11th World Congress of Music Therapy
From Lullaby to Lament

19 - 23 July 2005
Brisbane Convention & Exhibition Centre  Queensland  Australia

HANDBOOK AND ABSTRACTS

Hosted in Australia by

Foundation Sponsor

Partner

Major Sponsors

Supporters

Branches of AMTA Inc:
Queensland
Victoria
New South Wales/ACT
Legend
Registration ......................................... Plaza Foyer
Plenary Session ........................ Plaza Terrace Room (PTR)
Workshops ................................... Plaza Terrace Room (PTR)
Concurrent Sessions ...................... P1, P2, P3, P4, M1, M2
Poster & Trade Exhibition ................. Plaza Foyer
Speaker Preparation Room ............... P5
Welcome Reception .......................... Plaza Foyer
Official Opening Concert ................. Plaza Terrace Room (PTR)
Message from the Congress Chair

On behalf of the music therapy community of Australia, I proudly welcome you to the 11th World Congress of Music Therapy. This Congress has been designed and planned to fulfill all the needs of today’s music therapist. We have created a program that provides a stunning array of keynote speakers of international renown, indigenous musicians, clinical papers, latest research, interactive workshops, communal music-making, and plenty of networking opportunities. The diverse and comprehensive program offers all delegates the opportunity to be educated, informed, invigorated, and entertained. The Congress Committee has worked hard to present you with a variety of activities designed to support, nourish, and extend your music therapy interests and needs. We are sure you will enjoy this.

This Congress marks the twentieth year of the World Federation of Music Therapy, and we are pleased to welcome five of the six people who have been president of the WFMT in that time. This Congress also incorporates the 31st National Music Therapy Conference and the 15th National Professional Development Seminar of the Australian Music Therapy Association, Inc.

Welcome to Australia, welcome to Brisbane, and welcome to music therapy — Australian style!

Susan Coull, BMus, MSLeod, RMT, Chair, 11th World Congress of Music Therapy

Message from the President

Dear Fellow Music Therapists, Delegates and Friends,

Welcome to the 11th World Congress of Music Therapy as the World Federation of Music Therapy celebrates its 20th anniversary! Our gracious Australian hosts and Organising Committee have provided a magnificent venue for sharing ideas “From Lullaby to Lament.” The International Scientific Committee has assembled a stimulating program to enhance our worldview of music therapy.

May you learn and teach, express and receive, relax and become exhilarated. May you renew friendships and make new friends from around the globe. May you become more whole as a music therapist and expand your horizons across diverse cultures.

Enjoy the Congress!

Suzanne B. Hanser, EdD, MT-BC, President, World Federation of Music Therapy, Chair, Music Therapy Department, Berklee College of Music

Message from the Chair of the Scientific Committee

The program for the 11th World Congress of Music Therapy is a very exciting one. We have 160 papers, 20 workshops and 23 posters that present music therapy in diverse areas of clinical practice and research. Traditional areas are represented as well as new avenues. Of particular note are the papers describing music therapy for refugees, people who have been displaced and traumatised by war, and those who have been subjected to abuse, including domestic violence.

The program is themed — Theme 1: Clinical Practice, Theme 2: Music Therapy Methods, Theme 3: Research, and Theme 4: Professional Issues, including education and training.

The program also offers a symposium on Community Music Therapy, and two themed sessions — one on Arts-Based Research, and the second on Research with Children. But perhaps the most significant aspect of the program is that presenters come from 26 countries of the world, so that it is truly an international event. We hope that delegates will take advantage of the global palette on offer, and attend a session of something new and different, as well as attending the sessions of friends and colleagues. Above all we hope the program revitalises your interest and commitment to music, and to music therapy. Enjoy this fabulous opportunity!

Denise Grocke, PhD, RMT, MT-BC, FAMI, Chair, Scientific Committee
Organising Committee

Susan Coull
  Congress Chair
  Royal Victorian Institute for the Blind (RVIB), Melbourne
  Immediate Past-President, Australian Music Therapy
  Association, Inc.

Denise Grocke
  Chair, International Scientific Committee
  Associate Professor and Head of Music Therapy, The
  University of Melbourne
  Immediate Past-President, World Federation of Music
  Therapy

Helen Shoemark
  Sponsorship and Promotion
  Royal Children’s Hospital, Melbourne

Shannon O’Gorman
  Treasurer
  Mater Children’s Hospital, Brisbane

Toni Day
  Social Program
  Clinical Placement Coordinator, Music Therapy Program,
  The University of Queensland

Mary Adamek
  Advisor to the Committee
  Chairperson of the 9th World Congress of Music Therapy
  Immediate Past President, American Music Therapy
  Association

Nigel Hartley
  Advisor to the Committee
  Chairperson of the 10th World Congress of Music Therapy
  Immediate-Past Chairperson of the Association of
  Professional Music Therapists (Britain)

The International Scientific Committee

Chair: Denise Grocke
New Zealand: Daphne Rickson, Christine Archer
Japan: Rika Ikuno
Korea: So-Young Moon
USA: Susan Hadley, Cheryl Dileo, Barbara Wheeler
England: Tony Wigram (Denmark/England), Nigel Hartley
Ireland: Jane Edwards
Europe: Monika Nöcker-Ribaupierre (Germany),
  Lars-Ole Bonde (Denmark), Edith Lecourt
  (France), Melissa Brotons (Spain)
Israel: Dorit Amir
South America: Marcos Vidret and Amelia Ferraggina
  (Argentina), Lia Rejane Barcellos (Brazil)
Australia: Felicity Baker, Jacinta Calabro, Anne Flood,
  Robin Howat, Jennifer Marr, Katrina McFerran,
  Clare O’Callaghan, Mary Rainey Perry,
  Alison Short

Host Organisations

Australian Music Therapy Association Inc
  The Australian Music Therapy Association Inc (AMTA) is
  the sole professional organisation for music therapy in
  Australia. It is responsible for the accreditation of courses,
  the registration of practitioners, continuing professional
  development, and promotion of music therapy to the general
  public. It represents members’ needs through the activities
  of national and state committees.

World Federation of Music Therapy Inc
  The World Federation of Music Therapy Inc (WFMT) is the
  sole international organisation dedicated to the development
  and promotion of music therapy world-wide, and was
  established at the 5th World Congress of Music Therapy in
  Genoa, Italy in 1985.
Accommodation Venues
Please ensure that the balance of your accommodation (if applicable) is paid directly to your hotel on departure, as well as any incidentals you may incur.

Rydges South Bank
9 Glenelg Street, South Brisbane
Telephone: +61 (0) 7 3255 0822

Carlton Crest Hotel Brisbane
King George Square, Cnr Ann & Roma Streets, Brisbane
Telephone: +61 (0) 7 3229 9111

Quest River Park Central
120 Mary Street, Brisbane
Telephone: 1800 334 033

Westend Central Apartments
220 Melbourne Street, Westend
Telephone: +61 (0) 7 3011 8333

Hillcrest Central Apartments
311 Vulture Street, South Brisbane
Telephone: 1800 678 659

Mercure Hotel
85-87 North Quay, Brisbane
Telephone: +61 (0) 7 3237 2300

The Oaks North Quay
293 North Quay, Brisbane
Telephone: +61 (0) 7 3236 1440

Hotel Ibis Brisbane
27-35 Turbot Street, Brisbane
Telephone: +61 (0) 7 3237 2333

Edmonstone Motel
24 Edmonstone Street, South Brisbane
Telephone: +61 (0) 7 3225 0777

Congress Venue
Brisbane Convention & Exhibition Centre
Cnr Merivale and Glenelg Streets
South Brisbane QLD 4101
See location map on page 6

Telephone
Local: (07) 3308 3000
International: +61 (0) 7 3308 3000

Facsimile
Local: (07) 3308 3500
International: +61 (0) 7 3308 3500

Please note that the Brisbane Convention & Exhibition Centre is a non-smoking venue. Smoking is not permitted anywhere inside the building, including toilets.

Congress Manager
OzAccom Conference Services
PO Box 104
RBH POST OFFICE QLD 4029

Telephone: +61(0) 7 3854 1611
Facsimile: +61(0) 7 3854 1507
Email: musictherapy2005@ozaccom.com.au
Website: www.musictherapy2005.com

Continuing Professional Development (CPD) for Australian RMTs
Australian RMTs will accrue 12 CPD points for each day of attendance at the Congress (max. 48 points). An official ‘Certificate of Attendance’ is required in order for you to claim this event for CPD points. Certificates of Attendance will be available from the Congress Registration desk, from afternoon tea-time until the close of the scientific program each day.

RMTs must visit the Congress Registration desk each day to collect their Certificate of Attendance for EACH day of attendance. Please note the collection time carefully, as certificates will not be available outside this time.

Disclaimer
All information disclosed in the Congress Handbook is correct at the time of printing. The Congress Organising Committee reserves the right to alter the program in the event of unforeseen circumstances.

Dress
Smart casual attire is appropriate for Congress sessions.

Messages
All messages will be placed on the message board located near the registration desk at the Congress. Please advise potential callers to contact the Brisbane Convention & Exhibition Centre on 07 3308 3000 (fax: 07 3308 3500) and ask for the 11th World Congress of Music Therapy registration desk.

Delegates are asked to check the message board regularly throughout the Congress. The Congress Manager takes no responsibility for messages not delivered to delegates.

Name Badges
Delegates are requested to wear their name badge at all times during the Congress. Please note the Organising Committee can be identified by a red ribbon attached to their name badges.

Personal Mail and Deliveries
Personal mail and deliveries should be sent to your accommodation address. The Congress Manager does not accept responsibility for personal mail or deliveries.
General Information cont’d

Registration Desk
The registration desk located on the Plaza Level of the Brisbane Convention & Exhibition Centre will be staffed at the following times:

- Tuesday 19 July  4.00pm – 6.30pm
- Wednesday 20 July  7.30am – 6.15pm
- Thursday 21 July  8.00am – 6.15pm
- Friday 22 July  8.00am – 6.15pm
- Saturday 23 July  8.00am – 5.00pm

Speaker Preparation Room
A speaker preparation room will be located in P5, Plaza Level of the Brisbane Convention & Exhibition Centre. Please check-in your presentation (PowerPoint file, etc) in the speaker preparation room — preferably the day before your presentation, but definitely no later than two session blocks before your presentation. Presentation files cannot be accepted in the session rooms at any time. Please note, the organisers will endeavour to provide the highest level of service, however, failure to meet these guidelines may compromise the delivery of this service.

Speakers and Chairpersons
Chairpersons of session blocks are required to meet their speakers in the appropriate session room at least 10 minutes prior to the commencement of the session block. It is also the chairperson’s responsibility to ensure speakers do not exceed their allotted presentation and question time.

Special Requirements
If you have any special dietary requirements (including vegetarian food) and did not indicate this at the time of registration, please let the Congress Manager know immediately so we can make the necessary arrangements for you.

If you have any medical or other special requirements or require wheel chair access, please let us know so we can assist you where necessary.

Telephones
All mobile phones and pagers must be turned off when delegates are in session. Public telephones are located throughout the Brisbane Convention & Exhibition Centre.

Parking
Parking is available at the Brisbane Convention & Exhibition Centre at a cost of $10 per day.

Tickets
Tickets are required for entry to the Join us for Dinner — Optional Social Function.

Delegates who have paid for “additional” function tickets will be given the appropriate ticket(s) inside the registration envelope. Please check that you have received tickets for all the functions that you booked at the time of registration.

Trade and Sponsor Exhibition Area
We encourage all delegates to visit the Trade and Sponsor exhibition displays during the Congress. The Welcome Reception, lunches, morning and afternoon teas will be served in the Trade and Sponsor Exhibition area in the Plaza Foyer. The Trade exhibition will be open as follows:

- Tuesday 19 July  6.30pm – 7.30pm
- Wednesday 20 July  8.30am – 7.30pm
- Thursday 21 July  8.30am – 6.15pm
- Friday 22 July  8.30am – 6.15pm
- Saturday 23 July  8.30am – 1:15pm

Ticket Refunds
It is possible to request a refund for the lunches and ‘Join Us For Dinner’ (Optional Social Function) if participation is cancelled more than 48 hours prior to the function.

Location Map
The Congress Committee would like to thank the following exhibitors for their support.

**Calvary Health Care Hospital**

476 Kooyong Rd
Caulfield VIC 3162
Phone: +61 3 9596 2853
Fax: +61 3 9596 3576
Email: musictherapy@bethlehem.org.au
Website: www.bethlehem.org.au

Considered an integral component of Calvary Health Care Bethlehem’s holistic care management, the Music Therapy Department was established in the mid-eighties providing inpatient services to neurologically impaired and terminally ill patients. As staff, patients and families witnessed music therapy’s ability to profoundly promote patients’ quality of life and address their physical, emotional and spiritual needs, music therapy services have expanded into outpatient settings (i.e. home-based and day care centers) and other external health care organizations (e.g. acute hospitals, aged care, community and pediatric facilities).

Bethlehem’s Music Therapy Department employs seven registered music therapists responsible for implementing clinical, educational and research programs. Australia’s largest provider of music therapy now meets the needs of varying patient populations including, but not limited to, pediatric and adult palliative care, neurology, HIV/AIDS, aged care, and grief and bereavement. The Music Therapy Department is actively committed to music therapy research and continuing education of music therapy students.

**Footprint Books**

4/92a Mona Vale Rd
Mona Vale NSW 2103
Phone: +61 2 9997 3973
Fax: +61 7 9997 3185
Email: kateor@footprint.com.au
Website: www.footprint.com.au

Footprint Books is the Australasian distributor of many distinctive publishers both from the USA and UK who publish scholarly and professional books. Of particular note are Sage Publications and Jessica Kingsley Publishers who publish many relevant books for Music Therapists. We hold stock in our Sydney warehouse and can fulfill your orders in 24 hours. We offer a 15% professional discount and orders over $100 are freight free. Why not browse our website or call in to our warehouse and spend some time amongst our bookshelves.

**Optimum Percussion**

42 Burwood Rd
Burwood NSW 2134
Phone: +61 2 9744 1829
Fax: +61 2 9744 2357
Email: Carolyn@optimumpercussion.com.au
Website: www.optimumpercussion.com.au

Optimum Percussion provides Australia’s largest range of quality tuned and untuned classroom and concert percussion. This includes many products that are available no where else. Our staff consists of some of Sydney’s finest professional
percussionists and teachers. Allan Watson who is the Managing Director at Optimum Percussion is also associate timpanist/percussionist in the Australian Opera and Ballet Orchestra. Our expertise is not just limited to knowledge of the instruments available, but how they should be set-up and played. Our customers include early childhood teachers, music therapists, primary and high school teachers, through to Australia’s leading symphony orchestras.

Optimum’s range of musical instruments for early childhood and music therapy is extensive. Schlagwerk Logdrums, Studio 49 Orff instruments and the Rohema classroom percussion are all beautiful German quality. Come and try our BoomWhackers and meet us at our Booth Number.

University of Melbourne
Faculty of Music
Melbourne VIC 3010
Phone: +61 3 8344 5256
Fax: +61 3 8344 5346
Email: enquiries@music.unimelb.edu.au
Website: www.music.unimelb.edu.au

The Faculty of Music at the University of Melbourne established the first music therapy course in Australia (1978), courses in the Bonny Method of Guided Imagery and Music (BMGIM) (1995), and the National Music Therapy Research Unit (NaMTRU) in 1998. NaMTRU has successfully attracted postgraduate research studies in diverse areas of music therapy practice and has also established collaborative projects with Universities in Europe and hospitals in Victoria.

Music Therapy Research – Healing the Trauma

Does music enhance communication in people with brain injury?
Can music therapy support refugee students in the classroom?

These are just some of the research projects currently being undertaken in The University of Queensland School of Music. Doctor of Philosophy (PhD) and Master of Philosophy (MPhil) research degrees are offered in the

The University of Queensland
Faculty of Arts
Brisbane QLD 4072
Phone: +61 7 3365 4949
Fax: +61 7 3365 2866
Email: music@uq.edu.au
Website: www.uq.edu.au/music/

Music Therapy at The University of Queensland
Established in 1992, the music therapy program at the University of Queensland is accredited with the Australian Music Therapy Association. Graduates are eligible to register as a practicing music therapist (RMT) with the national body. The music therapy program holds established links with other allied health departments within the University. It is committed to offering opportunities for on-going research and the development of the music therapy profession in Queensland. The music therapy program at UQ is also involved in collaborative projects on a national and international level with members both within the music therapy profession and within related allied health fields.

There are two ways to obtain a qualification in music therapy at the University of Queensland, this is through the completion of one of the following programs:

1. Bachelor of Music with a specialisation in music therapy.
2. Master in Music Therapy

For further information on studying Music Therapy at The University of Queensland visit http://www.uq.edu.au/music/ or contact The School of Music phone 07 3365 4949 or email music@uq.edu.au
### Tuesday 19 July 2005

<table>
<thead>
<tr>
<th>Time</th>
<th>Room: P4, BCEC</th>
<th>Event</th>
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<tbody>
<tr>
<td>1.00pm</td>
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<td>WFMT Council Meeting</td>
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<tr>
<td>4.00pm</td>
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<td>AMTA National Council Outgoing Meeting</td>
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**Registration Commences**: Plaza Foyer, BCEC

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<tr>
<th>Time</th>
<th>Room: P3, BCEC</th>
<th>Event</th>
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<tbody>
<tr>
<td>4.00pm</td>
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<td>Registration Commences, Plaza Foyer, BCEC</td>
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**Welcome Reception and Trade Exhibition opens**

<table>
<thead>
<tr>
<th>Time</th>
<th>Room: Plaza Foyer, BCEC</th>
<th>Event</th>
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<tbody>
<tr>
<td>6.30pm</td>
<td></td>
<td>Welcome Reception</td>
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<tr>
<th>Time</th>
<th>Room: Plaza Terrace Room (PTR), BCEC</th>
<th>Event</th>
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<tbody>
<tr>
<td>7.30pm</td>
<td></td>
<td>Official Opening Ceremony</td>
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### Wednesday 20 July 2005

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<tr>
<th>Time</th>
<th>Room: PTR</th>
<th>Event</th>
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<tbody>
<tr>
<td>8.30</td>
<td>PTR</td>
<td>Opening Session, sponsored by University of Melbourne</td>
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**Keynote Plenary Session**: From Lullaby to Lament - Perspectives from Three Australian Music Therapists

- **Chair**: Denise Grocke
- **Helen Shoemark**: Music Therapist, Royal Children's Hospital, Melbourne, Australia
- **Ruth Bright**: Music Therapist and author, New South Wales, Australia
- **Clare O'Callaghan**: Music Therapist, Peter MacCallum Cancer Institute, Melbourne, Australia

**Morning Tea**

<table>
<thead>
<tr>
<th>Time</th>
<th>P1 Theme 1: ST3</th>
<th>P2 Theme 3: ST5</th>
<th>P3 Theme 1: ST1</th>
<th>P4 Theme 3: ST3</th>
<th>M1 Theme 1: ST2</th>
<th>M2 Theme 1: ST 1/2</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.30</td>
<td>Community Reintegration of Girl Child Soldiers in Sierra Leone: A Culture-Centered Music Therapy Perspective Maria Gonsalves St Luke's Roosevelt Hospital, USA</td>
<td>Researching Community Music Therapy: Topics, Objectives, and Methods Trygve Aasgaard Oslo University College, Norway and Brynjulf Stige Sogn og Fjordane University College, Norway</td>
<td>Integrating Music Therapy into Sensory Diets for People with Sensory Modulation Disorders Linda Blyth Private Practice, Australia</td>
<td>Mindful Inquiry: Understanding ‘Special Moments’ Satomi Kondo Health Sciences University of Hokkaido, Japan</td>
<td>The Use of Music Therapy with Terminally Ill Patients Experiencing Anxiety Anne Horne-Thompson Calvary Health Care Bethlehem, Australia</td>
<td>From Pain to Relief: Alleviating Children's Pain and Distress Through Co-improvising Nicolette O’Neill Nordoff-Robbins Music Therapy Centre, UK</td>
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**Lunch**
<table>
<thead>
<tr>
<th>Time</th>
<th>PTR</th>
<th>Workshops</th>
<th>Time</th>
<th>P1</th>
<th>P2</th>
<th>P3</th>
<th>P4</th>
<th>M1</th>
<th>M2</th>
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</table>
|       |      |                                                                                             | 1:00  | **Music Therapy and Sensory Integration for Children with Autism Spectrum Disorders** Nicole Allgood Giant Steps, Illinois, USA | **Non-violence Through Music Therapy: Empowering Young People to Save Their Own Lives** Kotoe Watabe Candidate for Nordoff-Robbins Music Therapy Certification, UK | **The Potential Role of Music Therapy in Special Education - The PROMISE** Daphne Rickson Massey University, Wellington, New Zealand | **Music Perception of Cochlear Implant and Hearing Aid Users** Valerie Loo University of Melbourne, Australia | **Frontal Lobe Neurodegeneration - Use of Songs in the Music Therapy Setting** Hanne Mette Ochsner Ridder Aalborg University, Denmark | **Community Music Therapy: Aspects and Prospects Symposium Panel:** Gary Ansdel Nordoff-Robbins Music Therapy Centre, UK, Mercedes Pavlicevic University of Pretoria, South Africa and Brynjulf Stige Sogn Og Fjordane College, Norway
|       |      |                                                                                             | 1:00  | **Music Therapy and Sensory Integration for Children with Autism Spectrum Disorders** Nicole Allgood Giant Steps, Illinois, USA | **Non-violence Through Music Therapy: Empowering Young People to Save Their Own Lives** Kotoe Watabe Candidate for Nordoff-Robbins Music Therapy Certification, UK | **The Potential Role of Music Therapy in Special Education - The PROMISE** Daphne Rickson Massey University, Wellington, New Zealand | **Music Perception of Cochlear Implant and Hearing Aid Users** Valerie Loo University of Melbourne, Australia | **Frontal Lobe Neurodegeneration - Use of Songs in the Music Therapy Setting** Hanne Mette Ochsner Ridder Aalborg University, Denmark | **Community Music Therapy: Aspects and Prospects Symposium Panel:** Gary Ansdel Nordoff-Robbins Music Therapy Centre, UK, Mercedes Pavlicevic University of Pretoria, South Africa and Brynjulf Stige Sogn Og Fjordane College, Norway
|       |      |                                                                                             | 2:15  | **The Gift of Life** Dorothea Pienaar Leidor Music Centre, New Zealand | **Sing & Grow - Crossing Cultural Barriers in a Music Therapy Programme for Mothers and Infants Seeking Asylum Vicky Abad Sing and Grow Project, Australia and Anne-Marie Roche Northern Ireland Music Therapy Trust, Northern Ireland** | **Arts Based Research in Action: Advantages and Disadvantages Dorit Amir Bar Ilan University, Israel** | **“Music Therapy” - Where Did The Music Go? Gillian Hughes Bedfordshire Music Therapy Service, UK** | **Autonomic Responses To Music In Rett Syndrome Marith Bergstrom - Isacsson Swedish Rett Centre, Sweden** | **A Music Therapy Model for Carers of Clients in Dementia: Preliminary Research Findings** DiAnne Langan University of Technology, Sydney, Australia
<p>|       |      |                                                                                             | 2:30  | <strong>Ashes to Art - A Recreation Experience! Peter Vance CANE ‘n ABL E Productions, Australia</strong> | <strong>Arts Based Research in Action: Examples in Music Therapy Diane Austin New York University, USA</strong> | <strong>Language and Literacy Learning in Young Children: Implications for Music Therapists Dena Register University of Kansas, USA</strong> | <strong>The Effects of Piano Playing Exercises Rehabilitating Finger Dexterity for Stroke Patients So-Young Moon University of Melbourne, Australia / Myongji University, Korea</strong> | <strong>Music Therapy in Individual Homes of the Elderly to Assist Independent Living</strong> Amy Thomas Eastern Palliative Care, Australia |
| 3.15  |      | <strong>Afternoon Tea</strong>                                                                            | 3.15  | <strong>Afternoon Tea</strong>                                                                 |                                                                                   |                                                                                   |                                                                                   |                                                                                   |                                                                                   |</p>
<table>
<thead>
<tr>
<th>Time</th>
<th>Workshops Chair: Beth Dun</th>
<th>Time</th>
<th>Chair: Joanne McIntyre</th>
<th>Time</th>
<th>Chair: Russell Hillard</th>
<th>Time</th>
<th>Chair: Susan Coull</th>
<th>Time</th>
<th>Chair: Anne Horne-Thompson</th>
<th>Time</th>
<th>Chair: Denise Groke</th>
<th>Time</th>
<th>Chair: Monika Nöcker-Ribaupierre</th>
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<tbody>
<tr>
<td>5.00</td>
<td>The Voice in Music Therapy Emma O'Brien The Royal Melbourne Hospital, Australia</td>
<td>4.30</td>
<td>From Lullaby to Lament (or the definition of time)</td>
<td>5.00</td>
<td>Breast Cancer, Therapy with GIM and Music Imagery: Research and Clinical Implications</td>
<td>5.00</td>
<td>Children in Crisis: Music Therapy for Children with Challenging Behaviours</td>
<td>5.00</td>
<td>Long-term Effects of Group Music Therapy on Agitation in Alzheimer’s Disease</td>
<td>5.00</td>
<td>Making Sense - Short Term Music Therapy with Adult Chronic Pain Patients Jutta Groene University Clinic Muenster, Germany</td>
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<tr>
<td>6.00</td>
<td>Session Close</td>
<td>5.15</td>
<td>Sessions Close</td>
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<td>5.15</td>
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<td>Session Close</td>
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| Room: P4, BCEC 6.00pm - 7.00pm | WFMT Business Meeting |
| Room: P3, BCEC 6.00pm - 7.30pm | AMTA Annual General Meeting (AGM) |
| Room: PTR, BCEC 7.30pm - 9.00pm | AMTA Registration Ceremony (Ticketed Event) |
### Thursday 21 July 2005

<table>
<thead>
<tr>
<th>Time</th>
<th>Workshops</th>
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<tbody>
<tr>
<td>8.30</td>
<td><strong>East Meets West:</strong> Applications of Indian Music in Music Therapy</td>
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<tr>
<td></td>
<td>Joseph Moreno Institute for the Creative Arts Therapies, USA</td>
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<tr>
<td>8.30</td>
<td><strong>Culture Dimensions of Music and Imagery:</strong> Archie Montgomery and Ethnicity in GIM Practice Alison Short University of New South Wales, Australia</td>
</tr>
<tr>
<td>8.30</td>
<td><strong>Let's Play Outside:</strong> Providing Music Therapy Services in Children's Natural Environment Petra Kern FPG Child Development Institute, USA</td>
</tr>
<tr>
<td>8.30</td>
<td><strong>When is a Music Therapist not a Music Therapist?</strong> An Exploration of Clinical Practice in a Children's Hospice Claire Flower Richard House Children's Hospice, UK</td>
</tr>
<tr>
<td>8.30</td>
<td><strong>Laments to Lullaby:</strong> Acoustic Considerations &amp; Music Interventions for Psychiatric Hospitals Susan Wesley The Acadia Hospital, USA</td>
</tr>
<tr>
<td>8.30</td>
<td><strong>How Strange the Change from Major to Minor - Tonality in Music Therapy</strong> Helen Patey Nordoff-Robbins Music Therapy Centre, UK</td>
</tr>
<tr>
<td>9.45</td>
<td><strong>'Laughin' to Keep From Cryin': Music Therapy and the Blues</strong> Joseph Moreno Institute for the Creative Arts Therapies, USA</td>
</tr>
<tr>
<td>9.45</td>
<td><strong>Opening a Window to Arab Women's World - Travelling To Music &amp; Imagery</strong> Irit Sharir, Israel</td>
</tr>
<tr>
<td>9.45</td>
<td><strong>Music Therapy with Adolescents who have ADHD</strong> Daphne Rickson Massey University, Wellington, New Zealand</td>
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<tr>
<td>9.45</td>
<td><strong>Defining Music Therapy Service Provision in Acute Paediatrics</strong> An Evidence-Based Approach Deanna Gibbs and Jeanette Henkelly Royal Children's Hospital and Health Service, Australia</td>
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<tr>
<td>9.45</td>
<td><strong>Music Therapy in a Children's Hospice:</strong> A Hip-hop Tribute Katrina McFerran University of Melbourne Very Special Kids, Australia</td>
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<td>9.45</td>
<td><strong>Transitions in Music Therapy in Mental Health</strong> Jeanette Milford Royal Adelaide Hospital, Australia</td>
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<td>9.45</td>
<td><strong>The Primordial Voice and Finding One's Self:</strong> Experience of Group Vocal Improvisation Antoinella Grusovin Centre of Motor Education, Italy</td>
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<td>10.00</td>
<td><strong>Music as Communication:</strong> Can New Music Be Friends with Music Therapy? Rii Numata Kobe University, Japan</td>
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<td>10.00</td>
<td><strong>Music Therapy for Infants with Neonatal Abstinence Syndrome</strong> Jacinta Calabro Monash Medical Centre, Australia</td>
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<td>10.00</td>
<td><strong>Evaluating the Role of the Music Therapist on the Interdisciplinary Hospice Care Team</strong> Russell Hillard State University of New York at New Paltz, USA</td>
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<td>10.00</td>
<td><strong>Singing The Way Home:</strong> From Dissociation to Embodiment Through Vocal Psychotherapy Diane Austin New York University, USA</td>
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<td>10.00</td>
<td><strong>Sharing Through Playing:</strong> The Role of “Affect Attunement” in Musical Improvisation Gro Trondalen Norwegian Academy of Music, Norway</td>
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**Room: PTR**

**Keynote Plenary Sessions sponsored by The University of Queensland**

**Chair:** Felicity Baker

- **11.15am** From Lament to Lullaby - Stories of Indigenous Community Engagement with the Arts for Education and Well Being Anja Tait  Music Therapist, Music for Learning for Life Northern Territory, Australia
- **11.45am** William Barton (in interview with Denise Grocke)

**12.15 Lunch**
<table>
<thead>
<tr>
<th>Time</th>
<th>PTR Workshops Chair: Helen Shoemark</th>
<th>Time</th>
<th>P1 Theme 1: ST3 Chair: Catherine Threlfall</th>
<th>P2 Theme 3: ST2 Chair: Alison Short</th>
<th>P3 Theme 1: ST1 Chair: Katrina McFerran</th>
<th>P4 Theme 3 Chair: Joseph Moreno</th>
<th>M1 Theme 1: ST2 Chair: Lars-Ole Bonde</th>
<th>M2</th>
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<tbody>
<tr>
<td>1.15</td>
<td>Sing, Play, Move: Creative Song writing and Music-making Techniques for Music Therapists Mary Jane Landaker The University of Kansas, USA</td>
<td>1.15</td>
<td>Therapist as Companion: Music Therapy with Aboriginal Clients Living with FASD Jeffrey Hatcher Dr Peter Aids Foundation/ Vancouver Native Health, Canada</td>
<td>Effect of Music on Prisoners Lovely Sharma Dayal Bagh Educational Institute, India</td>
<td>Music Therapy and Aggression in 50 Children with Mild Mental Handicap Masoud Nematian Music Application in Mental and Physical Health, Iran</td>
<td>Healing Powers of Microtones and Semitones in Indian Music Therapy M. Harre Harren Department of Art and Culture, Government of Pondicherry, India</td>
<td>Music, Meaning and Cancer Support Mary H. Rykov Music Therapy Services, Canada</td>
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<td>2.30</td>
<td>Brazilian Folk Music and Dance in the Music Therapist Training Renato Sampaio Universidade de Ribeirao Preto, Brazil</td>
<td>2.00</td>
<td>Music Therapy with Indigenous Families: A Time of Significant Learning Kate Williams and Vicky Abad Sing and Grow, Australia</td>
<td>The Role of Music Therapy in the Management of Acute Psychosis Kylie Morgan Royal North Shore Hospital, Australia and Roger Bartrop Royal North Shore Hospital/ University of Sydney Australia</td>
<td>Developing Intentional Communication: A Combined Music and Speech Therapy Approach Mary Rainey-Perry Nepean School, Australia and Clara Ri Nepean School, Australia</td>
<td>Music Therapy for Children who have Experienced Sexual Abuse Gitta Strehlow Bethesda Allgemeines Krankenhaus, Germany</td>
<td>Opera Therapy- Creating a New Work with Five Cancer Patients Emma O’Brien The Royal Melbourne Hospital, Australia</td>
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<td>2.45</td>
<td>Cultural Competence in Music Therapy Ruth Bright University of New England, Australia</td>
<td>2.45</td>
<td>Integrating Music and Medicine: Perspectives on Basic Science Research, Pharmacology &amp; Psychoneuroimmunology Mohan Sundararaj Sri Ramandhra Medical College and Research Institute, India</td>
<td>Benefits of Combining Music and Speech-Language Therapy for Students with Developmental Delay Homaí National School for the Blind and Vision Impaired, New Zealand and Nic Parker SLT Services Ltd, Australia</td>
<td>Music Therapy and Action Research: Empowering Young Traumatised Refugees in Their Community Meagan Hunt The Royal Talbot Rehabilitation Centre, Australia</td>
<td>The Use of the Somatron Recliner During Adult Oncology Music Therapy Sessions Leah Oswanski Morristown Memorial Hospital, USA</td>
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<td>P2 Theme 3: ST2 Chair: Felicity Baker</td>
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<td>P4 Theme 3: ST4 Chair: Jenny Marr</td>
<td>M1 Theme 1: ST2 Chair: Alison Ledger</td>
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<td>4.00</td>
<td>Therapeutic Process and the Phenomenon of Time Rachel Darnley-Smith Roehampton University, UK</td>
<td>4.00</td>
<td>Music and Metaphor: Finding Self in the Songs Michelle Arthy-Chan Bluecare Wynnum Allied Health, Australia</td>
<td>Rhythm and Melody: Therapeutic Singing Techniques to Improve Dysarthric Speech Intelligibility Jeanette Tamplin Royal Talbot Rehabilitation Centre, Austin Health, Australia</td>
<td>Cumulative Journeys of Therapist and Dyad: “Bricolage” in Music Therapy with Paediatric Oncology Patients Beth Dun Royal Children’s Hospital, Melbourne, Australia</td>
<td>“Why Did You Leave Me Alone…?”: Investigating Music Therapy’s Value for Bereaved Children/Adolescents Bridgit Hogan, Melina Roberts Calvary Health Care Bethlehem, Australia</td>
<td>Subjective Tempo Enabled Communication with a 102-year-old Demented Client Nobuko Saji Miyagi University, Japan</td>
<td>Fight, Flight or Work? A Music Therapy Group for Adults with Learning Disabilities Tessa Watson Ealing PCT and University of Roehampton, UK</td>
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<td>5.15</td>
<td>Creating a Music Therapy Video for Inter-disciplinary Education and Promotion Cameron Haigh Fleming Health Services, Australia</td>
<td>4:45</td>
<td>The Other Face of Tango: Five Different Therapeutic Uses of Tango Carlos Caruso University of Buenos Aires, Argentina</td>
<td>Motor Rehabilitation of Stroke Patients Via Therapeutic Instrumental Music Performance (TISP) Edward Roth Western Michigan University, USA</td>
<td>Music Therapy to Facilitate a Paediatric Parent Support Group in the Hospital Ellen Rayfield University of Illinois at Chicago Medical Centre, USA</td>
<td>Process of Change Between a Therapist and a Client Through Music Therapy Nobuko Kubota Nagoya University of Arts, Japan</td>
<td>“Time to Say Goodbye”: Musical Journeys with Terminally Ill People in Aged Care Lucy Forrest Mercy Western Palliative Care, Australia and Tanya McKenna Napier Street Aged Care Services, Australia</td>
<td>“I’m Not Dead!” The Capacity to Survive Trauma in Adult Learning Disability Lisa Margetts Norwood, UK</td>
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<td>7.30pm Join Us For Dinner and MT Glasses (Optional Social Function)</td>
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<td><strong>The Collective GIM Journey: A Music-Evoked Imagery Technique</strong>&lt;br/&gt;Mary H. Rykov Music Therapy Services, Canada</td>
<td>9.45</td>
<td><strong>Music Advance Directives: Music Choices for Later Life</strong>&lt;br/&gt;Donna Chadwick Musical Therapy Clinical Services, USA and Karen Wacks Musical Therapy Clinical Services, USA</td>
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<td>9.15</td>
<td><strong>The Gateway Program: Building Community through Music Therapy</strong>&lt;br/&gt;Fiona Vance OzCare, Australia</td>
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<td>8.30</td>
<td><strong>Music Therapy Service Delivery in Education: Working Effectively with Classroom Culture</strong>&lt;br/&gt;Catherine Threlfall Ashwood School, Australia</td>
<td>9.45</td>
<td><strong>Building Practice Wisdom in Neonatal Music Therapy: Considerations of Ontology, Epistemology and Method</strong>&lt;br/&gt;Helen Shoemark Royal Children’s Hospital, Australia and Deanna Hanson-Abromeit The University of Kansas, USA</td>
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<td>10.00</td>
<td><strong>Out of the Freeze</strong>&lt;br/&gt;Katy Jarjoura Freres School for Autistic Children, Israel</td>
<td>10.45</td>
<td><strong>Music Technology - A Tool for Clinician and Community</strong>&lt;br/&gt;Jackie Lindeck Royal Hospital for Neuro-Disability, UK</td>
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**Friday 22 July 2005**

- **Workshops**
  - **Theme 1: ST3/1**<br/>Chair: Susan Coull
  - **Theme 3: ST5**<br/>Chair: Brian Abrams
  - **Theme 1: ST1**<br/>Chair: Emma O'Brien
  - **Theme 3: ST3**<br/>Chair: Denise Grocke
  - **Theme 1: ST2**<br/>Chair: Clare O'Callaghan
  - **Theme 1: ST2**<br/>Chair: Jacinta Calabro

**Schedule**

- **8.30** The Collective GIM Journey: A Music-Evoked Imagery Technique<br/>Mary H. Rykov Music Therapy Services, Canada
- **8.30** Music Therapy Service Delivery in Education: Working Effectively with Classroom Culture<br/>Catherine Threlfall Ashwood School, Australia
- **9.15** The Gateway Program: Building Community through Music Therapy<br/>Fiona Vance OzCare, Australia
- **9.45** Music Advance Directives: Music Choices for Later Life<br/>Donna Chadwick Musical Therapy Clinical Services, USA and Karen Wacks Musical Therapy Clinical Services, USA
- **9.45** Building Practice Wisdom in Neonatal Music Therapy: Considerations of Ontology, Epistemology and Method<br/>Helen Shoemark Royal Children’s Hospital, Australia and Deanna Hanson-Abromeit The University of Kansas, USA
- **10.00** Out of the Freeze<br/>Katy Jarjoura Freres School for Autistic Children, Israel
- **10.45** Morning Tea

**Room: PTR**<br/>**Keynote Plenary Session sponsored by Nordoff Robbins, Australia & University of Western Sydney**<br/>Chair: Robin Howat

**11.15am** WorkSongs, PlaySongs: Communication, Collaboration, Culture and Community<br/>**Mercédès Pavlicevic** Director of Music Therapy, University of Pretoria, South Africa

**12.15** Lunch
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<th>Time</th>
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<tr>
<td>1.15</td>
<td>Chair: Denise Grocke&lt;br&gt;Sounds in the World: Exploring and Improvising with International Music Styles&lt;br&gt;Noah Shapiro&lt;br&gt;Bellevue Hospital Men's Shelter, New York, USA</td>
<td>1.15</td>
<td>Chair: Denise Grocke&lt;br&gt;Sounds in the World: Exploring and Improvising with International Music Styles&lt;br&gt;Noah Shapiro&lt;br&gt;Bellevue Hospital Men's Shelter, New York, USA</td>
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<td>P1 Theme 4 Chair: Barbara Wheeler</td>
<td>P2 Theme 3 Chair: Toni Day</td>
<td>P3 Theme 1: ST1 Chair: Tony Wigram</td>
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<td>1.15</td>
<td>Musical Realization of Psychotherapeutic Techniques - Teaching Methods in Music Therapy Training&lt;br&gt;Tonius Timmerman&lt;br&gt;Hochschule Fur Musik Nurnberg-Augsburg, Germany</td>
<td>From Intuition to Science: The Development of Music Therapy in America&lt;br&gt;William Davis Colorado State University, USA</td>
<td>On Sharing Attention: Improvisational Music Therapy with the Autistic Child&lt;br&gt;Jinah Kim Music Therapy Practice Korea / Aalborg University, Denmark</td>
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<td>Chair: Michele Forinash&lt;br&gt;Song Lyrics that Reverberate Across a Lifespan: Personal Timelines and Community Chronicles&lt;br&gt;Rosemary Faire University of Technology - Sydney, Australia</td>
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<td>Whose Handicap? Supervision of Students Working with People with Learning Disabilities&lt;br&gt;Eleanor Richards&lt;br&gt;Anglia Polytechnic University, UK</td>
<td>Music Therapy Intervention on Cognitive Functioning of People with Dementias&lt;br&gt;Melissa Brotons Universidad Ramon Llull, Spain</td>
<td>The Joy of Communication: Music Therapy with a Non-verbal Autistic Young Adult&lt;br&gt;Motoko Hayata Newham Music Trust, UK</td>
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<td>Chair: Michele Forinash&lt;br&gt;Song Lyrics that Reverberate Across a Lifespan: Personal Timelines and Community Chronicles&lt;br&gt;Rosemary Faire University of Technology - Sydney, Australia</td>
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<td>2.45</td>
<td>Improvisation Music Psychotherapy: Drawing on the Basic Tenets of Analytical Music Therapy (AMT)&lt;br&gt;Fredrick Tims Michigan State University, USA and Jody Conradi Stark Creative Arts Therapies, Inc. USA</td>
<td>Varied Understanding and Application of Counter-transference in Active Music Therapy in Adult Psychiatry&lt;br&gt;Ing Nygaard Pederson Aalborg Psychiatric Hospital, Denmark</td>
<td>'Interact to Communicate' - Developing Communication Skills in People with Autism&lt;br&gt;Gary Davidson Mount Richmond and Oaklynn Special Schools, New Zealand</td>
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<td>Chair: Michele Forinash&lt;br&gt;Song Lyrics that Reverberate Across a Lifespan: Personal Timelines and Community Chronicles&lt;br&gt;Rosemary Faire University of Technology - Sydney, Australia</td>
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<td>3.30</td>
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Friday 22 July 2005
| Time  | PTR | Workshops                  | Chair: Ruth Bright                | Time  | PTR | Workshops                  | Chair: Vicky Abad                | Time  | PTR | Workshops                  | Chair: Ed Roth               | Time  | PTR | Workshops                  | Chair: Helen Shoemark        | Time  | PTR | Workshops                  | Chair: Anja Tait             | Time  | PTR | Workshops                  | Chair: Susan Wesley          | Time  | PTR | Workshops                  | Chair: Emily Shanahan        |
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| 4.00  |     | End-of-Life Care: Music Therapy in a Palliative Care Setting Andy Edmundson Calvary Hospital, USA |                                  | 4.00  |     | Music Therapy and Community: The Story So Far... Natalie Jack Collingwood Community Music Therapy, Canada |                                  | 4.00  |     | Significant Themes in Songs of Children, Adolescents and Adults with Brain Injury Felicity Baker The University of Queensland, Australia | Jeanette Kennedy Royal Children's Hospital and Health Service, Australia | 4.00  |     | Cognitive Models in Autism Research and their Relevance for Music Therapy Monika Geretsberger Private Practice, Austria |                                      | 4.00  |     | Examining Songwriting in Music Therapy: Writing Songs for and with Clients Jennifer Jones Florida State University, USA |                                      | 4.00  |     | Rapping at the Door: Songs of Innocence and Experience with Ethnic Minority Offenders Stella Compton - Dickinson Nottinghamshire Healthcare NHS Trust, UK |                                      |
| 5.15  |     | Music Therapy Research with Children: Clinical Implications for Evidence-Based Practice for Children with Hearing Loss Alice-Ann Darrow Florida State University, USA |                                  | 4.00  |     | Cognitive Models in Autism Research and their Relevance for Music Therapy Monika Geretsberger Private Practice, Austria |                                      | 4.00  |     | Examining Songwriting in Music Therapy: Writing Songs for and with Clients Jennifer Jones Florida State University, USA |                                      | 4.00  |     | Rapping at the Door: Songs of Innocence and Experience with Ethnic Minority Offenders Stella Compton - Dickinson Nottinghamshire Healthcare NHS Trust, UK |                                      |
| 5.30  |     | Session Close             |                                  | 5.30  |     | Sessions Close              |                                  | 6.15  |     | Session Close             |                                  | 6.15  |     | Session Close             |                                  |
## Saturday 23 July 2005

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<th>Time</th>
<th>Workshops Chair: Wendy Magee</th>
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<th>Workshops Chair: Meagan Hunt</th>
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<th>Workshops Chair: Jane Edwards</th>
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<th>Workshops Chair: Jeanette Tamplin</th>
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<th>Workshops Chair: Katrina McFerran</th>
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<tr>
<td>8.30</td>
<td>Procedural Support</td>
<td>8.30</td>
<td>Using Music Therapy</td>
<td>9.45</td>
<td>Ready Let’s Go ~ Funky,</td>
<td>10.00</td>
<td>Emotional Communicability in</td>
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<td>Music Therapy: Protocol</td>
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<td>Implementation &amp; Cost</td>
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<td>Kids Allison Fuller Giant</td>
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<td>Effectiveness</td>
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<td>Darcy Walworth Florida State University, Tallahassee, USA and Judy Nguyen Tallahassee Memorial Health Care, Florida State University, USA</td>
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<td>Evaluating Qualitative</td>
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<td>The Use of Music Therapy</td>
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<td>Keynote Plenary Session</td>
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<td>Music Therapy Research</td>
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<td>Issues on Music Therapy</td>
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<td>Abdollahnejad Music</td>
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<td>The Music Runs Through It: Notes from a Music Therapy Journey Robert Krout Head of Music Therapy, Southern Methodist University, Texas, USA</td>
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<td>Nordoff-Robbins Music</td>
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<td>1.15</td>
<td>Music Therapy in Integrative Medicine: Approaches for Mind, Body and Soul Lucanne Magill Memorial Sloan Kettering Cancer Centre, USA, Cheryl Dileo Temple University, USA, Suzanne Hansen Berkle College of Music, USA, Debra Lane University Hospitals of Cleveland Ireland Cancer, USA, and Concetta Tomaino Beth Abraham Family of Health Services, USA</td>
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<td>Ethnological Music in Treatment of Mental and Physical Illnesses in Italian Rites Gianpaolo Perrl University of Bari, Italy “Encourage, Challenge, Sing!” Promoting Community within and Beyond the Residential Facility Michelle Arth-Chan Bluecare Wynnum Allied Health, Australia</td>
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<td>2.00</td>
<td>Music as a Narrative Life Review Enhancing Spirit and Soul in Palliative Care Konrad Craig Modbury Hospital/Flinders University, Australia „. And Don’t Tell The Others That I Have Chosen That Instrument Stefan Ure University of Music and the Performing Arts Vienna, Austria</td>
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<td>2.45</td>
<td>From Performance to Containment: Clients’ Awareness in their Improvised Music-making Masami Inada Women’s College of Liberal Arts, Japan “The Vibrating Body” Emotional-Perceptive Experiences from Deaf-blind People Guilia Cremaschi Trovesi APWM (Pedagogy and Music Therapy Association), Italy</td>
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Room: P4, BCEC WFMT New Council Meeting
5.30pm - 7.30pm
Wednesday 20 July & Thursday 21 July 2005

1. Sound Circles - Tool Kit: Improvising Freely without Fear for All!, Emma Bennison, Access Arts, Australia
2. Songs as Cultural Icons: The Case of the Israeli Society, Ehud Bodner & Dorit Amir, Bar-Ilan University, Israel
3. ‘Stage-by-Stage: Performance as Therapy in Aged Care’, Andrea Breen, Mary Ogilvy Homes Society, Australia
4. Music Therapy in the Reduction of Agitation in Patients who have Dementia, Jane Edwards, Sionna Academy of Music and Dance, Ireland
5. JAM Music Therapy - A Community Resource, Helen Efron, Private Practice, Australia
6. The Effect of Improvised Music on Social Behaviors of Individuals with Developmental Disabilities, Izumi Futamata, Toho College of Music, Japan
7. Perceptual Evaluation of Speaking Voice Quality of Professionally Trained Singers and Non-Singers: Implications of Singing for Speech Rehabilitation, Eri Haneishi, Showa University of Music, Japan
9. Music as Therapy: Developing Community Music Therapy in Romania, Tiffany Hughes, Music as Therapy, U.K.
10. The Expression of Grief Through Singing: A Case Study, Chika Inaba, Shobi University, Japan
11. To Counter Symptoms of Disuse Syndrome Through Music Therapy Group with Geriatric Patients at a Long-term Hospital in Japan, Aeri Kim, Sougou Sakamoto Hospital, Japan

Friday 22 July & Saturday 23 July 2005

12. Community Music Therapy for World-State Trauma and Worldgrief Expression, Rosemary Faire, UTS, Australia
13. A Case Study of the Effects of Music upon a Sufferer of Microcephaly with Resistance to Environmental Change, Lisa Ishimine, Akisima Health and Welfare Centre, Japan
14. Being a Client in Music Therapy: Personal Exploration of Music Through Different Cultural Perspectives, Miho Kariya, Hiroshima International University, Japan
15. Music Therapy of Patients with Breast Cancer Suffering from Neurotic Disorders: A School of Cancer Patients (Pilot Study), Vyacheslav Kui-Beda, Russia
16. In Harmony with Your Heart: Music Therapy Research in Cardiac Rehabilitation, Suzanne Hanser, USA
17. Music Therapy and Deafblindness, Rachel Nendick, Australia
18. From Starlight to Twilight: Calvary Health Care Bethlehem Takes Music to the People, Melina Roberts, Karen Hamlett & Rebecca Crappsley, Calvary Health Care, Bethlehem, Australia
19. Developing Piano Play Skills in a Child with Autism, Kasumi Sasaki, Saturday Music School, Japan
21. The Development of Self-Expression in Rett-Syndrome Sufferer Subject A Using Music Therapy, Akane Wada, Health Welfare Centre in Akishima City, Japan
22. The Effect of Live Music for Brain Tumor Surgical Patients, Darcy Walworth, Florida State University, Tallahassee, USA
23. Researching the Music Therapy Process, a Qualitative Design, Peter Whelan, Whitefield School, U.K.
Delegates are invited to participate and enjoy a vast array of music experiences throughout the Congress week. See below for the full list of special events to make your experience at the Congress even more rewarding.

<table>
<thead>
<tr>
<th>Morning</th>
<th>Lunchtime</th>
<th>Special Events</th>
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| **Tuesday 19 July 2005** | | Welcome Reception 6.30pm - 7.30pm  
The University of Queensland String Ensemble  
Congress Opening Ceremony 7.30pm - 9.00pm  
William & Delmae Barton performance  
Patricia Pollett performance |
| Lunchtime | Special Events | |
| **Wednesday 20 July 2005** | 7.45am Congress Choir (all welcome) with James Cuskelley | squirt by Linsey Pollak 5.00pm - 8.00pm (part of the QMF, South Bank) |
| Morning | Lunchtime | Special Events |
| **Thursday 21 July 2005** | 7.45am Congress Choir with James Cuskelley | squirt by Linsey Pollak 5.00pm - 8.00pm (part of the QMF, South Bank)  
Join Us For Dinner & MT Glasses 7.00pm Kapsali Restaurant, South Bank |
| Lunchtime | Special Events | |
| **Friday 22 July 2005** | 7.45am Congress Choir with James Cuskelley | squirt by Linsey Pollak 5.00pm - 8.00pm (part of the QMF, South Bank)  
Congress Closing Ceremony 4.00pm - 5.00pm  
Doch  
Congress Choir w/ James Cuskelley |
| Lunchtime | Special Events | |
| **Saturday 23 July 2005** | 7.45am Congress Choir with James Cuskelley | |

The following groups will be performing during Morning and Afternoon Tea.

**Wednesday** — Queensland RMTs
**Thursday** — Newly Graduated RMTs (Qld)
**Friday** — Final year students from The University of Queensland
**Saturday** — Final year students from Melbourne University’s Music Therapy Students’ Society

**Queensland Music Festival**
The 11th World Congress of Music Therapy will be held in partnership with the unique and stunning Queensland Music Festival (QMF). QMF is the largest music festival in Australia, and the largest geographically in the world. It includes metropolitan, regional, and remote communities throughout Queensland.

QMF is widely acknowledged as the most successful performing arts organisation in Queensland and is regarded nationally as a major cultural and artistic achievement. The festival focuses on the core purpose of making music and creating unique events by facilitating:

- international performers and events
- world premiere events created by communities;
- community ownership and participation;
- the general public to discover the pleasure that can be derived from making music, and
- new tourism initiatives

Delegates to the 11th World Congress of Music Therapy will be offered discounts to a variety of performances on the QMF program.
William & Delmae Barton

At 23 years of age, William Barton is well on his way towards being recognised as Australia’s leading player of the didjeridu and a pioneer in the wider perception of his cultural traditions. William Barton has already appeared at most festivals in Australia, and, since 1996, has amassed an impressive roster of international appearances, from Edmonton to Honolulu, from Los Angeles to Vienna, from Spain to Japan. Through such collaborations and projects, William Barton aims to present the virtuosic potential of his instrument and richness of his Australian culture to audiences throughout the world. He hopes they will see this music, not just as an illustration of some exotic antiquity, but as a living, dynamic process, requiring considerable technique, stamina and study, equal to that of any conventional classical trained professional musician.

Delmae Barton is widely recognized as Australia's Dreamtime Opera Diva, performing as a solo artist and collaborating with her son William Barton in the group DREAM TIME SPIRIT. She also works with national and international artists and is involved in a number of recording/performance projects with unique concepts.

Patricia Pollett

Patricia Pollett is one of Australia’s leading string players. Formerly violist in the much recorded Italian ensemble I Solisti Veneti, Patricia studied in London and Berlin after graduating from the University of Adelaide. She has won numerous awards and competitions, including a Churchill Fellowship. Patricia is an advocate of new music for the viola, and has commissioned, performed and recorded several new solo works by leading Australian composers. She was honoured for this work in 2004 with an APRA Australian Music Centre Classical Music Award for the most Distinguished Contribution to the Presentation of Australian Composition by an Individual. She is an Associate Professor at the University of Queensland.

Patricia’s associate artist is violinist Michele Walsh. Michele is a graduate of the University of Adelaide, former Concert Master of the Australian Youth Orchestra and winner of the ABC Instrumental and Vocal Competition. She studied in the UK with Szymon Goldberg and has appeared in Festivals throughout Europe and the UK. Michele was Associate Concert Master of the Queensland Symphony Orchestra for many years and is currently Senior Lecturer in Violin and Head of the Instrumental Division at Queensland Conservatorium, Griffith University.

Doch

Doch is a Brisbane-based band, featuring seven young and highly energetic musicians. The music’s rawness, passion and lyricism connect with both the young and old, making this music popular amongst all ages. It has screaming solos and furious tempos that get the feet moving quickly! And when the beat-driven grooves give way to lush musical textures and sweet melodies....brace yourself for the crescendo of excitement to follow!

James Cuskelly

James Cuskelly is Coordinator of Music Education and Aural Studies at The University of Queensland, where he is also enrolled in doctoral studies in the field of aural approaches to music education. James has a very broad base in education, having taught as a music specialist in pre-school, primary and secondary classrooms. He is coordinator of The University of Queensland Summer Music Program, regularly teaches in KMEIA national summer courses, in-service courses run by Education Queensland, workshops/seminars throughout Queensland, and is a guest presenter for music education groups throughout Australia. James is very active in choral work at all levels. He is founder and director of the Queensland Kodály Youth Choir and the women’s performing group, Valency Ensemble, and has been involved in choral conducting seminars and clinics in a wide range of situations e.g. MOST (Education Qld), ANCA conferences, SingFest.

The University of Queensland String Ensemble

Miranda Carson (violin), Louise Cottone (violin), David Collins (viola) and Alex Jamieson (cello) are all past or present students of the University of Queensland. Miranda is currently completing a Masters in Performance and Louise will finish her undergraduate program in 2005. David is currently working as a freelance musician an Alex is completing his third year of a Bachelor of Music. All four musicians have been members of the Australian Youth Orchestra and/or the Queensland Youth Orchestra and have travelled widely throughout Australia and Internationally. The quartet is widely experienced and have performed together on many occasions for various events and functions throughout Brisbane.

Tanja Hafenstein

Tanja is a percussionist with extensive professional experience. She has toured extensively nationally and internationally with bands such as Alex Lloyd, the Queensland Ballet and Tulpian. She also holds various teaching positions including at the University of Queensland, All Hallow’s School and the Queensland Ballet. She is highly in demand as a performer, recording artist and tutor.

Malu-Kiai Mura Buai

Malu-Kiai Mura Buai Torres Strait Islander Dance Group began performing at World Expo 88. The word Malu-Kiai, is the traditional name given to the people of Boigu Island in the top western part of the Torres Strait. The songs and dances performed by the dance group are based upon everyday lifestyle of Torres Strait Islanders and customary dancers that have been past on from generation to generation. Malu-Kiai Mura Buai has performed at various locations such as Woodford Folk Festival, Out of the Box (children’s festival), Government departments and many Primary/Secondary schools.

Mumma Booyieh

Mumma Booyieh is a Melbourne based a-cappella singing group embracing multi-cultural music genres, peace and equity, and celebrating the female voice in song. All members of the group are either practicing music therapists or music therapy students. Mumma Booyieh has performed at national and international conferences, in hospitals and for community groups. The performers for the Congress are Tania De Brinacat, Annette Macdonald and Emma O’Brien.

Getano Bann

Getano Bann is a gifted Singer, Songwriter and Storyteller of Scottish and Torres Strait Islander descent. Getano’s performances are a fusion of poignant moments, humorous insights and deep passion, as Getano performs original material translating his life experiences and mixed heritage into his songs and performances. Getano rightfully calls himself a ‘Narrator of Life Stories’. Getano has had the pleasure of sharing the stage with Rita Mills, Christine Anu, Soweto String Quartet, Archie Roach, Gonna Band, Humphrey ‘B’ Bear, Shane Howard, Mark Williams, Kavisha Mazzelea, Metaphor, to name a few.
**Ba Da Boom Percussion**  
*(Queensland Conservatorium, Griffith University)*

*Ba Da Boom* was established in 2003 with the arrival of Dr Vanessa Tomlinson, Head of Percussion Studies. Taking the place of the pre-existing percussion ensemble at the Conservatorium, *Ba Da Boom* has 17 performers from all years of study. In 2003 *Ba Da Boom* attended the Australian Percussion Symposium in Canberra, where they worked with internationally renowned percussionists Steve Schick, Mark Ford, and Mike Udow. At the symposium *Ba Da Boom* featured with now Sydney-based duo Karak Percussion. Also in 2003, *Ba Da Boom* led the Australian premiere of Steve Reich’s *Music for 18 Musicians* and also presented Reich’s *Drumming* at the Powerhouse in 2004. Over the last two years, *Ba Da Boom* has performed the new music of composers Liza Lim, Erik Griswold and Gerardo Dirie.

**SQUIRT by Linsey Pollak**

In the silent, watery, frog-filled marshes of South Bank, you can make your own music with the aid of a giant water pistol and Linsey Pollak’s inspired and imaginative musical environment. With Pollak’s work you can always expect the unexpected! Twelve large touch sensitive frogs are wired for sound in this interactive performance/installation. Squirt them and make your own random frog soundscape. Or lie back and listen to Linsey’s astonishing musical performances that uncover a whole new way of listening to frogs.

Squirt is bound to surprise and delight! When: 5:00 — 8:00pm, Saturday 16 — Friday 22 July (Installation) 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00pm (ten minute Performances).

**Candlelight Vigil**

Friday 22 July 2005  
6.15pm — 7.30pm  
Venue: Plaza Terrace  
Hosted by Music Therapists for Peace

We live in difficult times. Our world has become increasingly divided by conflicting political and religious ideologies. These divisions continue to grow, and in the absence of non-violent approaches to conflict resolution, the consequences are tragic.

We now inhabit a world in which terrorism has become the norm, and the related stress affects all people. How can this cycle be stopped?

As music therapists we have many new challenges. The pervasive stress of just the anticipation of terrorism now affects all peoples, and gives us an important role in stress management through music therapy.

Edith Hillman Boxill founded the international organization, Music Therapists for Peace, with an acute awareness of how much we are needed. Each participant in this vigil is called upon to share their thoughts and feelings on this subject so critical for all. Sing the music of your culture, celebrate life, and let each lit candle be a light of hope for a better future.
Welcome Reception  
Tuesday 19 July 2005  
6.30pm — 7.30pm  
Venue: Plaza Foyer, BCEC  
We invite you to take the opportunity to meet old and new friends and join us for the Official Congress Welcome Reception to be held at the Brisbane Convention and Exhibition Centre. Inclusive for all delegates (excluding day registrants).  
Additional Tickets: $45 per person

Official Opening Ceremony  
Tuesday 19 July 2005  
7.30pm — 9.00pm  
Venue: PTR, BCEC  
The official Opening Ceremony will immediately follow the Welcome Reception. The Ceremony includes an official welcome to the country by the indigenous elders of Brisbane, messages from various dignitaries, and special performances by some of Australia’s finest musicians. William Barton and Delmae Barton will present traditional indigenous music. Patricia Pollett will perform music that reflects the theme of the Congress. Entry is free for all delegates and accompanying persons.

Join Us for Dinner & MT Glasses (Optional Social Function)  
Thursday 21 July 2005  
7.00pm for 7.30pm  
Venue: Kapsali’s Greek Restaurant, Southbank  
Join us for dinner at Kapsali’s Restaurant at South Bank. Guests will enjoy a relaxed evening of sumptuous food and wine featuring Mediterranean tastes and delights whilst enjoying a fantastic view of Brisbane City at night. The evening will include “MT Glasses”.

“MT (emp-ty) Glasses is an open-microphone night for everyone to join in. It is a play on words — Australian MTs (music therapists) like to emp-ty their glasses (of alcohol) and let their musical talents shine through once they’re not quite so nervous! In the first year of MT Glasses, we all screamed with laughter at a ‘topless’ piano accordion quartet and a show-stopping diva, and we also enjoyed some straight-up really good music. We laughed, we played, we sang, we had a great time. Come and join us … Just for fun!”

Tickets: $50 per person. Includes a welcome drink on arrival. Beverages can be purchased from the cash bar

Lunches  
Stand up plated lunches will be provided in the Plaza Foyer each day, and are included for all delegates.

Additional Tickets: $30 per person

Tours  
A variety of day tours are available that showcase Queensland and Australia’s highlights to delegates and accompanying people. For further information, please visit the staff at the Tours Desk at the Brisbane Convention & Exhibition Centre on Tuesday 19 July or Wednesday 20 July 2005. All tours are available at an additional cost for delegates/partners and must be pre-booked.
New Publications:

Provides the music therapy, healthcare, and educational communities with the latest in research and evidence-based music therapy practice.

**Music Therapy with Premature Infants;** Jayne Standley, PhD, MT-BC
$65.00—Member discount $50

**Music Therapy in Pediatric Healthcare;** Sheri Robb, PhD, MT-BC, editor
$65.00—Member discount $50

**Introduction to Approaches in Music Therapy;** Alice Ann Darrow, PhD, MT-BC, editor
$65.00—Member discount $50

**Clinical Guide to Music Therapy-Physical Rehabilitation Settings;** Elizabeth Wong, MT-BC
$45.00—Member discount $30

**Music Therapy Reimbursement: Best Practices and Procedures;** Judy Simpson, MHP, MT-BC and Debra S. Burns, PhD, FAMI, MT-BC
$80.00—Member discount $40

Also available from AMTA......

**Music Therapy Research CD-ROM 2nd Edition**
Over 14,000 pages of searchable text; 40 years of Research in 3 journals—Journal of Music Therapy, Music Therapy Perspectives, and Music Therapy
$240.00.00—Member Discount $120

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Increasing public awareness of the benefits of music therapy and increasing access to quality music therapy services.

VISIT THE AMTA WEBSITE FOR MORE CLINICAL PRACTICE RESOURCES AND 2005 CONFERENCE INFORMATION:

www.musictherapy.org
Looking for CPD points?

The University of Melbourne offers exciting programs for music therapists post-Registration.

Certificate Course in Guided Imagery and Music (Introductory Level) = 50 POINTS
A one-year Certificate course, comprising Level 1 and 2 of the GIM training. The course is held in Melbourne over four residential weekends (March, May, August and November).

Graduate Diploma in Guided Imagery and Music = 50 POINTS
A two year part-time fee-paying diploma course, open to those who have completed the Certificate Course in Guided Imagery and Music (Introductory Level). This leads to Registration as a Bonny Method GIM practitioner with the Music and Imagery Association of Australia.

Master of Music = 50 POINTS
An eighteen month, full-time (3 years part-time) post-graduate research degree, open to Registered Music Therapists, preferably with 2 years clinical experience.

See the insert in the Congress satchel for further details.

Nordoff-Robbins Music Therapy Australia operates The Golden Stave Music Therapy Centre which is situated on the University of Western Sydney campus at Kingswood, New South Wales, Australia.

The Centre was built and officially opened by our Patron, Her Excellency, Prof Marie Bashir AC, Governor of New South Wales in 2001, to offer music therapy to the community of Greater Western Sydney and to deliver jointly with UWS a Master of Creative Music Therapy by course work.

Website: www.nordoff-robbins.com.au
Layout of Abstracts

Abstracts in Section 3 are presented in order of session block and room location. Therefore, all papers within one session block are presented in order of time. TIP: If you are looking for a particular presenter’s abstract, please use the Index of Presenters.
From Lullaby to Lament – Perspectives from Three Australian Music Therapists

Helen Shoemark MME, RMT
Royal Children’s Hospital, Melbourne, Australia

Biography: Helen Shoemark directs the Neonates & Infant Program for the Music Therapy Unit at the Royal Children’s Hospital, Melbourne, Australia. She has been a clinician for more than 20 years, working in special education, early intervention and paediatrics prior to her work in neonatology. Trained in Australia and the USA, she is also an Honorary Research Fellow at the Murdoch Children’s Research Institute and a PhD candidate at the National Music Therapy Research Unit, University of Melbourne. Her qualitative thesis explores the ‘Significant events in music therapy with medically fragile neonates’. Helen’s work in neonatology is published in several texts, and she has presented in Europe, USA and Australia. Helen is a past President and an honorary life member of the Australian Music Therapy Association.

Abstract: Infant-Directed Singing as a Vehicle for Regulation Rehearsal in the Medically Fragile Full-Term Infant

The fundamental musicality of life is found in the infant’s basic task of self-regulation. Investigations of music for premature infants have determined that music protocols can safely and effectively assist in this task. The full-term infant develops regulation by both self and mutual regulation. The therapeutic relationship with the medically fragile full-term infant must therefore consider the unique potential of the therapist and infant together. This paper will outline patterns of regulation and their rehearsal in improvised infant-directed singing.

Ruth Bright AM, RMT, B.Mus (Melb), D.Mus (Honoris Causa, Melb)
University of New England, Australia

Biography: Ruth Bright was a pioneer of music therapy in Australia and has written extensively on various aspects of the discipline; some of her books have been translated into German, Spanish and Japanese. She has taught in many parts of the world, and is currently a lecturer appointed to the School of Health in the (Australian) University of New England. Although Ruth has been keenly interested in the theoretical aspects of music therapy, she has remained essentially a practical therapist with a keen awareness of human need in all its many dimensions, and continues to do a small amount of clinical work in dementia. Her use of music therapy for people who were having difficulty in coping with grief and loss began in 1960, when she observed the responses to music of people with dementing illness and responses of others who were mentally ill.

Abstract: Music Therapy Helps People to Cope with Change

Since 1960, my applications of music therapy expanded to include many populations, but the overall aim, to facilitate adaptation to change, is unchanged:
- facilitating the expression and resolution of difficult emotions that were evoked by change
- facilitating adaptation to change, whether in mind, body or in social relationships, and
- helping the client and/or relatives to move into the future with a degree of confidence.

Methods include: (1) using pre-composed music associated with damaged/lost relationships; (2) reflective improvisation to validate difficult emotions experienced by the client because of change, and (3) shared improvisation to facilitate resolution, with (4) song-writing to encapsulate the processes and achievements of adaptation.

Results demonstrate that this multiple approach is helpful in any loss situations.

Clare O’Callaghan PhD, RMT
Peter MacCallum Cancer Centre, Australia

Biography: Clare O’Callaghan has worked in neurology, cancer, and palliative care for twenty years. With over twenty-five articles and book chapters published, her main clinical and research areas include the therapeutic applications of song writing and live familiar music. Clare has a special interest in the utility of textual data management software, which has supported her interpretive investigations of music therapy’s relevance in cancer care. She is currently the Editor of the Australian Journal of Music Therapy, a Reviewer for Music Therapy Perspectives, and is a music therapist at the Peter MacCallum Cancer Centre, and Caritas Christi Hospice, Melbourne, Australia.

Abstract: Enabling “Lullabies and Laments” in Palliative Care Through Music Therapy

I hope you have a bright future with all the love you can get. Don’t forget you’re put in this world to enjoy it and care for it (Lyrics from parents receiving palliative care to their children)

The lullaby in the lament, and lament in the lullaby, can be evident in palliative care music therapy. Lifiting, soothing, and nurturing melodies can accompany messages of affirmation, impending separation, and encouragement. Celebratory vibrant songs can provide an anchor to life transcendent of illness. Just as lullabies and laments promote new awareness, enculturation, adaptation, and grief expression, therapeutic song writing and known music can help those endeavouring to live with life threatening conditions, and bereavement.
Time: 11.15am – 12.15pm  
Date: Thursday 21 July 2005  
Room: PTR

From Lament to Lullaby — Stories of Indigenous Community Engagement with the Arts for Education and Well Being

Anja Tait, BMus, P-GDip Primary Education, RMT  
Charles Darwin University Australia

Biography: Anja Tait is a practitioner-researcher and a PhD candidate. Her professional interests are the links between the arts, educational success, social and emotional well-being for young learners and their families; and sustainable models of professional learning relevant to teachers, artists and families in isolated and transient communities. Forthcoming research will examine the impact of a community development model for child and family well-being and educational outcomes through shared art-making.

Abstract: From Lament to Lullaby — Stories of Indigenous Community Engagement with the Arts for Education and Well Being

This keynote address will provide a snapshot of current music therapy practice in Northern Australia. The Top End in particular is a place with an eccentric mix of people from many cultures, who live and work alongside each other; cognisant that we each engage with daily life from a different world view, influenced by language, creed, family, community and history.

Three contrasting stories will be told through images, sound, written text and spoken word, to illustrate a marrying of the techniques and processes of music therapy, music education and performance with the priorities of Indigenous teachers, health professionals, families and children. The common thread will be Indigenous community engagement with the arts for education and well-being. The key words will be respect, trust and relationship.

We Speak, We Sing, Our Stories: identifying enduring outcomes for participants in an Indigenous community-directed vocal ensemble.

Music for Learning for Life: a pilot project in the Northern Territory of Australia where arts educators, community artists, and generalist teachers work together in mainstream classrooms with an arts-infused approach to teaching and learning, to engage students, assess and achieve outcomes across learning areas.

Little People, Big people, Make Stories

A family-focused, arts-based approach to literacy and language learning across Northern Australia. A pathway to literacy and well-being for young children and their families as together they create sound stories, picture stories, and movement stories.

William Barton, Indigenous Musician

William Barton will be interviewed by Denise Grocke about the didjeridu as a living dynamic musical instrument, and its role within his cultural tradition.
WorkSongs, PlaySongs: Communication, Collaboration, Culture and Community

Mercédès Pavlicevic, PhD
Music Therapy Unit, Music Department, University of Pretoria, South Africa

Biography: Mercédès Pavlicevic has lived in South Africa since 1991, and is currently Associate Professor at the University of Pretoria, and Director of the Master’s Programme in Music Therapy. She is also Research Advisor at the Nordoff-Robbins Music Therapy Centre in London, and has written and published extensively in the field — the most recent book, co-edited with Gary Ansdell, is Community Music Therapy. She is fascinated and excited by music in Africa, by the vibrancy of its people, and by the generous landscapes of that diverse continent. Her other passions are literature, herb gardening and painting landscapes.

Abstract: WorkSongs, PlaySongs: Communication, Collaboration, Culture and Community

This presentation of work-in-progress explores musicking as social action (Ruud 1998; Stige 2002). ‘WorkSongs, PlaySongs’ builds on Trevarthen and Malloch’s notion of ‘communicative musicality’ (Malloch 1999; Trevarthen 1999; Trevarthen and Malloch 2000) which informed the concept of Dynamic Form in Improvisational Music Therapy (Pavlicevic 1991; 1997; 2000). Each of these concepts is currently being extended to consider musicking as collective experience. ‘Collaborative musicking’ (Ansdell and Pavlicevic, in press; Pavlicevic and Ansdell, in press) both critiques Dynamic Form and Communicative Musicality, and extends these towards collective, and public ‘music-work’, in which ‘playing’ music reflects and creates the person-in-community, and the community within each of us. (This work is being developed with Gary Ansdell, as part of the ‘Music and Health in Late Modernity’ International Research Collaboration funded by the Norwegian Research Council).
Abstract: The Music Runs Through It — Notes from a Music Therapy Journey

Contemporary music therapy has been influencing positive and dynamic change in the lives of persons with special needs world-wide for over 50 years. The diversity of music therapy practices, theories, models, research, and education in various countries is plenteous. A shared thread which runs through this diversity is the creative and expressive mode of music. Music has been described as a universal medium of expression and communication. However, the music which runs through each of us personally is unique, and is part of an intrapersonal and on-going developmental process. This reflective session shares original music and songs stimulated by meaningful moments from the presenter’s past 35 years. Formative music therapy experiences from the United States and several additional countries are included in the presenter’s personal weave as they relate to shared themes of empowerment, change, and community, as well as to the current World Congress theme of “lullaby to lament”.

Robert Krout, EdD, MT-BC, RMTh
Southern Methodist University United States

Biography: Robert Krout received postgraduate degrees in Music Therapy, Special Education, and Music Education from Columbia University’s Teacher’s College in New York City. He has taught at SUNY New Paltz, Georgia College & State University, and Marywood University. Robert has practiced in various clinical settings since 1980, including as Music Therapy Manager and inaugural Internship Director at Hospice of Palm Beach County, Florida. From July 2002 – July 2004, Robert directed the new postgraduate Music Therapy Programme at Massey University in Wellington, New Zealand. He is currently Head of Music Therapy at Southern Methodist University in Dallas, Texas, and a music therapist and board member with Camp Sol, a Dallas-based non-profit organization that provides interdisciplinary bereavement support services for families that have experienced the death of a child and who still have school aged children at home. Robert’s recent and in-press articles appear in The American Journal of Hospice & Palliative Care, The American Journal of Recreation Therapy, The Australian Journal of Music Therapy, Music Therapy Perspectives, Music Therapy Today, The New Zealand Journal of Music Therapy, and Voices-A World Forum for Music Therapy. Recent and in-press book chapters on music therapy and songwriting in hospice and bereavement care appear in Music Therapy at the End of Life, edited by Cheryl Dileo and Joanne Loewy, and Song Writing Methods, Techniques and Clinical Applications for Music Therapy Clinicians, Educators, and Students, edited by Felicity Baker and Tony Wigram. Robert’s bereavement songbook and accompanying CD recording Songs from Sorrow — Songs from Joy was published in 1999 by MMB Music.
Section 3

Workshop Abstracts
**Singing for Survival: New Song Methods in Cancer Care**

Dileo, Cheryl*, Magill, Lucanne², O’Callaghan, Clare³

1. Temple University, Philadelphia, USA
2. Memorial Sloan Kettering Cancer Center, New York, USA
3. Peter MacCallum Cancer Centre, Melbourne, Australia

Based on the most current behavioural medicine literature, personality factors, coping styles, locus of control, self-expression, social support, emotional hardiness, hope and existential reorganization have been found to enhance survival in cancer patients and/or improve quality of life. At the same time, music therapy song methods have been seen as especially useful for addressing these clinical issues. Whereas music therapists use various song methods in their work with a wide range of clinical populations, it is important to consider the ‘traditional’ as well as new song methods in work with cancer patients, especially within a bio-psychosocial context. The following song methods will be demonstrated and experienced: song autobiographies, song cycles, song narratives, song affirmations, song writing, song themes, lyric substitution, song dedications, and song improvisations. In addition, song forms from selected cultures will be demonstrated as they relate to the needs of cancer patient

**Music Therapy and Sensory Integration for Children with Autism Spectrum Disorders**

Allgood, Nicole¹

1. Giant Steps, Illinois, USA

Many children with autism spectrum disorders experience challenges with processing sensory information. After a brief overview of definitions of sensory processing and Sensory Integration Dysfunction, session attendees will be engaged in experiential exercises to explore sensory processing. The presenter will model music therapy interventions that may be used to address sensory processing issues then facilitate a discussion of interventions used by attendees.
The Gift of Life
Pienaar, Dorothea¹
1. Leodor Music Centre, Auckland, New Zealand

At the end of 2003, I involved the students of The Crags Primary, a school in the impoverished Kurland community [Western Cape, South Africa] in a community project. I used music and drama to develop a musical that reflected the students’ lives and shared experiences. This resulted in a fundraising performance in the well-known Barnyard theatre in Plettenberg Bay. Therapeutic goals were set for the students [aged 7-14 years]. The music in this play reflected the contrasting emotions and life circumstances of the people in the community. Well-known songs, melodies of well-known songs and new compositions were used. Improvisations were allowed right through, as the students developed more confidence and trust in expression through voice, instruments and movement. Workshop participants will explore the therapeutic process that the children of Kurland experienced and will be able to make changes according to their own cultural experiences.

Improvisation Skills for Clinical Work: Musical Frameworks, Extemporisation, Transitions and Thematic Development
Wigram, Tony¹
1. Aalborg University, Denmark

Creativity and flexibility are the hallmarks of effective improvisational technique. It is also becoming increasingly apparent that providing musical structure enables clients with poor communication, reciprocity and resistance to engagement. This workshop will offer some practical experiences of music making that utilise techniques. Creating a musical frame using an idiom or style, developing the ability to improvise in the style of a song or existing piece, developing the ability to introduce brief or lengthier transitions (Wigram 2004), and building up an improvisation based on a short theme or “leit-motif” will all be included in the workshop activities, using both piano, and other instruments. Flexible clinical procedures, applying therapeutic method, and also recognising method and technique will increasingly allow music therapists to explain more precisely how and why an intervention was helpful. It is also becoming increasingly apparent that musical structure enables clients with poor communication, reciprocity and resistance to engagement to respond.
The Voice in Music Therapy
O’Brien, Emma
1. The Royal Melbourne Hospital, Melbourne, Australia

In music therapy the voice is a powerful tool. It embraces timbre, pulse, words, imagery, and emotions. The mode of its delivery from the therapist can evoke physiological and emotional change in the client. When a client uses her/his voice it can also be a vehicle for self expression, physical, and therapeutic development. This workshop will give examples of vocal care for the therapist and work through the nuances of the voice in therapy from technical and explorative perspectives.

East Meets West: Applications of Indian Music in Music Therapy
Moreno, Joseph
1. Moreno Institute for the Creative Arts Therapies, USA

The music of India is significantly different than western music. It is centred around the elaboration of raga (the melodic system), and tala (a system of repeated rhythmic cycles), and is also highly improvisatory in character. Absent is the element of harmony so fundamental to western music. As music therapists we function in increasingly culturally diverse societies. This provides challenges to music therapists to become familiar with many different musical genres to establish musical communication with clients from diverse backgrounds. Participants in this workshop will: 1. Learn to sing a number of ragas; 2. Experience vocal melodic improvisation in one typical Indian raga; 3. Learn to beat out adi tala, an eight-beat cycle; 4. Learn to sing a short South Indian piece while beating the tala at the same time; 5. Explore how this music can be adapted to music therapy improvisation with western instruments, such as metal tone bars. The implications of this workshop go beyond that of establishing musical communication with Indian clients. Unfamiliar music can motivate music therapy clients of all backgrounds to participate in music-making, clients who might otherwise be jaded with more familiar musical experiences.
Laughin’ To Keep From Cryin’:  
Music Therapy and the Blues

Moreno, Joseph

1. Director, Moreno Institute for The Creative Arts Therapies,  
Missouri / Professor Emeritus-Maryville University, USA

The blues is a unique musical genre that serves specifically to  
express the full range of human problems. A blues performance  
is nothing less than a process of group music psychotherapy,  
with the singer serving as symbolic music therapist. The issues  
addressed in blues lyrics reflect the kinds of relationship problems  
that most can identify with, and it is the very universality of  
these problems that enables the blues to be such an evocative  
and therapeutic medium. It is a process of ritual identification  
and affirmation, in response to an emotionally charged vocal  
performance, that helps each listener become able to confront  
their problems, and feel supported by other participants. The  
blues will be considered from it’s form, poetic and psychological  
implications, and musical aspects of harmony and melody.  
Participants will sing blues lyrics created from group issues, a  
voice blues performance that will include blues riffs integrated  
into a full arrangement, scat singing in jazz styles, and group  
work with instruments. All of these musical experiences will  
be focused on their practical applications in the music therapy  
clinical setting.

Sing, Play, Move: Creative  
Song Writing and Music Making  
Techniques for Music Therapists

Landaker, Mary Jane

1. The University of Kansas, USA

Music therapists are very creative people, and with this creativity  
comes the potential for creative blocks. Blocks in creativity  
lead to the same old session routine. Often, by returning to  
the basic elements of music, altering the rhythmic pattern, or  
the harmonic structure, therapists find that old songs become  
new to clients and to the therapist. The novelty often increases  
attention to task and provides clients with opportunities to  
engage in the music therapy intervention.

This workshop is designed to provide participants with a variety of  
thoretical and creative methods to increase novelty and inspire  
creativity. Participants will develop techniques to increase  
creativity and novelty for therapists and clients alike and will be  
encouraged to sing, move, play instruments, and experiment with  
each method. Methods will include improvisatory techniques,  
songwriting, imaginative movement, drama exercises, sound  
exploration, and small group work. Participants should be  
prepared to sing, move, play, and experiment with theory and  
creativity.

Approximately 80% of the allotted time will be spent in  
experiential involvement. Participants will develop and present  
examples for every method. Workshop handouts will include  
descriptions of all methods utilized in the workshop, specific  
tips and techniques for avoiding creative blocks, and sample  
applications/activities transformed several times into different  
songs and applications.
Thursday 21 July 2005

Time: 2.30pm - 3.30pm
Workshop Room: PTR

Brazilian Folk Music and Dance in the Music Therapist Training
Sampaio, Renato¹ Sampaio, Ana Cristina¹
1. Universidade de Ribeirão Preto - Curso de Musicoterapia, Ribeirão Preto, Brazil

Brazilian Popular Culture is very rich and has no clear boundaries between music, dance, theater, and other forms of artistic expression. The process of learning is usually an informal one, done through observation and repetition of it’s principles, based on the experience in the body and movement. Brazilian folk music is mostly modal, with a strong rhythmical character and a simple form, what makes possible improvisation, variation and combinations of the musical elements. Working with these elements, along with traditional musical training, brings the music therapist to an opening of his ability to listen to himself and to his client and also provides a sense of cultural rout and identity. At the workshop, dance, voice, musical perception and instrumental playing will be worked so as to broaden the concept of music and music making, providing the development of the music therapist’s musicality and the deepening of his clinical work.

Time: 4.00pm - 5.00pm
Workshop Room: PTR

Therapeutic Process and the Phenomenon of Time
Darnley-Smith, Rachel¹
1. Roehampton University, UK

This workshop will seek to investigate experientially the phenomenon of the passing of time in relation to the concept of process in music therapy. The workshop leader will introduce participants to free improvisation as a method for music therapy in the UK and will consider theoretically the basic assumption in clinical practice that over time music changes and from such changes meaning is construed. Facilitated by the leader, participants will be invited to improvise freely as a group over three periods of time each lasting approximately 25 minutes. The following question will then be considered in discussion:

What meaning does each participant construe from the experience of playing in this group and the passing of time? Participants will be encouraged to share all their observations, which may reflect a wide range of assumptions about music, therapy, and meaning.
Creating a Music Therapy Video for Inter-Disciplinary Education and Music Therapy Promotion

Haigh, Cameron¹
1. Fleming Health Services, Brisbane, Australia

Music therapists often struggle to have their role understood. Effective staff education may lead to increased and better-targeted referrals, increased attendance, fewer interruptions to programmes, improved teamwork and enhanced job satisfaction. Video is one of the most powerful educational tools available to us. While many music therapists may feel unskilled in the area of video production, creating such a video need not be difficult. This workshop will present an experiential overview of how to create such a video in an economical manner. The results of the author’s work implementing video as part of staff orientation and training will be presented. Data will be presented on the knowledge and attitudes of staff before and after viewing the music therapy video, as gathered through surveys. Participants will be involved in each stage of creating a short video during the workshop.

The Collective GiM Journey: A Music-Evoked Imagery Technique

Rykov, Mary H¹
1. Research Scholar of the Canadian Cancer Society, through the National Cancer Institute of Canada, Canada

The collective journey was developed for a music therapy adult cancer support group who felt that GiM was too individually focused and detracted from their experience of themselves as a group. In response, the standard dyadic (Bonny) method of voicing imagery as it is experienced in the moment was incorporated in the group setting. Rather than the usual group GiM method of travelling individually to the same music in silence, the group travelled together collectively with the intention of experiencing the same imagery. A profound experience was created. This modification of group GiM offers an alternative to internally-focused imagery production and sequential turn-taking in the process of group imagery production. The collective GiM experience will be introduced during this experiential Congress workshop. It is limited to fifteen participants. Please wear comfortable clothing suitable for floor work. An introductory improvisation exercise will serve to facilitate group cohesion. Workshop participants will then experience a collective GiM journey as introduction to further improvisation. Following processing of the experience, closing discussion will focus on component parts of the technique and adaptations for a variety of client populations.
Like Living Will and Health Care Proxy, Music Advance Directive (MAD) is a document which details the writer’s wishes regarding critical life decisions. It affords confidence that explicit orders will be executed in the event that the writer can no longer speak for him or herself.

The Music Advance Directive is a tool which empowers the writer to identify music of personal/cultural significance and dictate how it should be used to optimize mood regulation and physical status. The music therapist is the agent who facilitates the MAD process. The therapist assists the client in conducting a lifespan music review, determines which music is most influential, and develops plans for the application of the client-centred music according to future situational need. These self-determined instructions are usually implemented when a change in the client’s health or living arrangement occurs.

The Music Advance Directive document, administration protocol, and models of implementation will be presented. Existing MADs will be illustrated and recommendations made for communicating with attorneys and physicians.

We will explore how familiarity with multicultural music is helpful to music therapists as improvisers and clinicians. Because of the presence of immigrant communities in many countries, it has become increasingly valuable for us to be familiar with a larger pallet of musical styles. The ability to incorporate a wide variety of sources into our own playing can expand our creativity and give us greater opportunity to meet our clients in their music. Video and audio examples will be from clinical settings in which clients sing and play music of their cultures as a way of maintaining their identity while adapting to a different culture. We will see how students have been able to incorporate multicultural elements in their music. Participants will play and vocalise with recordings of international music. We will discuss our responses, promoting an exchange of ideas from people of varying backgrounds who are in the workshop.
Song Lyrics That Reverberate Across a Lifespan: Personal Timelines and Community Collages

Faire, Rosemary

1. University of Technology, Sydney, Australia

Among the lyrics of favourite songs from various times in our lives are embedded particular lines that stay with us even when we have forgotten the rest of the song. Due to a particular personal resonance, they move us, even give us ‘goose-bumps’ years later, and by studying them we may discover some recurring ‘life themes’. Participants of this workshop begin this autobiographical self-reflection process by mapping their ‘song timelines’ and then teasing out the lyric fragments with personal resonance. Lyric fragments are grouped into: ‘Lullabies’ (those lyrics which have given us personal comfort and support), ‘Laments’ (lyrics expressing grief, anger or protest) and ‘Others’ (other inspirational or meaningful lyrics). The essence of chosen lyric fragments are explored in more depth through ‘intermodal transfer’ (derived from expressive arts therapy) involving movement, drawing, and playful enactment. Finally, group collages of the three themes are constructed to stimulate the rest of the conference community.

End-of-Life Care: Music Therapy in a Palliative Care Setting

Edmundson, Andy

1. Calvary Hospital, Canada

Calvary Hospital, Bronx, NY, is unique in that it is the only hospital of its kind in the United States providing palliative/end-of-life care for persons with advanced/end-stage cancer. This experiential and didactic workshop will address issues/efficacy, objectives, and therapeutic approaches for Music Therapy in pain and palliative care. A case study will be presented giving audience members an opportunity to implement interventions. Handouts will be provided. The overall workshop will emphasize the enhancement of quality of life through Music Therapy interventions for persons with advanced cancer in End-of-Life care.
Time: 5.15pm – 6.15pm
Workshop Room: PTR

Music Therapy and Early Intervention: A Noteworthy Partnership
Humpal, Marcia 1*, Matyjasik, Eileen 1
1. Cuyahoga County Board of Mental Retardation and Developmental Disabilities, Cleveland, Ohio, USA

This session will examine why and how music therapy can make a difference in the lives of young children and their families. The presenters will review research that supports the efficacy of music therapy and early intervention across a wide range of venues and will delineate the process of developing and implementing a community interagency music program for young children with and without disabilities and their families. Through discussion and interactive audience participation, the presenters will demonstrate how music therapy can be coordinated with early intervention strategies and can enhance and reinforce the goals and objectives of other members of the interdisciplinary team. Participants will learn how to present and adapt developmentally appropriate music activities that support the child-parent dyad, teaching parents and caregivers 1) how to make music with their little ones and 2) how to use music as a form of play and a tool to increase communication.
Saturday 23 July 2005

Time: 8.30am - 9.30am
Workshop
Room: PTR
Walworth, Darcy¹, Nguyen, Judy²
¹. Florida State University, Tallahassee, USA
². Tallahassee Memorial Health Care, Florida State University, USA

This presentation will cover how to implement music therapy as procedural support in the hospital setting. Music assisted healthcare procedures can save hospitals money by decreasing nurse and technician staff time spent on procedures, decreasing length of procedures, and decreasing the amount of patient sedation administered. The procedures within hospitals benefiting from procedural support include but are not limited to computed tomography scans, echocardiograms, x-ray scans, intravenous insertions, mid line insertions, and electroencephalograms. The process of establishing new procedural support programs, documentation of patient outcomes, areas currently benefiting in the hospital setting, and case studies will all be discussed. Research supporting the use of music therapy as procedural support will be discussed.

Time: 9.45am - 10.45am
Workshop
Room: PTR
Ready Let’s Go ~ Funky, Fun, Fantastic Songs for Kids
Fuller, Allison¹
¹. Giant Steps, Sydney, Australia

This workshop offers a hands-on opportunity for participants to expand their repertoire of songs and music activities suitable for use in therapy with children and adolescents. The resources to be presented are based on original compositions with a modern influence, aimed at developing skills in the areas of communication, cognition, socialization, movement and listening. Originally developed specifically for children with autism, these songs are now being used in a wide range of settings including home programs, mainstream and special schools, speech and occupational therapy clinics, with children and adolescents with a range of special needs. The songs come from two CD’s, ‘Play It’ and ‘Ready Let’s Go’, which were recorded by the Music Therapy team at Giant Steps Sydney. Video footage will be included in the workshop along with discussion on developing home music programs and using visual supports within music therapy activities.
Music Therapy in Integrative Medicine: Approaches for Mind, Body and Soul

Dileo, Cheryl1*, Hanser, Suzanne2, Lane, Deforia3, Magill, Lucanne4, Tomaino, Concetta5

1. Temple University, Philadelphia, USA
2. Berklee College of Music, Boston, USA
3. Ireland Cancer Center, Cleveland, USA
4. Memorial Sloan-Kettering Cancer Center, New York, USA
5. Beth Abraham Family of Health Services and Institute for Music and Neurologic Function, Bronx, USA

Integrative Medicine incorporates complementary therapies such as music therapy into mainstream medical care. Music therapists function as active team members in medical centres, ranging from general medicine to centres based in oncology, neurology, gerontology, rehabilitation, wellness and palliative care. Music therapists are faced with the challenges of adapting innovative approaches to best suit the multi-faceted issues and treatment goals. Approaches include services to restore neurologic function, to assist in medical interventions, to provide medical psychotherapy and to provide wellness interventions, palliative care, pain management and rehabilitation. This workshop aims to provide an overview of the role of music therapy in Integrative Medicine. There will be experiential demonstrations of a variety of techniques to enhance well-being and quality of life, such as: anxiety management, using breath, self-massage, and imagery; toning, chanting and lyrics to enhance a sense of control; entrainment for pain; relaxation using music and songs with massage, movement, and hypnosis; neuro-rehabilitation techniques; and drumming.
Section 3

Paper Presentation

Abstracts
Guide to program focus areas:

**Theme 1: Clinical Practice**
- ST 1 Developmental / educational (including infants, children & adolescents)
- ST 2 Health (including mental health; rehabilitation; palliative/hospice care; medical)
- ST 3 The community context, & cultural perspectives in practice

**Theme 2: Music Therapy Methods**
- ST 1 Songs (song writing; song reminiscence)
- ST 2 Improvisation
- ST 3 GIM (Bonny method) & receptive methods

**Theme 3: Research**
- ST 1 Music analysis
- ST 2 Quantitative studies
- ST 3 Qualitative studies
- ST 4 Mixed designs
- ST 5 Issues in research

**Theme 4: Professional Issues**
- ST 1 Ethics of practice professional supervision
- ST 2 Supervision of students
- ST 3 Education and competencies

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**Key for Reading Abstracts**
- an asterisk (*) indicates the principal presenter
- superscript numbers indicate each presenter’s affiliation
- ST indicates the Subtheme
- STx/x indicates that papers within a session block cover more than one Subtheme (ST)

**Layout of Abstracts**
- Abstracts in Section 3 are presented in order of session block and room location.
- Therefore, all papers set in a room within one session block are listed in order of time.
- TIP: If you are looking for a particular presenter’s abstract, please use the Index of Presenters.
Curtis, Sandra¹*, Harrison, Gisèle²
1. University of Windsor, Windsor, Canada
2. Sexual Assault Crisis Centre, Windsor, Canada
Empowering Connections profiles an exciting new collaborative project developed to empower women survivors of childhood sexual abuse. The project involves both collaboration between disciplines - social work and music therapy - and between university and community. The project involves a treatment program designed collaboratively by a social worker and a music therapist to create a unique integration of their two approaches. The new integrative approach presents women participants with a variety of experiences - discussions, lyric analysis, journalling, songwriting, genogram analysis, and recording of original songs with a digital MIDI recording studio. All participants showed improvement in standardized self-esteem and PTSD tests; all showed greater improvements in their exit interviews and lyric analyses. The project has been deemed a success from the perspective of the participants as well as the treatment team. It provided a unique creative approach to assist women in overcoming the harm of childhood abuse and in rebuilding their lives.

Community Reintegration of Girl Child Soldiers in Sierra Leone: A Culture-Centered Music Therapy Perspective
Gonsalves, Maria C.¹
1. St. Luke’s-Roosevelt Hospital Center, New York, USA
This presentation illustrates the connection of the theoretical perspective of culture-centered music therapy to data gathered in a pilot-study psychosocial needs assessment of girl mothers in Sierra Leone following their return to civilian life from life with the rebel forces during the country’s 10-year civil war. The study involved a community-based assessment of the needs of girl mothers’ which included community responses to their return. Among the study methods was the use of local music traditions to elicit girls’ stories and those of women elders in the community. Music not only served as an important method of healing and acceptance but was the most effective tool with which to conduct a needs assessment. Song, specifically, served as the primary way in which girl mothers could express their psychosocial needs.
Researching Community Music Therapy: Topics, Objectives, and Methods
Aasgaard, Trygve¹, Stige, Brynjulf²
1. Oslo University College, Oslo, Norway
2. Sogn og Fjordane University College, Sandane, Norway

The discourse labeled ‘Community Music Therapy’ (CoMT) has rapidly evolved in the new Millennium, even if the practices it refers to have been developed since many years. Today CoMT may be understood both as an area of practice, an approach, a theory or even a paradigm. This paper endeavors to address some questions related to systematic studies of CoMT-practices: a tradition of research that is still in its infancy. This tradition is based upon a growing theoretical awareness for understanding music primarily as a situated activity and not as a ‘thing.’ Music therapy never takes place in a social vacuum, and a cultural perspective cannot be overlooked when we want to understand and evaluate music and therapy. The community concept encompasses different social systems as well as peoples’ experiences. How are we best able to ‘grasp’ the various dimensions of CoMT where the individual is (also) studied as a ‘homo conexus’; that is, as a human being linked to communities marked by particular interests or localities? We will focus and evaluate some recent research projects in the format of qualitative case studies and discuss how perspectives from action research and ethnography may be applied in the various stages of the research process. Some potential (new?) themes for further research will be suggested. Questions to be discussed in the paper include: ‘What are the differences between ‘intrinsic’ and ‘instrumental’ case studies, and what are their relevance to CoMT theory and practice? ‘How may cases be compared and to what extent is it possible to transfer ‘findings’ from one context to another?

Conceptions of ‘Risk’ in Music Therapy Research
Boyle, Mary Elinor¹
1. State University of New York, New Paltz, USA

Many researchers question whether there is risk to participants/subjects in music therapy research. This paper compares conceptions of risk as identified in international guidelines and as found in a survey of researchers and research subjects. Ethical practice may be reviewed under guidelines for social and behavioral research, biomedical research, or both categories. Guidelines vary by country, region and locale. ‘The term ‘risk’ refers to a possibility that harm may occur… both to the chance (probability) of experiencing a harm and the severity (magnitude) of the envisioned harm…’ This survey addresses issues of music therapists’ perceptions of risk and harm in their research, and participants’ concern. Ethical review boards examine risk in terms of the categories of ‘minimal risk’ or ‘greater than minimal risk.’ The survey will ask participants to consider the possibility of when a music therapy research study might qualify as ‘greater than minimal risk.'
Integrating Music Therapy into Sensory Diets for People with Sensory Modulation Disorders

Blyth, Linda

1. Private Practice, Bunbury, Australia

Music Therapy offers a substantial sensory meal within a balanced sensory diet for children and adults with sensory modulation disorders, severe communication and cognitive impairment caused by autism, intellectual and/or multiple disabilities. ‘Out of sync’ people with sensory modulation disorder have difficulty grading or regulating their responses to sensation and maintaining an optimal range of arousal in various sensory conditions. Sensory Diets are devised by Occupational Therapists comprising those sensations that people require to think, perform and be alert, including a combination of proprioception, vestibular, tactile, auditory, visual and oral motor activities. Audiovisual case examples illustrate how the author, a Registered Music Therapist and Occupational Therapist, incorporates music therapy methods (including recorded and live improvised music, altered sound frequencies and vibration), together with other sensory activities, into a structure which includes: Transition In; Wake up your Senses; Heavy Work; Fine Motor, Language & Cognitive Work; and Calm Down. Individually designed music therapy protocols have been created to assist in awakening, organising and regulating people’s responses within their daily living and learning environments.

Reaching Beyond the Barriers of Sensory Impairment: Two Case Studies

McIntyre, Joanne1*, Fitzpatrick, Bernadette2

1. Golden Stave Music Therapy Centre, Australia
2. University of Western Sydney, Croydon, Australia

Sensory impairment in children with multiple disabilities is a barrier that is often very difficult to penetrate. Whilst working in a school for sensory impaired students it became obvious that music could transcend the impairment and could uncover abilities and personality traits that were previously unknown. This paper traces the physical, emotional, social and cognitive developments of 2 such students. Through video excerpts it will be shown how both participation in improvised music including the listening there of, has the ability to change the responses and pathology of each student. The effectiveness of particular instruments and techniques in working with sensory impaired students will also be discussed. The importance of addressing sensory impairment as the primary impairment and how this can greatly affect the outcomes of the therapeutic process will also be examined.
Mindful Inquiry: Understanding ‘Special Moments’

Kondo, Satomi

1. Health Sciences University of Hokkaido, Ishikari-gun, Japan

This presentation invites the participants to explore a deeper understanding of the meaning of one particular music therapy session in the Intensive Care Unit (ICU) at a general hospital when music was used for a dying patient in the presence of his parents. It stems from the therapist’s burning question: How do I understand the meaning of witnessing a dying person during the music therapy session in the ICU? It is grounded on Mindful Inquiry (Bentz & Shapiro, 1998), a research framework rooted in an integration of four knowledge traditions; phenomenology, hermeneutics, critical social science and Buddhism. In this frame work, a narrative of the therapist’s experience, images, music, and haiku as well as excerpts from interviews with the parents of the patient and a pastoral care worker at the hospital are utilized and integrated.

A Music Therapy Research Protocol with Women Victims of Intimate Partner Violence

York, Elizabeth1, Hearns, Maureen1

1. Utah State University, USA

This qualitative research was conducted with forty women victims of domestic violence in Logan, Utah. The author utilized grounded theory and ethnographic approaches to analyze content from transcriptions of thirty recorded music therapy sessions over an eight month period. The clinical protocol included vocal exercises, creative writing to music, (personal stories, songwriting, choral readings and independently produced writing outside of the group), percussion interventions, music and art interventions and music paired with creative movement. An alternative form of data representation was utilized know as ‘ethnographic drama’, to give women an opportunity and forum to voice/share their creative works with others and to educate the community about issues related to domestic violence. The work resulted in the development of a script, CD, and an hour long performance piece, ‘Finding Voice’, which was performed in eight different community venues across the state of Utah by the women themselves.
The Use of Music Therapy with Terminally Ill Patients Experiencing Anxiety

Horne-Thompson, Anne
1. Calvary Health Care Bethlehem, Melbourne, Australia

Authors have written about the use of music therapy to address anxiety in palliative care, most commonly citing clinical work, but few formal investigations explore the effectiveness of music therapy to manage this symptom. The aim of this post-graduate research project was to examine the effectiveness of music therapy in reducing anxiety for terminally ill patients. The study used an experimental-control group design, with participants randomly assigned to one of these two groups. The paper will present the results of this research project and its implications for music therapy in palliative care. It is anticipated that the study's results will contribute to the limited research published in this area, as well as educate and clinically inform music therapists on their role in addressing anxiety for terminally ill patients.

Legacy Work in Palliative Care - Creating Meaning at End of Life

Cadrin, Louise
1. Regina Qu'Appelle Health Region Palliative Care Services, Regina, Saskatchewan, Canada

Legacy Work - the process of creatively expressing and documenting one's life, helps patients clarify and communicate their values, beliefs, life stories, and life's meaning for those who survive them. Legacy work helps patients find significance and purpose at life's end, and facilitates a more positive experience coping with their terminal illness and dying process. Drawing from the philosophy of Dr. Barry Baines work on Ethical Wills, this paper demonstrates legacy work based on patient and family experiences, and therapist perspective. Highlights: a family's musical legacy video, a song created by a dying mother for her three year old daughter, and an ALS patient's legacy journal, based on content from sessions of The Bonny Method of Guided Imagery and Music.
From Pain to Relief: Alleviating Children’s Pain and Distress Through Co-improvising
O’Neill, Nicolette
1. Nordoff-Robbins Music Therapy Centre, UK

From Pain to Relief: How can a co-improvisational approach help to address / alleviate the immediacy of pain and anxiety reduction with babies and children undergoing acute/chronic pain? Much music therapy literature dealing with pain focuses on children’s responses to medical procedures, with an emphasis on receptive music therapy and the use of music-assisted play or song writing. An exception to this is the improvisational work of Ann Turry. This paper presents co-improvised work with children (aged 12 months - 9 yrs) who are undergoing blood or marrow transplants, and who are experiencing acute/chronic pain. Rather than using the medical model to understand that children are ‘only ill’, this presentation emphasises the need for sick children to engage in and with ‘health’ and ‘creativity’. To conclude, I present some main points as to how and why a co-improvisational approach appears to benefit children and babies in acute/chronic pain.

Hughes, Tiffany
1. Coram Family, London, UK

The UK’s oldest children’s charity refers adopted children to music therapy to help develop secure attachment with their new parents. Often these children’s attachment patterns are extremely damaged by their past experiences of separation, rejection and possible abuse, and they are frequently hostile towards new adult carers. Music Therapy can enable the child to explore their fears and uncertainties about their identity and past experiences, particularly those of separation. A non-directive child-centred model of music therapy enables the child to engage in positive experiences of relating at their own pace. The therapist supports child-and-parent interaction to maximise the potential for their developing relationship. The opportunity for working simultaneously on past experiences and present attachment needs will be explored. Video extracts will be used to illustrate how the challenges of autonomy, dependency, identity, loss and trust for the adopted child and parent are addressed through the non-threatening world of music therapy.
Nonviolence Through Music Therapy: Empowering Young People to Save Their Own Lives
Watabe, Kotoe

1. Candidate for Nordoff-Robbis Music Therapy Certification, UK

This presentation addresses the critical issue of violence in the schools today and how music therapists can contribute to its reduction and prevention by offering alternatives to destructive attitudes, interpersonal relations, and actions that all too often escalate into violence. The focus is on the innovative violence-prevention/reduction program called Students Against Violence Everywhere (SAVE) Through Music Therapy, a major project of Music Therapists for Peace, Inc. (MTP). This program was created by Edith Hillman Boxill, founder-director of MTP, as an expansion of the vision and mission of MTP to contribute to a more peaceful world through our treatment modality. Its theoretical foundation and interventions will be explicated and some of the interventions and possible music activities will be shown on videos. Since the practice of this program involves music therapists’ way of living, this presentation aims to raise our awareness of the potential and possible work of music therapy.

Sing and Grow - Crossing Cultural Barriers in a Music Therapy Program for Mothers and Infants Seeking Asylum
Abad, Vicky*, Roche, Anne-Marie
1. Sing and Grow Project, Australia
2. Northern Ireland Music Therapy Trust, Northern Ireland

Sing & Grow is an Australian federally funded early intervention music therapy program. The aim of this 6-year project is to provide opportunities for families to access a regular series of ten weekly music therapy sessions within a community setting. This opportunity serves as an early intervention strategy to families in communities identified as marginal as a result of various socio-economic circumstances.

In 2003 the Sing & Grow program was trialled in Ireland with women and children seeking asylum. This paper will present a synopsis of the Sing & Grow program including the session plan and protocol; how this was modified to firstly fit into Irish culture and secondly to suit the cultural and social needs of asylum seekers within this community setting; and the evaluated outcomes of the program. The history of Irish immigration and present political and social changes will be explored and discussed in relation to the impact of the program on the client group as well as the music therapists who facilitated the group.
Wednesday 20 July 2005

Time: 2.30pm – 3.10pm
Theme 1: ST3 Room: P1
Ashes to Art: A Recreation Experience!
Vance, Peter
1. CANE 'n ABLE Productions, Brisbane, Australia

Come on my journey from the depths of vision loss and manic depression (ashes) and share in the joy of re-creation through new words, relationships and sounds (art)! Hear about my three songs and performances which mark important music therapy milestones! ‘RP Feeling Free’ (La Boite Theatre, 1997) - a family slowly losing their sight but never their sense of humour; ‘Welcome To My Day’ (Wataboshi Festival, Japan, 1999) - people experiencing disability inviting the community to celebrate life; ‘Torch Of Life’ (Olympic Celebration, Brisbane, 2000) - thanking those who continue walking close by! Share in my future joy as you experience ‘Sound Circles’, Access Arts’ new living model of community arts, now growing statewide (Queensland Music Festival, July 2005) and internationally (World Expo Japan, September 2005). Hearts, minds, bodies and voices move freely without fear exploring sounds, rhythms and improvisation - a better quality of life for all!

Time: 1.00pm – 1.40pm
Theme 3: ST3 Room: P2
Arts Based Research in Action: History and Philosophy
Forinash, Michele
1. American Music Therapy Association, Concord, USA

Arts-based research is perhaps the newest and least explored of the qualitative research approaches. While in its early development, it holds great promise as a research method due to the emphasis on using music, and the other art forms as the research instrument. As we hold music art forms at the center of our clinical practice, it follows that these art forms can also be the foundation of our research methods. Early arts-based research evolved from the natural relationship that beginning researchers had with the creative process. They trusted that following the creative process and letting it unfold, would produce not only an artistic artifact but also a research outcome. This presentation will examine theoretical foundations of arts-based research as well as an historical perspective on the evolution of this research approach. Participants will be encouraged reflect on their research and how an arts-based approach might be integrated.
Arts Based Research in Action: Advantages and Disadvantages

Amir, Dorit
1. Bar Ilan University, Israel

This paper explores advantages and disadvantages concerning the process of doing and presenting arts based research. This form of research demands the artist-researcher to dive into a deep personal experience and at the same time to be able to reflect on and look at the experience as a researcher, from a distance. Arts based research can be threatening since it can be seen as a process with no clear boundaries that has a ‘no knowing’ character. The researcher has to be open and receptive to the moment, to ‘not know’ what’s going to happen and to completely trust the process. The main advantage as well as danger of arts based research is its being so close to the therapeutic process. One advantage of such process is that the researcher has to be fully engaged with her creative self. The danger is that the researcher can easily get lost in the process and get confused by the mixed roles.

Arts Based Research in Action: Examples in Music Therapy

Austin, Diane
1. New York University, USA

There are many studies in music therapy that include music from therapy sessions in or as the data to be studied. There are also studies in music therapy that incorporate music and other art forms to varying degrees in different stages of the research process. It is important to recognize, however, that simply having music or other art forms in any of the research steps does not qualify a study as arts-based research.

In arts-based research the arts play a primary role in any or all of the steps of the research method. More than providing another vantage point from which to view the data or enhancing the research protocol, the arts are central in formulating the research question, generating data and/or presenting the results and provide unique information that is not knowable by other means. Arts-based research emphasizes an artistic response to the raw data (interview, music etc.) as part of the data generating process. It requires the researcher to tolerate the ambiguity of not knowing and to trust that the creative flow of images, music, poetry, ideas and feelings will evolve into recognizable patterns of meaning that bring together and integrate primary processes with cognitive thinking.

This paper will focus primarily on an example of arts-based research in music therapy conducted by five music therapists as a collaborative effort in Sauen, Germany as part of the Fifth International Symposium for Qualitative Music Therapy Research. The research process and results will be described with examples of their poetry, artwork, music, wordplay and metaphoric analysis.
The Potential Role of Music Therapy in Special Education - The PROMISE
Rickson, Daphne
1. Massey University, Wellington, New Zealand

Music therapy is an interpersonal process that depends on the consistent and reliable presence of the music therapist. Therefore, music therapists working in special education settings in New Zealand usually offer regular ‘direct service’ to students, in clinic or classroom settings. There is high demand for music therapy services from parents and educators in this country. However because of the paucity of trained music therapists; the Ministry of Education’s philosophy of ‘inclusion’ leading to increasing numbers of children being ‘mainstreamed’; and many children with disabilities being schooled in isolated areas; the majority of students who would benefit from music therapy are not able to receive this service. This paper will provide a description of research in progress, which aims to ultimately provide a best practice assessment and consultation model for music therapists who choose to work as consultants to children with special education needs in NZ.

‘Music Therapy’ - Where Did the Music Go?
Hughes, Gillian
1. Bedfordshire Music Therapy Service, Bedford, UK

In my work with children over the last 15 years I have been fascinated to see where their spontaneity and creativity have taken them. Children who begin working with me through music seem to gain the confidence to expand their creativity and start to explore other avenues. I become involved in their imaginary games and role-plays while the music and instruments are put aside. With the aid of video extracts, I shall explore some of these non-musical activities and assess their importance. I shall look at Winnicott’s theories of play development, the influence of Carl Rogers on non-directive therapies, and the links between play therapy and music therapy. Should we cross the boundaries, or should we stay firmly within the music? Where do we draw the line and how do we, as music therapists, feel when the music temporarily disappears?
Language and Literacy Learning in Young Children: Implications for Music Therapists
Register, Dena
1. University of Kansas, USA

A growing body of research indicates that music may be used to enhance both literacy and language learning. Live-music groups have been used to teach meaning associated with symbols and print, letter naming, concept of words, phonemic awareness and spelling-sound connection.

With literacy learning at the forefront of education debate and reform, it is imperative to pinpoint effective strategies that will ensure a child’s success. Both verbal and written communications play an enormous role in this success and academic and social implications of communication can drastically change an individual’s school experience. The program on which this paper is based provides literacy and language acquisition interventions for children aged one to five using live music groups and on-site modelling and mentoring for early childhood teachers. Groups occur weekly in each early childhood classroom and include children of all ages and ability levels.
Autonomic Responses to Music in Rett Syndrome

Bergstrom-Isacsson, Marith

1. Swedish Rett Centre, Sweden

The paper will describe the research done to answer questions whether persons with Rett syndrome respond at all to music and vibroacoustic. Parents and helpers have always used music to either calm them or activate Rett girls/boys so it is important to answer these questions. I have chosen autonomic responses because of my hypotheses that calming music and vibroacoustic will evoke a parasympathetic response while exciting music will evoke a sympathetic response. Both sympathetic and parasympathetic responses can now be quantified thereby allowing this research to proceed. 21 persons with Rett syndrome who happened to be visiting Swedish Rett Center for autonomic monitoring during the period 2003-2004 were recruited for the study. The parasympathetic indices cardiac vagaltone (CVT) and cardiac sensitivity to baroreflex (CSB) together with the sympathetic indices heart rate (HR) and mean arterial blood pressure (MAP) were measured simultaneous using the neuroscope as previously described. This is a means of establishing whether girls with Rett syndrome respond to receptive music therapy. All 21 persons were subjected to a classical horn sound. Arousal and parasympathetic responses were observed. The persons were also subjected to calming music and parasympathetic responds were observed. When the Rett girls/boys were subjected to exciting music, sympathetic responses were observed. The results shows that persons with Rett syndrome do respond to receptive music therapy and can respond appropriately to the music’s we used.

The Effects of Piano Playing Exercises Rehabilitating Finger Dexterity for Stroke Patients

Moon, So-Yong

1. University of Melbourne, Australia/Myongji University, Korea

The playing of musical instruments is often employed to complement physical rehabilitation, but little attention has been given to the use of piano playing in rehabilitating hand and finger dexterity. This pilot study demonstrates the application of piano playing exercises on a stroke patient and the MIDI-based assessment tool measuring finger dexterity. The patient is a 50-year-old woman who undertook music therapy within a 3-month period of sustaining an intracerebral hemorrhagic stroke. Half-hour music therapy sessions comprising intensive piano practice were conducted 3 days per a week for 8 weeks. Using the MIDI data analysis, her finger movements were measured before and after the interventions. The results of performance comparison show a statistically significant improvement in velocity and duration evenness, as well as accuracy between the baseline and the final assessments. This indicates that piano playing exercises could be a possible intervention in finger dexterity rehabilitation for stroke patients. Further study with a randomized controlled design is needed to explore the effects of the intervention and outcome measurements in more detail.
Frontal Lobe Neurodegeneration - Use of Songs in the Music Therapy Setting

Ridder, Hanne Mette Ochsner
1. Aalborg University, Lystrup, Denmark

When the frontal lobes are damaged by neurodegeneration certain qualities of psychosocial functioning are changed. The person might show lack of initiative, poor social judgment, and loss of personal and social awareness. When these symptoms co-occur with other cortical degeneration (e.g. in vascular or frontotemporal dementia) it is difficult to avoid secondary symptoms of the brain damage that is caused by missing communicative abilities and difficulties in fulfillment of psychosocial needs. Songs are used to build up the music therapy setting with this client group. The songs function as cues, are used to regulate arousal level, and offer a potential to enter dialogue with the client in a way that makes it possible to meet psychosocial needs, thus reducing secondary symptoms of the degeneration. The different ways of using the songs in the setting, will be illustrated with case examples and video clips. Results from research will be integrated.

A Music Therapy Model for Carers of Clients in Dementia: Preliminary Research Findings

Langan, Dianne
1. Hope Healthcare and University of Technology, Sydney, Australia

This paper presents initial findings of a research project examining a respite model of music therapy in the community. Clients comprise carers and people with dementia and disordered behaviours. The study identifies the nature of communication through the model. The carer’s perspective has been investigated via self-report and focus groups. Respite data has been obtained through community service statistics. Analysis of sessions includes case vignettes and time sampling of content. Music therapy methods include improvised and familiar music, playing, singing, group and individual sessions. Preliminary results from content analysis indicate positive themes of recipient enjoyment and communication benefits through music therapy engagement. Increasing access to respite services is indicated. Analysis of sessions presents clients engaging easily and freely within the music therapy sessions.
Music Therapy in Individual Homes of the Elderly to Assist Independent Living

Thomas, Amy¹

1. Eastern Palliative Care, Melbourne, Australia

This paper will present clinical case material to illustrate how music therapy techniques can be used effectively to assist elderly people remain in their homes independently for as long as possible. Increasing numbers of elderly people with high-level needs are remaining in their homes yet face similar challenges to those of nursing home residents such as grief and loss, isolation and coping difficulties. The decision to move to an aged care facility such as a nursing home is often delayed until it is absolutely necessary and in the mean time the many issues of ageing accumulate. Music therapy has been widely used in care for the elderly and has traditionally addressed physical, emotional and social needs with this population in nursing homes. The implementation of a home based music therapy program can also address these issues for the elderly in their homes. The expanding role of Australian music therapists in aged care will also be discussed.

Community Music Therapy: Aspects and Prospects

Ansdell, Gary¹, Pavlicevic, Mercedés², Stige, Brynjulf³

1. Nordoff-Robbins Music Therapy Centre, UK
2. University of Pretoria, South Africa
3. Sogn Og Fjordane College, Norway

It is now recognised that Community Music Therapy has many international roots and branches, and seems to be having a growing impact within music therapy practice and theory. The past few years has seen the first doctoral study on the area (Stige 2003) and the first international collection of clinical and theoretical studies to use ‘Community Music Therapy’ as a concept (Pavlicevic & Ansdell 2004). There are also many clinical initiatives using this thinking, and new research developments to investigate these. This conference is perhaps an ideal time to pause and reflect on these recent developments - on the aspects and the prospects of Community Music Therapy. This Symposium will be convened by three music therapists who have been active in developing and reflecting on Community Music Therapy. They will invite a panel of music therapists who have been involved in this area, and who represent the geographical and cultural diversity of the ‘roots and routes’ of Community Music Therapy.
With Your Words I Sing in Silence...
Music Therapy Within Cultural-Linguistic Diversity

Zivkovic, Aleksandar¹

1. Ozanam Villa Aged Care Facility, Sydney, Australia

The intention of this presentation is to reveal the importance for the Music Therapist to understand and incorporate into their practice sensitivity towards the cultural and linguistic diversity within the Music Therapy population. Inaccurate client documentation has the potential to provide misunderstanding and miscommunication when clients are culturally homogenized. The limited availability of resource materials directly outlining the importance of linguistic and cultural diversity contributes to the potential occurrences of these errors. When the English-speaking Music Therapist establishes a musical dialog with a non-English speaking client it is necessary for the therapist to diversify their cultural understanding. When verbal/written communication is unfeasible due to therapist/ client language incompatibilities it challenges the therapist’s ability to assess the clients therapeutic benefits. Such oversights could compound and perpetuate errors in assessment and Music Therapy practice, and increase the prominence of an antagonistic rapport between client and Music Therapist.

From Lullaby to Lament (or the Definition of Time)

Tobler, Michalis¹

1. Greece

Lullaby: a music to prescribe, to outline, to pre-arrange, to direct.
Lament: a music to verify, to revisit, to recover, to recall.
Music Therapy: a way to unite, to join, to connect, to associate.

Is it possible to find this kind of music to define time?
The time of our lives, time that come upon, time that have pass?

We will try to explore all the probable possibilities of our music to get in the heart of the time of the future (lullaby) and the time of the past (lament).

In this study we will examine Greek traditional lullabies and laments as well. We will investigate their characteristics, the way we use them, similarities and differences, the use of the language, where and when take place and under what kind of conditions.

As a conclusion we will explore how lullabies and laments can connect all the little moments of the babies and the aged as well, describing the period of our life, in order to reveal the relation between future and past.
The Impact of Group Music Therapy with Recently Diagnosed Breast Cancer Patients
Burns, Sarah

An exploratory and investigative study to evaluate the impact of an 8-week group music therapy programme on the psychosocial and physiological well being of women recently diagnosed (between 1 - 12 months) with breast cancer. A mixed-method approach of quantitative pre-posttest, psychosocial/physiological measures of sIgA (a marker of immunity) and salivary cortisol (a marker of stress) and qualitative "in depth" interviews and focus group. Fifteen women recently diagnosed with breast cancer aged 38 to 75 years. A one and a half-hour group music therapy improvisation session once a week for 8 consecutive weeks. The analysis of data and initial findings will be presented.

Breast Cancer, Therapy with GIM and Music Imagery: Research and Clinical Implications
West, Therese

Benefits of the Bonny Method of Guided Imagery and Music for cancer patients have been reported, but for those with limited physical or emotional stamina, the intensive 1:1 GIM method may be contraindicated and "Music Imagery" (MI) adaptations (Goldberg and Summer) may be more safe and effective. The author presents findings from 3 studies conducted at University of Miami, Florida, in a research line informed by 15 clinical years in focused oncology and hospice. Qualitative and quantitative research methods investigated treatment needs, common issues, and mood outcomes in two pilot studies conducted with women who received 6 sessions of GIM or MI post-adjuvant treatment for breast cancer (N=3, 8). A third study measured salivary cortisol, mood, and qualitative reports of music imagery for healthy young women (N=76) and investigated Emotional Approach to Coping as a possible screening tool for treatments to buffer acute stress. Implications for treatment will be discussed.
The Role of Music Therapy in a Multi-Disciplinary Rett Syndrome Clinic

Moppett, Lyndal*, Brien-Elliott, Karen
1. Golden Stave Music Therapy Centre, Sydney, Australia
2. Brisbane, Australia

The Rett Syndrome Clinic at The Children’s Hospital at Westmead, Sydney was established in 2000 and was the first of its kind in Australia. Originating as a clinic for the diagnosis and management of girls with Rett Syndrome, the clinic also includes a multi-disciplinary team to assess skills and provide practical support. The clinic is held monthly and individuals are reviewed each year. This paper will outline the role of music therapy within this setting. It will detail the process and the effectiveness of music therapy as an assessment tool, particularly as it pertains to communication and physical skills. A description of the opportunities that music therapy provides for assessment of skills by other members of the multi-disciplinary team will be given. Aims, techniques and evaluation methods will be illustrated. Case examples will further highlight the role of music therapy within the clinic.

Children in Crisis: Music Therapy for Children with Challenging Behaviours

Butcher, Kathy
1. Private Practice - Heart Sounds Music Therapy, Australia

‘All kids are precious no matter who they are’ … (sung). Despite having a label of challenging behaviours, these kids are “special”. They may not immediately appeal to the onlooker and many people would prefer not to have any close contact with them. The children cause disturbances - they can be aggressive, violent, rude, unhappy and seem to have no respect for others. But they are ‘special’. This paper describes a new program of music therapy that was developed in a residential care facility, for a group of children (living in that facility) who came from neglectful and abusive families. The work demonstrated that a planned program of music therapy reached through the layers of the children’s behaviours and allowed them to express themselves in new ways. How this affected the termination of the program will also be described.
**The Effect of Music Therapy in Reducing Agitation in Demented Elderly People**

**Vink, Annemiek**

1. Conservatory Enschede, Netherlands

As many as 80% to 90% of the demented elderly display behavioural problems, ranging from wandering behaviour to physical aggression. In a recent research study (RCT) we have concluded, we compared music therapy with activity therapy over a period of four months in the effect to reduce behavioural problems in demented elderly people. Demented elderly residents (209) from six nursing homes in the Netherlands, were screened if they demonstrated severe behavioural problems, with the Cohen Mansfield Agitation Inventory (CMAI). From this sample 150 residents were selected to participate in the research. Patients were randomized to two conditions. Both music therapy as activity therapy decreased agitation, with stronger effects for the music therapy intervention.

**Long-Term Effects of Group Music Therapy on Agitation in Alzheimer’s Disease**

**Ledger, Alison**

1. University of Limerick, Limerick, Ireland

This paper presents the findings of the author’s Masters research conducted at the University of Queensland. The study investigated possible long-term effects of group music therapy on the levels of agitation manifested by nursing home residents with Alzheimer’s disease. Thirty experimental group participants were invited to attend weekly group music therapy sessions and thirty control group participants received their usual nursing home interventions (without music therapy). Participants’ agitation levels were measured five times over a one-year period. Results indicated a significant effect (p<0.05) of music therapy on the degree of verbal aggressive behaviour displayed over time and a delay in the experimental group’s peak overall agitation level when compared to controls. Findings highlight the need for enabling self-expression and monitoring levels of engagement in music therapy groups for people with Alzheimer’s disease. Further studies exploring long-term effects of music therapy are recommended.
Individualized Music - A Method for Integrating Music Therapy into Health Care Practices

Myskja, Audun
1. LifeAid Centre for Palliative Care, Ski, Norway

The project ‘Music in the late stages of life’ aimed to integrate music therapy into nursing homes. The residents have been followed with MADRS, Brief agitation rating scale and MMS (n=72), indicating a slight increase in MMS and a significant decrease in MADRS (p<0.005), indicating stable cognitive status and reduced depression with the application of the integrated method. Agitation was low at the outset; changes have therefore only been evaluated in individuals. On the basis of the validated charting method DCM, a simplified instrument for evaluating well-being has been developed. This tool will be presented and the results discussed. Measurements of well-being in varying conditions indicated that active music therapy in all forms and active listening based on individualized music raised well-being, whereas passive engagement in media and listening to music that had not been individualized did not. Individualized music supplements music therapy by daily music application by staff, and has given promising results. Further research is warranted.

The Method of Synaesthetic Associations and Relaxation: Music Technology for Therapy

Kui-Beda, Vyacheslav
1. Samara State Medical University, Samara, Russia

The computer-based Method of Synaesthetic Associations and Relaxation (SAR) has been developed to enable the music therapist to create a 20-30 minute MT composition that can have a positive effect on a target problem of a particular client. The method does not require a high level of proficiency in psychology. The method consists of a diagnostic phase (interactive projective test) and a training/treatment phase. An extensive bank of sound and musical tracks, matched on the main musical parameters, has been developed. A particular selection from these is combined to create a unique music therapy composition for each client. This composition is used during music therapy sessions to train a client to achieve desirable emotional, behavioral and cognitive changes with the use of relaxation. Several video excerpts of work with volunteer clients will be used to illustrate the process of creating a music therapy composition using the method of SAR.
Making Sense - Short Term Music Therapy with Adult Chronic Pain Patients

Groene, Jutta

1. Universitätsklinikum Münster, Schmerzambulanz und Tagesklinik, Muenster, Germany

Chronic pain patients, as a sub-group of psychosomatic patients, tend to spend years searching for an organic cause of their pain - which frequently leads to aggressive diagnostic measures, even operations - rather than realizing that emotional suffering and pain can lead to massive bodily pain. One feature shared by pain patients is a considerable restriction of experience and feeling, an attachment to concrete things and everyday routine as well as linguistic sparseness. The paper will give an insight into the analytically orientated music therapy set in a multi-modal treatment concept of the ‘Outpatient Department and Day Hospital for Pain Treatment’ of the University Clinic Münster (Germany). It will have a closer look at one case study, its outcome and the research questions having evolved out of that work.

Receptive Music Therapy and Odontological Chronic Pain

Sampaio, Renato 1*, Sampaio, Ana Cristina 1, Bataglion, César 2

1. Universidade de Ribeirão Preto - Curso de Musicoterapia, Ribeirão Preto, Brazil
2. Universidade de Ribeirão Preto - Curso de Odontologia, Ribeirão Preto, Brazil

Chronic Pain is characterised as a private event of suffering that has at least six months of existence, usually accompanied with stress, anxiety, sleeping and eating disorders and poor social relationship. Patients suffering from Temporomandibular Articulation Disorders experience chronic pain on the regions of ear, neck and around temporomandibular articulation. The Music Therapy Course at Universidade de Ribeirão Preto was invited to join an existing multidisciplinary team at the University (NODAU) created for assistance and research on the treatment of this population. A short-term clinical procedure was developed using receptive music experiences with body functions monitoring within a gestalt approach, resulting in pain relief among other physiological, psychophysiological, emotional, perceptive and behavioural changes. Considering that the treatment for pain involves not only physiological aspects but also personal and cultural elements, music therapy promoted changes on the clients’ perception of pain, of their bodies and, ultimately, of their lives.
Cultural Dimensions of Music and Imagery: Archetype and Ethnicity in GIM Practice
Short, Alison
1. University of New South Wales, Australia

This paper investigates culturally specific dimensions of individual and archetypal meaning in both music and imagery, challenging the assumption of a symbol having the same meaning across different cultures. Even between members of a similar ethnicity or language group, significant cultural variations may occur, such as for example between native English-speakers from Australia, America, or the United Kingdom. This paper presents a framework for incorporating cultural dimensions at individual and archetypal levels, based on integrating semiotic and Jungian processes of understanding in music therapy practice using the Bonny Method of Guided Imagery and Music (BMGIM). It reviews clinical examples gleaned from qualitative studies with clients of varied ethnicity in the light of such a framework, including detailed analysis of both imagery and musical examples. The paper concludes with recommendations for applying principles of cultural competence to music therapy practice, especially in the area of music and imagery.

Opening a Window to Arab Women’s World: Travelling to Music and Imagery
Sharir, Irit
1. Kiryat Tivon, Israel

The ongoing Arab-Israeli conflict created painful situations and motivated me to search a way for change. It led me to work with Arab women through the Bonny Method of Guided Imagery and Music (BMGIM). The music guided each woman through journeys in imagery and the experiences became a creative resource for change and transformation. The use of imagination - an important element in eastern cultures, pointed toward the use of metaphoric therapy, highly recommended with clients of eastern origin. A window was opened to Arab women’s world and gave an opportunity to examine cross-cultural phenomena, to explore the women’s experiences, to learn their ability to work with the method, and with the Western classical music. Presenting the project through the women’s journeys will show the existing openness in the Arab culture toward the Western culture, as well as the suitability of the method as an alternative therapeutic way.
Music as Communication: Can New Music be Friends with Music Therapy?
Numata, Rii¹
1. Kobe University, Kobe City, Japan
This presentation will illustrate a place where plural individual participants with different cultural resources meet and communicate with each other to create improvisational music. The music created in such a place can be described as ‘music as communication,’ where the therapeutic value is considered based on the communicative level of the music. The philosophy and methodology of improvisation in Music Therapy has already been discussed by Pavlicevic, Wigram, and others, but mainly from the framework of ‘how the music therapist can match to the music of the client.’ I would like to discuss the possibilities of the coexistence of different values of music by introducing the notions implied in new music forms, such as ‘Cobra,’ ‘Shogi Composition,’ or Derek Bailey’s free improvisation, by showing video excerpts of my own clinical work.

Let’s Play Outside: Providing Music Therapy Services in Children’s Natural Environment
Kern, Petra¹
1. FPG Child Development Institute, USA
A current trend in early intervention is to focus on providing services to children with special needs in the context of their natural and least restricted environment. For children enrolled in inclusive child care programs, playgrounds become a natural environment for learning and development and offer a variety of play opportunities that are distinguished from indoor play. This presentation discusses implications of music therapy services in the children’s natural outdoor environment. It will focus on (a) the evidence base for considering outdoor play as a vital part of the early childhood curriculum and as intervention setting (b) the importance and challenges of outdoor play for preschoolers with and without disabilities (c) the design of a musical playground, and (d) a music therapy intervention study conducted with four young children diagnosed with Autism Spectrum Disorder who displayed a lack of interest in interacting with their peers on the playground.
Music Therapy with Adolescents who have ADHD
Rickson, Daphne
1. Massey University, Wellington, New Zealand

This study compared the impact of instructional and improvisational music therapy approaches on the motor impulsivity displayed by adolescent boys who have Attention Deficit Hyperactivity Disorder (ADHD). No statistical difference was found as measured by a Synchronised Tapping Task (STT) and parent and teacher versions of Conners' Rating Scales Restless-Impulsive (R-I) and Hyperactive-Impulsive (H-I) subscales. However there are indications that the instructional approach may have contributed to a reduction of impulsive and restless behaviours in the classroom. Further, both music therapy treatment groups significantly improved accuracy on the STT, and teachers reported a significant reduction in Conners' DSM-IV Total and Global Index subscale scores. These findings tentatively suggest that 1) music therapy might contribute to a reduction in a range of ADHD symptoms in the classroom, and 2) that increasing accuracy on the STT could be related to improvement in a range of developmental areas - not specifically motor impulsivity.

Defining Music Therapy Service Provision in Acute Paediatrics - An Evidence-Based Approach
Gibbs, Deanna, Kennelly, Jeanette
1. Royal Children's Hospital and Health Service Australia

This project aimed to utilise an evidence-based approach to identify and define the scope of music therapy services in an acute paediatric setting. The incorporation of this information into a model of evidence-based decision making has allowed:
- Identification of the most appropriate allocation of restricted staff resources to relevant clinical areas based on current evidence in relation to service effectiveness and efficacy.
- Development of evidence-based business cases aimed at securing an appropriate level of permanent, recurrent funding for music therapy services.

The evidence-based review involved:
- Evaluation of current service delivery practices
- National/international benchmarking project to define scope of music therapy services at other acute paediatric facilities.
- Comprehensive review of the research literature, with the development of recommendations for future service prioritisation through the explicit articulation of music therapy outcomes.

The appropriateness of incorporating an evidence-based framework to articulate music therapy clinical service provision will also be discussed.
Music Therapy for Infants with Neonatal Abstinence Syndrome
Calabro, Jacinta¹
1. Monash Medical Centre, Clayton, Australia

The aim of the study was to trial the effectiveness of recorded sedative music and singing modified multimodal stimulation for infants with Neonatal Abstinence Syndrome. Twenty-five infants were randomly allocated to one of 4 treatment groups. The study hypothesized that experimental infants would have a shorter length of stay, higher daily weight gain, more parent visits, less days on medication, more days before medication commenced and fewer signs of withdrawal than control infants. There were no significant results for the primary measures of length of stay, weight gain, parent visits, medication duration or commencement. These results are attributed mainly to a small sample size. There were no significant results for reduction in withdrawal symptoms although trends for a positive effect on sleep patterns and reduced crying were found.

When is a Music Therapist Not a Music Therapist? An Exploration of Clinical Practice in a Children’s Hospice
Flower, Claire¹
1. Richard House Children’s Hospice, London, UK

Music therapy is seen by many as integral to the service offered by a children’s hospice. Yet the nature of the hospice community often means that the therapist works more broadly than with the child alone. Parents, siblings and other staff may all wish to be involved in music to help them meet the challenges which they face. This can be exciting, but also poses challenges to the resources of the music therapist, and their familiar theoretical foundations. This paper describes a year in the life of a music therapist in a children’s hospice, using events within the year to highlight issues raised. Consideration is given to the way in which various theoretical models can sit creatively alongside each other within this work. It will be of interest to any music therapist who finds themselves curious about the diversity of work within the profession and within their own practice.
Music Therapy in a Children’s Hospice: A Hip-hop Tribute
McFerran, Katrina
1. University of Melbourne/ Very Special Kids, Melbourne, Australia

Although paediatric palliative care shares many of the ideals of adult based care, it is also unique in the range of life threatening and life limiting illnesses encompassed. Within a hospice setting, music therapy interventions must be flexible and dynamic, responding to the needs of children as they present over frequent or occasional visits, or alternately, when they visit the hospice for end of life care. This presentation will illustrate aspects of this emerging field using a description of work with a young man who had Duchennes Muscular Dystrophy. Audio and visual material, including a final video clip creation, will be shared in order to highlight the important role of creative, age appropriate expression over the final year of this adolescent’s life.

Evaluating the Role of the Music Therapist on the Interdisciplinary Hospice Care Team
Hilliard, Russell
1. State University of New York at New Paltz, USA

This presentation evaluates the role of the music therapist on the interdisciplinary hospice care team through quantitative research methods. The paper synthesizes four research studies conducted by the presenter and provides empirical support for music therapists as a vital role on the hospice care team. First, in a randomized clinical trial of 80 research participants, those receiving music therapy experienced a significantly higher degree of quality of life than those not receiving music therapy. Second, in a post-hoc analysis of music therapy services for residents in nursing homes receiving hospice care, the data indicate that music therapists spend significantly more time in direct patient care than do any other members of the hospice care team, and they meet care plan needs unmet by other disciplines. Third, in a study evaluating the reasons for referrals to music therapy in hospice care indicate that hospice professionals recognize the unique needs met by music therapy in end of life care. Finally, an empirical study demonstrated that music therapy is beneficial in bereavement care for children as those who received music therapy showed a significant reduction in grief symptoms over those not receiving music therapy. The common theme of these research studies is that music therapy meets unique needs of patients and families receiving hospice care services, and the studies collectively demonstrate the importance of music therapy in end of life care.
Laments to Lullaby: Acoustic Considerations and Music Interventions for Psychiatric Hospitals

Wesley, Susan¹
1. The Acadia Hospital, Howland, USA

The benefit of recorded music delivered with acoustical mindfulness and specific musical structures are the major considerations in the design of bedtime quieting music for inpatient children in an acute care psychiatric hospital. Such an approach to structuring music program and delivery also includes significant understanding of the built environment where the sound will be used. This paper presents the history of the use of both live and recorded music and provides useful information about the effects of both on patients over the course of this research now in its fifth year at The Acadia Hospital.

Transitions in Music Therapy in Mental Health

Milford, Jeanette¹
1. Royal Adelaide Hospital, Adelaide, Australia

Psychiatric hospitals were a formative influence on the development of the music therapy profession. As mental health services continue the transition from institutional to community models of care, music therapists are challenged to redefine their role. Is there convincing evidence to support the future relevance of music therapy in mental health care? Is community music therapy appropriate to current models of mental health rehabilitation and recovery? How might we envision a future which incorporates community cultural engagement, recent neurological findings and evidence-based practice? Preliminary findings of the author’s research into the role of music therapy in the treatment of schizophrenia will be presented.
Singing the Way Home: From Dissociation to Embodiment Through Vocal Psychotherapy

Austin, Diane

1. New York University, USA

Dissociation is a primary defense employed by traumatized clients. Psychological survival once depended upon the ability to disconnect the mind from the body and thoughts from feelings in order to emotionally distance from unbearable experiences. Dissociation can protect the self from annihilation but it seriously affects the integrity of the personality. Some clients experience intense emotions but have no words or way to make meaning from their feelings. Others have words and even memories but cannot access feelings. This disconnection between body, mind and spirit leaves those who suffer from traumatic dissociation with an enfeebled or fragmented sense of self.

Vocal Psychotherapy is the use of the voice, vocal improvisation, song and dialogue within an analytic orientation to promote intrapsychic change. Singing is an effective way to help clients who suffer from trauma and its debilitating symptoms rehabit their bodies and gradually reconnect affect to experience so that they can work through and eventually resolve injuries to the self.

This presentation centers on examples from case studies that emphasize the value of vocal psychotherapy with dissociated clients. Audio taped excerpts will be used to demonstrate why and how singing can enable clients to access, relate to and eventually integrate split off aspects of the self. Examples will focus on the use of vocal improvisation and improvised songs as effective ways of offering the disembodied spirit a way home to a more cohesive and vital sense of self.

How Strange the Change from Major to Minor - Tonality in Music Therapy

Patey, Helen

1. Nordoff-Robbins Music Therapy Centre, UK

This paper will explore the impact of harmonic language and, in particular, the shift between major and minor tonalities. Musical examples will be played of music from the classical and popular song repertoire, illustrating the emotional effect of this technique. Comparisons will then be drawn with improvised music in clinical sessions, showing how specific harmonic elements, introduced by both client and therapist, played an important part of the process of change. Audio and video examples will be played from work with a musician who had suffered a stroke, an adolescent girl with autism and a 9 year old boy with Asperger’s Syndrome. This aspect of clinical work will be put in the context of research into aesthetic, philosophical and psychological responses to music.
The Primordial Voice and Finding One’s Self: Experience of Group Vocal Improvisation

Grusovin, Antonella
1. Centre of Motor Education, Italy

The aim of this study is to investigate the vocal expression in groups of adults with common neurosis. Through the application of improvisation, besides the dynamic elements and expressive characteristics of each group, ‘development phases’ that were common to all the groups were highlighted. During this course, research emphasises the aforementioned phases and how the groups find a common primordial voice that gradually leads to the consciousness of one’s individual and collective self. The exposition envisages a comparison between the vocal expressions of each group and the various steps through the ‘development phases’ that have been encountered, by listening to the improvisations. Moreover, the change in the individual participant in relation to his/her voice and body is highlighted. The comparison between vocal and instrumental improvisation makes it possible to underline the expressive and behavioural affinity and diversity. The results of the research bring to light a significant improvement in the psychophysical conditions of the participants: vocal improvisation leads to an introspective and collective path that allows each individual to modify and expand their communicative and expressive capacities with themselves and with others. The theoretical prospective referred to Bion (the dynamic of group), to Benenzon (the principle of ISO) and to Winnicott (the role of the play).

Sharing Through Playing: The Role of ‘Affect Attunement’ in Musical Improvisation

Trondalen, Gro
1. Norwegian Academy of Music, Oslo, Norway

This presentation addresses the role of ‘affect-attunement’ in musical improvisation and is illustrated by individual music therapy with a young man suffering from anorexia nervosa (AN/B). ‘Affect attunement’ is about the capacity to experience and share inner feeling states. Such a sharing of inner feeling states brings into focus how behaviour is performed (cf. vitality affects), opposed to what behaviour is acted out. Accordingly, what is at stake is the qualities of what is being shared, not the overt behaviour per se. Based on the client’s narratives, clinical experience and theoretical considerations, I suggest ‘affect attunement’ to be a key concept when we want to explore exchange of inner feelings states in musical improvisation. Within such an intersubjective framework, I propose sharing of affects to open up the client’s awareness for bodily memories, hidden pictures and physical sensations and contribute to a more coherent sense of self.
Thursday 21 July 2005

Time: 1.15pm – 1.55pm
Theme 1: ST3 Room: P1

Therapist as Companion: Music Therapy with Aboriginal Clients Living with Fetal Alcohol Spectrum Disorder (FASD)

Hatcher, Jeffrey1
1. Dr Peter AIDS Foundation/ Vancouver Native Health, Vancouver, Canada

The presenter, a non-native European Canadian, has worked for more than five years in a downtown health care facility that serves aboriginal clients. In September 2004 he began a pilot music therapy program in a Vancouver high school classroom designed specifically for children diagnosed with Fetal Alcohol Spectrum Disorder (FASD). Using audio and video recordings, Jeffrey will provide an overview of his understanding of FASD, describe the nature of participants’ strengths as well as their challenges, and the goals behind the music therapy interventions he employs with them in his clinical work. He will additionally share some thoughts on being a non-native therapist who works with First Nations participants.

Time: 2.00pm – 2.40pm
Theme 1: ST3 Room: P1

Music Therapy with Indigenous Families: A Time of Significant Learning

Williams, Kate1*, Abad, Vicky1
1. Sing & Grow, Australia

Cultural identity and framework, and the therapists’ own preconceived ideas around culture are important considerations when designing therapy programs. While literature consultation is helpful in the preparation of work with families from culturally and linguistically diverse (CALD) backgrounds, hands-on experience in a program in real time presents the most significant challenges and opportunities for learning. This paper will describe the process of learning and development that occurred when the Sing & Grow early intervention project began to provide services to Indigenous families, a relatively new area for music therapy. The first attempt at establishing a weekly group music therapy program for Indigenous families was unsuccessful; however through analysis of the contributing factors, guidelines were developed and implemented in the following program, which resulted in a positive experience for the families and therapists involved.
Cultural Competence in Music Therapy

Bright, Ruth
1. School of Health, University of New England, Australia

Cultural competence is essential for professionals who work with people from unfamiliar backgrounds: migrants and refugees of different ethnic origins, or people sharing common geographical origins and language, but differing in culture. In establishing therapeutic relationships with clients whose cultural background is unfamiliar, music therapists require diverse competencies: ability to work comfortably in various musical idioms; awareness of diversity in culturally-determined behaviours and beliefs; sensitivity to cultural aspects of stigma regarding mental illness and physical disability. Competence in working through interpreters. Music therapists can achieve neither total expertise in every musical idiom, nor universal cultural competence, but - whether using improvisation or pre-composed music, whether we emphasise creativity, receptive or counselling approaches - we must nurture sensitivity to diversity of musical expression and to cultural issues if we are to work effectively and empathically in a multicultural society.

Effect of Music on Prisoners
Sharma, Lovely
1. Dayal Bagh Educational Institute, India

Many researches have been done to study the effect of music on children, stress management, aggressive behaviour etc., and they have confirmed the positive effect of music and especially classical music has been found to be a good therapy. Present paper concerns to study the effect of music on long term prisoners for the first time in India and it was hypothesized that suitable music compositions have the potential in curbing criminal tendencies in human beings and can also help criminals in leading a normal social life. With this concept, a pilot study was conducted and significant difference between the pre-test group scores and post-test group scores were found. The researcher has discovered that the celestial sound of ‘OM’ and the particular ‘Raga’ applied in the experiment has great power in making human beings receptive and co-operative which in turn, enables the positive effect that music as a tool can elicit to achieve a perfect behaviour modification.
The Role of Music Therapy in the Management of Acute Psychosis
Morgan, Kylie1*, Bartrop, Roger2
1. Royal North Shore Hospital, Australia
2. Royal North Shore Hospital/University of Sydney, Sydney, Australia

This paper examines the validity of using music therapy during an acute psychotic episode. Parallels are drawn between the brain mechanisms which are operational during an acute psychotic episode and when music is played. The authors found some evidence that a) music may help engage the non-dominant hemisphere of the brain and effectively bypass the impairment to the dominant hemisphere, b) the rhythmic nature of music may assist in developing organisational processes in the brain and c) music may increase frontal lobe functioning. These theories are discussed in relation to both the qualitative and quantitative music therapy literature, as well as the preliminary results of a randomised control trial being conducted by the authors, to formulate a basis for the use of music therapy with this population.

Integrating Music and Medicine: Perspectives on Basic Science Research, Pharmacology and Psychoneuroimmunology
Sundararaj, Mohan
1. Sri Ramachandra Medical College and Research Institute, Chennai, India

Recent music-medicine research has examined variables including but not limited to immunological, neuroendocrinological and neurophysiological variables. Developments in psychological medicine suggest strong links between various behavior states and immune response. Music is differentiated from a drug in its structure, mechanism of action, target receptor-areas, time-action profile and therapeutic outcome, thus endorsing the importance of the therapeutic relationship. There is considerable need to incorporate basic science research in music therapy and therefore discuss its applied clinical potential in Integrative Medicine. A comprehensive review of literature accompanied by experimental clinical models to further examine these relationships is presented. This paper provides a framework for cross-disciplinary music-medicine research.
Music Therapy and Aggression in 50 Children with Mild Mental Handicap

Nematian, Masoud1,2*, Taghi Joghataee, Mohammad3, Asadi, Mohammad3

1. Music Application in Mental & Physical Health Association, Tehran, Iran
2. Students’ Scientific Research Center, Tehran University of Medical Sciences, Tehran, Iran
3. Roozbeh Hospital, Tehran University of Medical Sciences, Iran

In this single blind randomised clinical trial study we have investigated the effect of active music therapy on the aggression behaviour of children with mental handicap. Fifty pupils (all boys, age range: 9 - 11 years, IQ: 50 - 70) with severe aggressive behaviour were randomly selected and assigned in a case and control group of 25 each. The case group performed twice a week one-hour sessions of active improvisational Persian rhythm based music therapy for a period of three months. They were all evaluated for aggressiveness at the end of the three months period. Mean scores were calculated by Student's T-test and the results were significantly (p<0.05) different before and after the music therapy intervention. Our results strongly suggest music therapy as an effective way in controlling the behavioural problems in children with mental handicap.

Developing Intentional Communication: A Combined Music and Speech Therapy Approach

Rainey-Perry, Mary R.1*, Ri, Clara1

1. Nepean Special School, Melbourne, Australia

A group program will be described which addresses the complex needs of children with multiple disabilities who are in the transition between preintentional and early formal means of communication. Aims of the group include initiating communication, indicating preferences, increasing social communication, and establishing the prerequisite skills for intentional communication. Musical approaches (improvisation and songs) are used as a context for other communication as well as being communicative in themselves. Preintentional communication is shaped into more formal communication incorporating AAC (including VOCA), gesture, and vocalisation. Outcomes include increased motivation to communicate and awareness of other group members, speech approximations, ability to comment and request, and development of a yes/no response. It is particularly significant that commenting and social interaction for its own sake is often as motivating for participants as needs-based communication. For the therapists, there is an increased understanding of both approaches and ability to apply this in other sessions.
Benefits of Combining Music and Speech-Language Therapy for Students with Developmental Delay

Stevenson, Kathryn*, Parker, Nic

1. Homai National School for the Blind and Vision Impaired, New Zealand
2. SLT Services Ltd, Australia

This presentation explores the benefits and ways of working, when Speech-Language and Music Therapists work collaboratively, combining their expertise to reach common communication goals. The clients used in this presentation are preschoolers with complex interrelated needs, including vision impairment, cognitive and physical difficulties. When working together the Music Therapist uses musical elements (i.e. pitch, rhythm, harmony) to elicit a response and the Speech-Language Therapist provides information and models techniques to promote communication, thus utilizing each other's expertise to increase the effectiveness of therapy. The Speech-Language and Music Therapists choose goals to develop the students' communicative responses, and plan how sessions (group/individual) will run. During the sessions, the Music Therapist provides the stimulus (the music) while the Speech-Language Therapist shapes the communicative responses of the students. Video clips of joint Speech-Language and Music Therapy sessions will be used to demonstrate examples of collaborative techniques discussed above.

Healing Powers of Microtones and Semitones in Indian Music Therapy

Harre Harren, M.¹, Kuppuswamy, G. ²

1. Department of Art and Culture, Government of Pondicherry, India
2. University of Mysore, Mysore, India

Background:
In India, Music Therapy has not been used as a curative agent by clinicians. The therapeutic powers of the Microtones (Pramana sruti : 81/80 ) and Semi tones (Purna sruti : 9/8) of Indian classical music lie unexplored even today.

Aims:
The main objective of introducing the two tones Indian Music Therapy as a form of treatment to the affected people is to find out how far music as a therapeutic and healing agent can reduce stress, strain, mental retardation, pain, blood pressure, sleeplessness, post-operative effects, depression, anger, and psychosomatic illnesses, etc.

Method:
The 120 clinical participants from different parts of the world, who had different sittings with the author, had various illnesses including problems of stress, strain, blood pressure, heart diseases, mentally retardation, and other functional areas were subjected to phased treatment through music therapy.

Results:
The results of the study showed that irrespective of the musical knowledge and background of Indian music for the affected people covered under the study, they responded immensely to the two important intervals in various settings and melodies of Indian music.

Conclusions:
The study has proved that these two important tones and intervals of Indian Music Therapy have considerable effect on the improvement of the health conditions of the affected people.
Music Therapy for Children Who Have Experienced Sexual Abuse

Strehlow, Gitta
1. Bethesda Allgemeines Krankenhaus, Germany

This paper presents some results of a music therapy research project which focused on children/teenagers who have experienced sexual abuse. Following an overview on music therapy from a psychoanalytical view, there is information about the long term treatment of outpatients and the framework of the project. Sexual behaviour, feelings of shame, guilt, retreat and loss of speech are often symptoms after a life-threatening experience like sexual abuse. Working with music helps to better understand these wounding feelings. The relationship between patient and therapist repeats the same structures that the child had with the person who abused them. A typical structure is feeling used and deals with being in the victim and/or perpetrator position. These interactions can be dealt with through improvisation. A case study will show the work in more detail. The presentation will finish with some project results on the different uses of music in the therapy process for sexually abused children.

Music Therapy and Action Research: Empowering Young Traumatised Refugees in Their Community

Hunt, Meagan
1. The Royal Talbot Rehabilitation Centre, Melbourne, Australia

This paper will present a research masters project currently in progress at the University of Melbourne, Australia. The project addresses the question: Can participation in music therapy empower young refugees to achieve change in their school community? One group of young refugees took part in the project by volunteering to be co-researchers and participating in ten music therapy sessions. The presentation will include a discussion of the Action research process, from the initial contact with the school community to the in-depth music therapy work with the young refugees, and the response of the young refugees to the process. This will include the way they decided to share their ideas and music with the school community. Initial results of the musical analysis that will be used to answer the question will also be presented.
Music, Meaning and Cancer Support  

Rykov, Mary H¹  
¹. Music Therapy Services, Toronto, Canada  

VIVIAN: (Trying extremely hard) I want to explain it, to use my words... I’m like a student and this is the final exam and I don’t know what to put down because I don’t understand the question...  

W.t: a play (Edson, 1993,1999)  

A hermeneutic-phenomenological inquiry explored the meaning of a music therapy support group for adult cancer patients from the participants’ perspective. Music therapy methods included improvisation, music listening, song choice and group and collective Guided Imagery and Music. Information was gathered from transcripts of individual meetings, transcripts and evaluation of music therapy sessions, participant journal entries and the therapist’s log. During this presentation, music therapy support group sessions are described and preliminary analysis is discussed in a mixed media format of text, image and music that helps participants ‘say it’ to speak authentically of their cancer experience-in their own words.

Opera Therapy - Creating a New Work with Five Cancer Patients  

O’Brien, Emma¹  
¹. The Royal Melbourne Hospital with More than Opera, Melbourne, Australia  

Opera Therapy brings together music therapy principles of guided original songwriting and the multi media of opera with an overarching goal of presenting a final performance piece. In this project an opera was created by the music therapist with five cancer patients, aged 27-56yrs, 1 male and 4 females (the youngest of who passed away early into the process). The project was in six stages; 1) exploring opera, 2) brainstorming ideas and narratives, 3) creating the libretto using phenomenological research principles, 4) composing the music, 5) staging the work with an opera company, and 6) debriefing. The resulting piece was a one act opera in five tableaus telling each personal narrative framed by common experiences of anger, faith, humour, suffering and peace. This paper offers an overview of Opera Therapy and details stage four including the process of deriving individual ‘cancer chords’, and the setting of libretto to arias, recitative, choruses and duets. Audio and video examples will be used to illustrate this stage and the overall project.
The Use of the Somatron Recliner During Adult Oncology Music Therapy Sessions

Oswanski, Leah¹

1. Morristown Memorial Hospital, USA

This presentation will describe the innovative use of the Somatron clinical recliner in the Carol G. Simon Cancer Center during adult oncology music therapy sessions. This intervention combines ‘traditional’ music therapy techniques (music making, songwriting) with ‘non-traditional’ (vibroacoustic) in order to meet the ever-changing needs of clients and/or caregivers. Vibroacoustic therapy is not widely used in the United States, but, when implemented, has been shown to significantly reduce pain and anxiety for patients with a wide variety of diagnoses. The philosophy behind its effectiveness is twofold. One, the music chosen to elicit the desired outcome (pain reduction, decrease in anxiety, etc.) and two, the vibrotactile stimulation produced by the specially designed equipment triggers the bodies relaxation response, and entrains the rhythms of the body. Participants will learn about the Somatron recliner, types of music used, session structure, results produced thus far, limitations, and future areas for research opportunities.

Music and Metaphor: Finding Self in the Songs. A Man’s Journey in Coping with Parkinson’s Disease

Arthy-Chan, Michelle¹

1. Bluecare Wynnum, Brisbane, Australia

Use of music as metaphor is discussed within the journey of Larry, an elderly man coping with late stage Parkinson’s Disease. The significant and cumulative life-changes typical in the gradual advancement of Parkinson’s resulted in an overwhelming sense of loss for Larry, and like many others dealing with Parkinson’s, he also experienced low self-esteem, compromising his ability to cope with grief. Larry’s music therapy program focused on renewing his self-concept and re-charging his coping resources, by connecting his sense of self as a community member with his sense of self as a resident in a nursing home. Central to this process was Larry’s identification with the “Little Aussie Battler” archetype, and his adoption of this as a metaphor in his own journey of coping and acceptance. Through engaging in song choice, reminiscence and facilitated metaphoric discussion, Larry was able to come to terms with the enormous changes in his life.
The Other Face of Tango: Five Different Therapeutic Uses of Tango
Caruso, Carlos
1. University of Buenos Aires, Argentina
The tango is an original musical genre, created during the development of Rio de la Plata culture. His sound comes from the fusion between the previous South American sounds with those that came from Europe and Africa.
The tango is also a particular way of dancing. Its choreography and the attitude of the dancing bodies, express different feelings.
The tango identifies Argentina, as a particular country and represents Argentina all around the world.
But the tango has unknown, unconsidered aspects that I will develop: the connection with the support and the recovery of health.
Singing and dancing tango, people have been benefited with a better quality of life; preservation, recovery, improvement of health and diminishing of sufferings.
Examples:
- Better socialisation in humble condition children.
- Pigmentary Retinopathy.
- Tango against madness.
- Dancing meeting or self-help group?
- Singing tango to live better.

Rhythm and Melody: Therapeutic Singing Techniques to Improve Dysarthric Speech Intelligibility
Tamplin, Jeanette
1. Royal Talbot Rehabilitation Centre, Austin Health, Melbourne, Australia
Dysarthria involves disturbances in muscular control used for speech as a result of neurological damage. It is often characterized by limited verbal intelligibility, volume, range and abnormal speech rates. Singing and speech share many common elements, including rhythm, pitch, dynamics and tempo, and utilize similar muscle mechanisms. This study aims to contribute to the scientific knowledge base that informs the clinical practice of both music therapists and speech pathologists working with patients presenting with neurogenic motor speech disorders. Four subjects participated in an eight-week, individual music therapy treatment program consisting of breathing exercises, intonation and articulation practise, rhythmic speech cuing and therapeutic singing using familiar songs. Intelligibility assessments were completed before, during and after the music therapy treatment. This paper presents research findings and discusses results, in particular, the effect of the treatment on intelligibility, rate of speech and slurred speech. Clinical implications and future research directions are also presented.
Motor Rehabilitation of Stroke Patients via Therapeutic Instrumental Music Performance (TIMP)

Roth, Edward A. 1*, Rosenthal, David S. 2
1. Western Michigan University, Kalamazoo, USA
2. Wesley Mission Brisbane, Brisbane, Australia

The primary objective of this pilot study was to determine if there were specific motor-training enhancement effects of performing functional exercises through therapeutic instrumental music performance (TIMP) that resemble in content and structure identical movement-training interventions performed without the influence of auditory rhythm. The functional areas under investigation included: range of motion of upper extremities, grip strength, and ability to perform activities of daily living (ADL). A stroke-specific quality of life scale was used to illustrate self-reported data relevant to patients’ subjective experiences. Data was collected for a total of 9 participants including 3 females and 6 males, and ranged in age from 52-67 years. Data reflect a statistically significant (p<.01) increase in motor functioning including flexibility and strength of the affected limb, as well as functional tasks related to activities of daily living (p<.05) and perceived quality of life (p<.01).

Cumulative Journeys of Therapist and Dyad: ‘Bricolage’ In Music Therapy with Paediatric Oncology Patients

Dun, Beth 1
1. Royal Children’s Hospital, Melbourne, Australia

As the Children’s Cancer Centre’s senior music therapist at the Royal Children’s Hospital Melbourne, I see paediatric oncology patients for the duration of their cumulative treatment ‘journey’ from pre-diagnosis through to remission and beyond. Each encounter with a patient, formal or informal, containing music or not, marks another point in the journey and contributes to our understanding of each other that then informs what is possible in our next encounter. As an experienced music therapist I bring to the therapist/client dyad clinical and life experience, knowledge, skills, understanding, familiarity with the context, practice wisdom, and openness from my cumulative ‘journey’ as a music therapist. In this paper, case studies will be presented to illustrate that the journey of myself as therapist and the journey of therapist/patient dyad are not dissimilar. Both encompass a cumulative journey that is marked by the use of various musical, and non-musical approaches - ‘bricolage’.
Music Therapy to Facilitate a Paediatric Parent Support Group in the Hospital

Rayfield, Ellen
1. University of Illinois at Chicago Medical Centre, Evanston, USA

Although the literature validates the value of support groups for parents with hospitalized children, there is really little research or even anecdotal information published on this subject. There is even less about the use of the creative arts and music. In the United States, the health care system is focused more on the patient than the family and the emotional issues that a sick child brings to the family system. This is especially true when the diagnosis is life threatening or life changing. This paper is a report about using music therapy techniques in a pediatric parent support group that met weekly over the past year. The group was co-led by a music therapist and a child life coordinator. This paper will review the current literature published in English, review the structure of the group, and report the responses of the participants to the techniques presented in the group.

‘Why did you leave me alone...?’: Investigating Music Therapy’s Value for Bereaved Children / Adolescents

Hogan, Bridgit1, Roberts, Melina1, Horne-Thompson, Anne1
1. Calvary Health Care Bethlehem, Australia

‘The death of an important person in a child’s life is among the most stressful events a youngster can experience’ (American Academy of Pediatrics, 2000. The pediatrician and childhood bereavement. Pediatrics, 5(2), 445-447). If overlooked, a child’s reaction to death may manifest into pathological grief making it is essential that these children access bereavement services. Whilst further research is recommended, music therapy is an effective intervention for this population offering creative opportunities for independence, acceptance and emotional expression. In 2001 Calvary Health Care Bethlehem, Australia initiated a music therapy program for bereaved children and adolescents. This paper will present the findings of a research project investigating this program. Adopting quantitative and qualitative research paradigms clients and their families were surveyed and interviewed about their perceptions of music therapy. Analysed data and case studies shall be presented to contextualise the outcomes whilst highlighting the impact of music therapy for this population.
Process of Change Between a Therapist and a Client Through Music Therapy
Kubota, Nobuko
1. Nagoya University of Arts, Nagoya, Japan
Since 1995, I have carried out and examined the effects of music therapy for the aged at a special nursing home. I investigated the change in their immune system and internal functions by blood tests before and after carrying out music therapy. Music therapy has caused significant change in elderly people with low ADL scores. My research will show further possibilities for study in this area. In order to examine why various clients’ test scores increased and how the clients benefited from music therapy, I investigated the process of change which occurred between one therapist and one client. I assume that therapeutic benefits can be brought about through the application of various music therapies and through the music therapist’s holistic relationship with the client.

Subjective Tempo Enabled Communication with a 102-Year-Old Demented Client
Saji, Nobuko
1. Miyagi University, Sendai, Japan
The declining ability to participate in musical activities of a 102-year-old man with dementia was analyzed in this descriptive research study. Based on the observation of his musical behavior, we found many instances of the importance of ‘subjective tempo’, the tempo that enables an individual to process, understand, and respond to music, and to make spontaneous responses - including singing, tapping, nodding or breathing - to music. All sessions were video recorded and carefully analyzed. He first lost the ability to sing the words of a song, then the melody. However, until the very last session, he could tap the rhythmic pattern with his home song, indicating that his rhythmic ability had remained intact. In later sessions, he could respond to the given music only when it was played with his current subjective tempo, which proved to be an effective means for communication with a nursing home resident with dementia.
‘Time to Say Goodbye’: Musical Journeys with Terminally Ill People in Aged Care
Forrest, Lucy¹, McKenna, Tanya²
1. Mercy Western Palliative Care, Ascot Vale, Australia
2. Napier Street Aged Care Services, Pascoe Vale South, Australia

This paper discusses the role of music therapy in caring for terminally ill residents of aged care facilities. The philosophy of palliative care will be explored, with a particular emphasis on how this is both guided by, and in turn guides, the principles of aged care. Topics for discussion include the benefits and challenges of integrating palliative care into an aged care model; the role of music therapy in addressing the palliative care needs of terminally ill residents in aged care; and the way in which music therapy interventions can be adapted and applied to meet the changing needs of residents and their families. The benefits of the ongoing music therapy relationship, in the progression from active aged care to palliative care, will also be described, and the unique role of music therapy in the resident’s final journey will be illustrated through clinical case material.

Fight, Flight or Work? A Music Therapy Group for Adults with Learning Disabilities
Watson, Tessa¹
1. Roehampton University/Ealing Primary Care Trust, London, UK

This paper will explore the ways in which group music therapy settings can help adults with learning disabilities to address some of the challenges that arise in their lives. Tessa will begin her paper with a reminder of some basic ideas about groups and group theory, and an outline of the particular challenges that group settings can raise for adults with learning disabilities. Tessa will then consider how adults with learning disabilities use music therapy groups to progress to more healthy functioning, using examples of process and outcomes from past and current music therapy groups that she has run.
'I’m not dead!’ The Capacity to Survive Trauma in Adult Learning Disability

Margetts, Lisa

1. Norwood, Crowthorne, England

‘How does one lose a self? It can be shattered into fragments from unspeakable terrors like abuse, neglect, and emotional and/or physical abandonment. It can become numb, deadened to life as the only way to exist in an unsafe environment.’ Illustrated with case material from ongoing music therapy with an adult female client, this paper will discuss often extreme measures employed by vulnerable learning disabled people in order to survive severe trauma. Working together, the degree to which the capacity to survive this trauma on the part of the therapist and staff team has also been essential in allowing the extent of the client’s experiences to be, eventually, known and held will be highlighted, alongside the unfolding therapeutic process. The resulting possibility for the nurture and development of the client’s fragile emerging self during this four year period of music therapy will then be seen.
Music Therapy Service Delivery in Education: Working Effectively with Classroom Culture

Threlfall, Catherine

1. Ashwood School, Melbourne, Australia

This paper explores the impact of classroom culture on the delivery of music therapy in special education settings. Music therapists are often frustrated that the programs they design are not implemented at classroom level. It is argued that in order to provide effective programs therapists working in education settings must work closely with classroom teachers to understand the culture, or the way things are done, in each individual classroom. A working knowledge of the underlying values and beliefs at work in each classroom will help ensure that therapy programs are implemented, and that students receive the full benefit of therapy interventions. Case material from the author’s experiences both as a music therapist working with adolescents with intellectual disabilities, and as a junior primary classroom teacher in special education will be presented. The author’s classroom will serve as an example of identifying a classroom culture, and planning for therapy interventions.

The Gateway Program: Building Community Through Music Therapy

Vance, Fiona

1. Ozcare, Gold Coast, Australia

The Gateway Program is a new early intervention and prevention program for preschool aged children with disabilities on the Gold Coast, Australia. The Gateway Program model combines an 8 week Intergenerational Music Therapy Program with a fully supported and supervised Volunteer Family Assistance Program. The Intergenerational Music Therapy Program connects young families who have a child with a disability and may be socially isolated with older adults who, once a relationship has formed, are able to mentor the parent and provide the family with ongoing support. Music therapy provides the gateway to intimacy for relationships to form between the older adults and the families and for bonds to be strengthened between parents and their preschool aged children. This paper will discuss the model, its implementation and the results so far.
Out of the Freeze
Jarjoura, Katy
1. Freres School for Autistic Children, Israel

I will present the case of a 16 year-old twin autistic brother, who had music therapy for 4 years. He is already an adolescent but with no inner self and no self identity. He had no control over his daily life and his passivity was to the extent that made him immobile to do anything unless directed verbally or non-verbally by his family and staff members who worked with him. In music therapy sessions I matched myself to his extremely slow pace, to create a secure enough environment to help him relate to his inner self, to have his own will and to relate to others as well. Improvising, creating and playing music drew his attention to self, to others and to the physical environment. A client-therapist relationship was established that facilitated self awareness within interpersonal situations. The daring to initiate brought him to whisper words as means for communication.

Music Therapy Research: Connecting Clinical Practice and Research
Wheeler, Barbara
1. University of Louisville, Louisville, Kentucky, USA

This presentation will review the contents of Music Therapy Research (2nd Edition) and apply selected topics to the interests and needs of music therapy clinicians who are interested in research. Efforts will be made to show clinicians how they can develop skills for research, how research can be relevant to their clinical work, and how their expertise as clinicians can make a special contribution to their roles as researchers. Some examples of research by clinicians will be included. Music Therapy Research covers general research issues and principles including the philosophy and theory of science; procuring funding for research; an overview of quantitative research including principles and information on specific methods; an overview of qualitative research including principles and specific approaches; and information on philosophical, theoretical, musical, and historical research. Connections of many of these areas to clinical practice and the questions that arise from this clinical practice will be made.
Building Practice Wisdom in Neonatal Music Therapy: Considerations of Ontology, Epistemology and Method
Shoemark, Helen¹, Hanson-Abromeit, Deanna²
1. Royal Children’s Hospital, Melbourne, Australia
2. University of Kansas, Lawrence, USA

This paper will discuss how paradigm considerations inform the day-to-day clinical practice of the music therapist working with infants. As music therapists, we bring personal core beliefs (ontology) and knowledge (epistemology) to our therapeutic relationships. It is the combination of ontology and epistemology, along with methodology, that informs a clinical practice paradigm. Conscious paradigm considerations are pivotal in the responsible interpretation of the experience of pre-verbal clients. Particular attention will be given to the music therapist’s understanding of his/her role in the neonatal nursery, and the relationship with the infant and parents. The therapist’s ability to influence outcome and the conscious use of internalised knowledge derived from current theoretical models of musical and psychological interaction and intervention with infants will be addressed.

The Clinical Applicability of Music Therapy Research: What Do the Results Tell Clinicians?
Wigram, Tony¹
1. Aalborg University, Denmark

Research serves the functions of informing the clinical field, guiding future research, establishing new knowledge and theory, and meeting criteria for evidence based practice. The demands of health, education and social services today are that clinical practitioners in all three areas can demonstrate that the music therapy service and interventions they provide are relevant and effective (Ansdell, Pavlicevic & Proctor, 2004; Gold, Voracek and Wigram, 2004; Vink, 2003; Wigram 2002). Documentation of research is lengthy and for the results to be implemented in clinical practice and disseminated to colleagues in related fields as well as senior managers, the objective, method, results, implications and limitations need to be clearly set out and argued. Examples of this will be drawn from various clinical fields, including psychiatry and developmental disability.
‘We Can Sing Our Words’ - A Journey to Speech Through Music Therapy

Constable, Iani*, Ashley-Brown, Susan¹

1. Golden Stave Music Therapy Centre, NSW, Australia

For children with language difficulties, music therapy is proving to be a significant intervention in helping them along the road to speech. As well as being a successful motivator, the commonality that music shares with speech provides a strong basis for its use in supporting language acquisition. Drawing on these similarities, this paper will discuss how music therapy supported Tim, a 2½ year old boy with Autistic Spectrum Disorder (ASD) in his journey to speech. The music therapy techniques used incorporating improvisation, movement and visual aids will be presented. The case study will show Tim’s progress from pre-verbal communicative behaviours through to the acquisition of conversational skills.

The Song as an Anchor: A New Concept in Music Therapy

Cirigliano, Marcia¹

1. Conservatorio Brasileiro de Musica, Brazil

This paper aims to define the therapist’s song. It comes up without the music therapist’s awareness within a therapeutic situation due to countertransference when the therapist is faced by some kind of impossibility when interacting with the client. The song functions as a resource that provides some sort of resolution for impasses in the clinical situation. Self knowledge is required for monitoring the song used as an anchor in the music therapy setting.
Music, Therapy, Life and Everything
Warwick, Auriel

The paper describes music therapy for verbal adults with autistic spectrum disorder (including Asperger's syndrome), aged 17 - 25. The setting is a Foundation Centre where the curriculum concentrates on maximising life skills within a college of further education. The approach is holistic and staff/student ratio allows for individual and small group work. Music therapy has been part of this curriculum for the past 3 years and has become a meaningful component for those who receive it. Referrals may be made by either the staff or the students themselves. Through illustrated case studies, the paper will explore the music - whether improvised or pre-composed, the therapy, with reference to client-centred therapy (Carl Rogers) and the concepts of Bion (the therapist as container) and how the therapeutic relationship can impact upon the life of the student.

Music Therapy's ‘Present Moments’: Revisiting Improvisation and Affect Regulation
Ansdell, Gary
1. The Nordoff-Robbins Music Therapy Centre, London, UK

This presentation will outline an ongoing interdisciplinary research project by 3 music therapists, a music psychologist and a psychiatrist. The research began by making a micro-phenomenology of ‘present moments’ within an improvised music therapy interaction between a therapist and a patient with a psychotic condition and in an unstable affective state. We are asking how the musical interaction seems to be used by the patient in the service of positive affect regulation and what it is about, such improvised musicing that can promote co-modulation of affect (or, in the client’s words, ‘make me feel better’). The micro-phenomenology will be discussed in relation to some fascinating new interdisciplinary theory from psychoneurobiology/psychoanalysis and from the social psychology of music.
Time: 9.15am – 9.55am
Theme 3: ST3
Room: P4
An Analysis of Client and Therapist Time Experiences and Descriptions Within Music Therapy
Daveson, Barbara A.¹
1. The Royal Hospital for Neuro-disability London and PhD Student, University of Melbourne, Australia
Author's Note: The presenter would like to acknowledge the contribution of Dr C. O’Callaghan and Dr D. Grocke in their roles as supervisors of this research.
Time and music are inextricably linked. Their relationship has been acknowledged in many fields. This paper presents an overview of the results of a thematic analysis of time (or temporal phenomena) within music therapy, from the perspective of both the therapist and client. These findings were derived from theoretical sampling and then analysed via the principles of grounded theory analysis as situated within the interpretivist paradigm. Atlas.ti 5.0 Research Software was used to assist with the data analysis and its use will be highlighted in this presentation. These findings summarise the thematic analysis of the research, however theory development will not be detailed at this stage. The results shared in this paper are part of a larger doctoral research project currently being undertaken at the University of Melbourne, Australia.

Time: 10.00am – 10.40am
Theme 3: ST3
Room: P4
Music Technology - A Tool for Clinician and Community
Lindeck, Jackie¹
1. Royal Hospital for Neuro-Disability, UK
This paper will consider applications of music technology within clinical music therapy from the perspective of the clinician. I will begin by identifying the types of technology that I use within my clinical work both in adult neuro-disability, and children’s hospice settings. I will consider inclusion and exclusion criteria for using this technology. I will go on to present potential referral criteria that might indicate the use of music technology within my work in Neuro-disability. I will also discuss the aims and goals that have resulted from multi-disciplinary collaboration and how this might influence music therapy treatment programmes.
In my experience technology has also, at times, been more culturally appropriate for individual clients and has allowed me to work with the more ‘healthy’ part of the individual. Accessibility has also facilitated inclusion, and within group settings this in turn has facilitated communication between clients with severe physical impairments.
I will conclude by considering why music technology is not more widely used within clinical practice, and what the benefits of its application might be. Finally, I will present a case for the inclusion of music technology training as part of basic music therapy training.
Time: 8.30am – 9.10am
Theme 1: ST2
Room: M1

**Music Therapy in Multidisciplinary Diagnosis of Patients in Low Awareness States: Pitfalls and Potentials**

Magee, Wendy L.¹

1. Institute of Complex Neuro-Disability at the Royal Hospital for Neuro-Disability, UK

Assessment of patients in low awareness states following profound brain injury presents many challenges to the multidisciplinary team. Patients are at risk of misdiagnosis as their complex needs cause standardised formal assessments to be insensitive. Descriptive accounts are emerging which show music to be a valuable medium with patients in low awareness states contributing towards multidisciplinary diagnosis and treatment programmes. However, music therapy is missing the opportunity to develop as a specialist treatment with this population due to the application of interpretive frameworks which do not help it to integrate into medical models of care. A critique of treatment approaches will consider current neurological rehabilitation models using video extracts and case vignettes to present music therapy as part of integrative care. Using neuro-behavioural models to direct clinical techniques and interpret responses in music therapy assists in its integration without compromising the quality of the work. Future necessary developments will be outlined, including referral criteria and research.

Time: 9.15am – 9.55am
Theme 1: ST2
Room: M1

**Fostering Hope Through Music Therapy with People with Motor Neurone Disease**

Petering, Helen¹

1. Eastern Palliative Care, Melbourne, Australia

Motor Neurone Disease (MND), a chronic progressive neurological illness, is unrelenting in its progression. In contrast to other life threatening illnesses, there is no cure and many people with MND are faced with a sense of hopelessness. Hope is often attached to treatment, whether it is for curative or palliative measures. However, for the person with MND that is not possible. In response to this, their view of hope will be affected. It has been suggested, ‘an individual’s level of hope determines whether human beings live or die’ and identifying what hope means to the person with MND is important in their psychosocial care. One author has identified seven areas that promote hope and also lists issues known to threaten hope. These will be discussed using case vignettes, with musical examples, to highlight music therapy’s role in promoting hope within the context of a unique community setting.
Music Therapy in a Recording Studio: Process and Product as Therapy
Ramsey, David¹
1. Beth Abraham Family of Health Services, Bergenfield, USA
The cognitive, psychological and physical processes involved in creating original music are much the same as those involved in any productive endeavor. These processes often reflect a person’s strengths as well as those patterns of behavior that prevent patients from accomplishing other life goals. When patients enter into a state of the art studio to create a CD that reflects their musical preferences, personal struggles and opinions, the usual areas of therapeutic concerns mingled with cultural expectations surrounding the glamour of the music industry. Case studies in a music therapy recording studio examine the processes that separate therapy from cultural expectations of produces music.

Focal Music Therapy (FMT) in Obstetric Area, Pregnancy
Federico, Gabriel F.¹
1. Mamisounds (Argentine Centre of Music Therapy), Argentina
Focal Music Therapy is the methodology that I have developed in clinical work since 1993. I will describe why this type of work is named Focal, because there many possible cases in the obstetric area that include much more than just the pregnancy period of the woman’s life. It will show the general goals that the Mamisounds teamhave developed about the three possible fields that can be treated with music therapy, and specific goals addressing each one. Also I will describe the modality of the admission interview, agrupational tips depending on different types of pregnancies, and the seven principle proceedings that I have developed and use during the treatments. The main intention of this presentation is to share a new music therapy approach in an area that not many colleagues are working in.
The Meaning of Sound and Rhythm as Represented in the Mother’s Voice in Early Childhood and the Implication for Music Therapy - A Literature Review

Nöcker-Ribaupierre, Monika
1. Secr.Gen. EMTC, Leader of music therapy training course, Munich, Germany

Sound and rhythm, as represented through the mother’s voice, accompany human life from its onset, long before any physical or emotional reaction can be observed. This paper follows the importance of this voice, as found in the literature in medical, psychological, and music therapeutic theories and research. The main focus of all in these approaches is the significance for physical, mental and emotional development, forming the foundation for basic music therapy applications for the pre- and postnatal development of the baby and his parents. This presentation shows how the impact of the mother’s voice is seen from different point of views aspects, always leading to the same goal in preventing early attachment disorders and behaviour disturbances.

Lullaby and Lament: Musical Interactions with Vulnerable Young Children and Their Parents

Burrell, Margareta1*, Hughes, Tiffany1
1. Coram Family, London, UK

Music’s unique role in enhancing interaction, communication and self-expression between carer and child is the focus of two music projects at Coram Parents Centre, London. Our presentation will explore the common therapeutic aims of the Music Maker and Music Therapy projects. They fit the ethos of the Centre, which serves vulnerable and disadvantaged children and their families from the diverse local community. Initial contact is made through group music sessions for carers, parents and their babies and toddlers, inviting playful musical interaction. Particularly vulnerable children are referred for individual or parent and child music therapy where their needs can be addressed within the safety of the therapeutic relationship. The two processes are mutually supportive, sharing the same aims and benefiting from each other’s insights, while addressing different levels of need. The collaboration aims at prevention, observation and assessment. Video clips and case examples will demonstrate the methods of work.
Friday 22 July 2005

Time: 1.15pm – 1.55pm
Theme 4 Room: P1

Musical Realization of Psychotherapeutic Techniques - Teaching Methods in Music Therapy Training
Timmerman, Tonius¹
1. Hochschule Für Musik Nurnberg-Augsburg, Germany

The description of Psychoanalytically oriented music therapy as a teachable method clearly presents specific attributes of the musical medium in music therapy, and the necessity and advantages of this medium for the treatment of specific patient populations. Using improvisation, the therapist either actively plays with the patient or plays for him receptively. These music therapy techniques will be examined in regard to how they fit in with general psychotherapeutic techniques (holding, supporting, nurturing, mirroring, confrontation / provocation, working through issues, verbalizing, or using musical expression). The following questions will be addressed: which musical mediums and which active or receptive music therapy techniques are most appropriate for psychotherapeutic purposes?; how can a helpful inner awareness or attitude of the music therapist best be defined?; how do we teach this inner awareness and attitude to our students?

Time: 2.00pm – 2.40pm
Theme 4 Room: P1

Whose Handicap? Supervision of Students Working with People with Learning Disabilities
Richards, Eleanor¹
1. Anglia Polytechnic University, UK

For the student, clinical encounters with patients can be the source of wide-ranging anxieties and responses. People with learning disabilities have to encounter developmental issues which could be seen as closely akin to those confronting the emerging therapist. The student may herself feel 'handicapped' as she enters a world where she no longer feels sure of herself.

The supervisor's delicate task is to work with the student to negotiate a way through these experiences which avoids either over-identification with, or over-distancing from, the patient, whilst keeping the developing life of the therapeutic relationship at the heart of things.

Thinking in psychodynamic terms about events in both therapy and supervision space, I will consider how these (often unconscious) processes may be played out in both musical and non-musical aspects of the encounter.
Time: 2.45pm – 3.25pm
Theme 4
Room: P1

Improvisation Musicpsychotherapy: Drawing on the Basic Tenets of Analytical Music Therapy (AMT)

Tims, Frederick (Ted)*, Stark, Jody Conradi1
1. Michigan State University, East Lansing, Michigan, USA

Experiential learning in improvisational music psychotherapy dyads and groups will be demonstrated through video clips from actual dyadic and group sessions, illustrating some of the basic tenets of Analytical Music Therapy (AMT) developed by Mary Priestley and her colleagues. AMT is a model of nonverbal psychotherapy, where the working through process consists of creating spontaneous music with a therapist or with a group. The improvised music mirrors the cognitive and emotional blocks of the client(s) and helps them work through various issues in their lives and in their professional development. In this case, graduate students in music therapy at MSU comprise the therapy sessions. Experiential learning in the music therapy curriculum is a vital component in the education and training of competent professionals in music therapy. This session will demonstrate how experiential music therapy can have even further potential in providing such experiences as continued growth, on-going peer support, and burn-out prevention for entry-level through experienced professionals. The AMT techniques were developed in England in the 1970s, but were not disseminated widely, except in Germany and Denmark until the past decade.

Time: 1.15pm – 1.55pm
Theme 3
Room: P2

From Intuition to Science: The Development of Music Therapy in America

Davis, William B.1
1. Colorado State University, Fort Collins, USA

This presentation will focus on the interesting people, places and events that shaped the development of music therapy as a profession in the United States. Initial accounts of music therapy first appeared in the United States during the late eighteenth century as physicians, psychiatrists and musicians supported its use in the treatment of mental and physical disorders. Interesting but sporadic reports continued to surface during the next century and a half promoting music therapy through personal crusades and short lived organizations. With the formation of the National Association in 1950 and the American Association for Music Therapy in 1971, professional recognition to people working as music therapists was finally forthcoming.
Music Therapy Intervention on Cognitive Functioning of People with Dementias
Brotons¹, M., Martí¹ P., Clancy¹, C., Parra¹, C., Bruna O¹, & Rusiñol, J¹.
¹. Music Therapy Research Group. Universitat Ramon Llull, Barcelona (Spain)

The purpose of this study was to evaluate the effectiveness of music therapy interventions on four sub-areas of the cognitive domain: language, memory, praxis, and orientation. Thirty six participants (4 men, 13 women, mean age 76) with a diagnosis of dementia (GDS 3-5) from four different day centers outside of Barcelona metropolitan area were referred to participate in the music therapy program. Subjects' cognitive functioning was assessed one week prior to the beginning of the treatment program, three times during treatment: at four weeks (post-test 1), eight weeks (post-test 2), and 12 weeks (post-test 3 ), and a follow-up test (post-test 4) one month after the end of the project. In addition to the above listed standardized scales, all the music therapy sessions were videotaped for post-hoc analysis. The project will include a total of 12 sessions in blocks of four. The design used in this project followed a multiple baseline model and all the sites followed the same schedule.

Varied Understanding and Application of Counter-transference in Active Music Therapy in Adult Psychiatry
Nygaard Pedersen, Inge¹
¹. Aalborg Psychiatric Hospital, Denmark

I want to present reflections from my ongoing small scale ph.d. study with the main question: “How do music therapists perceive, react, interpret and theoretically understand counter transference experiences in music therapy contexts including musical improvisation in adult psychiatry?”

I present varied perspectives of understanding and applying counter transference as they have emerged for me in the research process from literature review (psychoanalysis, psychotherapy and music therapy), from my own clinical practice and from in dept, semi structured interview with national and international music therapy colleagues having clinical practice experience in adult psychiatry. For example counter transference has been described from the perspective of the therapist having either an authoritarian or an empathic position - the therapist being informed by counter transference for intervention possibilities or being inspired by counter transference to create melodies in the here and now.
On Sharing Attention: Improvisational Music Therapy with the Autistic Child

Kim, Jinah
1. Jinah Kim Music Therapy Center (private practice), Seoul, Korea
2. Aalborg University, Denmark

Joint attention deficits in autistic children have long been noted as one of major social problems. There are now researches confirming that fuller understanding of this problem may inform both the diagnosis and treatment of the children. In general, improvisational music therapy has been known as promoting spontaneous expression of self and reciprocal interaction through finely tuned, sensitive and responsive use of improvised music. Through video presentation, I aim to explore and examine the role of musical attunement and its’ effect on the development of the child’s capacity for sharing attention with another human being; what encourages the child with autism be engaged spontaneously, then what seems to be crucial elements that make mutual engagement meaningful to the child? Participants for this study are aged between 3 and 7 years old with clear diagnosis of autism and without diagnostic co-morbidity.

The Joy of Communication: Music Therapy with a Non-Verbal Autistic Young Adult

Hayata, Motoko

This presentation describes the music therapy process of a 19-year-old young man with autism and severe learning difficulties. He was tall and heavily-built and exhibited challenging behaviour when he was stressed or anxious. The initial therapeutic aim was to help the client become aware of himself in relation to another. As the sessions progressed, the aims of therapy were expanded to include encouraging closer interaction and increased self-expression, and to help him to express his energy and strength in a positive and creative way. The challenge of my work with this client was how to give him an experience of a different kind of communication and interaction through music. I hope to show how he was able to become more flexible, both musically and socially, through his enjoyment of the musical relationship. The primary method used was free improvisation (as in the Nordoff-Robbins Creative Music Therapy).
‘Interact to Communicate’ - Developing Communication Skills in People with Autism

Davidson, Gary
1. Mount Richmond Special School, Auckland, New Zealand
2. Oaklynn Special School, Auckland, New Zealand

Deficit in the domains of language and communication are recognised as major characteristics of autism. As a result of impairment in functional communication and lack of understanding of the reciprocal, collaborative nature of communication a person with autism shows limited use of joint attention and social referencing, which are the basic means of social engagement. Difficulties in these areas severely affect an autistic person’s ability to form social relationships. Consequently building a relationship with an individual with Autism is an essential part of any programme. This presentation looks at the use of interactive routines based around shared musical experiences, aimed at providing a framework for language and communication acquisition, understanding cause and effect and assisting the person in recognizing that their behavior can have an effect on someone else, therefore facilitating the building of a meaningful relationship.

Intersubjectivity: Report on Research into a Music Therapy Intervention with Hospitalised Infants

Malloch, Stephen*, Burnham, Denis1, Shoemark, Helen2, Newnham, Carol1, Paul, Campbell2, Prior, Margot4
1. University of Western Sydney, Australia
2. Royal Children’s Hospital, Melbourne, Australia
3. Murdoch Children’s Research Institute, Melbourne, Australia
4. University of Melbourne, Australia

The presence of contingency appears to be vital for a healthy caregiver-infant relationship, and for the well-being of the infant. A problem exists in the Neonatal Intensive Care Unit - while the highly technological, noisy and interventionist environment maximises chances of the physical survival of the infant, it also minimises opportunities for sympathetic, contingent relationships. In this environment, the music therapist, with her training in listening and observing through time and making available appropriately modulated interaction, provides a setting where the infant has his communicative skills met and nurtured. We will report results of a three year study that assessed the impact of an improvised music therapy intervention carried out at the Royal Children’s Hospital in Melbourne, Australia. The aims were to examine the efficacy of the Music Therapy protocol, and to examine the nature of the interaction between therapist and infant.
Infant Research and Music Therapy - The Significance of Musical Characteristics in Early Mother-Child Interaction for Music Therapy

Schwaiblmair, Frauke
1. Kinderzentrum Munich, Germany and University of Music, Vienna, Austria

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.

Publications by four researchers were used for content analysis. The focus was restricted to Mechthild and Hanuš Papoušek, Daniel N. Stern and Colwyn Trevarthen as leading representatives of three different approaches in infant research who all use musical terms to illustrate their findings.

All three infant researchers analyzed here believe in biologically determined motives. On the basis of universal effects of musical parameters and musical forms, the supposition of an interpersonal motive may help to explain why music therapy is indicated specifically for persons who either have no language available, or who are hampered by language.

Universal elements of the mother-infant interaction that can be assessed with musical parameters in particular may serve as evidence of valid effects of music therapy. A few steps in this direction have been taken.

Music Therapy Methods with Hospitalised Children: A Review of 10 Years of Literature

Edwards, Jane¹, Kennelly, Jeanette²
1. Irish World Music Centre, University of Limerick, Ireland
2. Royal Children’s Hospital and Health Service, Australia

A survey was undertaken of the peer-reviewed literature from 1994-2003 to examine the methods music therapists have used in working with children who are hospitalised. All journals with music therapy in their title published in English were scrutinised for studies or reports that described at least one case vignette of work with a child receiving care in a hospital. In addition, the broader refereed clinical literature was searched to find articles by qualified music therapists about working with hospitalised children. A total of 48 articles were found that met these criteria. Each study was reviewed for evidence of the method(s) used and rationale for these methods was summarised. Methods could be divided broadly into the categories of music listening, improvisation, singing, and song writing. This review offers the opportunity for the small community of music therapists across the world working in the children's hospital environment to reflect on their choice of methods to meet the needs of referred patients in this setting.
Time: 1.15pm - 1.55pm  
Theme 1: ST2  
Room: M1

Integrative Music Therapy in the Working Context of Gerontopsychiatry
Schnaufer, Margarete¹, Vinzenz, Dagmar², Kümmel, Volker³

1. Praxis of Integrative Music Therapy & Gestalt Therapy (BVM), Stuttgart, Germany
2. Karlsruhe, Germany
3. Youth Welfare Office, Stuttgart, Germany

In the workshop we show you sequences of our artistic documentary film about Integrative Music Therapy with chronically ill psychiatric old patients. The concepts of treatment have been applied and proved since 1992. They are portrayed in the video in a specific manner which facilitates both, a phenomenological and theoretical comprehension. We believe that this form of presentation is especially suited for making evident essential steps, phenomena and dynamics in the therapy process. At present it is of vital importance for the acknowledgement of music therapy in the public health sector to prove its efficiency. Therefore we regard the creating of qualified procedures of presentation as a priority task. The film team will be present. We are very interested in your feedback and the discussion and hope that it will give us references to improve upon the documentation.

Time: 2.00pm - 2.40pm  
Theme 1: ST2  
Room: M1

Spiritual Growth at the End of Life
Hepburn, Mary¹

1. Te Omanga Hospice, Lower Hutt, New Zealand

Spirituality is contextual. A person lives in a particular place and time, and is formed by interactions with his or her own history, hopes, regrets, as well as the landscape, other peoples and events. At the end of life a person faces changes across a wide spectrum, many of which concern loss. When living through a terminal illness, there can be a new search for meaning and purpose, and new ways of relating to others. Spiritual growth is possible and desirable at this stage of life. Music therapy can support and empower the person and significant others in their spiritual journeys at this time, and thus help them to continue growing towards fullness of life.
In the Present: Creativity and Self Forgetfulness in Music Therapy
Thompson, Richard
1. Nambour Nursing Home, Woombye, Australia
The paper explores the idea of self forgetfulness in the experience of improvisational music therapy - both in receiving and offering therapy. It draws from the literature of music therapy, transpersonal psychology and traditional systems of sacred knowledge to explore the meaning and therapeutic significance of self forgetfulness as a sine qua non for self transformation. Self forgetfulness as ‘losing oneself in the music’ is different in quality and experience from mere distraction. It is perhaps better described as a relaxation of identification with thinking ego consciousness and its dualistic constructs, whilst becoming deeply involved in musical interrelationship which is sensitive to authentic meeting. Self forgetfulness is thus associated with heightening of awareness, release from self created limitations and ultimately with the will to consciousness. In traditional sacred psychologies it is considered as both virtue and necessity in achieving Self knowledge.

Music Therapy in Early Intervention: The Impact on Parent-Child Relationships
Archer, Christine
1. New Zealand / Basel, Switzerland
Recent research indicates that early intervention programmes for children with significant disabilities are more effective, and the gains sustained for longer, if the primary caregivers actively participate. These gains work through the quality of the carer-child relationship, which is known to impact on the realization of a child’s developmental potential. However research into the influence of music therapy on carer-child relationships is sparse. The purpose of this qualitative study was to examine how music therapy influences the carer-child relationship when both caregiver and child are involved in group and individual music therapy, as part of an early intervention programme. Interactions between four children and their primary caregivers were found to change in nature and quality consequent on involvement in music therapy in early intervention. Carer-child relationships strengthened substantially, with positive results for the children’s development.
Music Therapy Evidence-Based Practice with Premature Infants in the Neonatal Intensive Care Unit
Standley, Jayne
1. Florida State University, Florida, USA
This session will discuss evidence-based music therapy treatment options for the premature infant undergoing intensive medical care which encompass both interventions for assistance in neurological development and those which facilitate physiological well being. Research studies in music therapy with premature infants will be discussed to provide a rationale for recommended clinical interventions with appropriate assessment documentation. A thorough review of physiological assessment and implications of each will be provided including discussion of heart rate, respiration rate, and oxygen saturation levels. Physiological indicators that music intervention might be contraindicated will also be discussed. Examples of developmental assessments will include behavior state transition and regulation, homeostasis concepts, survival phase vs. tolerance to stimuli vs. social responsiveness phases, and recording of milestones such as independent feeding, temperature regulation, and self-calming.

Music Therapy Research with Children: Clinical Implications for Evidenced-Based Practice in Paediatrics
Wolfe, David E. ¹
1. University of the Pacific, Conservatory of Music, Stockton, California, USA
The presenter will summarize the research literature related to the use of music as a focus of attention for young children during painful medical procedures. Recent studies and field-tested techniques will be examined that emphasize the importance of developing music therapy protocols that provide a child with specific information, directives, and active music listening that promote successful engagement. These interventions can serve as effective coping strategies that enhance patient outcomes by decreasing perceptions of pain and anxiety.
Music Therapy and Community: The Story So Far...
Jack, Natalie¹
1. Collingwood Community Music Therapy, Collingwood, Canada

Over the last few years, the term Community Music Therapy has been used to describe a style of Music Therapy practice that is perhaps considered new or newly recognised or described in the available body of literature. Many music therapists have welcomed the emergence and use of this term and the ensuing international discussion, hailing it as a long awaited validation for their music therapy practices. Others however, view the use of the term as unnecessary, claiming that music therapists don’t need to define further what they do. This paper provides an overview of available literature and ongoing debate on the emergence of this new way of describing a particular style of Music Therapy. Particular focus will be placed on the disparities between how Music Therapy is represented in the literature verses how it is and has been practiced. What does Community Music Therapy mean to you and your practice?

Forging Ahead: A Collaborative Investigative Project into Music Therapy in Palliative Care
Horne-Thompson, Anne¹, Daveson, Barbara², Hogan, Bridgit¹
1. Calvary Health Care Bethlehem, Australia
2. The Royal Hospital for Neuro-Disability, UK

In palliative care, music therapy programs have traditionally developed on an ad-hoc basis lacking a documented history of the program and service activity data. In order to develop and promote music therapy in palliative care, music therapists are encouraged to develop accountability skills to provide best practice, evidence based music therapy.

This paper will present the outcomes from an investigative project into music therapy referrals in palliative care. The purpose of the project was to identify music therapy referral sources, reasons and patient profiles and to assist with benchmarking across services.

The analysis will be presented indicating referral trends and referral profiles. This provides information that may assist with the development of research projects in palliative care while also identifying training and competency based implications. Additionally, the project illustrates multiple-site data collection, cross-campus collaboration, and practical steps toward benchmarking and evidence based music therapy in the field of palliative care.
Significant Themes in Songs of Children, Adolescents and Adults with Brain Injury

Baker, Felicity¹, Kennelly, Jeanette², Tamplin, Jeanette³

¹. The University of Queensland, Australia
². Royal Children’s Hospital and Health Service, Australia
³. Royal Talbot Rehabilitation Centre, Austin Health, Australia

The lyrics (1,834) from 82 songs written by 11 female and 21 male patients with traumatic brain injury and aged between 5 and 60 years were categorised into eight main themes and twenty-four categories. Incidence of categories and themes were calculated and compared across six age brackets and across gender. Results suggest that children and adolescents focus on memories to a greater degree than older patients. Adolescent patients are more self-reflective and more likely to raise concerns about the future than other patient groups. Songs written by patients from both genders were predominantly focused on sending messages to significant others and on self-reflection. Males tended to focus more on the concern for the future and expressing adversity in their lyrics when compared with females, and the lyrics of females more often reflected upon their relationships with others when compared with males.

Revisited Work: A Way of Learning About Music Therapy

Herdianto, Patricia¹

¹. Warwickshire County Music Service, Birmingham, UK

Our clinical work is considered the most valuable learning process in viewing the dynamics of music, and the facet of the relationship between therapist and client. The opportunity to revisit the recorded session and to analyse the work in detail has become essential. This stimulates the therapists’ understanding of their on-going creative approach in the clinical setting. This presentation is about revisiting the clinical work that I completed in 2003, while working with an adult with learning difficulties. The topic is about the analysis of the musical dialogues between client and therapist. During this analysis, I have had the chance to retrieve, re-examine and explore my work in depth, and realise the changes that have taken place in me.
**Cognitive Models in Autism Research and Their Relevance for Music Therapy**

**Geretsegger, Monika**

1. *Private Practice, Vienna, Austria*

Impaired theory of mind, weak central coherence and executive dysfunction are current neuropsychological approaches to explain behavioural characteristics observable in autism spectrum disorders at a cognitive level. This paper provides a basis to connect these concepts with music therapy practice and research by shedding light on preconditions that are vital for developing cognitive abilities involved in social interaction (e.g. being able to perceive one’s own affective states, to achieve joint attention, to process others’ emotional expressions, or to imitate others’ actions) as discussed in recent literature. Additionally, results from brain research and studies examining the relationship between emotional and cognitive development are evaluated in view of their relevance to autism and music therapy. By considering aspects of music therapeutic interventions that help in promoting early abilities related to interpersonal relationships, ways of establishing a meaningful framework for the development of emotional and cognitive abilities within music therapy shall become apparent.

**The Cybernetics of Attachment**

**O’Gorman, Shannon**

1. *Child and Youth Mental Health Service, Mater Children’s Hospital, Brisbane, Australia*

The issues of attachment between mother and infant have long been described and theorized about, by psychoanalytic practitioners. Of particular interest has been the problems of misattunement between the mother and child, and how these can be caused by illness, abuse or crisis. Serious and life threatening illnesses in the neonatal population present complex theoretical and practical challenges for parents and hospital staff. As empathic attunement between mother and child is critical to the development of the infant’s healthy functioning, the inevitable intrusiveness of the necessary medical interventions threaten the very formation of that bond. Furthermore, parents are often left feeling grossly inadequate and disenfranchised in their role as primary care-givers. This paper describes the use of infant-directed singing as an intervention in restoring the bond disrupted by serious illness. The technical process will be outlined and the theoretical underpinnings will be discussed. A cybernetic schemata will be presented as a way of mapping this process.
Examining Songwriting in Music Therapy: Writing Songs For and With Clients
Jones, Jennifer
1. Florida State University, Tallahassee, Florida, USA

Music therapists engage in two primary types of songwriting in clinical practice, composing original songs to facilitate a client achieving therapeutic goals and writing songs with a client to achieve therapeutic goals. The latter form, referred to as clinical songwriting, has been documented as effective in facilitating group cohesion and improving a client’s self-esteem. Limited research has been undertaken that examines the practice of composing songs outside of the therapy session to reach specific clinical goals. Music therapists in clinical practice (N=306) completed a survey on the use of original songs in music therapy. Seventy-four percent of respondents do write songs for use in music therapy. The clinical populations where original songs are used, goals addressed, reasons why therapists write original songs, as well as characteristics of music therapists who write songs, were identified. Implications for education and clinical training will be discussed.

Parenting, Violence and Song Writing: What are Participants’ Perceptions?
Day, Toni1, Bruderer, Helen2
1. The University of Queensland, Australia
2. Parent-Aide Unit, Royal Children’s Hospital, Australia

The following paper is based upon research undertaken within a parenting program for women survivors of childhood abuse. The program combined the disciplines of social work and music therapy and utilized the technique of therapeutic song writing for its reported effectiveness in achieving goals such as group cohesiveness, increasing self-expression and self-esteem, improving interpersonal communication, enhancing insight into personal issues and providing opportunities to share and affirm feelings. (MacIntosh, 2003, Edgerton, 1990).

Research questions centred on exploring participant’s perceptions of the parenting program and the role of therapeutic song writing, through focus groups held at the time of the program, and follow-up semi-structured interviews completed some time after the conclusion of the program. Preliminary results of the research will be presented and although cannot be generalized, assist in developing a greater understanding about the applicability of therapeutic song writing when working with parents who have experienced childhood physical, emotional and sexual abuse.
Rapping at the Door: Songs of Innocence and Experience with Ethnic Minority Offenders
Compton Dickinson, Stella
1. Head of Arts Therapies Rampton High Secure Hospital, Nottinghamshire Healthcare NHS Trust, UK
In working towards culturally sensitive services for black Caribbean patients in the high secure hospital community, the author describes the evolution of a ‘World Music Group’. She will demonstrate how the creation of the patient’s own rap songs are integrated into the group music therapeutic process. This is founded on the concepts and structures of cognitive analytic therapy. The author intends to draw from case material of three young men with varied life experience. Their stories range from the innocence of impaired adolescent development through brain injury to those of sexual desire, love, loss, homelessness and drug misuse.

Music and Imagery: Finding the Balance for a Woman with Bipolar Disorder
Van Dort, Carolyn
1. Private Practice, Melbourne, Australia
Singing, and accompanying herself with a guitar, has been important to Julia, a 55 year old woman with a diagnosis of Bipolar II Disorder. However, she found listening to music and instrumental music in particular, quite stressful at times. She could experience varying levels of physical, emotional and psychological tensions while listening to 2-3 minutes of music. Julia chose to pursue these responses in therapy as part of her goal to find balance in her life. This presentation will outline how, over 5 years, Julia adapted the guided imagery and music session to suit her needs, how her ability to listen to music with enjoyment evolved, and how changes in her life became apparent to her over this time.
Music Therapy Research with Children: Clinical Implications for Evidence-Based Practice for Children with Hearing Loss

Darrow, Alice-Ann
1. Florida State University, Tallahassee, Florida, USA

This portion of the presentation will provide a retrospective of two decades of research regarding music and persons with hearing loss, and clinical implications that emerge from those findings. A retrospective synthesis of the research provides the opportunity to examine in greater depth the impact of the range of attitudes, abilities, and responses represented within one population, and changes over time related to environmental and sociocultural influences. The population of individuals who have a hearing loss is diverse (e.g., hard of hearing to profound loss; oral or manual communication, hearing or deaf cultural affiliation), and consequently, research regarding music reflects that fact. The values, educational, and therapeutic issues related to this diversity within the deaf population will be highlighted.

Music Therapy Research with Children: Clinical Implications for Evidence-Based Practice in Inclusive Classrooms

Jellison, Judith Anne
1. The University of Texas at Austin, USA

Children’s music abilities are determined by many factors associated with biological endowments and the environments children encounter in their lives. The study of the musical development of children with disabilities has largely been neglected although important principles have been identified that continue to influence social policy, research and practice in special education-principles that are applicable to a wide range of contexts involving people, places, and activities. These principles and the intervention strategies suggested by them have greatly reduced limitations associated with physical, emotional, intellectual, sensory, behavioral, and learning disabilities. In this presentation, 30 years of music research with children with disabilities will be summarized and through six broad guidelines for music learning, principles and strategies will be explained in ways that allow children with disabilities to participate as independently as possible in meaningful music experiences now and in their future lives as adults.
Using Music Therapy to Explore Sexual Orientation with a Heroin Dependent Male

Hedigan, John 1
1. Odyssey House, Melbourne, Australia

The process of recovery from addiction can uncover many unspoken conflicts for a client. This paper describes a heroin user’s struggle with his sexual orientation, and music therapy’s role in his treatment for addiction in a Therapeutic Community. The author will explore how an initial plan for a brief intervention of improvisational music psychotherapy developed into a two year therapeutic relationship that included song writing, elements of vocal and piano tuition, and performance. Focusing on a client-composed song, the presentation aims to demonstrate how music therapy can be a useful additional therapy for an addicted client. Here, it facilitated expression of the client’s struggle with aspects of his sexuality. Development of the song’s theme, lyric and chord structure will be examined, along with personal reflections on the therapist’s experience of the shifting roles in working with the client.

The Use of Music Therapy with Substance Abusers

Abdollahnejad, Mohammad Reza 1
1. Music Application in Mental and Physical Health, Iran

This survey covers substance abusers in a Therapeutic Community. A self-designed questionnaire was given to clients at the start of the program covering their favourite music and singer, duration of addiction, and their impact in relapse and resuming consumption aggressively. The total numbers of treatments came to 25. At the end of each session, the clients were asked about their feelings and each therapeutic session was analysed later on.

Considering that these clients had difficulty expressing their feelings and thoughts in previous therapies, the primary objective of this survey was to help such expressions of clients. Following the same goal, we employed song listening and lyric analysis activities. The results proved that clients in this music therapy group radiated more enthusiasm to express their internal and personal feelings and thoughts compared to other group therapies mainly due to the safe atmosphere governing the sessions. Among other observations, I can mention a close personal interaction among clients.
Emotional Communicability in Music: The Case of Music Therapists

Bodner, Ehud*, Gilboa, Avi¹, Amir, Dorit¹

1. Bar-Ilan University, Ramat-Gan, Israel

Improvisation is considered an efficient way to express emotions in music therapy. We examined emotional communicability (EC) of music therapists (MTs) to convey emotions and to accurately decode the emotional content of improvisations. Twenty-one MTs improvised on emotions they found difficult or easy to express in life, using or not using an emotional imagery technique. Fifty-five judges, some being MTs others non-therapists, evaluated the emotional content of the improvisations. Results showed that neither experience in therapy, nor musicianship or improvisers’ gender were connected to EC. Emotions that were reported as easy to express in life were communicated more accurately. Emotional imagery did not facilitate EC. MTs reported certain emotions as difficult to express (e.g., anger) in comparison to others (e.g., happiness). MTs decoded the emotional content of the improvisations more accurately than non-therapists. Implications for music therapists practice and training are discussed.

Evaluating Qualitative Music Therapy Research

Abrams, Brian¹

1. Immaculata University, USA

The value of a given qualitative music therapy research study depends upon the rigor and integrity with which it is designed, conducted, and documented. Therefore, the process of evaluating (or appraising) qualitative music therapy research is of crucial importance. The purpose of this paper is to summarize the major themes of qualitative research evaluation relevant to the field of music therapy, as derived by the present author from the music therapy and general literature. Each theme represents a synthesis of guidelines for evaluating qualitative research that have been proposed in the music therapy literature, or that are otherwise relevant to music therapy. Following a presentation of these themes (each illustrated by reference to a fictitious, sample study), a model for organizing the interrelationships among these themes will be proposed.
Evidence-Based Research in Everyday Clinical Practice - Receptive Music Therapy
Wosch, Thomas
1. University of Applied Sciences, Germany
The paper presents quantitative research in a natural setting of clinical practice of music therapy. In a German psychosomatic hospital, six different approaches of music therapy and verbal psychotherapy are applied. In these six approaches are checked this time 611 in-patients in pre-post-tests. For measurement we used SCL (symptom check list) and the TAS (Toronto alexithymia scale). The hypotheses were that especially the music therapy approaches will offer significant changes in disorders of perception of emotions (alexithymia). However, two music therapy group methods and one verbal psychotherapy dyad approach were successful. With these results several topics can be discussed:
- different indications of different approaches;
- clinical practice offers an application of quantitative research beside laboratory trials;
- this type of research can inform also music therapy theory. New details of theoretical bases were one result of this ongoing study.

A Quality Analysis of Music Therapist-Patient Relationships Using A Historical Report Approach
Maggiori, Marinella
1. Antoniano Insieme Universita’di Bologna, Italy
This research concerns the communication process area of studies, conceived as a continuous process and consistent with the sistematic dynamic models developed in psychology studies. Alan Fogel’s Communication Coding System (CCS), an example of dynamic systematic models appears to be a useful method for analysing communication processes in music therapy. A dimension of the coding system is the identification of frames. Frames are large segments of co-actions that have a coherent theme and lead to certain particular forms of specific co-orientation between the paricipants. The main aim of this research is to quantify and verify the changes in communication in the relationship between music therapist and patient which can be observed, during a series of individual sessions. The development of a diadic specific ‘infant-song frame’ studied over seven session will be shown using video examples This research has been carried out in collaboration with the psychology department of Bologna University.
Creating Order Out of Chaos: Improvisation with Children Who Exhibit Oppositional Behaviour
McIntyre, Joanne
1. Golden Stave Music Therapy Centre, Australia

Isolation due to resistive, challenging and violent behaviour is what the students in an Oppositional Behaviour Unit deal with on a daily basis. Although they are often attached to a mainstream school they are segregated because they exhibit behaviour that is often frightening and confronting to both mainstream teachers and students. This presentation will discuss how Music Therapy sessions have given students classified as ‘oppositional’ the opportunity to experience and communicate their frustration, anger and musicality in a more positive way. It will also be discussed and shown how music therapy has begun to give these students success in the area of verbal and musical communication with the result being a decrease in resistive behaviour within session time. Video excerpts will be used to show the effectiveness of group and individual improvisations and will be evaluated in light of the emerging success of the programme.

Music and Attuned Movement Therapy: Developed at the Cheyne Day Centre, London
O’Connor, Rebecca1, Ledden, Tracey1
1. Cheyne Day Centre, London, UK

The aim of this paper is to illustrate a development in working practice that occurred over the past eleven years at the Cheyne Day Centre, London. Rebecca O’Connor, Mary-Clare Fearn and Tracy Ledden have been working together and in collaboration with members of the multi-professional team to develop Music and Attuned Movement Therapy (MAMT) as a specific way of working with children who have profound physical and learning disabilities. This intensive therapy involves a state registered music therapist and a consistent supporting adult who acts as a movement facilitator for the child. Music and Attuned Movement Therapy is based on the research of Schaffer (1977), Stern (1985), Winnicott (1971), Heal-Hughes, (1995) and others who have researched early mother-infant interactions and the effect that these have on future communication skills. This therapeutic approach can be considered a derivative of music therapy and has been found to be effective for children who have not been able to benefit from basic early interactions due to profound disability. In sessions, communication is on a pre-verbal level, patterns of breathing, vocalisations and movements are acknowledged as a communication by reflective improvised music and attuned movements. This paper defines a music therapy model and provides a practical framework for music therapists to use when working with children who have profound disabilities.
What Are Your Intentions? An Exploration of Purpose in Music Therapy
Hughes, Philip
1. Anglia Polytechnic University, UK

In the case presented in Hughes (2004) a client with severe learning disability dropped instruments into a plastic box. Her intention may have been simply to make a noise, or to experience letting go the object. It was difficult to tell when her intentions became more explicit, possibly ‘to make music’ or ‘to communicate with the therapist’. In this paper, the differences and links between these two, and the intentions of the therapist, will be explored. Freud said that no actions are without meaning, implying that a music therapy client’s supposedly unintentional actions must reveal something about them, and/or how they relate to the therapist. The Nordoff-Robbins tradition of music therapy, on the other hand, thinks of ‘evoked responses’, where the client responds to the therapist’s music, but the intention to communicate is not yet explicit. These concepts will be explored referring to clinical anecdotes and comparisons with informal music-making.

The Leap from Theory to Application: Undergraduate Course Content and Therapy Supervision
Goodman, Karen
1. Montclair State University, Montclair, New Jersey, USA

Common issues reported by supervisors of music therapy students in training include difficulty in identifying the developmental or pathological level of the patient; recognizing group process, establishing the roles of process vs. product oriented work, understanding the role and nature of verbal interventions, defining the role of the musician, understanding how to maintain a comfortable interpersonal stance and, in short, practicing appropriate methods and materials. These difficulties, frequently exacerbated by anxiety, transference and feeling overwhelmed, translate into problems students report in carefully observing, being flexible with methodology and practicing appropriate music. Helping the student take a step back to the theoretical content of the core coursework paired with their practicum seminar, may assist the student in connecting to the knowledge they presumably learned but have been unable to internalize and apply.
The Effectiveness of Web-Based Interactive Instruction on Introducing Music Therapy

Lee, Chih Chen Sophia

1. Southwestern Oklahoma State University, Weatherford, Oklahoma, USA

The presentation investigates the design and the effectiveness of utilizing web-based Course Management System (CMS) on an introductory music therapy course. Eighteen undergraduate students of a Southwestern regional university in the United States enrolling in the introductory music therapy course in two different semesters voluntarily participated in the study. 8 students received the instruction via conventional lecture format, and the other 10 students were instructed with the same material via Blackboard® CMS. The Mann Whitney-U test was conducted to compare the result of participants’ in-class midterm examination from both groups. Although no statistical significance was observed, the mean of midterm grade of the participants receiving web-based instruction was slightly higher. The result suggested that the web-based instruction is as effective as the conventional format of instruction in teaching an introductory music therapy course; nevertheless, other identified benefits may support the web-based instruction to be an alternative in the course delivery process.

The Impact of Cultural Issues on Music Therapy Education

Patey, Helen*, Isenberg-Grezeda, Connie

1. Nordoff-Robbins Music Therapy Centre, UK

This presentation will report on the ‘Symposium on Cultural Issues’ sponsored by the Commission on Education and Training of the World Federation of Music Therapy and held prior to the World Congress. Summaries of the contributions to the Symposium will be presented, together with the outcome of a survey into worldwide training programmes. Countries represented will include USA, Japan, Germany and United Kingdom.

Culture will be considered in its broadest sense. Topics will include issues of cultural diversity amongst students, such as working with minority students within a dominant culture and how these issues are addressed in clinical training; the conceptualisation of health in different cultures and how this impacts on training; exploring diverse methods of teaching and assessment in music therapy training programmes and the culture of experiential training.
Biomedical Music Therapy: Explanation and Applications
Taylor, Dale
1. University of Wisconsin-Eau Claire, Eau Claire, Wisconsin, USA

Participants will be introduced to the Biomedical Theory of Music Therapy and its use in describing the effects of music on clients. Anecdotal information from actual experience will be used to show how Biomedical Theory enhances the success of professional music therapists who utilize it to explain music therapy procedures and outcomes to referring physicians, other medical staff, administrators, parents, students, government and private insurance agencies, and potential employers. Participants will be shown how music therapists have used this approach to start and build successful private practices. A portion of the session will be devoted to questions from attendees as well as reports of success in applying Biomedical Theory in their own music therapy practice. The presenter will relate his experience in teaching various portions of this growing body of knowledge to students and professionals at all levels.

Medical Music Therapy: Meta-Analysis Findings with Implications for Clinical Practice and Future Research
Dileo, Cheryl
1. Temple University, Philadelphia, PA, USA

The focus of this presentation is on the findings of a very recent meta-analysis of the large literature on medical music therapy (Dileo & Bradt, in press). In this analysis, results from over 200 studies have been organized and will be presented according to 12 medical specialty areas. The magnitude of music therapy’s effects on physiological, psychological, social and cognitive outcomes are discussed. For example, relatively large effect sizes for music therapy interventions have been found in the clinical areas of Alzheimer’s disease, pediatrics and rehabilitation. Moreover, music therapy as an intervention has been found to be significantly more effective overall than music medicine treatments (pre-recorded music implemented by medical personnel). An agenda for future research is presented, in consideration of what is already known from the literature, and what areas warrant further investigation.
Looking For My Own Music . . .
Music Therapy and Assistance for Homeless Persons

Wagner, Gabriella
1. Universidad el Salvador, Argentina

This presentation will be focused on the preliminary results of music therapy assessment and treatment of homeless persons. It is part of a joint interdisciplinary research which is being developed currently by members of the Department of Mental Health, School of Medicine, University of Buenos Aires, working at SIPAM (Servicio Interparroquial de Ayuda Mutua), a non governmental ecumenical organization. The paper describes how music therapy assessment and procedures of group music therapy can be included in order to look for co-variation among specific psychomusical, psychiatric and social data in order to determine early indicators of vulnerability to become an adult without permanent housing. The general objective is to demonstrate that musical abilities involved in music therapy assessment based on improvisational procedures and singing can be information on the emotional processes involved in the homeless life story.

Population and method - 80 adult, 30 to 59 years old homeless persons, hosted in the Hogar Monteagudo. 25 of these subjects, all chronically ill, are evaluated by the complete set of assessment. The SRQ elaborated by the OMS, the sociodemographic questionnaire by Carrasco and Pecci (Argentina, 2004) and the SVE (Stressing Life Events) Muñoz, Vázquez, Vázquez (Spain, 2003) are used to obtain the data. Besides specific music therapy assessment and treatment, each subject is tested with a referential improvisation on their early childhood and he is asked to find or compose his own autobiographical song or a musical collage describing it. The control group is composed of poor persons with a permanent home.

Ethnological Music in Treatment of Mental and Physical Illnesses in Italian Rites

Pierri, Gianpaolo
1. University of Bari, Italy

The first attempts to take care of the physical and mental illnesses with the music go up again even to the Egyptian society. Already 2600 years ago, the ancient Egyptian physicians believed that the magic songs could take care of the sterility, the rheumatic pains, the delusions and the punctures of bugs; in the culture of classical Greece to play the flute served to soothe the pain due to the sciatica and the gout. Nevertheless they go up again to last century the first scientific searches that tried to measure the psychological and physiological effects of the music on the respiraton, the cardiac rhythm, the circulation and the blood pressure and the mental disorders. On the wake of these first studies, the music therapy was born, introduced in Italy in the years ’70. The sounds provoke both emotional reactions and physiological answers: mind and body are considered in their unity and not separately. Music Therapy is able therefore to consider a soothing or stimulating therapy according to the problems that are wanted to resolve: it can for example wake up again the wish in the lethargic subjects, but can help too much also the aggressive subjects to moderate the excessive impetuousness against the others. It is revealed very useful in the treatment of the troubles due to the anxiety and the stress. In some cases it also constitutes a profit psychological support to the cares of serious physical troubles, because it offers an occasion of relaxation and pleasant relaxation to the patients. The listening is recommended in the preparation to the birth: the sessions of music therapy can have an effective soothing effect on the pregnant ones. A sweet and calm musical foundation, can help besides to the same experience of the birth make less painful. The music therapy he also reveals effective in the circle of the rehabilitation of the people that suffer from motor problems of neurological origin. The music can also bring a valid help to the psychotherapy, in how much it helps the subject to express him and to communicate through the sounds. It is interesting to investigate and to tell the suggestions inspired to the ‘Pizzica’, a famous Italian dance linked to a phenomenon that has strongly influenced the whole culture of the peninsula: the ‘Tarantism’. The explanation of the meaning of the music and the rites appears of great importance to clarify the curative origins of the Music Therapy.
Music as a Narrative Life Review Enhancing Spirit and Soul in Palliative Care
Craig, Konrad¹
1. Modbury Hospital / Flinders University, Flagstaff Hill, Australia

This literature review has been designed to explore the relevant contributions, articles and journal publications in relation to the field of music in palliative care. One systematic review has been included as it pertains to the benefits and effects music has on hospitalised patients in South Australia. Music has become widely utilized and recognized for its therapeutic and non-invasive property. Whilst patients are unwell music can assist in normalizing and maintaining their state of wellbeing as it reduces anxiety and improves mood. This literature review discusses factors for and against the value music therapy has for patients with a terminal illness. These patients often present with co-existing illness factors, such as described by having a co-morbid illness. The purpose of this literature review is to identify areas of study not covered adequately by previous clinicians and researchers. Throughout the literature I have aimed to identify such contributions.

‘Encourage, Challenge, Sing!’ Promoting a Sense of Community Within and Beyond the Residential Facility Through a Choral Music Therapy Program
Arthy-Chan, Michelle¹
1. Bluecare Wynnum, Brisbane, Australia

Residential facilities contain numbers of people living in close proximity to one another, yet a sense of group cohesion among residents is frequently difficult to attain. This is particularly an issue for the cognitively-able, high-functioning residents of aged care facilities who face unique challenges such as loneliness, isolation, and multiple losses of which they are fully aware. The Music Therapist’s challenge is to facilitate peer support and feelings of mastery, maximise resident involvement in program planning, while overcoming the association with therapy being for ‘sick people’. The journey of an existing music therapy choral group is described: how they extended themselves to become self-directive and outward-looking, promoting a sense of community outside and within the music therapy group. Through focusing on their ability to help others, choir members became more accepting of their own needs for assistance, and more sensitive to the needs of those around them.
‘...And Don’t Tell the Others That I Have Chosen That Instrument’

Ure, Stefan
1. University of Music & Performing Arts, Vienna, Austria / Dept. for Psychosomatic Illness at the Wilhelminen Hospital, Vienna, Austria

Active music-making stands at the core of my work with emotionally and socially deprived children and youth. The active making of music by the therapist himself, enhances the significance of the medium as a means of expression, giving it a central but more importantly, unthreatening role for the client. The themes for discussion in this paper are as follows: the significance of instrument selection, the potential for the revealing of suppressed personality functions, professional discretion, music therapy as a part of a multi-professional team approach. Examples will be taken from daily therapeutic practice, demonstrating the importance of instrument selection for and by the client, the importance of accurate observation of the verbal and non-verbal input of the client, as well as the implementation of various music-therapeutic techniques.

From Performance to Containment: Clients’ Awareness in Their Improvised Music-Making

Inada, Masami
1. Doshisha Women’s College of Liberal Arts, Kyoto, Japan

This presentation explores the role of the therapist providing rather indirect intervention in musical improvisation in a group setting. Musically-talented clients often want to display their skills to the group and/or the therapist, or try to play with the therapist in a competitive manner. Obsessive clients also tend to be dominant because of their excessive motivation for music. These assertive ways of participation seem, viewed from another angle, to conceal their mental vulnerability. My case studies show that, after accumulating the experience of various types of group improvisation, the ‘performers’ gain insight into meaningful communication through music, and learn to play supportive music in a containing manner. The therapist facilitated the group by offering models of reciprocal play with other members of the groups, and providing visual materials which took over the function of the holding environment. These cases will be illustrated with audio and video excerpts.
The Sound of Music: Creative Music Therapy with Hearing-Impaired Children

Birnbaum, Jacqueline

1. Nordoff-Robbins Centre for Music Therapy, USA

What can music therapy offer children with hearing impairments? Almost all those with hearing impairments have some degree of residual hearing, supported by hearing aids or cochlear implants. If we can reach the musicality of hearing-impaired children, we thereby activate a source of intrinsic motivation for their auditory development. This presentation will demonstrate the origins of the pioneering work of Clive and Carol Robbins, and will show its contemporary applications in developing language and other communication skills.

Musical experience is multi-sensory, offering children with hearing loss a unique opportunity to get to know sound in conjunction with other sensory experiences. Active participation in clearly formed, meaningful musical experiences stimulates auditory awareness as it awakens and develops musicality. Through a progression of experiences in singing, instrumental activities, musical auditory training, and movement, auditory capacities are built. Musical understanding develops, a feeling for rhythm and tone becomes part of the child's life, listening skills become directed, and auditory memory is enhanced.

An Inclusive Music Therapy Group for Primary School Children With and Without Profound Disabilities

Strange, John


This paper describes an ‘inclusion’ music therapy group, combining profoundly learning disabled and non-disabled children - its origins, its members, the content of sessions, and changes observed both within and beyond the sessions. The educational, social and political background to the school’s philosophy of inclusion will be briefly reviewed, and the group’s contribution to the realisation of this philosophy will be assessed. Believing that greater rewards and deeper understanding result from spontaneous interaction between disabled and non-disabled peers than from ‘engineered’ encounters, the author employed directive approaches sparingly, often allowing the session to progress with minimal guidance. Thus different children and staff were able to find the levels of musical and social involvement with which they were comfortable, and over time this involvement tended to increase. A key role was played by free group music-making supported by piano improvisation.
“The Vibrating Body” Emotional-Perceptive Experiences from Deaf-blind People
Cremaschi Trovesi, Giulia
1. APMM (Pedagogy and Music Therapy Association), Italy

Music is the event that creates a communication so efficacious that it can get over the barriers of handicap, of sufferance, of illness, and of the spectre of death. Deaf-blind people allow us to understand the inseparable bond between *per-capio* and *e-moveo*. We believe that deaf-blind people listen to the vibrations. The sounds are vibrations. Deaf-blind people teach us that sound is fundamentals and harmonic sounds. Listening is an intentional action regarding our “vibrating body” and the ear through “Corporeal Resonance”. It is the source for our emotions, our voice’s registers, our gestures. The vibrating body is the source of our non-verbal communication, the origin of verbal communication. Sound is relationship. The sounds transmission into the mother womb (our first orchestra) happens through liquid waves. After our birth we find again the sound’s world through aerial transmission. The first beat comes from the mother’s heart, followed by the second beat this is our original rhythm. The process of learning passes through this recognition.

Curriculum Theories and Competencies: Materials for Revising Music Therapy Programs
Behrens, Gene Ann
1. Elizabethtown College, Pennsylvania, USA

Educators often struggle with the complexities involved in integrating a set of competencies into their music therapy training program. Since many clinical skills and concepts are either developmental or multidimensional, it often is difficult to connect the competencies, frequently stated as outcome statements, to only one course. The presenter will discuss how the spiral and the integrated curriculum theories, based on Brunner, Piaget, and Dewey, were applied to a list of competencies to assist in revising a training program and to eventually develop an evaluation process. Following an overview of the two theories, the presenter will discuss examples of how the theories were applied to coursework to teach various concepts and skills, such as principles of music therapy, clinical skills, and psychology of music. Decisions by this educator also involved identifying what was taught in each course and across courses, what was repeated across courses, and how skills/courses were sequenced.
Burnout of Operative Proportions: The Impact of Trauma on the Experience of Burnout of Canadian Music Therapists
Lamont, Andrea¹
1. Wilfrid Laurier University, Waterloo, Canada
The impact of unresolved personal trauma and unaddressed issues stemming from one’s family of origin, as well as workplace trauma (including trauma and vicarious traumatization) impact on the experience of burnout in Canadian Music Therapists. In addition, workplace and professional factors such as a lack of supervision, debriefing, and support, exacerbate the experience of burnout as found in other helping professions. The dynamic and at times immediate processes elicited in musical interventions suggest a different therapeutic relationship from other helping professions. Therapist countertransference and/or vicarious traumatization can contribute to the experience of burnout, especially if the therapist is lacking in study participant-identified skills such verbal interventions and self-awareness.

When Post Meets Beam: An Inter-disciplinary Approach to the Teaching and Learning of Form Making
Streeter, Elaine¹
1. Guildhall School of Music and Drama, UK
Experience shows that when therapist and client spontaneously share joint responsibility for creating musical form, significant communication between the two parties is heightened. (Examples of music therapy with a 10 year old boy on the Autistic Spectrum will illustrate this point.) If this is the case, how best can we teach music therapy trainees the art of form making and evaluate their learning? To explore this question, the paper describes and compares processes of teaching and learning in two related disciplines; architecture and music therapy; both of which regard form making as a core skill. Teaching methods at The Bartlett School of Architecture, University College London, are discussed alongside methods currently in use at the Guildhall School of Music in clinical improvisation and composition classes. The effects of this inter-disciplinary mix will be thought about in relation to 3 key form making components common to both disciplines: Structure / Materials / Space. There will be examples to listen to and to look at.
Life Transitions: The Benefits of GIM in Identifying and Addressing Major Transitions
Holligan, Florence 1
1. Private Practice, Melbourne, Australia

Recent Bonny Method Guided Imagery and Music Therapy (BMGIM) with two returned missionaries has given me exposure to the challenges of major life transitions, particularly as they may be experienced by people with strong spiritual and religious affiliations. The particular challenge I faced, as the therapy progressed, was to distinguish between clinical depression and the spiritual phenomenon of ‘Dark Night of the Soul’, because the clients’ experiences appeared to overlap both. In this paper, I will discuss the stages of transition, the characteristics of clinical depression and ‘Dark Night of the Soul’, and show how aspects of both were manifest in the imagery. Case material will demonstrate how GIM assisted both clients to bring their personal issues to some resolution. My final question: was the GIM process, and in particular the imagery, reliable in providing clues to help distinguish between these two states?

Trust the Music! The Influence on Imagery Sequence in Guided Imagery and Music
Marr, Jennifer 1
1. University of Melbourne, Melbourne, Australia

Research based on the principles of phenomenology was designed to study the effects of various music elements on the process and content of imagery in a Guided Imagery and Music (GIM) session. Four research participants received six sessions of GIM. The music and imagery segment of each session was audiotaped and the participants’ words were transcribed onto the music score in exact correlation with the music. A Structural Model of Music Analysis was conducted to study the separate musical elements within the program selections. The music descriptions and imagery transcriptions were examined and compared to discover how the music sequence, and specific musical elements, influenced imagery processes and development. It was found that music elicited sequences of images and that the participants experienced and expressed associated emotional or feeling affect. These findings reflect the importance of music’s influence on spontaneous imagery that is unique to the Bonny Method of GIM.
BMGIM with Cancer Survivors: 
Results From a Research Project 
Using Mixed Designs 
Bonde, Lars-Ole
1

1. Institute of Music and Music Therapy AAU, Aalborg Ost, 
Denmark

Six women in rehabilitation from cancer treatment (breast and 
abdominal cancer) participated in 10 individual music therapy 
sessions. The model provided was BMGIM: The Bonny Method of 
Guided Imagery and Music. The research study investigated the 
influence of BMGIM on anxiety, depression and quality of life. 
One part of the investigation was a quantitative study based 
on the participants’ self reports in standardized questionnaires 
(HADS, EORTC-C30, Antonovsky’s SOC). Another part was a 
qualitative study based on (a) semi-structured interviews 
with the participants, and (b) grounded theory based analyses 
of the music-listening part of the sessions (transcribed from 
audio recordings). One purpose was to investigate the BMGIM 
experience of the participants, another was to study the 
relationship between music and imagery in the sessions. The 
presentation will use selected results of the study to highlight 
advantages and disadvantages in the use of mixed methods in one 
research study.
Section 3
Poster Abstracts
Poster No. 1

Sound Circles - Tool Kit: Improvising Freely Without Fear for All!

Bennison, Emma
1. Access Arts, Brisbane, Australia

The Sound Circles Tool Kit (DVD and booklet) is designed to support development of skill, confidence and agency through creative exploration in voice, percussion and movement. It builds on experiences of Queensland Sound Circles participants with disabilities and their communities in a range of improvisation activities where new sounds, compositions and performances emerge.

The improvisation tasks provide myriad entry points and development options according to participants’ current talents and interests. The tasks provide opportunities to experience success early and often and hence encourage further learning and development.

Facilitators allow time to make choices, experiment, express opinions and make requests whilst striving towards a balance between building confidence and challenging participants to take further creative risks as they realise new individual and group potentials.

Outcomes include increased confidence, greater musical awareness and stronger interpersonal and community connections, which help break down barriers and limitations created by preconceived notions and beliefs.

Poster No. 2

Songs as Cultural Icons: The Case of the Israeli Society

Bodner, Ehud1, Amir, Dorit1
1. Bar-Ilan University, Ramat-Gan, Israel

Israel’s multi-cultural society is well represented in its heterogeneity of song styles. We tried to locate songs which act as cultural icons, and others which act as meta-cultural (national) icons, in that they generate collective associations rather than personal associations. Through extensive interviews with music experts we located 40 songs which, to their opinion, were iconically connected to one of Israel’s sub-cultures, to a famous national-wide event, or to a public figure. Three-hundred Israelis of diverse cultural background listened to these songs and wrote down any associations that came to their mind. It was found that some of the songs generated similar associations across listeners, which indicated an iconic rather than a personal value. Some of the song-icons were culture-specific and others were national. This knowledge can help to improve the music therapists’ cultural sensitivity. It is recommended to expand this iconic mapping in other cultures and countries.

Poster No. 3

Stage-by-Stage: Performance as Therapy in Aged Care

Breen, Andrea
1. Mary Ogilvy Homes Society, Australia

Lives of residents in aged care facilities are restricted by health concerns but can be enlivened by a sense of purpose and a project that leads to performance from which there is much enjoyment and satisfaction gained. This poster presentation shows some aspects of the music program at Mary Ogilvy House in Tasmania where performances of plays written by residents and cabarets made from their own stories and significant songs are a huge part of the therapy program.

Poster No. 4

Music Therapy in Reduction of Agitation in Patients Who Have Dementia

Edwards, Jane
1. Sionna Academy of Music and Dance, Ireland

Music therapy has been noted to contribute to the reduction of agitation in people who have dementia. This study, carried out by a qualified music therapist on a long term hospital ward in Ireland, indicates a role for music therapy to assist patients who have dementia. The study has involved collecting baseline data on 23 patients using the Cohen Mansfield Agitation Inventory. An interim analysis following music therapy sessions for 4 days per week for 10 weeks will be presented. The remainder of the study will be discussed and involves approximately thirty patients received art and/or music therapy, with therapy sessions being implemented according to each individual’s needs and preferences. Effects of these therapies on patients’ agitation and staff stress levels will be evaluated. A consultant psychiatrist, a nurse manager, a university professor of music therapy, a full-time music therapy research associate, an art therapist and a psychologist have developed the study.
Poster No. 5

**JAM Music Therapy - A Community Resource**

Efron, Helen¹

1. Private Practice, Melbourne, Australia

JAM music therapy is a program for people with disabilities running in Melbourne, Australia. It is an ongoing program providing access to a therapeutic program in a community venue. The program was initiated as a response to the need for social and recreational alternatives for people with disabilities out of business hours. Potential members are referred from various peak disability agencies or are self-referred. The focus of the program is to provide the opportunity to enjoy and create music in a community venue under the direction of a music therapist - to JAM.

Wider friendship groups and social contact for this group of people, outside their work, education and family settings have been facilitated through the program. Outcomes of JAM music therapy have included improved communication, social skills and self-expression.

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Poster No. 6

**The Effect of Improvised Music on Social Behaviours of Individuals with Developmental Disabilities**

Futamata, Izumi¹

1. Toho Music University, Japan

The purpose of this study was to evaluate the effect of improvised music on social behaviours of 3 adults with developmental disabilities. Alternating Treatment Design was used. After a baseline phase, intervention was carried out with random administration of the conditions A (improvisation) or B (non improvisation) in each session.

One subject demonstrated substantially increased performance of social behaviours in the intervention phase versus the baseline phase. In addition, more social behaviours were observed under Condition A than under Condition B. The other two subjects demonstrated no noteworthy differences in social behaviours in the intervention versus the baseline phase, or in Condition A versus B. These results suggest that the effect of improvised music varies largely among individuals but could induce or reinforce social behaviours in some individuals.

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Poster No. 7

**Perceptual Evaluation of Speaking Voice Quality of Professionally Trained Singers and Non-Singers: Implications of Singing for Speech Rehabilitation**

Haneishi, Eri¹

1. Showa University of Music, Atsugi, Japan

The purpose of this study was to investigate whether the voice quality trained in singing can improve speaking voice quality. Twelve classically trained singers and 12 non-singers recorded their speaking voice on a digital audio tape-recorder (DAT). Six judges listed to the recorded samples and perceptually evaluated voice quality for each participant’s voice using a seven-point semantic differential. Statistical analysis indicated that a group of trained singers demonstrated more clear (less breathy), smoother (less rough), and more resonated voice quality than non-singers’ speaking voice. It is speculated that singing training helped reduce breathiness and roughness through phonatory and respiratory exercises and produce more resonant voice by shaping the vocal tract to increase the space in the oral cavity.

This information about potentials of singing to improve speech may serve as a platform for music therapists to develop music therapy speech rehabilitation strategies for various speech disorders.

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Poster No. 8

**Let’s Work Together**

Herdianto, Patricia¹

1. Warwickshire County Music Service, Warwick, United Kingdom / Brooklands, North Warwickshire PCT, Birmingham, United Kingdom

This poster presentation is about joint sessions between music therapist and speech and language therapist, working together with a group of adolescents in a therapeutic setting. This pilot project was run based on thematic schemes, which were aimed to embrace the main aspect of communication and spontaneity among the clients in verbal and musical interactions.

Prior to the work the two therapists discussed some issues regarding their professions’ role in each session. The use of sign language and symbols from various photos and postcards became very essential in delivering the message of our planned themes to the group. Nevertheless, music in fact was viewed as a powerful tool in helping the group to loosen up themselves in exploring and expressing their feelings in a spontaneous way.
Poster No. 9

Music as Therapy: Developing Community Music Therapy in Romania
Hughes, Tiffany
1. Music as Therapy, London, England

Highlighting the ways in which international partnerships have enabled Romanian workers to use elements of music therapy to transform the quality of life of children and adults in care. The Music as Therapy 6-week skill-sharing model enables local workers to acquire new skills and develop music programmes they can run into the future. Ongoing professional support and supervision (in the form of additional training, facilitated networking and clinical guidance) is provided by the charity for as long as local partners maintain their music programmes. Since 1995, these skill-sharing Projects have developed from ad hoc projects to structured partnerships, building vocational training structures and working towards professional recognition of local partners’ new skills.

There are opportunities for international therapists to get involved in Music as Therapy and we hope therapists may share their experiences of similar sustainable development work so we can work together in this emerging field of Community Music Therapy.

Poster No. 10

The Expression of Grief Through Singing: A Case Study
Inaba, Chika
1. Shobi University, Japan

This study describes the relationship between the musical elements and grieving process. Song writing and improvisation are often used for grief care in music therapy; however, many grieved clients overcome their losses and bereavement by singing non-grief-themed songs. Grounded Theory was used to analyse the musical and verbal expressions of a geriatric client. His sessions had terminated before this study. Four psychological stages are categorized: Chaos and Exploration, Split, Awareness, and Acceptance. Those stages are analogous to a thanatological grieving process. The features of each stage reflect both the musical elements of the songs and his musical expressions. Although the songs he selected were not directly related to grief or losses, the selected songs represented his grief. These findings resulted from a single case, which discussed the significance of understanding clients through music and possible roles of the music therapist during this stage of life.

Poster No. 11

To Counter Symptoms of Disuse Syndrome Through Music Therapy Group with Geriatric Patients at a Long-Term Hospital in Japan
Kim, Aeri, Nasu, Takayuki
1. Sougou Sakamoto Hospital, Japan

This study explored the use of music therapy group with geriatric patients in a long-term hospital setting to break the vicious cycle of Disuse syndrome, in which inactivity leads to physical deterioration then mental deterioration. Two female patients, 88 years old and 91 years old, showed symptoms of Disuse syndrome and were invited to attend a small music therapy group using both music and conversation group dynamics. After a year and half, they exhibited noticeable increase in motivation in the areas of socialization. The group provided social enjoyment and diversion from the trials of daily life, as well as essential and meaningful human contact. The findings suggest that music therapy group may be a useful intervention to address the symptoms of Disuse syndrome in this population.
**Poster No. 12**

**Community Music Therapy for World-State Trauma and World-grief Expression**

Faire, Rosemary J.¹

1. University of Technology Sydney, Australia

Many people are regularly witnessing world news reports, often with disturbing images, of violence and ecological destruction. The potential effects of such one-way media exposure in terms of secondary traumatisation include desensitisation, cynicism, deep despair and political disengagement.

Group processes have been developed by activists Joanna Macy and John Seed to support people from the general community to express their deep caring for the world and the emotions (such as sorrow, anger, fear or emptiness) that result from their awareness of current ecological crises and social dysfunction.

This poster summarizes the four stages of Joanna Macy’s framework called “The Work that Reconnects” and the ways in which community music/arts therapy can support those experiencing world-state trauma, allow world-grief expression and help to mobilize world-caring action and engaged citizenship. A resource list will be provided.

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**Poster No. 13**

**A Case Study of the Effects of Music Upon a Sufferer of Microcephaly with Resistance to Environmental Change**

Ishimine, Lisa¹

1. Akishima Health and Welfare Center, Japan

The client is prone to bouts of self mutilation aggression and violent towards other individuals. This behaviour was triggered by the entry of the client’s mother into the session room, which could be interpreted as a signal for the end of the session. The following procedures were used in this experiment: 30-minute group music therapy sessions were carried out 3 times a month for 7 months. At the termination of the session the pianist continued to play a song. It was observed that the challenging behaviour exhibited by the client at the end of the session was reduced in both duration and intensity. Therefore I suggest that the experiment succeeded in transforming the “mother” stimulus from a negative association to a positive association. In conclusion, music has a calming effect, helps to reduce fear and creates positive feelings. It has highly beneficial effects for a sufferer of Microcephaly.

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**Poster No. 14**

**Being a Client in Music Therapy: Personal Exploration of Music Through Different Cultural Perspectives**

Kariya, Miho¹

1. Hiroshima International University, Japan

This research explores my personal experience as a client in music therapy. The main purpose of the research was to develop a deeper understanding of how music functions in therapy, and how music positively affects people from different cultures. The methodology applied in this research was heuristic. Through five individual music therapy sessions, I tape recorded the music played in the sessions, wrote personal journals, and made drawings of what I thought about our therapeutic relationship. After completing five music therapy sessions, I analysed the data by following the eight stages of the heuristic method. The results of my research included the role of music as a communicative tool and as a “universal language” that transcends the barriers of spoken language. Also included is a perspective from a Japanese point of view and my personal experience within the therapeutic relationship.

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**Poster No. 15**

**Music Therapy of Patients with Breast Cancer Suffering from Neurotic Disorders: A School of Cancer Patients (Pilot Study)**

Kui-Beda, Vyacheslav¹

1. Samara State Medical University, Samara, Russia

Neurotic disorders often accompany breast cancer. In most studies the disorders are diagnosed with no less than a half of women tested positive for breast cancer.

To tackle with this we have developed and probed the MT course “A School of Cancer Patients”. The mission of the course is to increase patient’s motivation to medical treatment from breast cancer. We gave 9 MT sessions to 28 female patients with breast cancer and neurotic disorder. Sessions were held in groups of 8-10 people. The distribution of patients in a group was made on the basis of “The Method of Synaesthetic Associations and Relaxation” (SAR). During MT sessions the patients would be trained for practical SAR relaxation techniques and trained for hints of visualization, which they later keep practicing on their own.

The data collected testifies to the efficacy of the School in the treatment of neurotic disorders and a rise in motivation for taking treatment of a main disease.
**Poster No. 16**

**In Harmony With Your Heart: Music Therapy Research in Cardiac Rehabilitation**

Hanser, Suzanne B

1. Berklee College of Music, USA

A total of 101 patients, between 30 and 80 years of age, were recruited and 68 patients completed the research protocol. Admitting diagnoses included admitting diagnoses for cardiac rehabilitation. Patients were randomly assigned to one of two eight to twelve-week conditions: cardiac rehabilitation only or cardiac rehabilitation plus music therapy.

Health-related outcomes included physiological, physiological, and behavioural measures. Follow-up data were collected at one, four, and ten month intervals post-treatment. The music therapy protocol involved patient stories, verbal counselling, live music, and MARI (music-assisted relaxation and imagery). Patients who received music therapy plus cardiac rehabilitation demonstrated a significantly greater decrease in systolic blood pressure, compared to patients who participated in cardiac rehabilitation alone.

Two measurements of quality of life indicated significantly greater improvement at 4 months post-treatment for the treatment group. Analysis of music therapy session data showed significant improvement in anxiety and perceived stress from pre to post-session.

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**Poster No. 17**

**Music Therapy and Deafblindness**

Nendick, Rachel

1. COMMA Community Music Therapy Access, A division of the Deafblind Association, Melbourne Australia

This poster presentation will highlight the use of music therapy with people who have dual sensory loss. Photographs showing the responses of various clients with deafblindness will be displayed. Highlights of the limited literature discussing the use of music therapy in this field will be included. Considerations and complications when using music therapy for people with deafblindness and multiple disabilities will also be addressed.

The author has made email contact with several RMTs in Australia and abroad who have also worked with clients who are deafblind. An overview of needs, aims and objectives, methods and equipment used by these RMTs will be presented focussing on perceived benefits and contraindications of different methods.

What is in common is that music therapy is considered an important medium for working with this population of people engaging them in meaningful interaction, musical play, sensory stimulation and socialisation.

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**Poster No. 18**

**From Starlight to Twilight: Calvary Health Care, Bethlehem Takes Music to the People**

Roberts, Melina¹, Hamlett, Karen¹, Crappsley, Rebecca

1. Calvary Health Care, Bethlehem, Australia

Recognised as one of the world’s largest providers of music therapy with the employment of seven Registered Music Therapists, the music therapy department at Calvary Health Care Bethlehem, Australia, facilitates sixteen distinct music therapy programs. These services meet the needs of a variety of patient populations including, but not limited to, pediatric and adult palliative care, oncology, HIV/AIDS, neurology, grief and bereavement, and aged care in both inpatient and community-based settings.

Reflecting on the historical development of this department, the purpose of this poster presentation is to inform international health professionals and the music therapy communities of the aims and outcomes of these diverse clinical music therapy programs. Program specific definitions, data collection outcomes, survey results, music therapy techniques, and reasons for referrals, have been highlighted to articulate and convey the variety of service provision within Bethlehem’s music therapy department.

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**Poster No. 19**

**Developing Piano Play Skills in a Child with Autism**

Sasaki, Kasumi

1. Saturday Music School, Japan

The purposes of the present study were to examine effective strategy for two children with autism to increase piano performance. Children were taught to play the piano through two kinds of prompting system. 1) Visual prompting system and 2) auditory prompting system were used. In this study, percent correct of “pitch” and “rhythm” was measured to evaluate piano performance. As results, visual prompting system increased performance of “pitch” in all children, but did not increase performance of “rhythm” in only one child. The child who had difficulties in “rhythm” needed additional auditory prompting system. These results indicated that combining visual and auditory prompting system was effective when teaching piano skills for children with autism.
**Poster No. 20**

**Therapeutic Narrative Analysis of Individual Music Therapy with an Autistic Child**

Uenishi, Hiroko

1. Royal Welsh College of Music and Drama, UK

This study uncovers the underlying meaning of musical therapeutic relationships with an autistic child from the psychodynamic perspectives, employing the ‘Therapeutic Narrative Analysis’. Through the analysis, it became apparent that Matt presented repetitive behaviours, which were eventually identified as six individual behaviours, categorized into two groups. Category 1 includes five individual behaviours, which happened at the beginning and the ending of the sessions. These were seen as autistic regulative mechanisms against time and space boundaries. Category 2 embraces the behaviour that was observed in the middle of the sessions, i.e., curling up the body. Matt showed this relaxed position as well as withdrawal, which was associated with the concept of therapeutic regression.

The study also looks at the difference between the above autistic characteristics and Matt’s own characteristics, which were uncovered through the course of the analysis.

**Poster No. 21**

**The Development of Self-Expression in a Rett-Syndrome Sufferer Using Music Therapy**

Wada, Akane

1. Akishima Health and Welfare Center, Kanagawa, Japan

The purpose of this study is to examine the validity of music therapy as an effective practice for the effects of Rett syndrome. Subject A displayed a variety of repeated body movements which decreased dramatically with the implementation of music therapy. Subject A could understand two or three basic words. But, her responses were unrecognisable and she seldom raised her head. Therefore we aimed to increase opportunities to act spontaneously and actively increase her self-expression.

At first, we used her favorite cheerful song. Next, we asked easy questions more than before. Third, we performed the blues with piano based on her piano sounds and utterance. Utterance became one of the ways to express herself. She used to be passive but she often showed her feelings spontaneously when the therapist asked, because the therapist added more questions and gave her many opportunities to express herself.

**Poster No. 22**

**The Effect of Live Music for Brain Tumour Surgical Patients,**

Walworth, Darcy

1. Florida State University, Tallahassee, USA

The purpose of this study was to examine the effects of live music therapy on self-reported quality of life measures, length of stay, and amount of medications administered for persons receiving elective surgical procedures of the brain. Subjects (n = 27) were patients admitted to Tallahassee Memorial Hospital for some type of surgical procedure of the brain. Subjects were randomly assigned to either a music group (N=14) or non-music group (N=13).

All subjects filled out questionnaires daily for quality of life measures using a visual analog scale (VAS). Subjects in the experimental music group received live music sessions before the operation and every day of their recovery. Control subjects received no music.

This research study indicates that live music therapy using patient-preferred music can be beneficial in improving quality of life indicators in patients undergoing surgical procedures of the brain.

**Poster No. 23**

**Researching the Music Therapy Process, a Qualitative Design**

Whelan, Peter

1. Whitefield Schools & Centre, London

This poster presentation will provide an outline of the process of collecting, analysing and coding the data from the music therapy process with a young autistic boy encountering change associated with his development into young adult life. It shows how the researcher analysed three random stratified samples from the beginning, middle, and end of his music therapy, spanning his transition into young adult life.

The purpose of the MPhil research project at the University of the West of England is to consider how the changes of adolescence affect the therapeutic process and what music therapy has to offer the young adult encountering this transition. It demonstrates the qualitative design employed in the project and shows how change was measured and meaning encoded from the data, highlighting that music therapy can support a young autistic person through the transition into young adult life.
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