. • Each parent fills out a pre-and post-intervention questionnaire, and is interviewed after watching music therapy video segments.

Results:

• High inter-observer reliability for dependent variables in session analysis, in independent variable of session part (directed/ undirected) and in therapist's behavior

• Significant effects for all target behaviors in the condition variable and for three variables in the session part.

• Questionnaires: Some information about toddlers' involvement with music in daily life.

• Interviews: Thematic analysis indicates parents' high appreciation of and satisfaction with musictherapy

Conclusions:

Music therapy enhances spontaneous communicative interactions of these toddlers. Parents attach great value to this treatment. It is therefore suggested that: (1) music therapy be integrated into a total habilitation program; (2) parents and staff be given concrete recommendations regarding exposure of these toddlers to the world of sounds.

Biographical details:

Dikla Kerem is chairperson of credential committee of The Israeli Association of Creative & Expressive Therapies (I.C.E.T), Instructor at 'Oranim'- Academic College of Education, Music therapist at Shefeya Youth Village, Israel (adolescents with learning disabilities and emotional problems). She received a BA in Psychology & Special Education, Haifa University, MA in Music Therapy- Hannemann Medical College, Philadelphia, a Psychotherapy-Certificate- Dept. of Psychology, Haifa University, Israel. She is currently a International PhD student in music therapy, Aalborg University, Denmark. Under supervision of Prof. Tony Wigram.

Exploring the World Through Music: Serving Infants and Toddlers With Visual Impairments

Author:

Dr. Petra Kern

Abstract:

The ideas represented in this presentation are the

result of a project conducted at the Early Intervention Training Center for Infants and Toddlers with Visual Impairments at the University of North Carolina. The center develops resources that help build the capacity of colleges and universities, with the aim of preparing personnel to serve infants and toddlers with visual impairments and their families.

Recognizing the importance and early development of the auditory system as a bridge to the social and physical world, music and sound can potentially be used to address issues related to visual impairment. Music therapy interventions can support early attachment and social relationships, expressive communication and understanding of nonlinguistic expressions, self-stimulatory behaviors, and orientation and mobility. Conceptual and evidence-based approaches and their practical applications in music therapy will be discussed and illustrated by case vignettes and musical activities.

Participants will learn about
• visual conditions • basic principles of Early Intervention for children with visual impairments • the benefits of sound and music for children with visual impairments • the importance of considering families' priorities and needs within the context of daily routines in planning music therapy interventions • transdisciplinary collaboration with other professions, and • musical activities to achieve specific IFSP goals within natural environments.

Keywords:
Early Intervention, Visual Impairments, evidence-based practice, embedded instruction, natural environments.

Biographical details:
Dr. Petra Kern is a researcher and educator in music therapy. She lived and worked in Germany, Canada, and the USA. Her research focus is on early childhood, inclusion, and contemporary models of service delivery in music therapy. Most recently, she worked at the FPG Child Development Institute, University of North Carolina, USA, where she conducted her research and developed a practical and evidence-based music therapy curriculum to prepare personnel to serve infants and toddlers with visual impairments. Her work has been published in Young Exceptional Children, the Journal of Autism and Developmental Disorders, and the Journal of Music Therapy.

Unpredictable Dialogues - A Research on Interventions of Creative Arts Therapists

Author:
Barbara Krantz (RMTh)

Abstract:
In the Netherlands creative arts therapists (music therapists, drama therapists, art therapists and movement therapists) are actively engaged in professionalism of their practices. Currently this professionalism focuses on describing and developing standardized treatment procedures. There is little attention for the actual therapeutic actions in a therapy session and for the competencies of the individual therapist.

This presentation will focus on the results of a qualitative, inventory clinical study that was performed in a hospital for mental health care. The study aimed on getting more information about actions and reactions of arts therapists when they are engaged in an activity with one or more clients. The researcher wanted to know whether standardized treatment procedures are actually applied in a standardized way.

The research questions were:
When do creative arts therapists intervene?
Which motives for intervening do they report?
What kind of interventions do they perform?
Is there a correlation between timing, motive and type of the interventions?

The data were collected using Stimulated Recall interviews with four creative arts therapists (art, drama, music and movement therapist). The results show that whereas the procedure can be planned beforehand, most of what happens during the therapy session is unpredictable. Creative arts therapists encounter a great majority of situations to which they need to respond in an ad-hoc way. Most of these situations are caused by actions and reactions of the client(s). Thus, the dialogue between client and therapist develops in an unpredictable way.

Nevertheless creative arts therapists need to act methodically. The question that will be discussed at the end of the presentation is how we can train ourselves and our students in acting methodically when confronted with unpredictable situations in therapy.

Keywords:
Clinical research, interventions, professionalism.

Biographical details:
Barbara Krantz (RMTh) works as lecturer and researcher at HAN University in Nijmegen (NL) and as music therapist at the hospital for mental health care in Tilburg (NL). The study 'Interventions of Creative Arts Therapists' is part of the research program 'Professionalism of social professionals and creative arts therapists in health care' at HAN University.

Observing Music in Music Therapy

Author:
Han Kurstjens, MA.

Abstract:
An earlier research project on improvisation (Kurstjens, 2005) showed that the form and framing of the music of clients is a very important aspect in observation and diagnosis.

It was not clear ' how' music therapists observe these forms and frames: do they use some schemes or other systematic approaches?

There are some publications available on this topic. In practice, however, music therapists mention that these schemes are sometimes unpractical or too typical focused on specific disorders, a therapeutic vision or therapeutic context. Music therapists initially prefer to use an inventory for the musical observation instead of a focused interpretation.

A new research project is looking for such an inventory; an observation scheme that is useful in daily practice and has practice based evidence. A literature study and an interview survey among music therapists resulted in a concept observation scheme.

In the workshop this concept will be presented and discussed. This is a further step in the research project (member checking). The participants of the workshop are invited to bring examples of their client's improvisations (on tape or cd), to experiment with the concept observation scheme.

Reference:
• Kurstjens, H. (2005) ; Improvisatie in Muziektherapie, in: Smeijsters, H (red) (2005) ; Praktijkonderzoek in Vaktherapie. Bussum; Coutinho.

Biographical details:
Han Kurstjens, MA, psychologist, music therapist, lecturer, researcher KenVaK.

Dialogues in Music Listening - A Cognitive Informed Approach to Receptive Music Therapy in the Treatment of Depression

Author:
Meertine M.J. Laansma , RMTh

Abstract:
During receptive music therapy in the treatment of depressions music listening facilitates the expression of feelings and thoughts.

How does it work?
As cognitive therapy is identified as a preferred treatment for depressive disorders, there is yet limited application of cognitive therapy within a music therapy context.

Based on recent literature regarding music therapy and cognitive therapy like Borczon, Luce and Hilliard, I will describe a music therapy protocol in which cognitive techniques as modelling, mental imagery and cognitive reconstruction can be used in the treatment of depression.

Research showed that, as where the character of the music is to be determined for mood, other stimulations are necessary for a cognitive evaluation, by which the effect of the music is increased.

In a more and more visual culture, images and pictures seem to be more easily accessible than words, and can be as rich and complex.

In this paper I will argue that a combination of pictures, images and music, used as a cognitive reframing intervention, is indeed an extra stimulus to identify emotions, express feelings, facilitate communication and provide reflection.

Keywords:
Depression, affective responses, emotion, cognition, symbolic artefacts, images.

Biographical details:
Meertine Laansma , RMTh, senior-music therapist, musician, studied music-education, music therapy and piano at the Royal Conservatory of Music, The Hague and the Rotterdam Conservatorium. She continued her studies at the Banff Institute of Arts, Canada and at the Beijing Wushu Institute, China.

She is co-author of the article on music therapy in the treatment of mood disorders in Handbook Music therapy (2006) edited by H. Smeijsters.

Is Music a Subject? Music in the symmetric and asymmetric psychic systems

Author:
Dr. Kimmo Lehtonen

Abstract:
The presentation discusses music as a subject, which can affect patients' and therapists' life situation by changing them in many ways. It is well known to us that music works as an object (as a good and bad transitional object (Winnicott), a self-object (Kohut) or an autistic object (Tustin).

This presentation deals with the Freudian meta-psychology of the symmetric systems of the unconscious, which does not even include such categories as object and subject. Subject-object relationships are the products of the asymmetric system of the conscious. It is quite evident that music belongs first and foremost to the unconscious system. This means that music works at the same time as an object and a subject. One one hand a patient can locate his or her deepest feelings in a musical object and on the other hand a musical subject promotes psychic work by actively affecting our episodic and semantic memory as well as other non-verbal deep structures of the human mind. In the clinical therapy situation, music forms a vehicle of change, which works in the triangle of interaction formed by three equal actors; the therapist, patient and music. The presentation discusses a Freudian topographic theory of the human mind and especially its symmetric and asymmetric subsystems and the theory of binding destructive feelings with music. This presentation is also paying attention to the meta-psychology of music as well as differences and interaction between cognitive and psychodynamic approaches to clinical music therapy work. Also illustrative clinical material will be presented.

Keywords:
Topographic theory, symmetric and asymmetric subsystems, psychic bindind, psychodynamic music therapy.

Being Smashed Apart

Author:
Annika Lejonclou

Abstract:
This poster refers to seven years of clinical practice at a special unit for eating disorders that is now shut down. The music therapist worked with adolescents and young women suffering from Anorexia Nervosa and Bulimia Nervosa and experienced music therapy within a psychodynamic approach as a valuable method in the treatment of these patients.

The music therapist describes why she thinks it is necessary to be a multidisciplinary team when meeting these patients and points out the difficulties she is now experiencing working in a small eating disorder team - trying to take care of the same group of patients. The title 'Being smashed apart' refers to a poem written by Susan - a young anorectic woman who's thoughts, pictures and poems we can share in this poster - but also refers to the therapists feelings and searching for new possibilities during and after the shut down of the special unit.

Keywords:
Eating disorders, music therapy.

Biographical details:
Annika Lejonclou worked between 1999 and 2006 as a music therapist in a multidisciplinary team at a special unit for eating disorders, University Hospital, Linköping, Sweden. Now she is still working with the same group of patients in a smaller team and she also meets children with other problems at the Child and Adolescent Psychiatry Clinic, University Hospital in Linköping. Before this, Annika was a professional flutist, teaching and playing in several ensembles and orchestras in Sweden.

The Need for Autonomy and the Nature of Doing, - about Men in Music Therapy

Authors:
Charlotte Lindvang & Britta Frederiksen

Abstract:
Often Music Therapy is related to a feminine perspective on treatment, which can be due to the communicative qualities and close connection to the feelings, that music can offer, - and it is also a fact that most music therapists are women. But it is not often that music therapy is investigated or discussed in relation to a gender perspective. In this paper we will focus on our experiences with male clients in music therapy in psychiatry. We will describe those challenges that are related to the treatment of men in psychotherapy in general; to start a psychotherapeutic treatment, to create a lasting alliance and to create an environment where men can express themselves and work with their feelings. We would like to discuss the possibilities that the music therapist has got in order to meet these challenges. We will focus on the specific way that the music therapist can put (her)-self into play and on the concrete music therapeutic methods to be used.

In our practice in psychiatry it is our experience that an almost equal amount of men and woman are treated in music therapy, and that they are equally motivated. Many male clients experience that it is meaningful to use the music inside a therapeutic context. This we would like to illustrate and discuss by presenting case-material and musical examples.

Keywords:
Psychiatry, gender perspective, male clients, motivation, methods.

Biographical details:
Charlotte Lindvang is educated as music therapist from Aalborg University in1997. Employed from 1997 at Aalborg University as teacher and later as examiner. 8 years of experience as music therapist in psychiatry. Ph.D-stipendiate from August 2005.

Britta Frederiksen is a nurse. Educated as music therapist from Aalborg University in1997. 15 years of experience from working in psychiatry. Music therapy with children/grown ups with autism. Brain injuries and developmental handicaps. Private clinic from July 2006.

Is Music Therapy Always Enough? A Preliminary Study of Music Therapists who Pursue Further Training in Verbal Therapies

Authors:
Helen Loth & Eleanor Richards

Abstract:
In this paper we shall present the preliminary results of an enquiry into training and career development decisions taken by some practising music therapists.

A significant minority of music therapists in the UK have elected to pursue further clinical training as psychoanalysts, psychotherapists or counsellors. All these are professions which traditionally regard verbal exchange as the primary working modality. This raises some important questions about these therapists' views as to the possibilities (or limitations) of music, and of music therapy:

Why do some music therapists go on to trainings of this kind?

Is music somehow an 'inadequate' medium for therapeutic work?

Do 'real' therapists work with words?

Do some people experience music therapy training as insufficient preparation for the demands of therapeutic work, in whatever modality?

Why do some music therapists give up their practice in favour of verbally based work?

If they continue to work as music therapists, how does this further training inform their work?

These are questions with immediate relevance to the content and planning of music therapy training and programmes for further professional development. They also raise issues as to the beliefs and assumptions underlying the therapist's relationship with music itself.

The results of a preliminary investigation into these and other questions, based upon an initial survey of music therapists from the UK, and upon in-depth interviews with a representative sample of people who have undertaken such further trainings, will be presented. (Both speakers have themselves pursued further training.)

Biographical details:
Helen Loth is Music Therapy Clinic and Clinical Placement Co-ordinator for the MA Music Therapy at Anglia Ruskin University, Cambridge, and a counsellor in a general medical practice. She has worked as a music therapist for over 20 years in the clinical areas of Adult Mental Health and Eating Disorders.

Eleanor Richards is a Senior Lecturer in Music Therapy at Anglia Ruskin University, Cambridge, and a psychotherapist in private practice. She is a Senior Music Therapist in the Cambridgeshire & Peterborough Mental Health Partnership NHS Trust, working with people with learning disabilities and mental illness.

Effects of Music Therapy approach in Alzheimer

Author:

Isabel Luñansky

Abstract:

Abstract: The paper describes preliminary results of a research with Alzheimer patients at the Getafe Alzheimer Centre of Madrid. This is done in a musical and non-verbal context. The presentation will describes and illustrates behavior Alzheimer patients during a therapeutic group process developed. The presentation will illustrate breathing, cardiac and sleep registration before and after Music Therapy sessions and folowing conclusion: positive changes in order of normal registration of breathing, cardiac rhythm and better and more hours sleep. Reference: Hanser, Suzanne B.(1999): The New Music Therapy`s Handbook, Berklee Press

Biographical details:

Isabel Luñansky is Director at the Music Therapy Programa of Musitando, School of Music Therapy of Madrid since 2001. She also supervise Music Therapy Clinic Practisse of Musitando students at public hospitals, private clinics and handicap cjoldren centres of Madrid an Tenerife (Canary Islands). Isabel wass born en La Pampa, Argentina in 1949. She is a graduated Music Thrapy in 1990 fro Del Salvadro University of Buenos Aires. She is currentl doing her doctoral research on body therapies facilitate emotional changes at the Comillas University of Madrid.

Keywords:

Emotion, behavior, change, treatment, develop.

Music Therapy to Improve Communication and Well-Being in Clients with Dysarthria

Authors:

Wendy L. Magee PhD1&2, Shelagh Brumfitt PhD2, Jane Davidson PhD2 and Margaret Freeman2

1. Institute of Neuropalliative Rehabilitation, London
2. University of Sheffield, UK

Abstract:

There are many anecdotal accounts of music therapy helping individuals with communication disorders such as aphasia. However, reports of music therapy treating dysarthria and in collaborative work with speech and language therapy are rare. Therefore, many questions remain for the clinician who is searching for evidence-based practice in work with dysarthric clients.

This paper presents the results of research which examined collaborative work between speech and language therapy and music therapy in the case of an individual presenting with complex communication difficulties and lability caused by pseudo-Parkinsonian vascular disease.

This research investigated whether music therapy could enable participation in a client presenting with complex behavioural and emotional problems as well as facilitate change in communication parameters which remained unresponsive to conventional speech and language therapy intervention. A single case design measured communication and well being parameters using pre, during and post intervention measures with standardised measures. In addition, analysis of the client's musical responses was undertaken to examine changes in communicative vocal functioning. Analysis of the client's performance during music therapy intervention revealed improvements in prosody and phonation, with positive reports of participation, reduced incidence of lability and improvements in standardised measures of well being. The results indicate the value of such collaborative working in addition to making recommendations for the modification of existing music therapy treatment protocols. The findings highlight further features for consideration when working with people with severe and complex clinical presentations.

Keywords:

Dysarthria; interdisciplinary collaboration; stroke; Parkinsonism.

Biographical details:

Dr. Wendy Magee holds a post-doctoral fellowship in music therapy as well as Honorary Senior Research Fellowships at Kings College London and the University of Sheffield. She has been a music therapy clinician, manager, and researcher since 1988 in the field of adult neurology publishing widely on research and clinical practice with people with complex disabilities stemming from neuropalliative conditions. Her collaborators were from the University of Sheffield. Dr. Shelagh Brumfitt and Margaret Freeman are Speech and Language Therapists in the Department of Human Communication Sciences, and Professor Jane Davidson is a Music Psychologist from the Department of Music.

Communication and Dialogue in Music Therapy Involving a Patient Suffering from Epileptic Encephalopathy and Serious Visual Impairment.

Authors:

Marinella Maggiori & Cristina Rozzi

Abstract:

This study presents a course of therapy with a 21 year old suffering from epileptic encephalopathy and serious visual impairment.

The rehabilitation course was conducted at the 'Centro Antoniano-insieme' rehabilitation and medical centre in Bologna (Italy) and coordinated by the child neuron-psychiatric health service in Bologna.

The course of therapy, recorded between 2002 and 2006, will be presented using videos describing the most significant stages in the individual sessions with the music therapist and in those together with the psychomotor specialist.

General Aims:

1.Creation of sense of well-being.
2. Lengthening of periods of relaxation.
3. Stimulation of awareness of the body through contact.
4. Stimulation of a better respiratory function

5. Stimulation of non-verbal communication (muscular tone, posture, vocalization and communicative gestures).

6. Use of new forms of communication by means of improvised music then reproduced.

7. Coding of new modes of communication in order to transfer the experience to other contexts of every day life.

Procedure:

Use of improvised and reproduced music to create synestheasia from auditory and tactile experiences, in order to promote and create a state of well-being, relaxation, communication and attentive dialogue.

Forms of evaluation:

Analysis of videos and constant reflection and interaction between the therapists. Ongoing evaluation of the effect of the sessions on the family.

Verification of the course of therapy:

At the present time, the initial aims of the course of therapy have been reached completely, whereas the aim of developing greater and more attentive communication is still evolving.

In the case of serious psycho-physical conditions where it is impossible to use a normal communicative approach, the use of music, together with forms of physical contact and sensorial stimulation create a synestheasia of information for the patient, helping communication and the transmission of experiences, which would otherwise be extremely difficult to express. Evaluating the session, there is a positive effect on situations external to the therapy.

Keywords:

Physical and psychological well-being, listening, communication, synestheasia.

Biographical details:

Marinella Maggiori, musician and music therapist, graduated from DAMS, University of Bologna, obtained a diploma in music therapy from CEP in Assisi and attended a post-graduate course at the University of Bristol (UK). She works with children, adolescents and adults suffering from a variety of disabilities at the 'Centro Antoniano-Insieme' centre in Bologna and at the 'Associazione Diapason Progetti Musicali' in Budrio (BO).

Cristina Rozzi, Graduated from ' Bicocca, Università degli studi' in Milan, degree in child neuro psychomotor therapy. Diploma of physiotherapy from Bologna University and a specialization in psychomotor studies from I.F.R.A. in Bologna. She collaborates with 'Antoniano insieme' in Bologna.

Byzantine Music and Music Therapy

Author:

Ioannis Makris

Abstract:

The Middle East is a region that has greatly favored the development of several types of music, the most important ones being the Byzantine, Arabic, Turkish and Iranian systems. Their main characteristic is tone subdivision which is more complex than that used by Western music. The oldest and most complex of musical systems is Byzantine music. Its use is common and fairly widespread in Greece and Cyprus, be that in ecclesiastical music or folklore music. Its contribution to music therapy has also been great.

The aim of the present study is to present in a comparative manner (qualitative method) the main music systems of the Middle East, show the importance of Byzantine music and discuss the role that it can play in the science of Music Therapy. This paper allows data related to necessary criteria for a music therapy program based on ethnic's music.

Keywords:

Byzantine music, therapy, comparative ethnomusicology

Biographical details:

Ioannis Makris , He graduated in music from Paris IV-Sorbonne University and he holds degrees in classic guitar studies and Byzantine music (Greece). He received his Post-Dr degree in 2006 and his Ph.D in 2003 from the Ecole Pratique des Hautes Etudes. He attended a series of master classes and workshops as choir, orchestral and opera conductor held in England, Germany, Austria, Czech Republic, Bulgaria and Russia. He conducted concerts held in international music festivals in Hungary, France, Romania, Cuba, Bulgaria, Tunisia, Greece and Russia. He has received a number of distinctions and awards for his contribution to conducting and music.

Creative Music Therapy and Logotherapy : Long - Lost Relatives?

Author:

Elzbieta Masiak

Abstract:

The present study is intended to give a juxtaposition of two seemingly distant therapeutic approaches: Creative Music Therapy, an improvisational, music-centered approach to music therapy, and Logotherapy, an existential, meaning-centered approach to psychotherapy. The aim of this juxtaposition is to prove that in spite of different assumptions, backgrounds, obviously different means of therapeutic communication (music versus words), it is possible to find interesting analogies and complementarities, which can expand perspectives of theoretical analyses and clinical applications of both therapeutic approaches.

Frankl's Logotherapy is based on the holistic, three-dimensional concept of person, and on the belief in the human capacity for self-transcendence and self-detachment. This philosophical-anthropological perspective implicates the way therapy is conducted, the role and position of the therapist, and therapist-client relationship.

Creative Music Therapy is grounded in the belief in the universality of musical experience, and in the natural human capacity for responding to music, independent of illness or disability.

Frankl's concept of the 'will to meaning' corresponds to meaningfulness specific for Creative Music Therapy process: discovered and strengthened through musical co-improvisation between the therapist and the client. Developing of the meaningful creative musical relationship is the essence of therapeutic process in Creative Music Therapy.

Comparison of theoretical backgrounds and therapeutic techniques specific for both approaches indicates interesting

corresponding issues, including: 'music as therapy' versus 'dereflection'; 'musical interresponsiveness' versus 'self-transcendence'; 'evoking musical responses' versus 'Socratic dialogue'; 'creativity in music' versus 'meaning through creative values', et al. It permits to outline possibilities of realization of logotherapeutic assumptions and goals through purely musical interaction, untranslatable into verbal categories.

Keywords:
Creative Music Therapy, Logotherapy.

Biographical details:
Elzbieta Masiak, Department of Psychotherapy and Health Psychology of the Catholic University of Lublin, Poland; Department of Psychiatry of the Medical University of Lublin, Poland.

Through music and fantasy to a symbolisation process with a psychotic pre-adolescent-a study case in music therapy process

Author:
Marta Braga de Matos; Margarida Moreira da Rocha

Abstract:
The communication we want to present describes the therapeutic process that is in progress with a psychotic pre-adolescent. In this clinical case, two therapists - a music-therapist and a psychotherapist articulate two different types of iintervention, within a psychodynamic framing, which complement each other: the musical-sonorous and the verbal. In the sessions, music is the support, mostly through improvisation and various techniques are used, namely transference and counter-transference.

The instrumental musical production structures a symbolic capacity in this patient, favouring his internal reality and he seems to be more expressive, using music to give form to his iimpulses, to his emotions and sentiments. Thus being an enrichement that resulted in two main axes: 1.interaction, observation and reflexion are obtained as regard to the therapeutical frame where we find primordial to study in this field, what types of relations can be established between music and words; between sensations, imagery and language; between musical improvisation and phantasmivation and symbolism by the way of the word; 2. centred on clinical aspects innate to the dynamics of the sessions as a whole, namely on the patient's behaviour, creativity, the dynamics of the relations, therapist intervention; psychology evolution through the whole process; hypothetical elaboration of the psychological and psychotherapeutical process and conclusions.

Keywords:
Co-therapy, psychosis, musical improvisation, fantasy, verbal language.

References:

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Winisscott, W.D.(1996,1999).L'Autisme; Le rôle des échecs de l'adaptation dans l'etiologie de la schizophrénie infantile.In l'enfant, la psyché et le corps.Paris:Payot& Rivages.

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Wave Hello, Say Goodbye: The effectiveness of single sessions with bereaved children.

Author:
Jane Mayhew

Abstract:
It could be suggested, that today's European cultures seem to search for 'quick fixes' or instant solutions to long term difficulties or situations. The problems can range from financial issues, weight problems or relationship difficulties. Instant remedies rather than a longer term investment of time seem to be sought after. My presentation will focus upon whether some of these attitudes of 'quick fixes' are seeping into music therapy practices.

Firstly, I will discuss the use and role of 'single sessions', by looking at the definitions and theoretical understandings. I will achieve this by examining the evolution of such sessions and the settings these sessions are taking place in. I will also briefly examine whether this is a practice within other creative arts therapies. I will specifically focus on working with bereaved children and discuss the place of loss and grief theories when adopting short term work.

My paper will look at three different single session situations. Firstly a single session with a bereaved sibling in a children's hospice. Secondly a group session with bereaved children that are taking part in a grief support programme and finally looking at a classroom session for bereaved class mates. The presentation will include both audio and visual extracts. With this ongoing work, I would like to create dialogues in examining the effectiveness of single sessions. This presentation will be of particular interest to those working in settings that run 'single-one-off' sessions and with bereaved children, individually and in groups.

Biographical details:
Jane Mayhew has been working at Demelza House, Hospice Care for Children, www.demelzahouse.org in Sittingbourne Kent, UK for the past nine years. Her second Masters degree focussed on developing a model of bereavement groups for bereaved siblings. She was invited to present her work at Sophia University in Tokyo in 2005 and has previously presented at both World and European music therapy conferences. Jane has also worked exclusively with children with emotional and behavioural difficulties. She believes strongly in the work that Jessie's Fund do www.jessiefund.org.uk and took part in Music as Therapy volunteer project running music sessions in a children's orphanage in Romania.

Keywords:
Single sessions, groups, individuals, bereavement, children.

Participation, Mutuality, Resistance - Intercultural Music Therapy in a Post-War Region

Author:

Susanne Metzner & Constanze Bürger

Abstract:

Starting with a case vignette on music therapy in an orphanage in Mostar, Bosnia-Herzegovina, in which the cross-cultural (or culturally determined) interaction patterns of patient and therapist collide with each other in such a way that it is no longer possible to distinguish between transference and real relationship, the authors deal with the chances and risks of intercultural music therapy.

In this process, among other things, the concept of participation stemming from community music therapy is critically assessed, in particular from the perspective of the participation of the therapist in the interaction. Furthermore, another focus is on social dying, a concept taken from ethno-psychoanalysis, in reference to its usefulness for therapeutic understanding. Before analyzing and interpreting the vignette from a theoretical perspective, some thoughts about the use of music in intercultural therapy are discussed.

Keywords:

Psychoanalytically informed MT - participation - social death - musical diversity - epistemological challenge.

The Use of Music Therapy to Facilitate Speech in a Brain Injured Patient

Author:

Michael J. Migliore, MM MT-BC

Abstract:

This presentation will document the path of a 17-year old female patient who was involved in a car accident with her family and suffered a brain injury. When the presenter began working with her she had received traditional speech therapy without a great deal of success. We will follow her as she progressed through a number of surgeries including back surgery, eye surgery, and more recently a procedure that reversed her saliva gland. We will examine a variety of MT techniques used including improvisational songs as well as lessons learned.

Biographical details:

Michael J. Migliore, MM MT-BC has been a Music Therapist for over 30 years and has worked with adults and children with many disabilities, including psychiatric, geriatric, cognitively impaired, and autism spectrum disorder. He is a member of the Michigan Music Therapists Great Lakes Region and the American Music Therapy Association. Currently he works for Livonia Public Schools in Livonia, Michigan, USA, and is managing member of Functional Music Therapy Services, LLC.

Songs in Our Life

Author:

Alyne Alessandra Mizutani

Abstract:

Considerations about music hearing as a subjective experience especially regarding songs.

A song, with its narrative peculiarity, can be useful to give and communicate the various meanings of the various subjective experiences of a person.

This report was inspired also by a work made during the course of Music Therapy Post-Graduate (Music Space - Bologna - Italy / University of Bristol Music Department) about the realization of a personal 'musical autobiography'.

Keywords:

songs, music hearing, narrative, subjective experience

Biographical details:

Alyne Alessandra Mizutani

Student of Postgraduate Diploma in Music Therapy - University of Bristol (UK) at Bologna - Italy

Musictherapist graduated at 'Faculdade de Artes do Paraná' - Brazil.

Lost words sounding in music

Authors:

Molenberghs, Carla & Ronse, Lieselotte

Abstract:

Lost words sounding in music will explore how the presenters experience some specific aspects of music therapy in dementia care within the particular setting of Huis Perrekes, a small-scale normalised living for persons with dementia.

In order to give an idea of how music therapy is clinically embedded in the organisation we will first present the basic assumptions of Huis Perrekes and its tailor-made care focused upon the inner world of the residents (persons with dementia). Huis Perrekes with its specific philosophy on dementia care already exists for more than twenty years, and it became more and more a pioneer in Belgium and abroad. In the context of this philosophy a psychoanalytically oriented music therapist is working in Huis Perrekes with respect for each ones dignity in a safe and homily environment.

After presenting the frame of thought of the music therapist, the specific therapeutic phenomena such as resonance, projective identification as a form of affective communication (Casement, 1985), transference, countertransference and containment in relation to develop a human relationship with the person who suffers from dementia will be examined. This will be illustrated by means of clinical case material as well as audio material.

The dialogue between the presenters will show how tailor-made care and a music therapy process of coming into resonance with the inner world of the person with dementia can establish a valuable relationship and improve quality of life for those confronted with several losses in their life. This dialogue throws a light on how lost words are sounding in music.

Keywords:

Dementia, music therapy, resonance, small-scale normalised living

Biographical details:

Carla Molenberghs set up Huis Perrekes in 1986 and is director.

Lieselotte Ronse, Master in Music Therapy, College of Science & Art, campus Lemmensinstituut in Leuven (Belgium) is working as a music therapist in Huis Perrekes.

'The Terrible Hand' Music Therapy for Five Woman with Multiple Sclerosis

Author:

Lucia Luciana Mosca

Abstract:

Multiple sclerosis is a severe neurodegenerative disorder caused by a diffused demielinization of the nervous fibers. The etiological causes are still unknown, and numerous and varied hypotheses are been postulated; the clinical characteristics are much several one and they interest:

- locomotor system
- cognitive system
- psychological system

Therefore this is an illness highly destructuring, under all the points of view of the 'operation' of a person.

This job introduces the music therapy treatment as one of the possible techniques of intervention inside the various picture of treatments individualized for this illness.

Music therapy, for its characteristics, are able to intervene in all the levels of defaillances of the patient with multiple sclerosis, using active techniques of sonorous production.

This work illustrates, particularly, the distance of two years treatment of five women, that has as primary object the treatment of the depressed state connected with the pathology, caused, probably, from the loss of the bodily identity of the patient.

The attention will be focused particularly mostly on two patients, (it will be shown video-example) of which will be shown the evolutions through the comparison with specific parameters of reference.

The methodology was mostly based on Benenzon ISO principles and Nordoff-Robbins Model, mediated by the specific di Franco's methodology based on the importance and meaning of the use the voice in therapy.

Biographical details:

Lucia Luciana Mosca is Music Therapist, Pedagogist and musicist. She's also attending the third year of the Faculty of Psychology in Naples.

From 2001 she work as music therapist in neurological center of rehabilitation 'Serapide', for children with various pathology; from 2003 she works also for AISM (Italian Association of Multiple Sclerosis). She conducts many music therapy scholastic projects, for the prevention of the children scholastic dispersion. She organizing music therapy workshops for the updating of the teachers of every degree of school. She holds seminars on the subject 'Music Therapy and Multiple Sclerosis' in Music Therapy school of the ISFOM in Naples. She is a member of AIREM (Italian Association of Register of Music Therapist).

Building a pop/rock-band for people with learning disabilities and special needs.

Author:

Tom Naess

Abstract:

Workshop and Concert Music therapist Tom Naess has for 23 years directed a rock/pop band - RagnaRock- with mentally retarded participants, and has in the last years cooperated creatively with special education teacher Heidi Kristoffersen and music therapist Bjoern Steinmo. Naess and Steinmo have built a method, called: Simplified RockBand Method.

This includes, in the early formation of a band, the use of a special one-two-three-chord progression, tuning instruments in a special way, using colour tapes on guitars and keyboards, and conducting chord shifts with colour lamps directed from a pedal switch. They have published a book in Norwegian called 'Lettrock', which will be translated into English and available at the Congress. Tom Naess, assisted by Heidi Kristoffersen and Bjoern Steinmo, will hold the workshop. The participants will learn how to start building and teaching a pop/rockband with persons of learning difficulties and special needs. Participants will explore playing, singing and improvising during the workshop. As a finale for the workshop and hopefully for the whole congress, RagnaRock will give a concert. The band RagnaRock has given several concerts and has toured Scandinavia and Spain where they gave concerts in both Cadiz and Barcelona as well as television appearances. Their Concerts show impressive musical skills through a sparkling spirit.
Literature: Steinmo, Naess: Rock Light. Norsk Noteservice 2007.
Biographical information: Tom Næss, Music therapist, Associate Professor of Music Therapy, Norwegian Academy of Music. Oslo.

Keywords:

Learning by Doing. Special Concert.

Biographical details:

Associate Professor at Norwegian Academy of Music.

Audible Gestures - Music Therapy With An Institutionalized Woman Diagnosed with Paranoid Schizophrenia

Authors:

Tom Næss and Even Ruud

Abstract:

In this case study we will try to demonstrate how music therapy came to play a significant role in the rehabilitation of a woman, age 52, diagnosed with paranoid schizophrenia.

Patients who has lived a whole life within institutions may come to lose contact with their families, they have missed important educational opportunities and may lack opportunities of social situations that promote social skills necessary for social participation. Through music therapeutic interventions based on clinical improvisation/creative music therapy, this woman gradually exercised increasing musical and social skills. These skills became evident in her daily life, thus demonstrating how creative music therapy in the Nordoff-Robbins tradition may link to approaches known from community music therapy (Ansdell and Pavlicevic 2005). Theoretically and analytically the work also draw upon discourses about music and gesture as well as recent developmental psychology (Stern 2004). Video presentation included.

References:

• Ansdell, Gary and Marcédès Pavlicevic 2005. 'Musical companionship, musical community. Music therapy and the process and value of musical communication', i D. Miell, R. MacDonald and D. Hargreaves Musical Communication, Oxford: Oxford University Press. • Iazzetta, Fernando 2000. 'Meaning in Musical Gesture', in Marcelo M. Wanderley and Marc Battier (eds.) Trends in Gestural Control of Music. Paris: Ircam Centre Pompidou. • Nordoff, Paul and Clive Robbins 1971. Therapy in Music for Handicapped Children. London: Victor Gollancz Ltd. • Stern, Daniel N 2004. The Present Moment in Psychotherapy and Everyday Life. New York: W.W. Norton Company.

Music Therapy focusing on Subjective Tempo Through 2-Year Musical Responses of an Old Adult with Dementia

Author:

Nobuko Saji, PhD., JMTA-MT, Professor of Miyagi University, JAPAN

Abstract:

This case study reports the declining ability to participate in musical activities of a 75-year-old man with senile dementia. He lived for approximately 2 years in a nursing home in Japan. He joined 50-minute group sessions three times a month. As he had symptoms to the aphasic and muscle rigidity during several months before his death, his response to music was slight. However he was strongly interested in old folk songs. His musical responses during each session were observed by means of a video camera, which were recorded with his custodian's permission.

As gradually worsening, he lost the ability to play music. When the therapist tapped his body in time with subjective tempo (Perilli, 1995), he opened his eyes and looked at the therapist's face, then began to tap his hands slowly. Until the very last session, he was able to respond to the rhythm of the music. This indicates that his rhythmic sense had remained intact until the last stage of his life and music therapy focusing on subjective tempo proves to be effective means for the interaction with patients with senile dementia.

Keywords:

Music therapy, subjective tempo, rhythm, old adult, dementia.

Biographical details:

Nobuko Saji is a professor of Nursing School, Miyagi University in Japan. She has concerned with music therapy practices and researches for old adults with dementia and Parkinson's disease since 1990. She has been teaching music therapy theory and research to future nurses, school counselors and music teachers. She is a chair, Commission on Clinical Practice of XII WFMT Congress and a chair, Commission on International Interchange of JMTA.

From Silence to (E)Motion - Music Therapy with Traumatized Refugees

Author:

Jaap Orth, RMth

Abstract:

An instrumental holding technique is demonstrated in which especially traumatized refugees can express their thoughts and feelings freely and safe. On one hand music is applied to evoke expression (speech and/or singing) and on the other hand music is applied to offer a consistent and stable environment. Therefore a match should be found between the client's mood and the musical environment in which dissociated or unconscious feelings, memories and situations can be accessed, experienced and integrated.

Research showed that clients got rid of dominating thoughts and felt better afterwards.

The workshop will be illustrated by audio-recordings from therapy-sessions and results from practical research. Participants are invited to experiment and improvise with this technique.

Biographical details:

Jaap Orth, RMth is music therapist since 1981 at Phoenix, a specialized unit for refugees that is part of the mental health organization De Gelderse Roos in Wolfheze, The Netherlands.

He studied at HAN University Nijmegen, where he specialized in music therapy. After advanced education he graduated in Therapeutic Group work. Since 2005 he also teaches self-experience at the four years music therapy course at the Conservatory of music in Enschede (ArtEZ).

Fostering Speech Motorability after Brain Trauma

Author:

Mirdza Paipare

Abstract:

In this presentation the author will introduce the first results of research in music therapy done in Latvia. One particular case will be presented: a patient has secondary hemi paresis after left side head injury with all its implications (motor aphasia, right side spasticity etc.), emphasizing the importance of co-working in a rehabilitating team (speech therapist, physiotherapist, music therapist etc.). In the presentation the author juxtaposes her work results with analysis of literature and her own methodical concept.

The following method will be demonstrated: breathing and

forming perception of sound's height together with putting head resonators in motion. This is a special voice therapy method created by Shushardzan (doctor, music therapist). This method is successfully combined with the breathing exercise of Strelnikova. These breathing exercises help to achieve the improvement of differentiation of sound's height and also advancement of motor abilities of speech after cerebral trauma.

Keywords.
Cerebral trauma, speech, head resonators

Biographical details:
Mirdza Paipare is chair of the Music therapy Assotiation of Latvia, the director of the first music therapy program in Latvia and Graduate Music therapist. Mirdza works with clients with mental disabilities, individually and in groups, and with children and adults with neurological and other impediments.

How do music therapists working in adult psychiatry cope with counter transference?

Author:
Inge Nygaard Pedersen

Abstract:
Inge Nygaard Pedersen. Professor in Music therapy at Aalborg University. Head of The Music Therapy Clinic. Aalborg Psychiatric Hospital. How music thrapists working in adult psychiatry cope with counter transference? I want to present the findings from my qualitative research study on the topic: 'How do music therapists perceive, react, understand and interpret the clinical term counter transference' I have made a semistructured qualitative interview with music therapists working with musical improvisation in adult psychiatry.

I will present different ways of understanding this clinical term looking through the history of psychoanalysis, psychotherapy and music therapy and connect my findings in the research to the literature and to my former theory building on listening perspectives. Interesting findings are the way music therapists try to verbalise their physical perceptions of counter transference and how they 'translate' physical perceptions into musical and psychological meaning in the music therapy proces.

Keywords:
Counter transference, adult psychiatry, improvisation.

Popular music in music therapy: musical events and processes of communication

Author:
Allessandra Padula

Abstract:
His study deals with the use of popular music in music therapy activities. This can be useful and effective in primary, secondary and tertiary prevention programs, using musical events as processes of communication.

According to Shannon's theory, a process of communication is two-way: in a communication system the emitter codes the input message and transforms it into a signal, which is transmitted to the receiver, who decodes it. Also in music therapy the emitter and the receiver are both active.

But, since the input is framed into a code derived from society and since contacts within a community are circular, even a single act of communication is part of a circular process. In music therapy the attribution of meaning to a piece involves (according to Gadamer's hermeneutic circle theory) all those concerned by it (composers, players, listeners).

According to Shannon's theory the output is not always equal to the input: there could be some variations, linked with dispersion, cultural differences between emitter and receiver, etc. In music therapy this occurs, for instance, when the receiver's capacity of perception has altered, or when he/she does not know the knots which bind the piece with other pieces, texts, situations, etc.

Nevertheless, those who listen to or play pieces of music which they consider significant, can simultaneously reach goals in the fields of education, aesthetics and rehabilitation.

Keywords:
Popular music, shannon's theory, hermeneutic circle, dispersion

Biographical detals:
Alessandra Padula, musician, music therapist, professor in Music Therapy at L'Aquila University, professor in Piano at Pescara Conservatory.

Music therapy in a therapeutic community for the rehabilitation of drug addicts: the usefulness of music as a symbol to build the relationship bond

Author:
Pablo Pérez Vich
Liana Gerber-Bologa

Abstract:
Attending the Cognitive-Behavior Therapy theories we think that the human beings have three big expression fields, physiologic,cognitive and behaviorial, all of them really determined by the subjective and individual emotion influence. Therefore, if we are able to build a therapeutic bond based on an emotional relationship, we can also reach a powerful influence to change, in an adaptative way, these three expression forms of our clients.

Our approach develops building up an intense music interactions through drumset improvisation. This process begins with providing clear and simple instructions to play the snaredrum. Then, we´ll gradually increase the number of changes in the music production: volume, speed, structure, pauses... In the Therapeutic Community of Fuente Álamo we developed a long term Music therapy process, in which drug addicts are playing the drumset as well as getting pleasure from the music and from the personal relation, but now without substances.

In this way, we can develop and train some social skills to practise in a symbolic way. We can use the music improvisation

to represent the reality, using non verbal skills: facial expression, body position and gesture control, volume, fluency and speed in speaking.

When the improvisations begin to increase qualitatively (expression changes, more musical sense) and quantitative features develop (control, duration, number of changes), it is time to start with the cognitive training, transferring the already experienced behaviour process into a verbal meaning, into a cognitive information. So we start to analyse our experience, explaining clearly the link between the music represent and the social skills.

Consequently, we use the music in the rehabilitation of drugs addicts as a powerfull symbol in two ways: to build an intense and valuable therapeutic bond and training social skills to use them outside the Therapeutic Community. During three years in Fuente Álamo we have proved how we can enhance the achieved results with a Cognitive-Behavior treatment through music.

Keywords:
Drug rehabilitation, bond, symbol, process.

Biographical details:
Psychologist, Master of Music Therapy, Master Cognitive-Behaviour Therapy, Music Elemental Conservatory three years studies, drummer. Speech: I Spanish Nactional Congress of Music Therapy, Speech: XXIII World Conference of Therapeutic Communities, Therapist at Therapeutic Community of 'Poveda', 2003-2007 Musictherapist at 'Fuente Álamo' Therapeutic Community for Drugrehabilitation. 2007 Social worker, Musictherapist in Proyecto Hombre.

'Shut up and play!' Music Therapy with a man with schizophrenia - a resource-oriented perspective.

Author:
Hans Petter Solli

Abstract:
This presentation is a case report of a 7 month long music therapy with a young man with schizophrenia at a psychiatric inpatient ward. The data material consists of a range of journal notes as well as audio recordings from the sessions.

The therapy mainly consisted of free but structured improvisations between the patient, who played the electric guitar, and the therapist, who played a drum set?. During the 7 months of therapy, nurse reports indicated that the patient gradually showed an improved global and mental state. The therapy had especially a positive influence on the patient's negative symptoms, such as affective attening general loss of interest and motivation, and poor social relationships. The audio recordings also show that there is a great development in the interplay between the patient and the therapist.

This case will be highlighted by Daniel Sterns theory of self-concept and affect-attunement, together with the Norwegian psychiatrist Paul Møllers research on existential perspectives on schizophrenia. The case will also be put in a theoretical context of a resource-oriented approach to music therapy.The outcome of this practice report supports the findings of Christian Gold and collaboratives' meta analyses of music therapy for schizophrenia or schizophrenia-like illnesses, recently published in the Cochrane database.

Keywords:
Improvisation, schizophrenia, affect-attunement, existential, resource-oriented.

Biographical details:
Hans Petter Solli is currently working as an Assistant Professor at the Grieg Academy of Music - Music Therapy Department, University of Bergen. For the past 5 years he has been working as a clinical music therapist at an acute psychiatric hospital in Oslo, Norway.

Musictherapy and Schema-focused Therapy

Author:
Almut Pioch

Abstract:
A recent development in the field of personality disorder treatment is Schema Focused Therapy (SFT) developed by Jeffrey Young. Central to SFT is that, from experiences in early childhood, people develop unconscious dysfunctional and stable cognitive structures (schema's), on the basis of which they perceive and appraise their environment.

SFT aims at replacing these schema's by more adaptive ones. What makes SFT appealing to music therapy is that it combines features of psychodynamic theory, which have strongly influenced music therapy, and cognitive therapy. Emotional experiences are pivotal to SFT but the means to evoke them are limited in a verbal approach. Music therapy can more easily do what is so difficult by words: express empathy, to feed, to expose, to trigger different moods, and - in the terminology of SFT - to re-parent. In this respect music therapy complements SFT in a natural way. Working in forensic psychiatry with patients with severe personality disorders, I integrated the theory of SFT into music therapy. I found this a logical step, in which my music therapy lost nothing of its essence. It was brought to a higher level, and its integration in the multi-disciplinry treatment improved. In this paper, I briefly introduce the theory of SFT and then focus on its integration with music therapy using case material. Almut Pioch has been working as a music therapist in psychotherapeutic settings for 15 years, the past ten years of which in forensic psychiatry. She conducted research on music therapy and was head of the Dutch professional association of music therapy for many years.

Keywords:
Schema-focused Therapy, theory integration.

Sounding & Colouring

Author:
Kathinka Poismans

Abstract:
Sound colour is the word that is used not only for expressing the timbre of a sound but also the impression that the timbre makes on the one who hears the sound. In

this paper the results of a qualitative and of quantitative research will be presented. Both researches investigated the use of sound colour in the music therapeutic intervention. The outcomes of the qualitative research contain the employment of sound colour dominated interventions by the music therapists. The quantitative research investigated if sound colour dominated interventions are more frequently used in the interaction with clients with specific diagnoses.

The results of both research project show the specific value of the parameter sound colour in the music therapeutic intervention; sound dominated interventions are used for special reasons and there is a correlation between the amount of dominance of the sound colour in the intervention and the effect of the intervention.

The research projects are required by the Master degree for Art Therapies at the university of Heerlen (the Netherlands) where the researcher and presenter of this paper graduated in summer 2006.

Keywords:

Timbre, sound colour, intervention, qualitative research, quantitative research.

Biographical details:

Kathinka Poismans is a classical pianist (BA) and music therapist (M Mth). She teaches music therapy at the university of Heerlen and preparing a PhD research project on the topic music therapy & autism.

Together with a colleague music therapist she runs the partnership ViaMuziek for applied music activities. One of the activities is performing / giving concerts for special public.

The Theoretical Basis of Structural Changes in Analytical Listening of Music - Method of Guided Fantasies

Author:

Ranka Radulovi

Abstract:

Radulovi published the effects of analytical listening of music - method of guided fantasies in the treatment of depressive disorders in 1996. This techniques is later accommo-dated for other kinds of psychiatric and psychosomatic disorders. This paper offers the methodological basis of this technique and represents the role of paradoxal intention in the development of the therapeutic process.

The selection of music is adapted to specific phases of therapeutic processes and clearly designed for certain psychopathological entities. During the process of cumulation of affect by specific choice of music we have the intention to resolve the actual problem which is expressed by psychological or body symptoms as result of 'disconnectivity' of brain's hemispheres. During the session we use two musical extracts; the first support and accentuate an actual emotional state and psychodynamic conflict and the second one, offers the resolution. During each session and process of therapy the connection between the two hemispheres will be established; the client finds the cognitively explanation for overwhelming emotion (symptom) and resolves the actual problem. By specific choice of music and analysis of fantasies, the cumulative effects of this intervention will be presented. The paradoxal intention in the process of self-structuring will be considered on neurobiological level and presented schematically. The theory of prenatal and peri-natal psychology, and principle of disconnectivity of the brain's hemispheres, as well as findings of some basic and some recent research in biological psychiatry are used, to hypothetical explain the connection between prenatal, postnatal and contemporary experience of the clients. This enables the possibility of the structural changes by using this method.

References:

Radulovic, R. (1996) The using of music therapy in treatment of depressive disorders', Master Thesis, University of Belgrade,.

Biographical details:

Ranka Radulovi , Institute of Psychiatry, Belgrade, Serbia

Creating a Dialogue - Music Therapy with Children in a Private Practice.

Author:

Heike Raff-Lichtenberger

Abstract:

Children with very different physical disabilities or mental retardations attend private music therapy treatment. Some of them can not speak, some of them have very limited verbal communication skills. In this case our task as music therapists is to focus on what these children are able to offer us. Most of this is through music in its broadest sense:

It may appear as a sound or in a movement, in a sequence of tones or in a rhythm played on an instrument. Music therapy offers the possibility to tune into the child's personal way of expression and to find a common level of communication. This provides the child a way to experience itself as a communicating person. In musical improvisation the child can share experiences and overcome isolation. Statements within the world of verbal communication seem senseless but take on meaning. Video clips of such music therapy sessions focusing on selected musical dialogues between 4 children individually and the therapist.

Transparency of music therapy activity is a fundamental precondition for ensuring that the child´ s development in music therapy bears fruit in his or her social and medical/therapeutic fields.

The aim of music therapy here is not only to discover and develop abilities in the child but also to awaken awareness in the social environment of what the child offers in order to take part in community life and develop his or her potential.

Biographical details:

Heike Raff-Lichtenberger, Music Educator (Musikhochschule Detmold) and Dipl.- Musictherapist (Universität Witten/Herdecke) worked at the joint communal and University Clinic Gemeinschaftskrankenhaus Herdecke and teached at the University of Witten/Herdecke in Germany from 1991 to 1996. She teached at the Fachhochschule Heidelberg in 1996 and 1997. Since 1996 she runs the 'Praxis für Musiktherapie' in Stuttgart, where she treats children. In addition to this she works in a hospital with adults who suffer from oncological disease.

Music Therapy, Person-Focused Approach, and Frontotemporal Dementia. Designing a Research Protocol

Authors:

Hanne Mette Ridder

Abstract:

This presentation will introduce the purposes and results of a Danish pilot study that investigated the use of music therapy with persons suffering from dementia. The study was carried out in collaboration with three partners: Institute of Communication and Psychology at Aalborg University, Knowledgecenter of Dementia in Northern Denmark, and Health care professional Studies in Northern Denmark (Ridder, Ottesen & Wigram 2006).

The purpose of the pilot study was to develop guidelines for a research protocol that examine the effect of music therapy with people with advanced frontotemporal dementia. For people with this disease daily care is difficult because of severe behavioral and psychological symptoms. No pharmacological treatment is effective, and therefore psychosocial approaches are recommended from Danish medical researchers (Stockholm & Waldemar 2003). A case study research design was carried out with two people that fitted inclusion criteria. They took part in 16 music therapy sessions in one month. Qualitative data (video data, interviews, case descriptions) as well as quantitative data (pre/post measurements with ADRQL, CMAI, NPI) were collected. The clinical method consisted of singing well known songs focusing on attention, arousal regulation and positive interactions based on an understanding of dementia that is presented by Kitwood (1997) and Cheston & Bender (2003). The presentation will refer to literature review, research questions, data collection, data analysis, and conclusions. Video examples from the research project and description of the clinical method will be given.

Keywords:

Person-focused approach to music therapy, frontotemporal dementia, research protocol, singing, quality of life

Biographical details:

Hanne Mette Ridder, PhD, carries out postdoctoral work at Institute for Communication and Psychology, Aalborg University. She completed her music therapy studies at Aalborg University in 1989, then taught music in Tanzania, and worked clinically with children and adolescents with special needs in Germany and Denmark, and since 1995 at a gerontopsychiatric unit in Denmark. Her post-doctoral research is focused on neurological degenerative diseases, and research designs and methodologies with this specific group of music therapy clients. She is the Danish EMTC delegate and chair of the Danish music therapy association.

Triangulation: Analysis and Meaning of Nordoff/Robbins Piano Improvisations in a Psychoanalytical Setting

Author:

Katja Rixen

Abstract:

During my work as a music therapist in the 'Psychotherapeutic Centre Rustenburg' in Bruges, the clients and me have often made touching, meaningful and revealing experiences with jointed improvisations on the piano. Sound recordings of such improvisations were perceived with great interest from my colleagues, stemming from a psychoanalytic background. Music therapy and psychoanalysis seem to use the same parameters and techniques. In our experience at the PTC Rustenburg improvised music enrich the psychoanalytical concept, because of it's spontaneous nature and its possibility to communicate in a non- or pre-verbal area.

One of the ideas about improvised music in a therapeutic context is that it's a kind of 'analytical third': something happening between client and therapist out of transfer and countertransfer. A nonverbal creation, a meeting of two unconscious minds. While both music therapist and client participate in the creation and elaboration of this analytical third, they do so asymmetrically. Also in music, it remains a therapeutical relationship.

This triangulation proposal reports observations and analysis made from three points of view on piano improvisations, in which client and therapist improvise together: The music therapist makes an analysis following the principles of the Nordoff/Robbins Music therapy approach.

A psychoanalyst also describes what he hears and thinks about the chosen improvisation epochs from his background.

The third perspective is the client himself with his impressions and experiences made during the corresponding improvisation epochs.

The aim of this project is to find and describe a common language and scope of meaning for our work with the clients, concerning improvisation in a psychoanalytical context. The chosen improvisation epochs and syntheses of this running pilot-project will be presented at the congress.

Keywords:

Improvisation, Nordoff/Robbins, Psychoanalysis, Triangulation.

Biographical details:

Katja Rixen studied music at the Lemmensinstitute in Leuven (B). Subsequently she graduated in music therapy at the university of Witten/Herdecke(D) in 2000.

Since 2001 she works as a music therapist in the 'Psycho-therapeutic Centrum Rustenburg' in Bruges/Belgium where she provides group therapy for adults.

Since 2005 she is also working with AREAM, the French speaking Belgian association of music therapy. In the 'Centre de musicothérapie' in Brussels, she proposes single therapies for children, workshops and she cooperates on the organization of seminars.

In 2006 she was accredited as a 'musical coach' at the European Commission in Brussels.

As a 'Good Object'

Author:

Margarida Rocha

Abstract:

This paper presents a music therapy clinical intervention with a 12-years-old boy with Asperger Syndrome. Music Therapy intervention addresses

Psychodynamic and Humanistic Models.

Assessment process showed no musical initiative, lack of musical interaction, verbal communication, autonomy in relationship/communication and emotional expression, and difficulties on self-identification (inner and outer space).

In this therapeutic process music constituted a 'good object' for his psychological involvement, giving structure to the Self. Throughout the therapeutic process music became a transactional space for his requirements.

Active music therapy techniques focus on improvisation were used as main therapeutic approach: free and oriented improvisation promoted psychic space, dialogue, initiative, building relation and communication (in a motherly relation/approach), and structure of the self being the music integrated as a 'good object'. In a second phase of the therapeutic process, transference and counter-transference were very present and the therapist appeared as a creative object of communicational relationships working feeling representation and focusing in present aspects such as ambivalence, frustration and some fantasies.

The evaluation of the therapeutic process identified changes at expression and communicational levels, voice and body movements appeared as main resources gather to musical instruments. The affective autonomy of the patient has been developed showing initiative in music making and greater ability to compose musical structures presenting consciousness of musical time and space.

Further therapeutic work must be done addressing the expressive area related directly with impulses and tensions in order to promote psychological development.

The Urge to 'Go Native': A Discussion of Ethical and Epistemological Questions Related to Research into One's Own Clinical Practice.

Author:

Randi Rolvsjord

Abstract:

In qualitative research the demand for objectivity is replaced with a call for reflexivity (Alvesson & Sköldberg, 2000). A hermeneutic stance holds that a subjective position is not only acceptable, but necessary for the development of understanding. This justifies research into one's own clinical practice, numerous examples of which are to be found in qualitative research in music therapy.

Participatory observation becomes a central method of collecting empirical material. Researching one's own clinical work involves engaging oneself and the client in multiple roles as therapist-researcher and client-informant. Such multiple roles call for thorough reflection on ethical as well as epistemological concerns. In a therapy process, participants are aiming towards some kind of change, which might be seen to conflict with a researcher's intention of researching something as it is without influencing it (Leod, 2001; Fangen, 2004). Perhaps the only ethical solution to this dilemma is for the therapist-researcher to 'go native' in order to maintain her responsibility as a therapist. The point of departure for this discussion will be an ethnographically-informed case study from the field of mental health.

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Reaching a Therapeutic Utopia: Research Findings Following a Preliminary Exploration into the Nature and Efficacy of Therapeutic Endings in the Music Therapy Process with Adults with a Learning Disability.

Author:

Wendy Ruck

Abstract:

To consider the efficacy of the 'end' of music therapy is also to consider what music therapy has been able to achieve for the clients with whom we work.

In music therapy as with psychotherapy, timing is of the utmost importance and it is possibly the timing of the ending that is most crucial of all, as it is conceivable that in the closing stages of the therapeutic process, lie some very significant implications for our work.

So when should music therapy come to an end? The British psychotherapist Leslie Murdin states that 'a therapeutic relationship should end when the transferences have been worked through, projections withdrawn and defences are functioning at a comfortable level'. Where I work as a music therapist, demand and need for therapy far outstrip supply and the issue of responding to external constraints in a constructive way is ever-present, leaving the therapist with difficult decisions to make. If such a place does exist as Murdin suggests, a kind of 'therapeutic utopia', is it only by reaching such a place that we can confidently say something positive about the efficacy of music therapy; or is it that a therapeutic ending which occurs outside this aforementioned parameter, becomes paled into a therapeutic journey of reduced significance?

This paper will aim to present ongoing MA level research into music therapy endings with particular reference to adults with a learning disability. Using a modified grounded theory approach, results from a questionnaire and a small number of semi-structured interviews were analysed in an attempt to gather information about current clinical practice in this area.

Key Words:

Adults, Learning Disability, Research, Endings.

Biographical Details:

Wendy Ruck is currently Head of Arts Therapies for North East Essex Primary Care NHS Trust, leading a team of Arts Therapists working with adults with learning disabilities in both community and secure settings. Since qualifying fourteen years ago, Wendy has predominantly worked with this client group but has also worked in adult mental health and forensic psychiatry. Wendy recently taught on the music therapy training

course at the Guildhall School of Music and Drama and is now involved with CPD activities for qualified arts therapists. Wendy is studying for her MA at Roehampton University.

Tracing the significance of Emerging Body Language in clinical improvisations with mixed use of music and art

Author:

Marijke Rutten-Saris & Wijntje van der Ende

Abstract:

In a double function of music and art therapist, Wijntje van der Ende is exploring a method with mixed use of both music and art, in cooperation with art therapist and researcher Dr. Marijke Rutten-Saris. The method of Emerging Body Language (EBL) founded by her could be approached as a missing link to build a bridge between the two media.

Our presentation will be a contribution to the exploration of this theme, in the relative new field of combining music and art in the clinical treatment of children with a double diagnosis of mentally retardation and psychiatric problems.

Movement and cross modal sensorial perceiving are essential empathic elements to shape a relation between the two media. With the Bruscia techniques of Synchronisation, Pacing and Reflecting Wijntje van der Ende creates improvisations as embodied phenomena of the Present Moment as described by Stern. The 'vitality affects' and the parameters 'form', 'intensity', 'movement', 'rhythm' and 'number', in music as well as in art, tell us about meaningful interactions.

The EBL method, especially by its technique for observing and analysing video data, opens up the possibility to use both media in a structuring way. Because the evaluations of the treatment in the clinic are so positive, we like to share the results with you by means of video, practice and discussion.

In the clinical treatment it is a great chance to meet the same child in the two different worlds of music and art, with the aim to feed and structure 'the Self' from the preverbal layers of development. We believe this would be a very interesting subject to conduct further research on.

A model for Music Therapy Training in Spain and Portugal According to the European Higher Education Area

Author:

Patricia Sabbatella & Graça Mota

Abstract:

The construction of a European Higher Education Area (EHEA) by 2010 is one of the most important objectives of the European Union to promote the co-operation of Higher Education Institutions in Europe. Music Therapy training courses in Europe need to integrate themselves within the rules of the EHEA and define a model for European Masters courses in Music Therapy, with curriculum convergence and a set of professional competences that facilitate European and national government recognition.

Within the framework of the University Program Socrates-Erasmus of the European Union, the University of Cádiz (Faculty of Education, Music Department) and the Instituto Politecnico do Porto (Escola Superior de Educaçao, Music Department) started in academic year 2004-2005 a joint inter-university training in Music Therapy covering the degrees of Postgraduate Diploma in Music Therapy (60 ECTS) and Master in Music Therapy (120 ECTS). The training program is organized in structure, contents and measurement of teaching hours according the guidelines of the Bologna Process and the EHEA. The paper describes and analyses the curriculum of the joint training program offered. Although results discuss the implications for Spain and Portugal of the development of a Joint Music Therapy curriculum according the Socrates-Erasmus framework and the Bologna Process, final conclusions could be useful to discuss standards for Music Therapy Training Programs in Europe within the framework of the European Higher Education Area.

Keywords:

Music therapy training - curriculum development - professional competences- European Higher Education System - Bologna Process

Biographical details:

Dr. Graça Mota. Senior Lecture at the Music Department of the Escola Superior de Educação in the Polytechnic Institute in Porto. She is Director of the CIPEM (Research Center in Psychology of Music and Music Education), Coordinator of the Music Education Teacher Training Course, and Coordinator of the Post-Graduate Studies in Music Therapy. Her main areas of research interest are: musical identities, innovation in curriculum development and evaluation in music education, teacher training, and musical careers.

Dr. Patricia Sabbatella. Senior Lecture in Music at the University of Cádiz. She is Coordinator of the Joint Music Therapy Training Programme offered by the University of Cádiz and the Instituto Politécnico do Porto (Portugal). She is involved in research activities focus on Music Education and Music Therapy with children, teenagers and adults.

My Music is for You: Using Music Therapy to Develop Interactive Skills with Autistic Children

Authors:

Patricia L. Sabbatella & Juan de Dios García Hernández

Abstract:

Autistic spectrum disorders are classified as a complex developmental disorder that manifests itself in abnormal social interaction characterized by lack of response to people and limited ability to communicate. There is sufficient research supporting the evidence of music therapy for autism. The literature reports that most individuals with autism show a heightened interest and response to music, making it an excellent therapeutic tool to work with them. Research supports the evidence that music therapy interventions offers a rich opportunity to address the communicative needs of the autistic child at a

musical interaction level.

The objective of this paper is to present the results of a Music Therapy Project developed at the Public School 'Valdelagrana', El Puerto de Santa María, Cádiz, Spain during 2003-2005. Participants were five children, aged 3 to 9 years, diagnosed with autism. In this individual music therapy program, music was used as a tool to improve interaction and communicative skills. Observational techniques were used to evaluate effectiveness of treatment intervention. Results discuss the contribution of music therapy to the treatment of children with autism and the development of communicative skills.

Keywords:

Autistic disorder - interactive skills - musical communication - music therapy intervention.

Biographical details:

Dr. Patricia Sabbatella is Senior Lecturer in Music at the University of Cádiz. She is Coordinator of the Joint Music Therapy Training Programme offered by the University of Cádiz (UCA, Spain) and the Instituto Politécnico do Porto (IPP, Portugal). She is involved in research activities focus on Music Education and Music Therapy with children, teenagers and adults.

Juan de Dios García Hernández is teacher of Music Education in Primary School, Consejeria de Educación y Ciencia, Junta de Andalucía. Music Therapy Diploma from the University of Cadiz. He is involved in Music Education and Music Therapy projects with children.

The Goals of Music Therapy in the Rehabilitation Process of a Child

Author:

Päivi Saukko

Abstract:

Modern rehabilitation is often connected with concepts like goal-oriented, consumer driven, family-oriented, participation and empowerment. How can these principles and concepts be understood in connection with music therapy for children with special needs? The aim of my presentation is to discuss music therapy within the context of children's rehabilitation. The term rehabilitation refers here to both rehabilitation (restoring condition, operation or capacity) and habilitation (enabling or making able, mostly used when talking about children born with disabilities). The rehabilitation process consists of multidisciplinary assessment of individual needs, goal setting, intervention(s) and evaluation.

The presentation is based on my ongoing PhD. thesis. The main data of this qualitative study was acquired by interviewing parents whose child had had individual music therapy as a part of his or her rehabilitation process. The interviews, the rehabilitation plans of the children and the music therapist's therapy reports were analyzed by using Grounded Theory methodology. The aim of the study was to find out what kind of goals were set, if the goals changed during the process and what the parents thought afterwards about the role of music therapy in the whole process.

The preliminary results of the research show that although the children had different kinds of diagnoses and problems, their individual goals in music therapy could be summarized to a few categories. The core category in this study was to support the child's readiness and possibilities to interaction. In many cases music therapy had several simultaneous goals and new goals arose within the process. The children's individual goals formed a hierarchy from basic goals like listening to top level goals like identity and participation. The main interest of the researcher was in the goal setting, but also several other aspects came up in the interviews, for instance the importance of the cooperation between the parents and the therapist.

Keywords:

Music therapy for children with special needs, children's rehabilitation, goals of music therapy.

Biographical details:

Päivi Saukko is a music therapist and a psychologist. She has worked as a music therapist since 1980 within the field of children's rehabilitation for instance in a children's hospital and a special school. For the last ten years she has had a private practice in a children's therapy centre. Currently she is also a PhD. student at the University of Jyväskylä, Finland.

Guided Relaxation and Music - A Music Therapy Method for Improving Relaxation and Reducing Anxiety - Music Preference and How to Select Music for Relaxation

Author:

Karin Schou

Abstract:

An RCT of the effects of Guided Relaxation and Music on post operative cardiac valve surgery patients on anxiety, pain, mood, satisfaction with hospitalization and length of hospitalization.

Participants were proportionally matched by gender and age and randomly assigned to three different research conditions defined as Treatment: Personalised sessions of Guided Relaxation and Music, GAM The method of a guided body relaxation and relaxing music is inspired by the work of Jacobson (1959), Bonny & Savary (1973), and Bonny (1978; 1983; and 2002).

Other condition: Individual sessions of Music Listening with attendant, ML. Control condition: Individual sessions of scheduled rest, no music, NM.

The intention of Guided Relaxation and Music was to reduce anxiety as relaxation and anxiety may not co-exist. The data analysis is in progress and the effects of GAM on especially anxiety, pain and mood are compared to the two other research conditions. The participants were given a forced choice of four styles of music and the majority chose a style of easy listening over both classical, especially composed music and light jazz.

The method of Guided Relaxation and Music has been developed for a post operative setting with heart valve surgery patients and may be implemented with other populations experiencing much anxiety such as patients with life threatening illnesses, other types of surgery under general anesthesia, or clients in need for skills in coping with stress.

Central to the experience of relaxation and music is how to select different styles of music for relaxation purposes, and how to sample music programs assisting the guided relaxation. This process may be relevant for music therapy in somatic and

Keywords:
Guided relaxation and music - stress reduction

Biographical details:
Karin Schou works as a PhD student at Aalborg University where she teaches therapeutic skills in the five year music therapy training program.

She has worked at Aalborg Psychiatric Hospital music therapy clinic facilitating music listening with different clinical populations. She is engaged in the development of music therapy in a somatic hospital setting and has recently submitted an article on music medicine and music therapy in medicine (to be published 2007).

Currently Karin is doing her doctoral research on Guided Relaxation and Music (GAM) in Post Cardiac Valve Surgery Patients.

Infant research and Music Therapy - Musical characteristics in early mother-child interaction and their significance for Music Therapy

Author:
Frauke Schwaiblmair

Abstract:
This study documents the need to illustrate the effectiveness of improvisation processes in music therapy on the basis of musical-tonal characteristics in the early relationship between mothers and infants. It calls for a critical use of musical metaphors and assesses the work done so far on the subject. It confirms the importance of biologically determined intuitive behaviour and suggests that a therapeutic attitude informed by theory is nevertheless possible. This attitude and the pertinent behaviour may be taught and propagated.

Recent studies in psychotherapy have increasingly referred to findings from infant research and research of mother-child interaction to describe and understand processes of therapy relationship and treatment (e.g. Beebe & Lachmann, 2002; Dornes, 1993/2001; Stern et al., 1998). A similar trend among emerged music therapists (compare Lenz & von Moreau, 2003; Plahl, 2000; Schumacher, 1999; Decker-Voigt, 1999) who describe processes in music therapy on the basis of observations from early mother-infant interaction.

The objective of this study is to illustrate in which way biologically determined abilities like infant directed speech may be learned and the implications for the curricula of training courses (compare Warner, 2002, p. 416).

The studies by both Papoušeks, Stern, and Trevarthen were analysed for content. The focus was restricted to them as representatives of different theories. The work done by these researchers is the basis of psychotherapeutic practice and research also among music therapists. The core statements were defined and presented in chronological order and analyzed for similarities or discrepancies. The relevance of their results for therapeutic interventions outlined by the authors was compared to the references to theory formulation in music therapy. The extent to which music therapists quote infant researchers in original articles published in international music therapy journals was presented in order to assess the relevance of mother-infant research results for theory generation in music therapy.

A comparison between Papoušek, Stern and Trevarthen reveals that Stern underlines the active role of infants in interaction and in particular describes their emotional and mental progress, whereas Papoušek looks at language development and the importance of mother-infant interaction in this context. Trevarthen's focus is on the interaction between infant and caregiver in dependence on basic neurological assumptions. But despite their respective focus they all take other factors into account as well.

The Music Therapist's 'Music-World'

Author:
David Schwartz, MA, RMT

Abstract:
I believe that the recognition and development of the Music Therapist's Music-World are crucial for our profession. I use the term 'Music-world' to refer to the rich, complex and unique place that music occupies in the life of the individual Music Therapist.

This world is composed of many elements including: the events, people and the music in the Music Therapist's own musical history, the Music Therapist's inner experience of many different musics, both playing and listening, the specific, deep emotional and/or spiritual meaning that he finds in music, what music teaches him, his personal history of performing music, etc. All of these elements, and many more, combine to form what I call the Music Therapist's Music-World, and each individual's world is totally unique. It is my firm belief that the more a Music Therapist is in touch with and develops his own Music-World, - his own unique musical story, his frustrations and difficulties with music, the nature of his vital connections to music, - the more he is building and strengthening the most important tool at his disposal for therapeutic work. I want to emphasize the importance of the Music-World especially because our burgeoning field has developed so many theories, practices and 'stuff to learn' that the essence of our work-in the individual MusicTherapist's own music-can get easily overlooked. In this presentation, I will elaborate my understanding of the Music-World and show how I feel it can be empowered both in Music Therapy training programs and in our professional lives.

Biographical details:
David Schwartz, MA, RMT, has been addicted to music from a very early age, and has found a wonderful home for his addiction in the world of Music Therapy. He has been a licensed Music Therapist since 1985, and teaches improvisation at several Music Therapy training programs in Israel.

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Effect of an Intervention Based on Guided Imagery and Music in Quality of Life, Anxiety and Depression, and Haematological Parameters in Women Affected

by Breast Cancer Treated with Adjuvant Chemotherapy

Author:

Mireia Serra

Abstract:

This is a clinical experimental essay. Two groups: experimental and control. Patients (n=10) were randomized to one or other group after signing informed consent. If psychological support is needed, it'll be treated a posterior. Both groups start watching real images of some immune system activity in front tumoral cells. Experimental group (n=5) received a recorded CD with a specific guided imagery with base of music therapy. Control group (n=5) did receive nothing.

The intervention is done during the treatment of chemotherapy every 3 weeks. Also, the experimental group is invited to listen the CD daily at home.

Instruments of measure: EORTC -QLQ C-30, HAD, hematological parameters (neutrophils, lymphocytes, etc.), pre-middle-post and follow up, and some qualitative questions about worry and control over treatment.

The experimental group writes down daily results of the imagery. These are shared and commented during the next treatment session.

Results shows that a specific designed text (following Simonton method) supported by a selected music (based on GIM method) can increase the immune system and improve QoL, humor and sense of control. We distinguish 4 phases: relaxation, focus on the entry of treatment in body and in the affected area, the fight of the immune system, and finally, the healthy body and imagining some accomplished goals in her daily life.

Although the sample is small, provisional results indicate a tendency of increase of hematological parameters of experimental group over control group. There are no significant differences in anxiety and humor. We point out the variety of sample (even adjuvant chemotherapy, some women are operated while some others wait for operation. During the treatment we observed changes in language used to express imagery (richness) and the discovery of the creative being of women. This suggests a change in the paradigm of the struggle to reinforce more life and love, even to the tumor.

Biographical details:

Mireia Serra. Music therapist of the Universitat Ramon Llull (Barcelona). She works as a music therapist at the oncology department of Hospital santa Creu i sant Pau (HGSCSP), Barcelona

Dra. Eva Juan. Responsable of psycho-oncology department, HGSCSP, Barcelona.

Dr. Agustí Barnadas. Chief of Medical Oncology Department, HGSCSP, Barcelona.

I sing what I can't say: Singing as a therapeutic method in Music Therapy with children.

Author:

Jung Yoon Shin

Abstract:

Singing pervades our entire lives. We sing to celebrate special events, to express and share feelings, to say prayers in worship, and for many other purposes.

Singing is a part of ourselves and a part of our identity (Aldridge 1995).

In music therapy with children, singing is one of the most commonly used methods. Singing serves as communication, stimulation, and encouragement (Shin 2006).

The therapeutic benefits of using songs have been evaluated by many music therapists (Aasgaard 2002; Baker & Wigram 2005; Elefant 2002; Edwards 1995; Dileo 1995; Nordoff-Robbins 1977). It is widely accepted that songs are the representatives of emotions, the witnesses of our life stories, and the tools of music therapy interventions. In this paper, the author will explore the multi-dimensional nature of singing. While songs can provide opportunities for emotional expression, the act of singing can transfer the emotional expression into experience, in which the physical, emotional, and spiritual aspects of a person can be fully engaged and connected. During singing, the body becomes a resonating instrument. The voice transforms this resonance into an intimate expression which gives life to inner realities, emotions and meanings which lie beyond the limit of language. Through this multi-dimensional nature of singing, one's resources, such as self-awareness, self- esteem, confidence, and creativity, can be reinforced, enhanced and empowered.

This paper intends to review the role of singing with children in music therapy, to discuss the potential of singing as empowerment, and to explore the implications for music therapy.

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• Aasgaard, T. (2002). Song creation by children with cancer - process and meaning. Unpublished PhD Thesis, Institute for Music and Music Therapy, Aalborg University. • Aldridge, D. (1995). Spirituality, Hope and Music Therapy in Palliative Care. The Arts in Psychotherapy, 22(2), 103-109. • Baker, F. & Wigram, T. (Eds.). (2005). Songwriting: Methods, techniques and clinical applications for music therapy clinicians, educators, and students. London: Jessica Kingsley Publishers. • Delio, C. (Ed.). (1999). Music Therapy and Medicine: Theoretical and Clinical Applications. American Music Therapy Association. MD: Silber Spring. • Edwards, J. (1995). 'You are singing beautifully': Music Therapy and the debridement bath. The Arts in Psychotherapy, 22(1), 53-55. • Elefant, C. (2002). Enhancing communication in girls with rett syndrome through songs in music therapy. Unpublished PhD Thesis, Institute for Music and Music Therapy, Aalborg University. • Nordoff, P., & Robbins, C. (1977). Creative Music Therapy. New York: The John Day Company. • Shin, J.Y. (2006, March 17). Singing with Children with Special Needs and Strengths. Paper presented at the APMT & BSMT annual conference. London, U.K.

Keywords:

Singing, children, resources, empowerment.

Biographical details:

Jung Yoon Shin was born in South-Korea and studied Music Therapy in Heidelberg, Germany. She has experience in working as a music therapist with children in Germany and the U.K. Currently, she studies at the University of Queensland in Australia where she is pursuing a PhD. Her research is concerned with the role of singing in the treatment of children with cystic fibrosis - singing as empowerment. She loves singing.

Music Therapy Improvisation: 'A Carnival Stage?'

Author:

Karette Stensæth

Abstract:

The presentation will focus on one part of the theoretical elaboration connected to the research project 'Musical Answerability. A Theory on the Relationship between Music Therapy Improvisation and Action as a Phenomenon', which is at the end of its process. Stensæth suggests here that carnival serves as a meaningful image of how action often 'behaves' within music therapy improvisation.

Carnival is here understood as interpreted by Mikhail Bakhtin (1895-1975), the Russian linguist and philosopher. He presents the mediaeval carnival as the popular laughter culture and introduces the idea that the symbols in carnival have been transferred to our time. It is in particular the idea about the carnival's ability to regenerate and revitalize life that pervades Bakhtin's thinking: Through the carnival people can realize feelings, dreams and utopian ideas, which normally are perceived as immoral or insensible, irrational. Although Bakhtin mainly relates to literature in his thinking, the author believes that carnival is a meaningful metaphor for the music therapy improvisation too. Stensæth suggests therefore that as an idea, carnival shows how music therapy improvisation turns into a stage for carnival actions.

The presentation involves a presentation of Bakhtin's thinking. In her discussion Stensæth will materialze her internalization of Bakhtin´s ideas by relating them to a video recording of a music therapy improvisation between a client and a music therapist.

Key words:

Music therapy improvisation, action, theory building, Bakhtin

Biographical details:

Karette Stensæth is PhD student at the Norwegian Academy of Music, Oslo, Norway, has a long experience working as a music therapist, especially within the area of special education. She has several assignments as a teacher and supervisor within music therapy.

The Problem of Standards for Qualitative Research in Music Therapy

Author:

Brynjulf Stige , PhD

Abstract:

Evaluation is integral to academic develop¬ment and it is hard to imagine evaluation without criteria. In relation to qualitative research there is little consensus as to which criteria to use and the situation is more than just a little confusing. The field tends to polarize into one camp claiming 'we need more rigor' and another claiming 'anything goes.' Arguably, the diversity of perspectives, purposes, and practices that characterizes qualitative research is incompatible with the idea of universal criteria for evaluation.

As a response to this situation, the possibility of developing meta-criteria for evaluation were discussed in an international symposium linked to the 4th Nordic Music Therapy Conference in Bergen 2003. Recently, the question of standards for qualitative research has been discussed by Brian Abrams in Barbara Wheeler's (2005) Music Therapy Research, but while Abrams's contribution includes many relevant criteria to consider, there are in this author's judgment some problems in his text that need to be addressed. The present paper develops and critiques the idea of meta-criteria. With reference to recent discussions on standards for qualitative research in various social sciences, the paper will focus upon interrelationships between problems of methodological justification and problems of reflexivity and 'concerned research' (in relation to culture and society).

Keywords:

Qualitative research, evaluation criteria, meta-criteria, justification, concerned research, critique.

Biographical details:

Brynjulf Stige, PhD, Professor in Music Therapy, University of Bergen; Head of Research at GAMUT: The Grieg Academy Music Therapy Research Centre. Fields of interest: music therapy improvisation, music education, culture-centered music therapy, and community music therapy. Stige has published four books in Norwegian and three books in English. The latter are: Culture-Centered Music Therapy (2002), Contemporary Voices in Music Therapy (2002, edited with Carolyn Kenny), and Elaborations toward a Notion of Community Music Therapy (2003). Stige is co-editor (with Carolyn Kenny) of Voices: A World Forum for Music Therapy and Norwegian editor of Nordic Journal of Music Therapy and. E-mail: brynjulf.stige@grieg.uib.no

Psychodynamic Voice Therapy - A Music Therapeutic Approach with Psychiatric Patients Suffering from Depression

Author:

Sanne Storm

Abstract:

This workshop is connected to a recently begun research project focusing on the development of a Voice Assessment Tool (VAT) in music therapy. A tool intended to be closely related to clinical practice for evaluating/ rating the clients spontaneous voice expression with both quantitative and qualitative aspects.

The VAT is intended to be an assessment tool that will elicit data from which it will be possible to analyse vocal parameters, and make psychological interpretations of the clients psychological state in any given situation, based on clinical observations of how the client spontaneously expresses her-/himself with the voice.

When listening to a clients voice the listening perspective does not focus on the structure and style of the music, and interpreting the music from that point of view, but on how the client's voice quality can be described, and the potential psychological interpretations related to this. This is therefore concerned with the vocal production of the client - the sounds of their voice.

This workshop will be very practical and takes its origin in my daily clinic work with depressive people in adult and youth psychiatry where Psychodynamic Voice Therapy often is used as a method. Psychodynamic Voice Therapy builds on Inge Nygaard Pedersen's Psychodynamic Movement, Mary Priestley's psychoanalytical oriented approach and my own experience with voice work.

During the workshop we will come around following subjects:
- how to build up a spontaneous voice improvisation.
- the grounding and centering effect of simple vocal exercises.
- singing songs, but having focus on vocal expression.
- embodiment and integration of thoughts and feelings.
- listening perspectives with focus on the human voice.

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Keywords:

Psychodynamic - vocalization - therapy - body - depression.

Biographical details:

Sanne Storm is MA in Music Therapy, graduated from Aalborg University, Denmark 2002. Currently she is doing her doctoral research half time on 'Development of a Voice Assessment Tool in Music Therapy' at Aalborg University, Denmark.

She works as a music therapist at Psychiatric Hospital, Tórshavn, Faroe Islands, both with adults, children and youth.

Sanne has specialized in Therapeutic Voice Work and is teaching 'Body- and Voicework' and 'Clinical Voicework' in the Music Therapy training program at Aalborg University.

She has worked with 'body and voice- work' since 1998, and completed af two-year pedagogic course in voice training in 2004.

The Musical Transference Relationship with a Non-Verbal Music Therapy Client

Author:

John Strange

Abstract:

In Improvisation: Methods and Techniques for Music Therapy Clinicians, Educators, and Students Tony Wigram illustrates the range of skills and techniques available to music therapists and their use in clinical situations. In order to present each technique as clearly as possible, the role of client is taken by another therapist. As Wigram makes clear, in real clinical situations many different techniques may be employed in quick succession, as therapist and client interact and respond to each other. Daniel Stern in The Present Moment in Psychotherapy and Everyday Life examines the psychotherapeutic process viewed as a succession of brief but distinct 'present moments'.

As a modest supplement to these two landmark works, this paper will present snapshots of some 'present moments' in clinical improvisation through video clips and musical transcriptions, and offer suggestions as to the possible psychological meaning of the musical expression of both client and therapist. The writer's awareness of the improvisatory 'moment' was first sharpened by Elaine Streeter's 'Definition and Use of the Musical Transference Relationship' at the EMTC Congress in Leuven.

Streeter illustrated her argument with transcriptions of sessions with a verbal client. The present paper examines the musical transference relationship between the therapist and an adult client with autism and little language. As Joseph Ledoux has demonstrated in a highly readable account, complex emotional and cognitive processing occurs prior to, and sometimes without, the emergence of consciousness of this processing. It is therefore worthwhile to analyse the outward manifestations of pre-conscious processing, by both client and therapist, in the music they create, even when a client's language development precludes a verbal exploration of the relationship with the client.

Biographical details:

John Strange trained at Roehampton and has worked mainly in the field of learning disability. His current employment is with Newham Music Trust in East London. As a composer, he suspects that his use of improvisation in therapy had for many years been guided too much by technical and aesthetic considerations. Now his own psychoanalysis has added a new resource to his therapeutic armoury, and enabled a fuller understanding of the music created by client and therapist. John is a former UK delegate to the EMTC and chairperson of the UK professional association. He is a music therapy expert witness in legal cases of medical negligence.

Catalogue of Indications for Music Therapy in Neurological Rehabilitation

Authors:

Silja Straub & Stefan Mainka

Abstract:

Music therapy in neurological rehabilitation can be used within a wide spectrum, ranging from basic arousal in early rehabilitation up to advanced functional exercises and psychological counseling in later stages. The catalogue of indications outlines the full spectrum of music therapy in neurological rehabilitation and provides an overview of clinical applications; it came forth of the wish for more transparency from both music therapeutic as well as non-expert side.

It is rooted on a holistic concept and serves nine fields of symptoms: 'malfunction of impulse', 'malfunction of perception', 'malfunction of speaking, language or the voice', 'incomplete consciousness', 'inconvenient states of tension', 'pain', '(other) cognitive malfunctioning', 'sensor-motor malfunction', 'mentally and socially pathological conditions'. All music therapy interventions and methods are precisely defined and aim at physical, cognitive, psychological or behavioral problems. The catalogue thus contains both functionally orientated training techniques and methods of psychotherapy. The main part lists single symptoms and their respective music

therapeutic aims. It also refers to codes of the International Classification of Diseases (ICD-10) publication references are given to underline the scientific background

The catalogue of indications for music therapy in neurological rehabilitation is a fundamental guide for medical practitioners, professional music therapists and music therapy students.

Keywords:

Indication - neurological rehabilitation - training-psychotherapy.

Biographical details:

Stefan Mainka received his diploma in music therapy in 2002 in Heidelberg/Germany. He works in the Hospital For Neurological Rehabilitation and the Hospital For Movement Disorders in Beelitz-Heilstätten/Germany. In addition he works with handicapped people with severe behavior disorders.

Stefan Mainka studied Neurological Music Therapy with Prof. Thaut (USA), normal movement with V.Urquizo and the Physiotherapy concept of Bobath with K.Strohmeyer.

Silja Straub received her diploma in creative arts/ music therapy in Sittard (NL) in 2001. She basically works in early rehabilitation in a centre for neurological rehabilitation in Greifswald (D).

Silja Straub studied music therapy with aphasic patients with M. Jungblut and the concept of kinesthetic, and works as a lecturer, training both remedial teachers and music therapy students.

The use of music therapy in treating sexually abused children

Author:

Gitta Strehlow

Abstract:

This paper is based on a qualitative music therapy research project which focused on children who have experienced sexual abuse. In-family sexual abuse is a relationship trauma where trust in precisely those people, who should be responsible for the protection of the child, is destroyed. The attempts of the child to cope with this, take tragic forms, because they try to hold on at all costs to the connection to the caregiver.

Silence, sexual behavior, asexuality, anxiety, feelings of shame and guilt are often displayed as symptoms following a life-threatening experience like sexual abuse.

Providing a way out of silence and space for feeling safe are examples of how music therapy can be used as the first step towards helping these children. Improvisation can be an opportunity in particular and sometimes a challenge to deal with the typical interactions of children who have been traumatized.

This paper will present specific aspects of using music therapy to treat sexually abused children.

Keywords:

Qualitative research, trauma, sexual abuse, improvisation, interaction.

Biographical details:

Gitta Strehlow received a Diploma in Music Therapy from the Institute of Music Therapy (University Music and Theatre Hamburg). She works at Dunkelziffer e.V. (Association for children who have experienced sexual abuse) and also with adults at Bethesda General hospital Hamburg-Bergedorf, Department for Psychiatry and Psychotherapy. Gitta is a part-time lecturer at the Institute of Music Therapy Hamburg. She has recently contributed several chapters to a book on music therapy with sexually abused children.

Music Therapy and autism. Musical form and structure in intersubjectivity relationships.

Author:

Ferdinando Suvini

Abstract:

This paper analyses the therapeutic potential of music therapy for autistic spectrum disorders. The theoretical and methodological premises for music therapy interventions are outlined starting with the most up-to-date information from scientific literature (Gold et al).

Music and music therapy are effective means for improving the communicative-relational aptitudes of individuals with autistic spectrum disorder. A preferential channel for access is thus created through the targeted use of elements of sound and music.

In particular, music therapy based on the intersubjective approach (Stern and Trevarthen) creates the conditions for possible sound dialogues whose objective is defined by affect attunement (Stern).

This also facilitates the process of regulation of emotions and mutual regulation (Tronick), as well as increasing the potential for relationships. In a psychodynamic perspective, sound/music improvisation in music therapy represents the means for achieving these objectives.

In this paper musical examples from a number of music therapy interactions will also be presented with the aim of establishing a relationship between music structures and forms and affect attunement.

Bibliographic details:

A.I.M. President, Italy Country Representative EMTC, EMTC V.President South Europe

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Biomedical Music Therapy Origins, Research and Applications

Author:
Prof. Emeritus Dr. Dale Taylor

Abstract:
Prof. Taylor will describe the events and contributors whose work provided motivation for creation of the Biomedical Theory of Music Therapy. This approach places the human brain as the target organ of all music therapy interventions. It uses philosophical research methodology to first look at known cortical functions that are the basis for various behaviors, then reviews research findings showing musical influences on those cortical functions, and finally uses those musical effects to explain how music therapy changes specific behaviors through its influence on cortical processes.

When music is used to change neural impulse patterning in the brain, it effectively changes brain functioning thereby altering any behaviors governed by those functions. It is then up to each music therapist to determine how best to structure musical experience for each client in order to stimulate those cortical changes. Experience has shown that an understanding of Biomedical Music Therapy enhances both the success of music therapy practice and its acceptance as a professional discipline. The relationship between research findings and clinical applications can be seen through the many examples that demonstrate use of this theoretical framework in describing both orally and in writing the value of music therapy for clients. Examples include applications of published techniques originated by Dr. Taylor such as his Expressive Technique for Reversal of Suicidal Behavior, the Neuroanatomical Model Using Music for Remediation of Aphasic Disorders, and his Control Reversal Therapy technique for treating and removing eating disorders. Anecdotal information from actual experience can be used to describe successful applications of the theory in explaining music therapy procedures and outcomes to referring physicians, administrators, medical staff, parents, medical and other students, government and private insurance agencies, and potential employers. Familiarity with such experiential information helps answer questions about ways to utilize Biomedical Music Therapy in a wide variety of music therapy applications. For music therapy educators, substantial information is available about materials and personal preparation needed to teach Biomedical Music Therapy in undergraduate and graduate programs. Also there are numerous professors in various parts of the world with experience in teaching this growing body of knowledge to students and professionals at all levels.

Biographical details:
Prof. Emeritus Dr. Dale Taylor is a Board Certified Music Therapist, a member of the American Music Therapy Association's International Relations Committee, Founder of the Music Therapy Degree program at the University of Wisconsin-Eau Claire, past President of the Great Lakes Region, former Editor of the International Journal of Arts Medicine, Secretary-Treasurer of the International Arts Medicine Association; co-founder of the Wisconsin Chapter for Music Therapy, served over two decades on the NAMT and AMTA Assembly of Delegates, is published in the Journal of Music Therapy and Music Therapy Perspectives, and is author of Biomedical Foundations of Music as Therapy.

From Chaos to Rigidity

Author:
Michalis Tobler

Abstract:
First of all the function of sound and music in 'chaotic' as opposed to 'rigid' situations will be examined. Differences and similarities will be looked upon, so will elements that relate to sound and music as well as the musician's endeavour to build an ideal environment.

Feelings, expectations and results will be considered. Moreover elements will be sought that can help to diagnose, evaluate and influence the course of a child.

Music is a closed circuit of acoustic stimuli which is governed by specific rules and techniques. These rules and techniques vary according to cultural tradition, social and aesthetic parameters and the objects or instruments at hand. This circuit may provide a channel of communication between two or more human beings on several levels (mental, emotional, psychokinetic). It is essential that such an event takes place in real time. Body, voice and instruments are at our disposal. The possibilities are endless. The discussion however will not take music as its starting point. The starting point will be the contrast between chaos and rigidity and what lies in between.

An attempt will be made to describe the differences and main features of the two extremes and to find which music, sound or medium can forward the understanding of moods and feelings and thus provide the basis for efficient work.

After careful observation between children with different features we notice that there are big distinctions in the inner system of elaboration of music, in the same elements of sound, in the handling of time and space, in the relations that develop and in the feelings that declare. Thus, selecting, every time, the proper elements we will have the biggest correspondence in the process of our sessions.

Keywords:
Chaos, rigidity, flexibility, isolation, closeness.

Biographical details:
Michalis Tobler is a musician (music facilitator and performer) who is working several years in special education. At this time he is working with different kind of groups (children and adults) involving all this means that can develop fillings and expression. At the same time he teaches in the postgraduate program of the department of education at the University of Athens.

Improvisation - A Multilayered Perspective

Author:
Dr. Gro Trondalen

Abstract:
This presentation will address the phenomenon of improvisation, suggesting a multilayered frame of interpretation, namely improvisation as a) a being - an existential presence b) a doing - an aesthetic participation and c) a transformation - a symbol.

The first aspect, musical improvisation as a being, is connected to a primary consciousness in a now-moment. From a phenomenological point of view, consciousness is always directed towards something, accompanied by inner feelings of

being alive. Such an experience of presence may open for an existential recognition at a non-verbal level.

Secondly, musical improvisation as a doing - an aesthetic participation - is linked to beauty and the act of playing and creating. Such a bodily aesthetic participation may contribute to an exploration of musical feelings and physical actions through music.

The third perspective, is related to musical improvisation as a transformation - a symbol, which is able to both contain and mediate meaning. Due to the music's ambiguity, the client can put the meaning she wants into the music. Through a restored sense of her emotional self, the client may experience that relating experiences in musical improvisation offer new and beneficial ways of relating, which may be transferred to daily life.

The presentation will be illustrated by clinical vignettes.

Keywords:

Improvisation, multilayered perspective.

Biographical details:

Dr. Gro Trondalen is Associate Professor in Music Therapy at the Norwegian Academy of Music and holds a private practice in BMGIM. She is a former coordinator of the Ph.D. program and the Music Therapy Training (MA) in Oslo and Vice-President of the European Music Therapy Confederation. She is a qualified music therapist and Special Education Teacher and holds a specialization in The Bonny Method of Guided Imagery and Music. As a music therapist Trondalen has worked in the field of child welfare and adult mental health. Research focus has been on clinical work linked to philosophical and theoretical perspectives.

Singing, a Personal and Professional Need

Authors:

Sylka Uhlig, MA, RMTh & Kate Richards Geller, MA, MT-BC

Abstracts workshop:

The voice is our primary instrument in music therapy for expression and communication. Through singing, we enter into the integrative process of expression and the interactive process of communication. The experience of singing can be essential for a client's process and it is also fundamental for the therapist's professional development. The therapist who sings in sessions needs to develop awareness of the personal effect and the clinical impact of the voice. The focus of this workshop is on dialogue, communication, and the nuances of acoustic symbols and multicultural influences that are inherent in authentic human sounds. This workshop is primarily experiential with approximately 20% of time for explanation and discussion.

Participants will: experience a sequence of vocal exercises that can promote proficiency, sing alone and with others to enhance sensitivity of how the voice impacts human relationships on many levels, develop skill and freedom to use the body and voice in improvisation to communicate effectively with the client. Important for this practice are: developing awareness of the body as an instrument; experiencing the differences between forced and free voices; discovering not-beautiful voices and their effects; understanding multicultural aspects; listening.

Biographical details:

Sylka Uhlig, MA, RMTh Registered Music Therapist (The Netherlands) - BC HAN University for Professional Education Nijmegen, (1993, NL) - Voice & Body Work Training (1995-2005) - Music Therapist at Psychiatric Hospital, Individual and group work trauma treatment & forensic rehabilitation (1991-1999, NL) - Private Study Oriental Music and Art Therapy Oruc Güvenc, Istanbul, (1998 Turkey) - MA at New York University Music Therapy, specialty of multicultural use of voice (2000) - Music therapist Board of Education New York City, special education program (2001-2005) - Lecturer Music Therapy and Faculty Member of HAN University, Nijmegen, the Netherlands (since 2005).

Kate Richards Geller, MA, MT-BC
Board Certified Music Therapist, Licensed Creative Arts Therapist (USA-New York)
- MA, Music Therapy, New York University, (1997)
- Music Therapist in pediatric settings, using the voice for pain management and quality of life.
- Advanced training in voicework with Lisa Sokolov, Silvia Nakkach, Rhiannon.
- Music Therapist: therapeutic preschool, Brooklyn Conservatory of Music, adult daycare.
- Voice-centered music therapy wellness practice.

Music therapy in oncology: a new project in Canada

Author:

Guylaine Vaillancourt, M.A., MTA, GIM fellow

Abstract:

Several Canadian music therapists work in palliative care for adults and children in hospices and hospitals. On the other hand, only a few work in oncology for cancer patients in active treatment. We will examine the integration of music therapy service into a continuum treatment program for inpatients and outpatients in cancer care at a leading metropolitan area hospital in Montréal, (QC) Canada.

Music therapy in oncology is a form of psychotherapy that uses music in preventive, curative and palliative care. Music therapy fosters sensibility and creativity through non-verbal expression that addresses physical, psychological, social and spiritual aspects. In oncology, the main objectives are to foster and activate the inner support system, reduce anxiety and physical symptoms, manage pain, facilitate communication, express emotions and provide an aesthetic experience.

Systemic and patient-centered approaches, the McGill's total pain concept, Kenny's Field of Play theory and adaptation of Guided Imagery and Music (GIM) are integrated as a global approach. GIM principles serve to adjust the musical 'dosage' that is to use the appropriate level of musical intensity in order to synchronize to the physical and psychological patient's state.

Clinical examples using techniques such as improvisation, song writing, culturally sensitive repertoire etc. will be provided. In this setting, both patients and families are seen as being affected by the illness. All are parts of the intervention plan. This dynamic sonore is like a set of musical chimes - one movement resonates to all.

Key words:

Music therapy, oncology, Canada.

Biographical details:

Guylaine Vaillancourt is a doctoral student in the PhD

program in Leadership and Change at Antioch University (USA) under Carolyn Kenny's mentorship. She has been working in the health field since 1978 as a registered nurse and as a music therapist since 1990. She completed her master's degree in music therapy (NYU) and is a fellow in Guided Imagery and Music. Since 2001, she is an adjunct teacher in the music therapy undergraduate program at the Université du Québec à Montréal. She is presently the president of the Association québécoise de musicothérapie in Canada and co-editor of the North American region for VOICES: A World Forum for Music Therapy. In 2005 she published a book Musique, musico-thérapie et développement de l'enfant. Finally, she is the coordinator for the 2008 Canadian Association for Music Therapy 34th annual Conference in Quebec City.

Audio-Communication: a music therapeutic treatment of Tinnitus

Author:

Iris Valentin, Elke Willwoll

Abstract:

The object of this evaluation study, made possible by the financial support of the Deutsche Tinnitus Liga e.V. and the BARMER health service in cooperation with Praxis Tinn-a-Ré and the University of Wuppertal, Germany is the social/music therapy concept 'Audio-Kommunikation' as a rehabilitation and prophylactic method for out-patients suffering chronic tinnitus.

More than three years data was collected from 105 patients of which 34 patients (16 female / 18male) were included in the final evaluation due to the necessary fulfilment of the long-term evaluation phase (12 months).

The subjective evaluation of well-being was assessed with the Tinnitus questionnaire (Goebel & Hiller 1998) in three intervals (before, after and a follow-up after 5 months) and with the Audio-Kommunikation questionnaire (Valentin 2001) after 4, 8 and 24 weeks.

The results show a high significance (< .001) in the short-term effect as well as the long-term effect by those patients who completed the treatment. (T-Value : 4,376; 4,268; df =33). These results were confirmed by the high ES (emotionasl stability) ratings between the first and second questionnaires (ES 0,75) and between the first and third questionnaires (ES 0,73).

The long-term improvement of the state of well being is the basis for the reduction of medical treatments and other expensive interventions such as hospitalization, unemployment etc. Out-patient therapy, in this case Audio-Kommunikation, stabilizes the quality of life for tinnitus patients within their personal and social environment and reduces the co-morbidity potential (depression, angst, insomnia and concentration problems). The patients win understanding for the complexity of the Tinnitus Syndrome and for the process of acoustical perception This enhances the long-term habituation, a very important goal of Tinnitus Retraining Therapy. Music therapy enhances the quality of the treatment through a holistic approach, with special focus on the neurophysiologische effects.

Key words:

Receptive music therapy, Tinnitus, Process of acoustical perception, Habituation. Neurophysiological modell

Biographical details:

Iris Valentin, Born 1948 in USA, Music Studies in Berlin and Düsseldorf, Germany. Degree in Education,

Künstlerische Reife f. Clarinet. Music/socialtherapist. Professional experience at Bosenberg Klinik, St. Wendel Germany , works now in her own out-patient office 'Praxis Tinn-a-Ré' in Wuppertal, Germany.

Intuition and the Concept of Immediacy

Author:

Mieke Van Uytvanck

Abstract:

Within a music therapeutic context, intuition is defined as 'preverbal immediacy'. Initially, this dissertation is based on Bergson, whose philosophy deals much with intuition. Bergson considers intuition as an 'immediate experience'. The character of immediacy is addressed by Kierkegaard, who states that the concept of immediacy cannot put into words, but can only be expressed in music.

By relating Bergson's and Kierkegaard's descriptions to Lacan, the author developed the notion that intuition can be placed on a preverbal level. Attempt to offer concrete definitions of intuition, threaten the integrity of notions that identify immediacy as one of its essential characteristics. Therefore, the preverbal quality of intuition is significant in music therapy. As with Kierkegaard, music therapeutics considers music to be a preverbal phenomenon. If music is preverbal, and lacks to conceptual meaning, it is natural for the music therapist to fall into reverie, as described by Bion, while improvising. Thus, intuition and musical improvisation are ineluctable connected by virtue of their preverbal character. The interpersonal developments in an improvisation are located on a preverbal level and can only be registered by the intuition of the music therapist. This theoretical part will be related to the experience of working with psychotic patients and the special work as a music therapist with children in Israel, considering the language struggle.

Finally, intuition is established as an omnipresent conception in a music therapeutic process, both on a musical level and on an interpersonal level.

Key words:

Intuition - Bergson - Kierkegaard - preverbal - reverie.

Biographical details:

Mieke Van Uytvanck, trained as a music therapist at the College of Science and Art at the Lemmenstinstituut (Leuven). She has practiced as a music therapist, in a institution for children in Israel for 6 months. At present, she works as music therapist within a setting for people with developmental disability.

Diagnosis trough Music? Music in a diagnostic setting for adolescents.

Author:

Sofie Vandereyken

Abstract:

During this presentation I will explain the use of music for psychiatric and therapeutic diagnosis in music therapy with adolescents.

‘De Kade’ is a psychoanalytic oriented, residential unit for adolescent inpatients. The reasons for admission are very diverse and the only commonality is the same age range between 14 and 18 years. These adolescents can be hospitalized in an orientation group for 6 week. Music therapy is part of a multidisciplinary treatment program with the aim to observe the psychic issues of the adolescent and to find out which further treatment would be most meaningful.

It must been said that no static diagnosis will be given to these adolescents. Symptoms and complaints have there own meaning in this chaotic period of life. Adolescents are far too young and still evolving. Many perspectives, even those from adult pathology, can be applicable. The orientation program can be seen as a search for the personal and therapeutic possibilities and restrictions of each adolescent.

The use of musical productions of psychiatric patients for diagnostic and indication purposes presents us with a methodological problem. Can music be considered as the expression of the psyche of an individual, like it was common practice in music history since the beginning of the 19th century (Beethoven) and from which in psychiatry the hysteria model (Freud) arises? Or does a musical product inform us not so much about a conflicting inner life, but rather about the way in which music acquires and maintains a more or less symbolic place within a subject?

An analysis of musical improvisations, the behavior, the recorded music they bring into the sessions, and the therapeutic relationship of the adolescents will illustrate this methodological question.

Keywords:

Music therapy , adolescents, psycho analytic, diagnosis and music.

Biographical details:

Sofie Vandereyken is working as a psychoanalytic oriented music therapist at ‘de Kade’, a residential unit for adolescents with diverse psychiatric problems in the University Center St-Jozef, Kortenberg. She also works in ‘Psycho-Sociaal Centrum’, Leuven, a day-treatment clinic. This center provides a multidisciplinary treatment for specific groups of adult patients who suffer from depression and anxiety, personality or psychotic disorders. She is involved in the music therapy training course at the Lemmensinstitute, Leuven, as a supervisor.

Pulse - About the First Time of Symbolization

Author:

Daisy Varewyck

Abstract:

In this presentation the author examines the term ‘pulse’ in music therapy. Pulse on one hand can be understood as being in resonance with each other. On the other hand pulse can be seen as a common beat appearing in music. In music therapy, while working with psychotic patients and patients with a borderline personality disorder, music therapists are often confronted with the absence of any pulse. The chaos created in the music of the patient removes any possibility of resonance with any other individual. Patients’ outward actions are reflected in the musical play, and this musical play proves the lack of mental capacity to symbolize or mentalize. A common pulse in music therapy can create the mental capacity to think symbolically.

How this common pulse arises is a question, which is difficult to answer. The common pulse appears unannounced, on an intuitive and unconscious manner. This common pulse can facilitate the development of the first mental structure.

The author clarifies this with two case studies. First, a case study of a young psychotic man illustrates how pulse arises, as well as the further development and the result of pulse. The author discusses one specific music therapy session.

Secondly, a case study of a woman with a borderline personality disorder will explore the evolution of successive music therapy sessions. The common pulse arising during the musical improvisations illustrates how the patient gains capacity to mentalize.

Key words:

Common pulse, rhythm, resonance, mentalize, symbolize.

Biographical details:

Daisy Varewyck qualified as a music therapist in 2005 at the College of Science and Art, Campus Lemmensinstituut (Leuven, Belgium). Since September 2005, she is working as a music therapist in a U.C. psychiatry (Kortenberg, Belgium) treating adults with a personal disorder, borderline disorder and psychotic patients. She is also the treasurer of the Belgian Music Therapy Professional Group BMT (beroepsvereniging voor muziektherapie).

Papageno Music Therapy and Children with Autism

Author:

Ria Veldhuizen, Marijke Foudraine-Kranenburg, Aaltje van Zweden-van Buuren

Abstract:

The Foundation Papageno brings Moments of Musical Meeting in Music Therapy for Autistic Children in their own environment (at home). One of the goals of the Papageno Foundation is to explore the role of music therapy in the development of autistic children. Specially when it is ‘brought to their homes’.

Participants will be able to: • understand what music therapy is and what is so special about Papageno Music Therapy • learn and practice simple ways of getting contact with autistic children through music therapy • learn and practice intervention techniques

Keywords:

Children with autism, music therapy, rigidity, contact, communication, interaction.

Biografical details:

Marijke Foudraine-Kranenburg and Aaltje van Zweden-van Buuren are founders of the Papageno Foundation for Children with Autism.

Ria Veldhuizen, RMTh, is music therapist and Papageno researcher.

Music Therapy in a Family: A National Identity Approach

Author:

Dr. Aldona Vilkeliene

Abstract:

While growing and improving spiritually, a person strives to know him/herself and get adjusted to various everyday life situations. It requires a strong inner power and flexibility of communication (Rean, 1999). Hargreaves (2002) claims that the identity of a personality is constantly changing when he/she undertakes or realizes his/her social roles and status in society.

The same can also be applied to the cases of illness or disability when people themselves have to understand and recognize their present health state or the state of being disabled. In most cases national identity remains stable. Such stability is one of the security guarantees for the sick person. People acquire most of their knowledge about the national tradition in their family. All that can be found in ethnic music: lullabies, traditional rites and religious feasts. Hence, personality growth can be analyzed in two directions: horizontal (family - client -- society) and vertical (client - national identity - personal identity - self own) levels.

The aim of this paper is to analyze one horizontal (family) and one vertical (national identity) dimension and their interaction under the effect of ethnic music.

The article presents 3 case studies of clients and a family member (or a family member was mentioned). Ten therapy sessions, each lasting half an hour, were made with people of different age and different illnesses. During these sessions traditional Lithuanian musical genres were used: such as canon-singing and instrumental music of the kankl s or birbyn which were combined with movement, clapping and stamping. Family members were involved into the sessions as well.

It can be concluded that the content and melody of ethnic music motivates clients to communicate. Playing the kankles with the family widens the emotional scale, while the ethnic music helps recognize and express people's feelings.

Key words:

National identity, therapy, ethnic music.

Biographical details:

Aldona Vilkeliene, is associate professor at Vilnius Pedagogical University. Her area of research is special artistic education, music therapy and music psychology. She has been the council member of Lithuanian Music Therapy Association and head of the experimental studio 'Credo' (music for the disabled) since 1997.

Main publications:

Exceptional children: integrated musical education. Monograph. Vilnius: Kronta, 2003.

Possibilities of Transactions Singing Lithuanian Folk Songs Sutartines // Journal of the Humanities, Vol 3, 2005.

Quality Management: Friend or Foe of Music Therapy in Clinical Practice?

Author:

Melanie Voigt, Ph.D

Abstract:

This paper explores the effect of quality management on clinical music therapy based on the experiences gained while implementing a quality management system at the Kinder-zentrum München. The goal of quality management is to provide a means of directing and controlling an institution in a systematic and transparent way, thus improving the quality of its perform-ance.

At the Kinderzentrum München, we are implementing a quality management system accord-ing to the standards of the ISO 9000 family. A team of seven employees from the areas of medicine, psychology, therapy, nursing, social work and administration are working together with the heads of the medical and administrative areas and with all colleagues to develop and implement a system which is suitable for our institution and which corresponds to the interna-tional standard. Principles for quality management have begun to be introduced for use in daily work.

First reports from the members of the music therapy department are positive. An increase in transparency is reported regarding documentation of treatment from all professional groups, resulting in better interdisciplinary communication and cooperation. Because of the require-ments for documentation of therapy, the therapists examine their own clinical work critically and more often. Possibilities for more objective ways of evaluating therapy results are being considered.

The fact that reports are required relatively frequently seems at first to require more written work, but because of the limited number of sessions between reports, less time is needed to write them. Additionally, because of the emphasis on the interaction of processes within the organization, organizational problems which often lead to conflicts become more apparent and solutions to these problems are sought actively by all.

Quality management, when properly implemented, can support quality in clinical music therapy.

Key words:

Clinical music therapy, quality management.

Biographical details:

Melanie Voigt, Ph.D./Univ. Texas studied music education in the US and taught in the public schools there. She trained for music therapy with Gertrud Orff at the Kinderzentrum München in Munich, Germany. She has been head of the music therapy department at that institution since 1984. She is now head of training courses in Orff Music Therapy at the Deutsche Akademie für Entwicklungs-Rehabilitation in Munich and lectures in Orff Music Therapy at the Hochschule Magdeburg-Stendal in Magdeburg, Germany. She also holds the qualification of 'Kinder- und Jugendlichenpsychotherapeutin'. She is coordinator of quality management at the Kinderzentrum München since July, 2006.

Relativism and Perspective in Evidence-Based Reviews

Authors:

Barbara L. Wheeler, PhD, MT-BC, & Barbara A. Else, MPA, MT-BC, LCAT

Abstract:

This presentation, titled: Relativism and Perspective in Evidence-Based Reviews, focuses on the topic of standards of evidence in music therapy research and reviews. This work encompasses a descriptive overview of various

approaches to evidence-based reviews to analyze differences and relativity of conclusions regarding strength of evidence in music therapy research. The questions of 'what' and 'when' findings from music therapy research constitute robust evidence are equivocal. The input factors to evidence-based reviews are variable to the extent that conclusions on the strength of evidence for the same topical question may vary dramatically.

Keywords:
Evidence, systematic review, practice policy

Biographical details:

Barbara Wheeler directs the music therapy program at the University of Louisville.

She is editor of Music Therapy Research, 2nd Edition, and coauthor of Clinical Training Guide for the Student Music Therapist. She is President Elect of AMTA and Interview Co-Editor for Voices.

Barbara Else, music therapist and research consultant, focuses on cross sector policy and economics. Her clinical work is in mental health, PTSD, and trauma recovery. She is P.I. on a grant examining the effects of music therapy interventions on re-integration among military families on deployment.

Music Therapy and the young autistic person: the use of music therapy with an autistic client approaching young adult life.

Author:
Peter Whelan

Abstract:

This paper is the culmination of work submitted in fulfilment of a MPhil Research Project at Bristol MusicSpace/University of West of England. A qualitative single-case study, it attempts to explore a young autistic person's experience of developing into adulthood and the role of music therapy when supporting this transition. An understanding the nature of our music therapy relationship, the music therapy process and the role of music therapy when supporting his developmental, transition is sought.

The relationship between the music therapy process and the developmental process of becoming a young adult is explored in particular discussing the process of regression and merging in transitional development. A micro analysis of three stages of the therapeutic process took place by collecting three random samples from three distinct stages in therapy and analysing through western musical notation and also, English prose reminiscent of Tovey. Each stage of the therapeutic process is examined from four perspectives: subjective reflection of the therapy experience (T1); objective advice from the clinical supervisor viewing the video material at that time (T2); new musical and written analysis of the video material through musical analysis in the present (R1) and in the role of researcher (R2) comparing T1, T2, R1 and R2 with one another. Further triangulation of the data material occurs by considering data from psychodynamic, psychological and social construct theories, to consider how meaning was constructed at the time of each session; testing validity. A macro analysis is developed by juxtaposing each perspective of the musical data with one another seeking any new meanings and a better understanding of reasons for interpretations. Some traditional theories suggest that merging and regression are detrimental to the autistic person. The data analysis and conclusion offer new perspectives on old interpretations and suggest reasons why merging occurs, might it be important within the dual processes of music therapy and adolescence and how it used effectively.

Biographical details:

Peter Whelan is senior music therapist in the largest special school in the UK catering for pupils aging from 3 to 19 years old with a wide range of needs. He also works at the Clinical for Dissociative Studies with people with DID/MPD and he has a private practice. He has just completed his MPhil Research Degree with Dr. Bunt and Dr. Daykin at the University of the West England.

A Bird Without A Home - Music Therapy with Children and Adolescents Who Lost Their Homes Due to the Disengagement in Israel

Author:
Chava Weiss

Abstract:

In August 2005 the State of Israel underwent a social upheaval when the government decided to embark on a unilateral process called the disengagement. This process entailed evacuating the entire area of Gush Katif in the Gaza strip and four settlements in the northern Samaria. During this process twenty-five settlements were destroyed. These settlements numbered 1850 families - 10,000 individuals, half of which were children and adolescents.

Residents lost their houses, their neighborhoods, their livelihoods, and their social communities. The children and adolescents lost their schools and their friends. For the past year and a half the author has worked through the Trauma Support Center with children and adolescents from Gush Katif who lost their homes. These children had to deal with the endless firing of missiles and continuous terrorist attacks for the five years before the disengagement. These children experienced trauma and some still show signs of posttraumatic stress.

The presentation will tell the story of these children and adolescents- a journey that started two months before the disengagement and continued for the year afterwards. During the summer the author's task was to both help the children and adolescents deal with feelings of uncertainty, confusion, pain and anger, and to help them prepare for their future. Music played some important roles: it enabled the author to develop a relationship and build trust with the children and adolescents and it helped them to express and deal with the powerful emotions. It also strengthened and encouraged the children.

The therapeutic tools used were singing Israeli songs, songs writing, improvisation, and guided imagery. The presentation shows how music therapy brought out their pain but also helped to strengthen their ability to get on with their lives. The importance of music in the therapeutic process will be addressed, as well as which tools encouraged and helped the children and which ones were overwhelmed by trauma. Clinical examples are accompanied by texts and audiotapes.

Biographical details:

Chava Weiss studied Music Therapy and Movement, Levinsky College; MA in Music, Bar Ilan University; PhD student in Music therapy, Bar Ilan University. She has 16 years of experience in the field: music therapy with children affected by terror in high risk areas, Israel; music therapy with children and adolescents who lost their home due to the disengagement.

She is member of a team involved in treating people coping with stress and crisis as a result of the security situation in Israel and member of a team that is part of the trauma collision. She conducts workshops on 'Coping with Stressful Situations Through Music. In addition she is lecturer of Therapy in Music and Movement at Levinsky College program and lecturer in the Special Education Department of Talpiot College and Orot College.

Consistency through flexible procedures: the development of a clinical procedure for working with children in assessment, autism, and cochlea implant, and adults undergoing heart surgery.

Author:

Tony Wigram

Abstract:

The development of clinical procedures of clinical practice has been strongly resisted by the music therapy profession on the basis of varying individual need, and the value of improvisational approaches allowing freedom for the client and the therapist. In research studies though, often consistency is required to enable the comparison of results between subjects, and for some studies, for replication to be possible.

Studies where music therapy is being compared with a placebo intervention can particularly benefit from a structured procedure that is consistent enough to be reliable, but flexible enough to allow the clinician researcher to respond to the client's evident therapeutic needs, rather than the client being required to respond to the procedure. Assessment procedures are the logical starting point for establishing a consistent approach, and in differential diagnosis in child psychiatry there are some good examples of essential elements in assessing. The development of treatment manuals in two studies that both compared music therapy with free play will be presented, one with autistic children and the other with infants with cochlea implants. Finally, a study involving a procedure for guided relaxation and music for post operative cardiac patients will illustrate how much easier it is to develop a consistent approach with recorded music and structured guiding.

Biographical details:

Tony Wigram Professor and Head of PhD Studies in music therapy, Aalborg University Denmark. Principal Music Therapist, Harper House Children's Service, UK. Jinah Kim, Korea Dikla kerem, Israel Karin Schou, Denmark

Keywords:

Research, procedures, assessment, autism, clinical practice.

Culturally responsive methods' fostering cultural integration in a music therapy group in an aged care setting in Melbourne, Australia.

Author:

Vannie Winfield

Abstract:

This presentation will demonstrate the effectiveness of culturally responsive music therapy methods. As populations become more mobile, cultural diversity in aged care is becoming increasingly common. My project addresses this developing trend by showcasing simple music therapy methods to foster socio-cultural integration among aged clients with dementia and diverse cultural backgrounds. It will draw extensively on my own work in a Melbourne aged-care facility with residents from various

Cultural backgrounds. Practical techniques will be suggested clearly, with accompanying video footage showing responses obtained from my own music therapy group. Attendees should come away with an increased awareness of cultural background and with useful ideas for culturally responsive treatment.

Biographical details:

Vannie Winfield migrated to Australia from Hong Kong in 1996. She completed music therapy training at the University of Melbourne in 2002 and completed a Graduate Diploma in Mental Health Science (Community) in 2005. With the assistance of her husband, she is presently employed as Registered Music Therapist for Outlook Gardens Christian Retirement village in Dandenong in the state of Victoria, Australia.

What helps in Music Therapy with Traumatized Refugees?

Author:

Ilse Wolfram

Abstract:

In general the psychosocial condition of refugees arriving in 'safe harbors' in Europe can be described as the overall feeling of insecurity on all levels, focusing on the question 'can I stay here?' Underneath the efforts of 'arriving' and 'settling' lie the effects of traumatizing events in their home country (war, torture, repression or prosecution), or from situations during the flight. In Germany, psychosocial centers for refugees have been founded in order to provide general psychosocial counseling and psychotherapeutic help.

Within the centers for refugees music therapy, however, is not yet as widely spread. First, the author shows survey data on the existing practices concerning the topic. Secondly, the author describes her personal approach based on music therapy with refugees in connection with a psychosocial center in Bremen/ Germany, in three perspectives: theory and practice of the Musical Life Panorama (MLP) with an adult female refugee from Kosovo, music therapeutic resource work with a political refugee from Sri Lanka, and a project of group music therapy with refugees from various countries and both sexes.

In the third part, the author resumes her therapeutic

'attitude' based on her training in Integrative Music Therapy. Especially through the MLP, social and cultural aspects can systematically be explored and brought into the therapeutic dialogue. In Integrative Therapy and its methods the concept of correspondence, co-respondence, is of central importance.

Finally, the author presents the idea that human qualities and values as well as a democratic model in the person of the therapist are of utmost importance during this work.

Keywords:

Psychosocial-center, trauma, resources, MLP (Musical Life Panorama), human values.

Biographical details:

Ilse Wolfram, is Diplom Social Worker (University of Applied Sciences Munich), Diplom Psychologist (with focus on Organizational Psychology - University Bremen), Integrative Music Therapist (Europäische Akademie für Psychosoziale Gesundheit EAG/FPI).

She is social worker and music therapist. 20 years of engagement in professional organizations, co-founder of Bundesarbeitsgemeinschaft Musiktherapie (BAG), German delegate into EMTC since 2002. Co-founder of BIM - Bremer Institut für Musiktherapie in 2000.

The professional music therapeutic experience includes work with patients with acquired brain damage and with refugees after a special training by Refugio Bremen in psychotraumatology.

Microanalysis in Music Therapy

Authors:

Thomas Wosch & Tony Wigram

Abstract:

This paper will introduce the methods of microanalysis in music therapy. It is based on the book Microanalysis in Music Therapy edited by Thomas Wosch and Tony Wigram, which will be released at the beginning of August 2007. Microanalysis is a detailed method investigating micro processes. Micro processes are processes and changes within one session of music therapy. The amount of time can also be 1 minute (moment) or 5 minutes (therapy event) of one session, one clinical improvisation (episode), or one complete session. To analyse processes over time, several methods of microanalysis can be undertaken to look at several events.

The paper will introduce the theoretical basis for methods of microanalysis, and will give small examples of three methods of microanalysis working with video, music and text analysis. Finally a short overview of using different methods of microanalysis in clinical practice, in teaching music therapy and in music therapy research will be given. Microanalyses offer significant potentials for assessment in the clinical practice of music therapy, in systematic teaching for developing awareness of very small changes in music therapy for students, and is ideal for working also with quantification and quantitative elements in music therapy research.

Biographical details:

• Thomas Wosch, Dr., MA, MT-DMVS, nine years clinician in psychiatry, nine years Lecturer of Music Therapy at University of applied Sciences of Magdeburg and of Stendal / Germany, now Professor of Music Therapy in Social Work at University of applied Sciences of Wuerzburg and Schweinfurt / Germany, Co-editor of www.voices.no, permanent guest teaching and development in Ukraine, Denmark and Germany, board member of GRAMMOPHON - mobile music therapy'.

Tony Wigram is Professor of Music Therapy and Head of PhD Studies in Music Therapy in the Department for Communication and Psychology, Faculty of Humanities, University of Aalborg, Denmark. He is Head Music Therapist at the Harper House Childrens Service, Hertfordshire, UK, Research Advisor to Hertfordshire Partnership NHS Trust, Prinicipal Research Fellow in the Faculty of Music, Melbourne University, and Reader in Music Therapy at Anglia Ruskin University, Cambridge.

'I am not at Home with my Client's Music... I Felt Guilty about Disliking it ' The Music Therapist between 'his Music' and 'the Client's Music'

Author:

Nechama Yehuda Ph.D.

Abstract:

Music therapists and clients alike feel passionate love for 'their' favorite music. At the same time they may reject the 'other's' music. In the context of music therapy this passion may easily create a potential problem, viz. how can the therapist and the client succeed in feeling the gap between different musical worlds.

This presentation will focus on results of a qualitative study (both with respect to data collection and analysis), which show that music therapists struggle for preserving their own authentic 'Musical Self,' and feeling 'at home' with the music in the the therapeutic hour.

Findings indicate that musicians who deal purely with music, feel that the most basic dimension in the musical experience, is their authentic bond to the music. If so - it is inconceivable that it will be ignored by musicians who choose to do music therapy. The therapeutic ideal of being completely attentive to the client's world and trying to be as close as possible to his music was not satisfying for the therapists who participated in the study. It seems that therapists were directed by an additional and disguised therapeutic ideal, viz. the perception that the therapeutic task provides an authentic experience for the therapist.

Dynamic movement between the two positions is demonstrated in a model that presents the creation of a 'third musical world'. Findings will be referenced to current Intersubjuctive thought. The study offers an additional perspective that can help therapists to get closer to the other's music- i.e., the notion that the music is composed of countless musical and non-musical components.

Music therapists and clients alike feel passionate love for their favorite music, and may attribute enormous power to 'their' music. At the same time they may reject the 'other's' music. In the context of music therapy this passion may easily create a potential problem, viz. how can the therapist and the client succeed in feeling the gap between different musical worlds, and successfully reaching the therapeutic mission.

This presentation will focus on results of a recent study, which show that music therapists struggle for preserving their own authentic 'Musical Self,' and feeling 'at home' with the

music in the therapeutic hour.

Findings indicate that musicians who deal purely with music, feel that the most basic dimension in the musical experience, is their authentic bond to the music. If so - it is inconceivable that it will be ignored by musicians who choose to do music therapy. The therapeutic ideal of being completely attentive to the client's world and trying to be as close as possible to his music was not satisfying for the therapists who participated in the study. It seems that therapists were directed by an additional and disguised therapeutic ideal, viz. the perception that the therapeutic task provides an authentic experience for the therapist.

The dynamic movement between the two positions is demonstrated in a model that visually presents the mode in which a 'third musical world' is created. The study offers an additional perspective that can help the therapist to get closer to the other's music- i.e., the notion that the music is composed of countless musical and non-musical components. Findings will be referenced to current Intersubjuctive thought.

Keywords:

Culture, Musical self, Intersubjectivity.

Biographical details:

Nechama Yehuda Ph.D. A faculty member in the graduate music therapy program at Bar Ilan University. She was the director of music and movement therapy program at Levinsky College, where she currently lecturers and supervises. She works with children and adults in her private practice. Bar Ilan University, Department of Music, Israel.

Emotional Expressions - Interventions Used by Music Therapists to Release Emotions

Author:

Sabine van Zanten

Abstract:

This presentation will focus on the author's thesis about interventions music therapists use to help clients to release and go through certain emotions. The theoretical foundation is of the German music therapist Thomas Wosch (2002). In the research, the author used data from five music therapists, and describes how verbal, nonverbal and musical interventions can be used to process and release certain emotions.

Biographical details:

Sabine van Zanten is a student at Hogeschool Utrecht, faculty of Creative Arts Therapies.

Music Therapy with Post - Comatose Patients in Rehabilitation using Roberto Ghiozzi's Model of 'Humanistic Transformational Music Therapy'

Authors:

Elena Zavarise & Elisabetta Verdolini

Abstract:

The Authors report about their experiences as music therapists at the Centre for the Seriously Brain-Damaged at the 'Sacred Heart' Hospital in Negrar (Verona), Italy. Working closely with Roberto Ghiozzi, they devised a specific method of intervention, taking into consideration medical and psychological variables.

The Authors dealt with different cases of patients with various types of physical handicaps and behaviour disorders as a consequence of trauma. Their studies were divided into various stages.

Different main techniques are presented. In order to carry out the therapy, it was important and indispensable to establish a significant empathetic relationship with each patient.

The objective of this study was to help patients to express their global emotions.

The Authors were able to: establish an expressive and psychological space for each patient, reduce awkward movements for more control of fine motor skills, increase number of attempts at vocal expression, progressively increase attention span during the various activities ,improve listening and ability to interact and communicate through musical parameters (time-rhythm, energy, intensity, etc.)

There is a vast number of videos and photographs documenting the therapeutic sessions.

Key words:

Music therapy, post-coma, rehabilitation, relationship, music improvisation.

Biographical details:

Elena Zavarise and Elisabetta Verdolini, musicians and music therapists received their Diploma in Music Therapy following a three-year CESFOR course in Bolzano, Italy. They are members of the Study and Research Group of the Model of Humanistic Transformational Music Therapy. They have gained expertise in working with comatose patients, post-comatose patients in rehabilitation and severely handicapped adults and children.

Music Psychotherapy of Cancer Patients: MT Composing Technology to Cure Illness

Author: Vyacheslav Kui-Beda

Abstract :

Objective: development of a technology for composing highly efficient customized MT compositions for cancer patients.

The method has been developed in three stages. In the first stage, 43 cases of minimal improvement and no variation psychotherapeutic interventions by the Simonton method (3 and 4 scores respectively on a scale of the general clinical observation) were checked for courses.

The second stage is featured by the development of an authentic method of customized selection of musical compositions reflecting the causes found out in the first stage.

The third stage includes the study of treatment results for 75 female patients who were getting prepared to mastectomy surgery in a cancer treatment case. The patients were broken down into 3 groups with 25 cases in each group.

Group 1 patients were receiving a Simonton psychotherapy treatment course for two weeks prior to surgery. The method includes regular playback of the records of verbal instructions for the attainment of a relaxation condition and the set up of an image of internal and external factors (resources) for curing the disease. Group 2 patients underwent a course of music psychotherapy treatment, which included listening to customized MT compositions without speech content for two weeks prior to surgery. Group 3 (control group) did not get MT or psychotherapy treatment.

Sample groups patients have been examined three times with clinic psychopathological and experimental psychological test methods (two weeks before surgery, one day before surgery, and two weeks after surgery).

Test results have shown proven enhanced efficacy of the method proposed as compared to the traditional approach in terms of a number of parameters.

In the course of the presentation, several video excerpts of work with volunteer clients will be used to illustrate the process of creating a music therapy composition.

Keywords:

Music Psychotherapy,Cancer, Computer Technology

Biographical details:

Vyacheslav Kui-Beda is a Medical Doctor, researcher, inventor, tutor and music composer. As a composer he wrote music for several international educative interactive CD projects for English-speaking children. Vyacheslav also writes music for MT sessions by himself. As a Music Psychotherapist he works with patients suffering from hard diseases (cancer, myocardial infarction, brain stroke), neurotic, and psychosomatic disorders. He also works as Assistant Professor at the Samara State Medical University. Here he teachers a postgraduate course and directs a research program in a Neo-behavioural Model of Music Therapy. Dr. Kui-Beda authored patented MT methods based on the use of multimedia means. He was a member of the International Scientific committee at the 10th World MT Congress.

Together we are stronger? Collaborative working in Music Therapy

Author: Tessa Watson

Abstract:

This paper will describe recent research and writing undertaken by Karen Twyford and Tessa Watson in the area of collaborative or transdisciplinary working (Twyford 2004). Many music therapists are employed as part of a multidisciplinary team, and our ability to function as active team members is reliant on our ability to collaborate with our colleagues at a variety of levels. This paper will explore collaborative approaches as valuable and acceptable methods of music therapy intervention. Firstly, the rationale, purpose and application of collaborative approaches will be described. Then the differing ways in which we may combine music therapy with other disciplines will be described, using case material to illustrate the work in different clinical areas.

Keywords:

Collaborative, transdisciplinary working.

Biographical details:

Tessa Watson is a music therapist and music therapy trainer. She is convenor of the music therapy training course at Roehampton University. She has worked with a variety of client groups in mental health and learning disabilities, her current clinical work being with adults with learning disabilities for Ealing Primary Care Trust. Tessa has undertaken research in learning and teaching in the arts therapies, music therapy work with adults with learning disabilities, and women in secure psychiatric services, and regularly speaks about and publishes her work.

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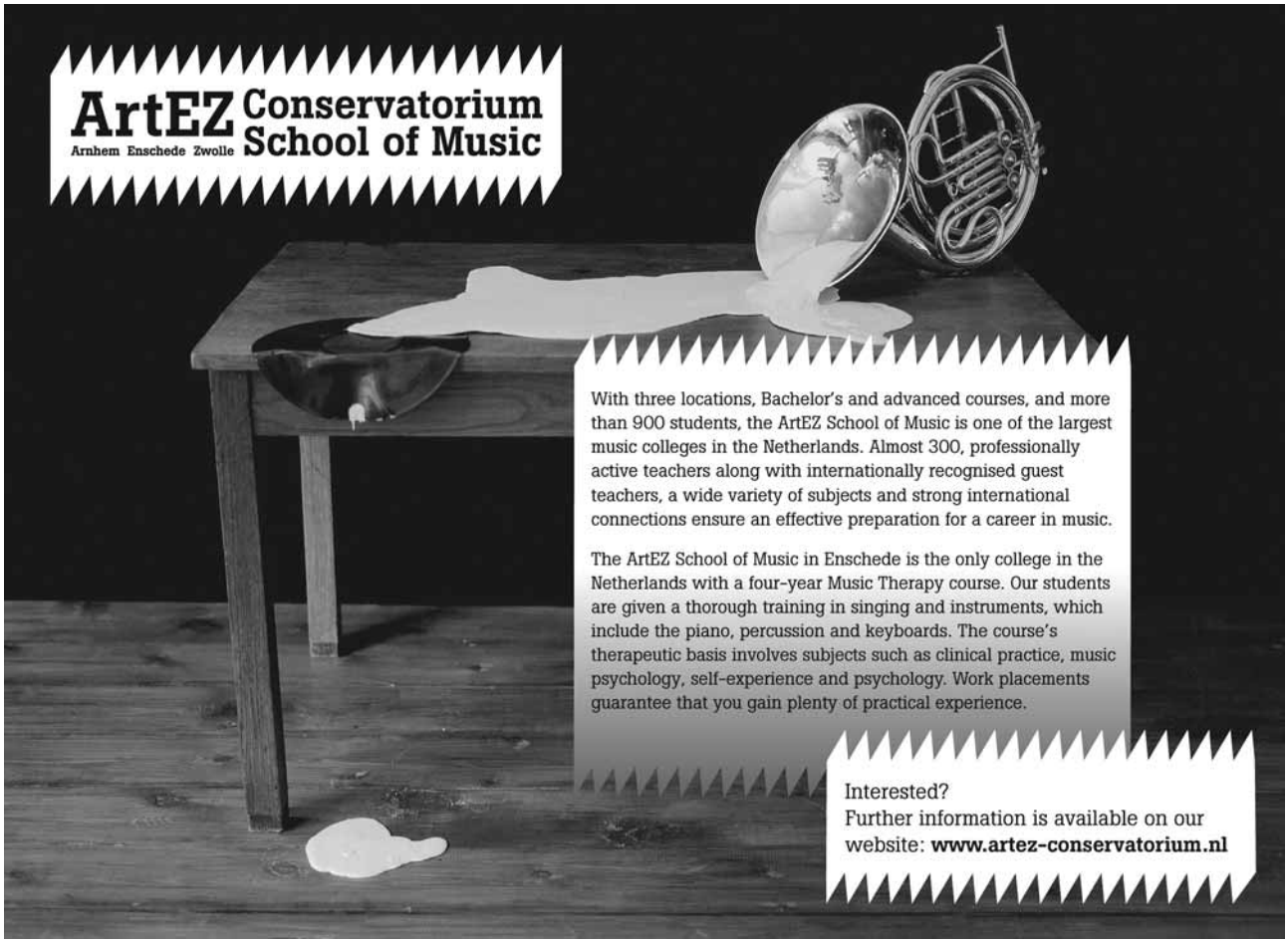
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