WFMT 30th Anniversary Celebration: Contributions Project Compilation

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Translation for contributions 5, 6, 7, and 8 provided by Lydia Goutchkoff.

Contributions Project Guidelines

Individuals and groups were invited to participate in the 30th Anniversary Contributions Project. The guidelines were as follows:

a. Write a short narrative on a music therapy professional or organization who, from your perspective:
   (a) contributed to your growth as a music therapist, (b) has made a valuable contribution to our profession, and/or (c) who has made a valuable contribution to the global development of music therapy.

b. Write a short narrative on one book or journal publication that you believe has made an important contribution not only to the music therapy literature, but also to the global growth of music therapy. Please limit your selection to publications from the past 30 years to continue our 30th anniversary celebration theme.

Below you will find a collection of 12 notable contributions.

a. Music Therapy Professionals and Organizations

1. Tribute to Dr. Clive Robbins and Carol Robbins

I first met Dr. Clive Robbins and Carol Robbins at Inala Steiner School in 1982 when they came to Australia. I was studying towards my music therapy qualification.

Carol’s beautiful singing voice captured my heart. Her compassion and empathy towards the children was inspiring. Every child found some aspect of their true potential within the musical relationship. Carol’s recognition of the ‘music person’ within each client was inspiring and became the validation for my own work. It was such a joy to work with the Robbins’ in this way and learn their approach of keeping the music going as a conversation and way of relating and being with another. I was so inspired by how Carol’s voice reached into each child’s heart, caressing them with golden musical notes that awakened their inner spirit I subsequently went on to study singing myself.

Clive inspired me from a musical spiritual perspective. He became my spiritual advisor and mentor. Clive was always open to new ideas and embraced the Australian culture. He showed interest in our indigenous people and their song lines, especially my own song stories, based on aboriginal children’s songs for gaining clients’ attention so that they could learn and participate in meaningful ways.

Kirstin Robertson Gillam, PhD
Australia
2. Tribute to Dr. Anita Gadberry

We are all incredibly grateful to have such an amazing person to look up to in the world of music therapy. Dr. Anita Gadberry makes a difference in the lives of so many and sets an example to not only her students, but to those throughout her many travels in the United States and around the world to continue the growth in this field. She is currently the North American Regional Liaison for the World Federation and our Director of Music Therapy here at Marywood University in Scranton, Pennsylvania. She always listens, offers valuable resources, and challenges us to become the best music therapists we can be. Dr. Gadberry, we are amazed by the work you have done throughout your years as a professional music therapist and hope to continue in your path of knowledge, creativity, and success. Your hard work and passion for music therapy does not go unnoticed. We want to take this opportunity to thank you for all you do and giving us the tools we need to succeed as future professionals. You have set a wonderful example and are an inspiration to us as we strive to make our own marks in the world of music therapy.

Marywood University Executive Board Members & Students from Music Therapy Club
Pennsylvania, USA

3. Tribute to Leslie Hunter

Leslie Hunter MME, LCAT, MTBC has truly inspired my growth in becoming a professional in the music therapy field. Leslie Hunter received both her undergraduate and graduate degrees from the University of Kansas. She is certified in both Music Therapy and Music Education, and has taught at the University of Kansas, Maryville College, Nazareth College, and Eastman School of Music. She has been a Music Therapist at Monroe BOCES # 1 since 1984. She has also served as the President of the Mid-Atlantic Region, on the CBMT board, as well as in many other facets of AMTA.

As her intern, I am intimate with the way she runs her sessions and interacts with her students. Everything she does has a purpose and a function. Even though she mentally processes everything she does, all of her actions are still so genuine and caring. The bond she has with her students was built through being empathetic and showing them that they do matter.

She is also one of the strongest and most intelligent individuals I have ever met. Whenever there is an inquiry she would immediately reference articles and research to properly and accurately address them. Frequently she would travel to different universities to give presentations on the knowledge she has gleaned from her years of experience. Yet, she is one of the humblest people I have ever encountered. Humble, yet a strong presence, never feeling the need to boast, but asserting herself when necessary. I believe that she is the individual that has shaped me the most in becoming a music therapist. She has taught me to be alert and flexible in the most unpredictable sessions. And she influenced me to be as genuine and empathetic to the most difficult of students. All in all, the music therapy community would benefit greatly from her vast knowledge and experience in the field of music therapy.

Vienna Sa, MTI (Music Therapy Intern)
Monroe BOCES #1
New York, USA

4. Tribute to Dr. Petra Kern

It is with great enthusiasm that I am writing to acknowledge Dr. Petra Kern, MT-BC, MTA, DMTG as a music therapy professional who has made a significant contribution to my growth as a music therapist. Since I first met with Dr. Kern during the music therapy program at Marylhurst University in Oregon in 2011, she has been encouraging me to grow as a music therapy professional even after I graduated from the
University. Her creative ideas of her lectures and students’ assignments in her hybrid course influenced my professional growth and path as a music therapist. They were astonishingly effective, and she was a pioneer in the field of music therapy online program utilizing Podcast and video lectures and assignments. Dr. Kern also has variety of international experiences including presentations, publications, and support meetings in conferences. She always communicates with other professionals and students about her experiences and shares the resources in her website. Her exceptional passion on educating students and music therapy professions has influenced my perspectives on the music therapy profession. I strongly believe that acknowledging Dr. Kern’s contributions in the field of music therapy internationally will benefit many music therapy professionals’ and students’ field works in their future.

Kazumi Yamaura, MT-BC
Sounding Joy Music Therapy, Inc.
Hawaii, USA

5. Tribute to My Mother

It took me a while to figure out who it was that truly affected me as a student music therapist, especially in shaping me and in helping me decide my values and career path. This person also helped me get to where I am today, and without this one person’s help I would not have even been able to meet the current music therapists that I admire so much. No, this person is not my practicum supervisor or my very dedicated internship supervisor whom I will be meeting at the University of Pittsburgh Medical Center in a few weeks (Robert Miller, MS, MT-BC). However, this person has the qualities that even some therapists may lack. This person is my mother, Christine Herman.

During my practicum semesters at Texas Woman’s University I learned a lot from Dr. Michael Zanders, MT-BC, LPC. He originally received his B.S., M. M., and Ph.D. at Temple University in Philadelphia, Pennsylvania, and has been teaching at TWU over the past two years. He also had a strong impact on my development during my undergraduate music therapy classes because he truly taught me to look within myself in order to maintain self-awareness during sessions with clients. It is through self-awareness techniques, journaling, and song writing that I have learned from him that I came to the realization that parents have a stronger impact on you than you think. And this, in turn, has made me realize how thankful I am to my own mother.

If it were not for my mother, who supported me through all of my ups and downs similarly to how a therapist would do with their client, then I would most likely not be beginning my music therapy internship next month. If it were not for my mother, then I would not have been following my calling in the field of music therapy. She is genuine, caring, loving, strong, intelligent, supportive, inspirational, and a true fighter in the most difficult of times. Even though she is not a music therapist, I know that a lot of her upbringing of me as a child has shaped me into having a personality fit for becoming a music therapist in the first place. I hope that during my future professional years as a working music therapist I will also shine the qualities of dedication to the work I do as my mother has been dedicated to helping me my entire life.

From her I learned that passion, love, and dedication could lead to enjoyable and satisfying outcomes. I hope that with my passion, love, and dedication I will be able to provide my clients with the same. In the end, I think it is important to also reflect upon how every individual that you encounter in your life may impact you as a music therapist because whether we acknowledge it or not all experiences shape us.

Victoria Glaser, SMT (Student Music Therapist)
Texas Woman’s University
Texas, USA
6. Tribute to the Music Therapy Program of Luisa D’Annunzio Music Conservatory of Pescara, Italy

I want to draw your kind attention to the Music Therapy Program of Luisa D’Annunzio Music Conservatory of Pescara Italy, which is the only Italian Music Therapy Program that provides a Bachelor Degree legally approved by the Ministry of Education University and Research (MIUR) of the Italian Government. Its graduates are the only Italian music therapists allowed to access to Public National contests and examinations.

The Luisa D’Annunzio’s Music Therapy Program is a member of the World Federation of Music Therapy. Its three year course curriculum qualifies professional music therapists who can provide high quality services in hospitals, mental health and rehabilitation centers, nursing homes, therapeutic communities, NICU, and schools, and can work in international music therapy research projects as well.

Within its exclusive purpose, the program is constantly visited and supported by international Researchers, University Professors and Lecturers in Music Therapy from all over the world who teach several classes and workshops during every year contributing to a wide open perspective on contemporary worldwide Music Therapy.

These are the reasons why I want to submit this great Music Therapy Italian excellence to WFMT 30th Anniversary Contributions Project.

Claudio Cominardi, Music Therapist
WFMT Clinical Practice Commission Member, Lecturer in Music Therapy at the Università Cattolica del Sacro Cuore di Brescia
Italy

7. Bordeaux Workshop of Music Therapy (AMBX)

The Bordeaux Workshop of Music Therapy (AMBX) has been for me, a psychologist, the doorway to quality foundation training in music therapy. Situated in the southwest of France, the workshop offers to hundreds of working professionals in the region (musicians, teachers, social workers, psychologists and related professionals) the possibility to develop and get qualified through participation over the course of a year.

Training takes a situational approach, which allows for a gradual assimilation of the key principles of music therapy. Those who take this route to qualification may either be seeking to begin a career in music therapy or to integrate new approaches into their current professional practice.

The variety of professional backgrounds, the dynamism and quality of the participants, the existence of an associated publishing house that publishes work by both qualified practitioners and those soon to be so, all contribute to ensuring a rich educational experience. Once qualified, continuing professional development is available to the new practitioner in the form of discussion groups to share thoughts on best practice with fellow professionals.

Caroline Fouilhoux-Ardouin, Psychologist, Trained Music Therapist.
France
8. Book Highlights: *The Dynamics of Music Psychotherapy* edited by Dr. Ken Bruscia

One of the most influential books in music therapy is *The Dynamics of Music Psychotherapy*, edited by Ken Bruscia and published in 1998. It came at a time when I was wanting to deepen my music therapy work. I had completed training in the Bonny Method of Guided Imagery and Music and had a deep understanding of music as the dynamic influence in therapy. Lisa Summer’s chapter on the pure music transference (a term she coined and has continued to develop) reminds us that in music therapy (and in GIM) there is a triadic relationship, not dyadic. While much of music therapy writing is about the client-therapist relationship (dyadic), in fact the music serves as a co-therapist (triadic). Lisa goes further to state that in the pure music transference, music is elevated to the primary therapist role.

Another chapter from that volume, written by Diane Austin, describes her work “When the Psyche Sings.” I have heard Diane speak at many conferences, and her vocal improvisations with clients are very moving. Often using the simplest chord progressions on the piano, Diane draws out the hidden inner psyche of the client, and allows its voice to be heard.

*The Dynamics of Music Psychotherapy* is a wonderful book, and one I return to now, even 17 years later.

Denise Grocke, PhD
Australia


I would like to point out the French work of Gérard Ducourneau, *Elements of Music Therapy* in his second edition from 2014. The text is straightforward, well documented, and clearly states the subject: music therapy. The field is precisely defined, and has a clear focus: to improve the well-being of those with disabilities through music. We now have concrete evidence to educate our practice.

In order to define locations and actions, the author proposes to differentiate therapeutic music and how, in one case, it helps people least able to communicate to benefit from the application of music therapy. He gives examples of children with academic problems, the elderly, etc. The book also offers examples and practical cases. In my opinion, this is an excellent book.

Valérie Galin, Singer, Voice Teacher and Music Therapist in homes for the elderly
France

10. Book Highlight: *Elements of Music Therapy* by Gérard Ducourneau

In one of his key works, *Elements of Music Therapy* (Dunod, 1997), accomplished music therapist, known worldwide, Gérard Ducourneau, considers the field as a whole, paying particular attention to the therapeutic relationship to be built with clients in regard to complex sound/human being/sound. Also considered are the fundamental contributions of Rolando Benenzon (writing on ISO principle), the problematic isolated individual or the quadrilateral of Rosolato. All these approaches contribute to the opening of communication channels, a main objective in music therapy.

Time, place, and space invariably interact with the circumstances of clients who are non-verbal. To put in place the body, the voice, the instrument, progressively allows self-awareness and the possibility to act,
that is to say the conversion of producing (emission) to receiving (signal). This work is fundamental: not only does he propose to make a synthesis of the existing, but he traces the parallel of productive methods for researchers of today and tomorrow, notably in introducing in the field of therapeutic music the psycho-analytical idea of language.

Franck Ferraty, Musicologist, Doctor of Musicology
France


"Music therapy is that part of medicine which studies the complex sound/human being/sound, having as a goal, utilizing movement, sound and music to open the passageways of communication with human beings [...]." It is with this very enlightened definition that Dr. Rolando Benenzon, one of the greatest world pioneers of music therapy, opens his foundational work, Theory of Music Therapy, opus Freudian obedience. According to the author, music not only begins with first sounds/noises of mankind, but also in all the additional sounds that accompany in-utero life of a fetus. These unconscious markers make up the beginning layers of ISO (sound identity of an individual).

The tool of music, as an intermediary object, as opposed to a transitional object (Winnicott), is responsible for a regressive content. The crucial role of the body and the voice in the therapeutic setting more effectively reveals itself than the recourse to classic instrumentation with reason to the closeness of the client with gestalt iso.

Benenzon ends his work with a chapter dedicated to the teaching of music therapy. He considers the training of future therapists through role-playing having a goal, at the end of each session, with deep analysis.

Franck Ferraty, Musicologist, Doctor of Musicology
France

12. Literary Contributions of the Non-Verbal Editions

I would like to point out that for more than thirty years, the Non-Verbal editions/A.M.Bx offer texts or other contributions, unedited in France, that testify of an interest for the non-verbal/verbal relationship and more particularly music therapy. Using musical elements (and music itself), this field offers professionals worldwide in counseling, health, music education, or social work a necessary tool in the perspective of well-being with those people who are struggling or have physical limitations (children, adults, or the elderly). More than sixty titles are available: the general catalog lists studies and analysis; the collection, The Notebooks, offers more specifically case studies; and the collection, Episode, lists documents linked to history or society. In truth, it is a considerable contribution for those who want to study or simply take note. More can be read by clicking on “Éditions du Non Verbal” at the website www.ambx.net.

Alain Cabéro, Music Therapist, Doctor of Ethnology
Specialized trainer at INJS
France