



Abstracts of the 10th European Music Therapy Conference

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EDITORIAL

The Nordic and the European: abstracts of the 10th European Music Therapy Conference

This Supplement to the Nordic Journal of Music Therapy (NJMT) with the abstracts of the 10th European Music Therapy Conference is a novelty; at the same time, it also continues and extends previous collaborations. NJMT has been engaged in Nordic and European conferences (and sometimes beyond) in several ways. In 2010, we published an issue dedicated to the 6th Nordic Conference on Music Therapy, with selected papers from that conference. In this, Tony Wigram (2010) reflected upon the different types of academic exchange – the rapid, immediate communication at conferences versus the more lasting, verified record in peer-reviewed journals – which both serve their distinct purpose. The special issue built a bridge between these types by subjecting papers based on conference presentations to peer review – which may explain why the issue appeared a year after the conference (Gold, 2016). A decade earlier, a similar special issue was published with the keynotes of the 3rd Nordic Conference on Music Therapy (Lehtonen, 1997). We also built a bridge in the opposite direction when we produced a special issue with selected reprints of previous articles for the 7th European Music Therapy Congress in 2007 (upon invitation by its organising committee). In the last 3 years, we have started to conduct seminars on scientific writing and peer review at Nordic, European, and World conferences of music therapy (Gold, 2016).

The present Supplement, however, is different. Following a tradition that is common in related fields but not so common in music therapy yet, it contains all the abstracts that have been accepted for the conference. It will therefore serve a double role: First, it will be useful for conference participants as a reference during the conference, just like the usual abstract booklet. Second, it is also distributed to the subscribers to the journal, both online and in print, thereby serving to increase the lasting visibility of the conference papers. This is generally important and useful for authors of all types of work, be it qualitative, quantitative, mixed-methods, theoretical, or clinical/practice-based. Additionally, it is vital for authors of systematic reviews to be able to find all studies that meet their inclusion criteria to avoid publication bias (the tendency for studies to be selectively published based on results). So, authors of empirical outcome studies, beware: Even if you choose not to publish your study after this conference, people conducting systematic reviews will still be able to find your study through this Supplement! (It contains several randomised trials, as well as systematic reviews.) It is also interesting to note the variety of European and non-European countries that the abstracts came from. All continents of the world are represented. This may serve as a reminder that, like the Nordic spirit (Gold, 2015), the European spirit can be understood as a mindset rather than only a geographical location.

Before I close, I would like to thank our Guest Editors, Karin Mössler and Thomas Stegemann, who as the Heads of the Scientific Committee were responsible for reviewing and selecting submitted abstracts. I would also like to thank Monika Geretsegger, who as a member of the Local Organising Committee coordinated the technical aspects between congress organisers and our publisher, as well as all others who have helped to create this Supplement.

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EDITORIAL

Guest editorial

As co-heads of the Scientific Committee of the European Music Therapy Conference 2016 – A Symphony of Dialogues – we have the pleasure to share the manifold contributions of the conference programme with a broader readership: For the first time, the abstracts of a European Music Therapy Conference are published in a supplement of the Nordic Journal of Music Therapy.

The call for abstracts has exceeded all expectations – we have received more than 380 submissions. Music therapists from 42 countries all over the world have shown their interest to be in dialogue with colleagues. Thank you for all your contributions!

Each abstract was evaluated by two members of the Scientific Committee (SC) in a blind peer-review process. Therefore, special thanks go out to the members of the SC for their valuable honorary work that they have completed in time and with due diligence:

Esa Ala-Ruona (Finland), Laurien Hakvoort (the Netherlands), Friederike Haslbeck (Switzerland), Stine Lindahl Jacobsen (Denmark), Melissa Mercadal-Brotos (Spain), Susanne Metzner (Germany), Stefano Navone (Italy), Alice Pehk (Estonia), Ranka Radulovic (Serbia), Monika Smetana (Austria), Krzysztof Stachyra (Poland), Brynjulf Stige (Norway) and Giorgos Tsiris (UK/Greece).

Based on their quality ratings, we as co-heads of the Scientific Committee have done our best to compose an exciting and multifaceted programme for EMTC2016, representing the broad variety of music therapy in Europe and beyond. Altogether, 148 oral presentations, 20 roundtables, 36 workshops and 73 poster presentations were accepted – a total of 277 contributions!

Composing the programme was a joyful and inspiring process. Both the variety of topics and the high quality of submitted abstracts reflect the professional development of music therapy and of their representatives. Presentations comprising many different areas of practice, such as mental health, forensics, oncology, autism, elderly people, people with special needs, neurology, neonatology or palliative care will enable conference participants to gain knowledge about current practice developments and research findings. Noteworthy, clinical fields with high research activity, such as autism and dementia, are still more represented within the pool of submissions, whereas other fields like music therapy with people with special needs seem to remain rather under-represented. This might raise the question how the dialogue between music therapy practice and research can be further encouraged.

Like a good Viennese cup of coffee called Melange, we hope that the conference programme will prove to be an activating and well-balanced blend of plenary sessions, oral presentations, roundtables, workshops and innovative poster presentation formats. In the workshops, participants will be able to get involved in song-writing processes, sitting dances, meditation or a one-note symphony.

Starting with one single note was a characteristic method of music therapy pioneers in Vienna. The single note invites to listen carefully, to be aware and to start communicating – a basis for engaging in dialogue. Hopefully, the dialogical spirit of EMTC2016 inspires conference participants and other readers of this supplement, and encourages professional exchange, discussion and debate beyond the conference.

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FOREWORD

Foreword by the president of the European Music Therapy Confederation

Hanne Mette Ridder 


Department of Communication and Psychology, Aalborg University, Denmark

On behalf of the European Music Therapy Confederation, I want to address my sincere appreciation to the *Nordic Journal of Music Therapy (NJMT)* and to the Viennese EMTC2016 Organising Committee for this printed collection of scientific conference abstracts that you have in your hands (or the electronic version on your device). Thanks to the collaboration between the *NJMT* and the EMTC2016 Local Organising Committee it has been possible – for the first time in the history of European Music Therapy Congresses – to present refereed conference proceedings in affiliation with a well-established, high-quality international publisher. This is an important step in the quality assurance of the music therapy profession and an important step in developing the music therapy discipline.

There are several advantages in making accessible published conference proceedings. We have better possibilities for sharing clinical and scientific work in progress as well as final results and theoretical ideas. This is how we develop a rich field embracing a variety of perspectives in the understanding of the use of music in human life. In addition, this is how we open up to other fields and encourage interdisciplinarity.

I am impressed to see the high quality of abstracts and to see so many countries participating in sharing their work with colleagues. Without these valuable contributions, these proceedings would not have existed, and from the European Music Therapy Confederation, I therefore direct my sincere thanks to all contributors. It is a pleasure to celebrate the 10th European Music Therapy Conference with this publication supplement of the *NJMT*.

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FOREWORD

Foreword by the local organising committee of the 10th European Music Therapy Conference

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First and foremost – as hosts of the 10th European Music Therapy Conference (EMTC2016) – we would like to thank all authors who have contributed with their work to this book of abstracts comprising a unique snapshot of music therapy’s diversity not only in Europe but worldwide. We would also like to thank all the people who were involved in making it possible to publish all contributions of EMTC2016 as a Supplement of the Nordic Journal of Music Therapy, especially Christian Gold and Joke Bradt as Editors, Managing Editor ElisaBeth Alexis, and the Austrian Association of Music Therapists (ÖBM) for financial support.

With the conference’s theme “A Symphony of Dialogues”, it is our aim to facilitate dialogue in all its manifestations within music therapy. This Supplement can be understood as the result of many dialogues – both in a literal and a metaphorical sense: first, it is the result of communicating with many people all over the world, highlighting and strengthening music therapy as an international endeavour. Second, it is the result of dialogues between music therapy practice and research, dialogues between different disciplines of scholars interested in music and health. Last but not least, it is a dialogue between Europe and other areas of the world.

“Symphony” as derived from its Greek origin means “sounding together” – it is a great honour and pleasure for us to present the book of abstracts which is at the heart of the conference: the contributions from experts with different professional backgrounds, from different countries and from different fields within music therapy. The great variety of topics and perspectives comes together in an impressive symphonic orchestra, and it sounds together perfectly – despite of, or because of the dissonances, i.e. the competing and opposing approaches and theories in music therapy. The interplay between harmony and dissonance is one aspect that makes music interesting – thus, “playing outside” (and as music therapists we know that there is no such thing as a “wrong note”) is very welcome and will hopefully make the conference an inspiring place fostering creative, unconventional and playful thinking.

We are looking forward to hearing everyone’s single voice in “A Symphony of Dialogues” in Vienna.

ABSTRACTS - ORAL PRESENTATIONS

Music therapy groups with children at transit refugee camps in Chios Island, Greece

Mitsi Akoyunoglou-Christou

Freelance researcher in collaboration with the Solidarity Committee for Refugees in Chios “Lathra”, Greece

Introduction: Forced migration, a difficult and pervasive long-term experience, holds additional vulnerability for refugee children. Chios Island has become a first port of entry for many refugees fleeing from their homeland due to war conflicts or austerity issues, during the last year.

Methodology: One-off music therapy open group sessions were conducted for children at the transit refugee camps. Data used for analysis and triangulation included researcher notes, pictures, videos and journals kept by other volunteers, who participated in the sessions with the music therapist.

Case presentation: A model of psychosocial and psycho-emotional first aid through music intervention for refugee children was designed and was held for a period of 6 months. Children aged 2–17 participated in groups of 25 up to 90 individuals. The music intervention offered a safe and creative environment.

Discussion: During a stressful and disruptive life period for refugee children, music sessions provide a non-verbal form of communication, a sense of belonging and empowerment, and contribute to cultural maintenance, social interaction, stress reduction and integration within the transit country.

Keywords Refugee children; refugee camps; group music therapy; art; multicultural groups

Funding This work was supported by the Solidarity Committee for Refugees in Chios “Lathra.”

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Music as a psychotherapeutic object and the expression of self

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With music it is possible to study the consciousness similarly to words in psychotherapy. Music is a psychotherapeutic object where personal ideas, emotions, affects associated with music are analyzed. In this paper, the dynamic unconsciousness of Sigmund Freud is revisited from the perspective of music, sounds, and their intersubjective meaning in the present moment: Music is a form of vitality in human communication and development. The play, sounds, rhythm, movement, and humor between a mother and her baby constitute the later musical enjoyment. Music is not only symbolically representing defenses, transference, and the early childhood development. The past reverberates in the “here and now” with the structures of personality and the whole existence as we speak, sing, or play with our emotions involved (pathos). Musical self-expression is meaningful to our identity

and sharable with others as a dynamic communication of emotions and affects providing us with empowerment and self-esteem. Musical ideas and associations are personal communications of the unconsciousness and the self. They can be analyzed and interpreted as representational texts and as presentational embodied meaning in a psychotherapeutic or musical dialogue. Music is an analytic third and a transformational object of unspeakable in a psychotherapeutic praxis.

Keywords Psychotherapy; semiotics; music; psychoanalysis; music psychotherapy

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Music therapy in multicultural special schools: parents' perspectives on the relevance of culture to music therapy practice

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Background: Global migration has created a huge diversity of nationality, culture and ethnicity within many societies, and music therapy clients in various clinical settings reflect this. The values, assumptions and practices embedded in different cultures can affect music therapy practice in many ways. One quarter of UK music therapists work in special schools and are therefore likely to work with children from a range of cultural backgrounds different to their own.

Objective: This PhD research investigation sought to find out how music therapy practice may be affected by cultural differences when working with children and their families in special schools.

Methods: In addition to an examination of the literature, qualitative, phenomenological approaches were used to explore eight case studies and parent interviews in two special schools.

Discussion: Instruments, genres of music, the use of music in the home were considered alongside broader issues such as disability and access to therapies.

Conclusions: This research has led to conclusions that the relationship between the individuals within the music therapy sessions is most important to parents. However, the parents had suggestions and observations that could have a bearing on future music therapy practice and training.

Keywords Intercultural music therapy; culture; learning disability; special schools

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"Composing out": how gay and lesbian musicians use composing in their lives

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Background: The roles music plays in the "coming out" process have been scarcely studied, with less focus on gay and lesbian musicians who make a living from music.

Objective: Present a qualitative research focusing on the roles that composing has for gay and lesbian musicians throughout their lives.

Method: Eight participants with differing sexual identities, ages and backgrounds were interviewed. Participants were asked to describe personal “coming out” processes, within the context of their musical development, specifically as active composers.

Discussion: Results are discussed in light of our profession as music therapists and in light of previous studies and models in the field of LGBTQ psychology.

Conclusions: Analysis of the transcribed interviews revealed parallel processes between the “coming out” process of the interviewees and their developments as active composers and performers. Four key roles were identified: song as a therapist (maintaining secrets, regulating emotions, substituting therapists); song as a sensor (sharing feelings, checking out reactions of family and friends in a covert manner); song as a presenter (being an object through which to communicate and share sexual identity); song as a rebel (affecting audiences and protesting the “gay agenda” through concerts and albums).

Keywords Coming out process; composing; sexual identity; musical performance

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Music therapy in the early rehabilitation of adult cochlear implant (CI) users: individual training and band project

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Background: Adult cochlea implant (CI) users usually regain good speech comprehension after implantation. Music perception often remains unsatisfactory.

Objective: A controlled clinical trial evaluated the effectiveness of an individualized and standardized music therapy training. Supplementary, a group of CI users formed a music band.

Methods: In the trial, unilaterally implanted, post-lingually deafened CI users either attended 10 sessions of music therapy or received the standard care only. The effectiveness was assessed by repeated psychological and musical tests. Results were compared to hearing performance of normal hearing adults (NH).

The CI-band had monthly rehearsals for 18 months. The repertoire consisted of special musical arrangements of popular songs.

Discussion: Differences in test performance between MT and NH were considerable, though the performance after therapy approximated the level of the NH. Musicianship of the band increased considerably throughout the rehearsal phase.

Conclusions: Music therapy can be effective in the early rehabilitation of adult CI users. The improvement of hearing performance may improve equal participation in social life.

Keywords Cochlear implant (CI); deafness; early rehabilitation; band work

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A music therapy group for gay men: thoughts and considerations

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Background: Sexual identity formation process can often be accompanied by a sense of loneliness, difficulties in relationships, shame and lack of self-acceptance. Previous research I conducted showed that music can have different roles in the process of coming out and sexual identity formation.

Objective: To present the clinical work, I did with a music therapy group for gay men using existing songs.

Methods: A group of six gay men was formed through The LGBT organization in Tel Aviv. The clinical work was based on the use of Amir's (2012) musical presentation model (MPM) in which participants introduced themselves to the group through songs of their choice.

Results: The musical group work improved the ability of the participants to experience intimacy and empathy towards others; it increased their feelings of belonging to the gay community and developed acceptance of their own sexual identity.

Discussion: The roles of MPM, particularly the fact that presenting songs to others, helped the participants to express their inner world and to concurrently receive support from peers.

Keywords Homosexuality; musical presentation; sexual identity; coming out; group music therapy

Acknowledgement This work was done as a project in the psychosocial LGBT center in Tel Aviv and as part of my PhD project in Bar-Ilan University.

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Mechanisms of change in self-concept and well-being following songwriting interventions for people in the early phase of neurorehabilitation

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Background: This study aimed to construct knowledge about the mechanisms of change active during a songwriting intervention for people in early stage recovery post acquired neurological injury.

Methods: A total of 10 participants engaged in a 12-session songwriting programme that targeted examination of self-concept. Measures of self-concept, depression, anxiety, affect, satisfaction with life and flourishing were collected pre-, mid- and post-intervention, and compared with repeated measures of flow and meaningfulness of songwriting.

Discussion: Medium effects were found for changes in self-concept ($d = 0.557$) and depression ($d = 0.682$). Improvements in self-concept over time were associated with decreases in depression, anxiety and negative affect, and an increase in flourishing and positive affect. Strong experiences of flow were not positively correlated with positive changes to self-concept and well-being, whereas deriving high levels of meaning were associated with increased negative affect, increased anxiety and reduced emotional suppression.

Conclusions: Songwriting interventions appear positively associated with enhanced well-being. Findings suggest that people who find songwriting has strong meaning for them

might be more likely to start accepting their emotions and as a result experience increases in anxiety and depression.

Keywords Songwriting; self-concept; neurorehabilitation; well-being; flow theory

Funding This work was supported by an Australia Research Council Discovery [grant number DP150100201].

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MUSAD: validation of the music-based scale for autism diagnosis in adults with intellectual disability

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Background: The MUSAD is a semi-structured approach using a music-based interactional framework to assess autism spectrum disorders (ASD) in adults with intellectual disability (ID). A preliminary study provided first evidence for good feasibility, objectivity, reliability and construct validity.

Objective: The ongoing validation (2012–2016) aims to investigate the diagnostic validity of the instrument.

Methods: All analyses will be applied to an age-, gender- and IQ-matched clinical sample of more than 100 patients with suspected ASD. A factor analysis will be conducted to confirm the structural model of the MUSAD draft version. Items for an appropriate diagnostic algorithm will be selected based on their clinical utility. A ROC analysis will be applied to assess the ability to discriminate between ASD and non-ASD.

Results: Preliminary results gathered in a sample of $n = 88$ patients using a diagnostic algorithm based on 14 items showed an appropriate sensitivity/specificity of 82/73%. Final results will be presented at the EMTC.

Conclusions: The MUSAD is a valid approach to support clinicians identifying ASD in adults with ID.

Keywords Autism; diagnostics; music; adults; intellectual disability

Funding Funding received from Stiftung Irene, Hamburg, Germany.

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Using music therapy as a resource for restoring healthy relationships with music during mental health recovery

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Background: The role of music therapy in influencing positive mental health recovery is well documented. However, there is little research into the ways that

people's relationships with music can become complicated during periods of acute illness.

Objective: The aim of this study was to better understand the processes that promote healthy relationships with music during mental health recovery in inpatient group music therapy and community group music contexts.

Methods: This study used constructivist grounded theory methodology. Participants were interviewed about their experiences of inpatient group music therapy or community group music.

Results: Participants reported using music therapy as a "resource" for restoring healthy emotional connections with music. Participants described using the conditions of the group context such as being with co-consumers who "understood", singing "painful" songs together and getting support from a music therapist to re-engage positively with emotionally painful songs.

Discussion: Consumers' relationships with music can change during periods of acute mental illness. This study emphasises the importance of therapist support in encouraging healthy uses of music during this time.

Keywords Mental health; healthy uses of music; group music therapy

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Developing a pediatric music therapy service, a Norwegian perspective

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This year, Oslo University Hospital is celebrating 20 years of music therapy service. In the early years, the pioneer Trygve Aasgaard made contributions to ecological perspectives and songwriting with pediatric patients. During the past ten years, the main issues for development have been on expanding clinical practice and to find structures compatible with the existing hospital systems.

Based on our professional experience, we wish to discuss the challenge and process of maintaining the Nordic humanistic and reflective approach, whilst strengthening the evidence-based practice. How can we communicate our profession wisely within a medical setting using tools such as referrals, documentation and information to staff? We will suggest a preliminary model of how to communicate the different aspects of the clinical work using a pediatric prong: medical, psychodynamic and/or environmental. We will also give examples of how the music therapy service is organized now within the existing clinical structures at Oslo University hospital. Although it is time consuming to develop systems and structures, we have no doubt that it is absolutely necessary both for the clinical practice and for the music therapist's professional identity and personal endurance.

Keywords Music therapy; development; practice; pediatric; implement; profession

Funding This work was supported by Rikshospitalet, Oslo University Hospital.

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Music therapy for older people: studies on the projects in Ticino (Switzerland)

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Background: During the last 6 years, 10 music therapists have been working in 24 Nursing Homes (NHs) with over 200 participants for projects funded by the Older People Cantonal Office of Ticino. The approach adopted is the Phenomenological-relational Methodology: older people engage in an active musical experience whereby the use of their repertoire, songwriting techniques and all components of the musical language (rhythm, melody, harmony, etc.) are the main strategies to elicit psychocorporal, emotional and cognitive responses.

Methods: Weekly settings were held in each NH with heterogeneous groups for at least 6 months. Two observers administered every 6 months the Music Therapy Assessment Form developed by the Helvetic Music Institute. Four studies were conducted on respectively 6 months and 27 months treatment, cognitive performance (data from the Resident Assessment Instrument for NH) and specific musical language effects.

Discussion: Results are primarily visible on cognitive reactivity, memory, mood, facial and gestural kinesics. They are already evident after the first six months of treatment.

Conclusions: The treatment has proved to elicit positive psychocorporal, emotional and cognitive responses, thus improving older people's quality of life.

Keywords Nursing homes; songwriting; musical language

Funding This work is supported by the Older People Cantonal Office of Ticino (Switzerland).

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Data integration in mixed methods research

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Background: A core assumption of mixed methods research is that it combines the strengths of both quantitative and qualitative research. Simply collecting quantitative and qualitative data and separate reporting of the results does not leverage this strength. Although the use of mixed methods research in music therapy is steadily growing, quantitative and qualitative findings tend to be presented separately in study reports and true integration of data sets is often lacking.

Objective: To explore various strategies for effective integration of quantitative and qualitative data in order to optimize understanding of research phenomena.

Methods: Integration of quantitative and qualitative data is particularly challenging for new mixed methods researchers. This session will illustrate different strategies for data integration including merging data in joint displays, transforming data, connecting data in sequential fashion, and spiralling. The presenter will share several data integration examples of her mixed methods research studies. Attendees will be invited to share data integration questions for their own research studies.

Conclusions: Mixed methods research offers unique opportunities for integrating multiple forms of evidence in music therapy. Integration of the two data sets is a critical yet challenging component of mixed methods research. This presentation offers guidance to successful integration of data sets.

Keywords Mixed methods research; data integration

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Influence of neurologic music therapy to improve the activity level in a group of patients with PD

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Background: The main hypothesis of presented research assumes the major role of the combination of three sensorimotor Neurologic Music Therapy (NMT) techniques in improving gait, activities of daily living (ADL) and quality of life (QoL) in a group of patients with Parkinson's Disease (PD).

Methods: The 55 PD-diagnosed subjects invited to the study were randomly assigned into two groups: experimental ($n = 30$), control ($n = 25$). To evaluate the efficacy of NMT procedure, questionnaire PDQ-39 and 3D Movement Analysis System BTS Smart were utilized. Participants from the experimental group attended NMT sessions 4 times a week for 4 weeks.

Results: The results demonstrated significant changes in the spatiotemporal gait parameters in the experimental group in comparison to the control group. Less limitation in the performance of ADL and the QoL improvement were also observed in the experimental group.

Conclusions: The confirmation of research hypothesis might be used to develop therapeutic strategy based on music and rhythm for maintaining good functional state and help this group of patients come back to social activity.

Keywords Parkinson's disease; gait; ADL; neurologic music therapy

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Efficacy of music therapy and vibroacoustic therapy for pain relief

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Introduction: Vibroacoustic therapy (VAT) uses low-frequency sinusoidal sound vibration between 20 and 130 Hz often used in music therapy (MT) practice and rehabilitative

settings. Case studies highlight its efficacy but the evidence is fragmented. Seinäjoki Central Hospital, Finland, has used VAT systematically for over 15 years.

Methods: A total of 35 VAT case studies of patients from Seinäjoki Hospital were assessed using visual analogue scales and thematic content analysis of the case study records. Results are presented according to general well-being, vitality, mood, pain, relaxation, sleep quality, mobility, body temperature and quality of life, with sub-groups according to referral units (e.g. rehabilitation assessment, physiotherapy, neurological polyclinic and psychiatry), reasons for referral and co-morbid symptoms.

Case presentation: The results from each sub-group will be presented with a focus on pain relief.

Discussion: These results highlight VAT efficacy; however, the evidence is difficult to generalise due to the single case study format. Randomised controlled trials are needed to systematically assess efficacy. Suggestions for future research are made.

Keywords Vibroacoustic; pain relief; case study

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Music therapy practice in acute mental health care: what matters to clients, therapists and the wider health-care team?

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Background: The practice of music therapy in mental health is constantly evolving. A systematic review identified that there was no single model of music therapy in acute settings, yet common themes emerged in how music therapists adapted practice to address short stays, high turnover and complex needs. A later study identified specific features of importance to patient appraisal and attendance within the United Kingdom's (UK) National Health Service (NHS). However, it is unclear how to best translate these back into practice to ensure integration with the multi-disciplinary team and maintain the flexibility of remaining patient-led and context-responsive.

Methods: Focus groups and interviews with music therapists, service-users and ward clinicians. Themes from discussions will be presented regarding provision of music therapy on acute in-patient wards, acceptability of defining best practice and suggestions on how to implement this.

Conclusion: Whilst the findings are specific to the context of the UK NHS, these resonate with wider international approaches suggesting such a model can be implemented in practice across acute inpatient wards.

Keywords Music therapy; mental health; acute care

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Parental involvement in music therapy: systematic review of the literature and insights into international training programmes

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Background: Working with families in music therapy is of growing importance. Yet, descriptive case studies make up the largest part of the literature to date.

Objective: The present paper provides an overview of international research as concerns of parental involvement in music therapy, and insights into the implementation and the importance attached to this topic in international music therapy training programmes.

Methods: A systematic review of the existing literature in this field was conducted. In addition, expert interviews with six music therapists being involved in international music therapy training programmes were held.

Results: Of the 39 articles found, most were conducted in Australia ($n = 13$) and in the USA ($n = 13$). The populations most frequently addressed are children with special needs/ Autism Spectrum Disorder and pre-mature infants. The studies with the strongest research designs were carried out in neonatology. A clear need to catch up became apparent in mental health, both in research and in training.

Conclusions: The importance of parental involvement in music therapy is being increasingly recognised both in international research and in education. Further outcome research is needed, especially in the area of mental health.

Keywords Music therapy; parents; caregivers; systematic review; expert interviews

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Let it go: recommending music therapy on a paediatric burns ward after the Nepal earthquake

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Introduction: Each year, approximately 350–400 paediatric burns patients are treated at Kanti Children's Hospital (KCH) in Kathmandu. This presentation discusses the recommencement of a family-centred music therapy programme on the burns ward at KCH after the 2015 Nepal earthquake.

Objective: The primary objective was to re-establish psychosocial support for patients and their families in order to manage pain and anxiety, promote relaxation and build resilience during hospitalisation.

Methods: An Australian and Dutch music therapist collaborated to provide music therapy sessions three days a week. Vocal/instrumental improvisation was utilised to support individual children during burns dressings and bedside procedures. Group sessions in shared rooms encouraged creative interaction between patients, their families and hospital staff. Audio/video case vignettes will illustrate the efficacy of these music therapy interventions in a post-earthquake environment.

Discussion: Flexibility, sensitivity and perseverance are required when engaging in cross-cultural music therapy. Challenges included language barriers, ongoing political crises and a lack of trained therapists for long-term service delivery. Despite such difficulties, this

presentation will demonstrate that music therapy can be an integral component of care for paediatric burns patients in Nepal.

Keywords Cross-cultural music therapy; paediatric burns; improvisation; resilience

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Rhythmic sensory stimulation and Alzheimer's disease

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Background: Rhythmic Sensory Stimulation (RSS) is stimulation of neural activity with sound applied rhythmically to the body or auditory system. The RSS and Alzheimer's (AD) study sought to assess the behavioural effect of stimulating AD patients with sound-activated vibrotactile stimulation of the somatosensory system at a rate of 40 HZ.

Objective: To present an overview of the study with a look to the literature on sound stimulation with persons having AD.

Methods: In this AB cross-over study design, 18 AD participants each received a total of 13 sessions. Treatment consisted of: 40 HZ stimulation and visual stimulation, each provided 6 times. Data sources included: the St. Louis University Mental Status Test, the Observed Emotion Rating Scale and behavioural observation by the researcher.

Discussion: Quantitative and qualitative data analysis will be shared, alongside discussion on limitations and future research.

Conclusions: With the incidence of AD and dementia expected to increase, further research and new treatments are needed to enhance quality of life. This study sheds light on a new innovative treatment.

Keywords Alzheimer's; sensory stimulation; oscillatory coherence; cognition; brain activity

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What to do when the patient is not attracted by sound? Prerequisites for music therapy with autistic children

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Sometimes, bringing into the session proposals that have already been successful can help to engage with the new patient and establish a relationship. However, other times it may affect the therapist's behavior, leading him to be less careful to the unique characteristics of that child.

How is it possible to catch minimal variations in the child's behavior or communicative signals that, at first sight, may appear barely perceptible? And even if the therapist were able to do this, what should he/she do if the patient does not respond to his/her musical proposal? What if the child is not attracted by the instruments or more generally by sound?

In English, the word "to play" means both "to perform on a musical instrument" and "to engage in a game for enjoyment", denoting a strong connection between the two

concepts. To what extent is the musical approach accompanied and supported by play in our therapy sessions?

In our talk we will address these questions starting from our experience with autistic children, using a play-based approach and video-recording technology.

Keywords Music therapy practice; autism; children

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To understand and to be understood: an exploration of the interactive nature of music and the arts

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The expressive, communicative nature of music is a foundation of music therapy, particularly in regard to the client's ability to interact with others, and to the music therapist's mediation of the client's therapeutic needs through music engagement. We typically describe this process as though the music therapist's own interactive capabilities create the possibilities. In reality, both therapist and client are engaged in a process of learning how to listen to the other, and developing effective interpersonal communication. They each may, in fact, be located in various positions within the complex and multifaceted aspects of music and arts engagement as they interact and shape original, shared, expressive communication and language. This theoretical presentation will explore the highly complex nature of listening and expressing, and how the common time processes shared between music and the other expressive arts build mediators that allow individuals to understand and to be understood, from the micro level of the self to the macro level of communities and societies. Clinical case examples will be used to exemplify different aspects of this phenomenon.

Keywords Shared language; listening; communication; music and creative arts

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Music therapy and rare disorders like tuberous sclerosis complex

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Introduction: At a local level, there is often a lack of knowledge of rare disorders such as tuberous sclerosis complex (TSC). TSC is a dominant inherited condition with a frequency of 1/10,000 births. On a national level, however, I have experienced that the flow of information can become overwhelming in the treatment of a child with this disorder. Local resources were invited to several seminars initiated by The National Centre for Rare Disorders, whereby the pedagogic work was coordinated in association with the special health service at the district hospital. I would very much like to present my practical experience of working with a child diagnosed with TSC. I have found that having a constructive and open approach can be challenging at times. In the end, I became very aware of the importance of holding onto the knowledge of interaction theories.

Methodology: A qualitative study.

Case presentation: The presentation will be based on logs and video-logs from my practical experience working with a child diagnosed with TSC.

Discussion: How can music therapy, as part of an interdisciplinary team, help a child with TSC?

Conclusions: An interdisciplinary understanding is important in treating TSC.

Keywords Music therapy; rare disorders; tuberous sclerosis complex

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Analytical Musicodrama: theory and practice

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Introduction: Analytical Musicodrama of X. Dakovanou is an analytical music therapy method combining active and receptive music therapy with writing and drawing. It is used for group or individual sessions with all types of adolescent/adult psychiatric public and also children, by adjusting its protocol. The method is based on principles of music and group analysis: music and meaning, different codes of figuration-representation (music, image, words), music and emotion, transference/countertransference analysis and group dynamics phenomena.

Methods: The protocol is composed of three phases: (1) musical listening and expression by drawing or writing; (2) Musicodramatic improvisation: musical representation, with instruments or voice, of a projective expression realized in the first phase, and recording; (3) listening of the recording and verbalization.

Case presentation: A case study of a patient presenting obsessive-compulsive disorder is discussed, to illustrate the clinical application of the protocol.

Discussion: Music, which carries significant unconscious information not encoded in speech or image, is analyzed. A chance to symbolize and thus enable consciousness for the not-yet-represented material is offered. Particular forms of transference, such as "internal group" transference arouse, enabling analysis of the particular linking and relational past of our patients, and offering them the opportunity to work on a new relational pattern in this actual group.

Keywords Analytical Musicodrama; psychoanalysis; improvisation; meaning

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Using the video camera in work with adolescents: a view from all angles

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Background: As part of a study on the effectiveness of music therapy for adolescents with emotional and behavioural difficulties, the researcher described her practice. This included the importance of the video camera and its role in music therapy for this client group.

Objective: Understanding *how* young people use the video camera in therapy sessions. Although recording can often play an important part in the therapeutic process, what is the scope and influence of the presence of the camera and its use? What does it mean for the therapist and for the young person?

Case presentation: Video examples will be viewed and re-viewed as the use of the camera is considered anew in this fast changing digital climate.

Discussion: The immediacy of reporting to others and sharing through social media is how young people relate. However, what can the young person's use of the camera in music therapy tell us? It can be a vital part of the work with this age group and act as a witness, a confidante, an audience, but how does it also confuse or bring challenges to the therapeutic process?

Keywords Adolescents; video camera; music therapy

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Music therapy for pain management: the state of the art

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Pain is a common clinical issue in medical populations, and music therapy is widely used as a treatment. The purpose of this presentation is to provide a comprehensive overview of this topic to include the theories underlying the use of music therapy for pain, a categorization of levels of music therapy practice, and clinical considerations based upon type of pain, therapist skill, patient need, and patient preference for coping. A description of the music therapy methods typically used according to levels of practice will be presented. In addition, the most recent meta-analytic evidence for the effects of music therapy will be discussed and compared to other types of music interventions (i.e. music medicine). A brief description of entrainment will be included as well as evidence for its effectiveness. Specific recommendations will be made regarding the future of clinical practice, research needs, and also the training of music therapists for competence in pain management.

Keywords Music therapy; pain; pain methods; pain theory; education

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Community music therapy with families of special needs children

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Background: Families of special needs children have to deal with a lot of difficulties – emotional, physical, economic, social and more. Many times these families find themselves excluded and marginalized from their indigenous social space and community. Nonetheless, it is difficult – emotionally and existentially – for these family members to identify themselves as part of a community of families of special needs children. In this

paper, we will present a community music therapy (CoMT) project with these families and discuss the theoretical model emerging through this experience.

Objectives and methods: The main aims of the CoMT project with the families were to enable them to express their feelings, difficulties, needs, strengths, wills and so on, and to encourage their community bonding. We used song writing and performance, as these practices allow visibility and give voice to vulnerable and excluded populations. In addition, it enables empowerment and expression of personal and group contents.

Discussion: The theoretical model we developed elaborates the idea of CoMT with large and dispersed communities.

Conclusions: This project manifests the basic idea of CoMT. “Musicing” is the natural function that music has always served; it creates community and a social home.

Keywords CoMT; families of special needs children; song writing; performance

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Who is my real mother? Emotional, physical and musical regulation with Noa, an adopted child

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Noa was brought to music therapy at age three by her adopted mother as she was hitting, biting and pushing children at her nursery school. Noa lived in several foster homes from the time she was two weeks until she was 9 months old when she was finally adopted. The hardship in her short life could have ended at that point; however, a few months after the adoption, her parents divorced. This presentation will describe two and a half years of our music therapy process (elucidated by audio recordings) as our relationship was woven through musical and verbal interplay and communication. It will discuss the intricate movement of physical, emotional and musical space and regulation; from total distance (physical and musical) to closeness until our separation – from chaos and turmoil to control and responsibility. It will attempt to connect psychological processes and musical nurturing, by carefully utilizing various musical elements and nuances in vocalization, tempo, rhythm, dynamic, melody and form and how these changes took form in the therapeutic process. The case will lean on developmental, intersubjective and psychoanalytical theories.

Keywords Emotional; physical; musical regulation; adopted child

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Family-centred music therapy with preterm infants and their parents in the Neonatal-Intensive-Care-Unit (NICU) in Colombia: a mixed-methods study

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Background: This article reports the results of a mixed-methods study of Music Therapy (MT) with preterm infants and their parents in a NICU in Bogotá, Colombia.

Objective: To find out whether MT had an effect on the neonates and would help parents to improve anxiety and bonding.

Methods: The study included 36 neonates and their parents. Outcome measures included weight gain, hospital days, number of re-hospitalizations, State-Trait-Anxiety-Inventory (STAI) and Mother-to-Infant-Bonding-Scale (MIBS). Semi-structured interviews/questionnaires were analysed with thematic analysis.

Discussion: Statistically significant improvements were found for maternal anxiety ($P = 0.04$) and for the babies' weight gain ($P = 0.036$). A shorter hospitalization, 50% less re-hospitalizations and improved MIBS-scores were also noted. Thematic analysis showed that MT was important for parental well-being, bonding and for fostering the development of the babies.

Conclusions: More mixed-methods research designs and cross-cultural studies are needed to further investigate how and why music therapy might be beneficial for this population.

Keywords Music therapy; NICU; preterm infants; bonding; anxiety; mixed-methods; Colombia

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The role of music in terms of the relationship between Holocaust survivors and their children, the second generation

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Introduction: Inter-generation interaction is disrupted after major traumatic experience. In this research, which was part of my dissertation supervised by Dr Avi Gilboa, I examined the role of music from the perspective of the second generation to Holocaust survivors to see its implications on phenomena like conspiracy of silence, transfer between generations and identity.

Methodology: Eleven musicians, all second generation, were interviewed by means of a semi-structured questionnaire and interactive musical extracts. The extracts represent for the interviewee; their father, mother and themselves. Verbatim transcripts of the interviews were written and analysed based on the Interpretative Phenomenological Analysis.

Case Presentation: Examples with musical extracts are to be presented, demonstrating therapeutic practices that were implemented. The examples also include cases where the parent, a musician, was interviewed in my previous research.

Discussion: Music enabled the interviewees to accommodate the precarious relationship between the generations in spite of the trauma that lingered between the survivors and their children. Music was used as a therapeutic tool that allowed them to overcome the traumas that they experienced in childhood, and served as a means of communicating and showing empathy towards their parents.

Keywords Holocaust; trauma; second-generation musicians

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Transfer processes from reform movements to music therapy at the beginning of the 20th century

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Background: Historical research clarifies early transfer processes from reform movements through music and dance pedagogy into music therapy.

Objective: The paper explains how the core qualities of reform movements – free improvisation, the unity of body, soul and mind, and the human right to free and non-censored expression – survived through Nazi terror after 1933 and still survive today.

Method: Pioneer's literature review and historical research.

Discussion: Freud started to work with free association while Perls created the idea of working in the here and now. Modern dance students have been used to working with free improvisation for more than one hundred years. Music therapists in Europe use all three of these techniques.

Conclusion: Pioneering teachers, who were famous protagonists of reform movements and were involved in psychotherapy and art education, transferred significant tools for music therapists.

Keywords Elsa Gindler; modern dance; psychoanalysis; humanistic psychology; awareness

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From a symphony to a song: exploring the scope for short-term music therapy

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Background: In contemporary music therapy practice, short-term blocks of music therapy are increasingly being demanded by funders, service providers, clients and their support groups. As a profession whose practice is traditionally rooted in long-term processes, how do we shape our practice to working within a short-term timescale and reconcile this with the needs of our clients?

Methodology: This study examines short-term music therapy work from both theoretical and practical perspectives. Following an overview of the music therapy literature published on the topic to date, it looks more broadly to precedents from other therapeutic disciplines. It then considers whether short-term projects can achieve therapeutic goals, and examines the effect on the therapist of working within short time frames.

Case Presentation: Video case study examples from short-term individual client work at a special school and group work at a dementia care home will be shown to highlight pertinent aspects of the theoretical discussion.

Discussion: This paper opens a dialogue on the duration of therapeutic interventions. How, when, why and where should we work on a short-term basis? In considering these issues, this paper may help to shape a new approach to the therapeutic time frame in music therapy work.

Keywords Short-term therapy; time frame; duration; therapeutic process

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Development of the therapeutic relationship in music therapy with forensic psychiatric inpatients: a mixed method case study

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Introduction: My PhD study in progress aims to describe how music therapy can support the development of therapeutic relationship with forensic psychiatric patients. Studies do document the effect of a good therapeutic relationship, but there is a need of studies on how to facilitate this relationship. In forensic psychiatry, the development of the therapeutic relationship is challenged, among other things because of the patient's resistance against treatment and an interaction characterized by mistrust and power struggles.

Methodology: The study is a mixed method case study carried out as a PhD project at two forensic psychiatric units at the Department of Forensic Psychiatry, Region Zealand, Denmark. Data will consist of therapy notes, clinical information from daily patient files, patient's self-ratings and data from interviews with the patients.

Case presentation: Preliminary results from the case studies will be presented.

Discussion: It will be discussed how elements in musical interaction and non-verbal communication with forensic psychiatric patients can support a constructive interaction, sustain understanding and dialogue, moreover support the patient's motivation to be involved in the treatment and the development of the therapeutic relationship.

Keywords Forensic psychiatry; therapeutic relationship; music therapy; case study; qualitative research

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My life, my choices: autism spectrum disorder, self-determination & music therapy

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Introduction: People with autism spectrum disorders often struggle with many of the skills which constitute self-determination. That is, the ability to make decisions which will improve quality of life and enable them to steer their way through life as independently as possible.

Objective: To demonstrate how music therapy can promote self-determination through the facilitation of component skills. These skills include taking initiative, making positive choices during musical interactions, using imaginative play and finding new ways to express needs.

Methodology: The presenters will discuss self-determination and its component skills. Evidence from research and recent clinical practice will be presented to show how in music therapy sessions, people with autism can explore and acquire skills necessary for self-determination.

Case presentation: Evidence from clinical practice will be presented in the form of video and narrative, supported by a strong theoretical, evidence-based framework.

Discussion: Self-determination is crucial for independent living and higher quality of life. Music therapists can address self-determination and its component skills in sessions with clients with autism spectrum disorder.

Keywords Autism spectrum disorder; music therapy; self-determination

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Analysing and exploring practice: a working model of music therapy as procedural support for invasive medical procedures

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Background: Children and adults experiencing hospitalization may undergo a myriad of anxiety-provoking and painful medical procedures, which may carry traumatic impact. Music therapy as procedural support may be defined as the use of music and aspects of the therapeutic relationship to promote healthy coping and decrease distress in individuals undergoing medical procedures.

Methods: This session describes a working model of music therapy as procedural support derived from a process of qualitative content analysis of music therapy clinical and research publications on the topic. This transactional model consists of a complex, non-linear interaction among patient, therapist, music, procedure and context. Key elements of the model include the impact of multifaceted moderating variables, the crucial aspect of reflexivity present within ongoing assessment and alteration of clinical approaches, and the need to individually tailor the approach for the person and context. Case examples will be used to illustrate key concepts of the model and to interact with the identified constructs.

Conclusions: It is hoped that presentation and discussion of the model will stimulate dialogue at the end of the session, which may contribute to ongoing theory construction and research development in this area.

Keywords Medical; procedural support; theory; practice

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Music therapy graduates equip their imaginary therapy room: a comparison

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Background: Different music therapists create, design, and equip their music therapy rooms in different ways according to their personal preferences and the clinical approach which they adhere to. In music therapy programs around the world, students are taught an eclectic array of theories and approaches and they usually develop their unique professional identity.

Objective: To show the results of a bi-country survey in which music therapy pre-graduates virtually equip their future music therapy room.

Methods: Students in their last year of a music therapy training program in the Netherlands and in Israel were asked to virtually purchase any musical instrument they wanted for their future music therapy room with a limit of €2000.

Results: Results focus on typical ways in which participants equipped their room and how this is connected to the country of origin, the target treatment population, and gender.

Discussion: Results will be discussed in light of the hypothesis that the way a music therapy room is equipped by pre-graduates reflects their evolving professional identity.

Keywords Professional identity; intercultural comparison; musical instruments

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The influence of music-based interventions on aEEG activity in newborns at risk

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Background: Music can calm infants, aiding sleep. Sleep is vital for healthy neurological development in newborns. A controlled auditory environment associated with music therapy may protect sleep and support stable vital signs in very preterm infants.

Objective: This study aimed to clarify whether music-based interventions could reduce disturbance of state regulation, increasing the quality of quiet sleep in preterm infants.

Methods: Fifty-five patients were randomly assigned to three groups: live music therapy, recorded music and control. Amplitude-integrated EEG was used to record brain activity and sleep stages before, during and after music. Vital signs data were obtained from our computerized patient management system.

Results: Both music interventions improved sleep-wake cycles ($p = .000$; $p = .008$), and a higher percentage of continuous normal voltage activity occurred in both compared to control ($p = .02$; $p = .04$). The second sleep-wake cycle lasted significantly longer in both music intervention groups ($p = .006$; $p = .047$). Vital signs did not differ significantly.

Conclusions: Our preliminary data show that music therapy reduces disturbance of state regulation for the preterm infant at risk, with an increase/improvement of quiet sleep phases.

Keywords Newborns at risk; brain development; aEEG; music exposure; live music therapy

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Implementing treatment and research on music therapy for children with(hemato-)oncologic diseases in a university hospital

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Background: Music therapy is well established in the treatment of children with oncologic diseases. Numerous studies proved the positive experiences children made with music therapeutic interventions in coping with their cancer. Parents highlighted family bonding as an important clinical outcome with regard to music therapy. Before October 2014, music therapy had not been provided at the Department of Pediatric Oncology at the University Hospital in Graz.

Content and objectives: In October 2014, we started to plan implementing music therapy treatment and research at the Department of Pediatric Oncology. In October 2015, a music therapist started to work with children and parents for 4 months. In our pilot study, we try to answer the following questions: What experiences did children, parents, and the treatment team make during the music therapy? Do they describe benefits in the parents–child relationship?

Methods: Qualitative interviews.

Discussion: The difficulties and experiences while working at this study and the experiences of the participants with comparable projects will be discussed.

Keywords Music therapy in hematologic/oncologic pediatric diseases; music therapy research/establishment

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Opening the door: first insights into the music therapy room's design

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Background: The basis of the present paper is formed by the assumption that the current well-being of music therapy protagonists in the music therapy room is influenced by the room's atmospheric parameters. These include the room's characteristics, lighting, temperature, odours, colours in the room and the room's design, arrangement and equipment.

Methods: The first part of this research consists of a theoretical study, in which findings of different disciplines on this topic are presented. The examined disciplines are philosophy, perception psychology, environmental psychology, social psychology, architecture and psychoanalysis. In the second part, a comprehensive search of music therapy publications was carried out with focus on considerations and recommendations regarding the music therapy room and its atmospheric parameters.

Results and conclusions: A mutual interaction between people and room can be acknowledged. Additionally, the extracted statements point out some important topics for music therapy, like sound-insulation, the seating arrangement or the therapy room's possible function as a "safe place". It becomes obvious that the influence of the music therapy room and its different aspects on the individuals in the room represents an almost blank field in music therapy research and literature.

Keywords Music therapy room; atmosphere; aesthetics; design

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Short-term effects of improvisational music therapy for children with autism spectrum disorder: findings from the TIME-A randomised trial

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Background: Previous meta-analysis provided some evidence that music therapy (MT) is more effective than standard care for improving social interaction, non-verbal and verbal communication, initiating behaviour, social-emotional reciprocity, social adaptation and parent-child relationships.

Methods: Children (4;0–6;11 years) with autism spectrum disorders were randomly assigned to one of three conditions: low-intensity MT (once per week), high-intensity MT (three times per week) or standard care over a period of five months. The effect of MT was measured using Autism Diagnostic Observation Schedule, Social Responsiveness Scale and visual analogue scales for quality of life at baseline, 2, 5 and 12 months. Analysis was done by intention-to-treat.

Results: About 364 children with autism spectrum disorders were recruited in nine countries (Australia, Austria, Brazil, Israel, Italy, Korea, Norway, UK and USA). MT was well accepted by the participants, as indicated by high follow-up rates. Effects of MT on autism severity, social responsiveness and quality of life at two and five months will be presented.

Conclusions: TIME-A is the first well-controlled multicentre study and the largest randomised trial on non-pharmacological therapy for children with autism.

Keywords Music therapy; autism; pragmatic trial

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Book publication in music therapy: historical overview and moving forward

Karen D. Goodman

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Clinicians, academics and researchers are called upon to publish key ideas that will inform the field of music therapy. Have we considered, in a broader context, the historical backdrop of publishing in the field to date and, therefore, the possible gaps in the literature? In a 2015 publication, I analyse the book publication (337 books) in the years 1954–2014, suggesting areas that are in need of attention. Further I provide information relevant to the process of publishing. This presentation will provide the highlights of the 2015 analysis. The book analysis divides publication into the following categories: Comprehensive, Assessment, Methods (note: this area is further analysed), Research, Perspectives, Pragmatic, Supervision, Music Therapy Education and Training. While the data will, of course, change from year to year, I believe this material is essential for providing a starting point for music therapists to consider the trends, patterns and needs in the book publication of our field. With rapid changes in bibliographic research, publishing and dissemination of books, it is important for the music

therapist to consider citation, redundancy, patterns, trends, gaps, publishing companies and distribution when writing a book.

Keywords Books; publication; future training

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Hearing parents' voices: experiences of Music-Oriented Counseling for parents of children with autism

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Background: Working in music therapy with parents of children with autism had expanded over the last two decades, and different approaches have been developed. With the aim to facilitate the parents to cope better with their child's evasive diagnosis, different ways of using music are presented. While the focus was mainly on the child's communicative responses and on improving parent-child interaction, little was directed to investigate the *parents' experiences* in these types of work.

Objective: This presentation will describe the parents' experiences within a Music-Oriented Counseling model, focusing on the qualitative findings of my PhD study.

Method: Thirteen semi-structured interviews were conducted at the end of the intervention period, thematically analyzed within a phenomenological approach, concluding in three main themes: Learning experience; Enabling space; and Music in everyday life.

Discussion: The themes are examined in the light of the contribution of cooperating therapeutically with parents, implementing the idea of "music as a tool" in home environment.

Conclusion: Putting the parents' experiences at the center of attention provides music therapists with precious information regarding "what works" in working with parents of children with autism.

Keywords Parents; autism; parent counseling in music therapy; music in everyday life

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The impact of training therapy on music therapeutic work

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Training therapy is an important component in several music therapeutic educations. With regard to the short education time at one side and the experience of learning music therapy as a new therapeutic method at the other side, training therapy in combination with supervision and the corresponding components need to be considered as indispensable in the development of an individual therapeutic mindset. That means the experience of music therapy on its own. But what does music therapy mean? Is there an impact of training therapy on future work? How do negative experiences influence future work? Is it possible to develop universal standards and criteria for future work as music therapist? How can quality assurance apply in the field of music therapeutic training therapy? How to deal with self-

experience and methodological aspects? Interviews conducted with practically working music therapists show that in music training therapy, the elements of self-awareness and methodological aspects are of highest relevance in order to develop a music therapeutic identity. It is of importance to get to know methodologies, approaches and techniques as well as the important aspects of self-experience the success of a training therapy in music therapeutic education depends on composition of various factors.

Keywords Music therapeutic training therapy; self-experience; music therapeutic identity; self-reflection

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Recent research approaches in Anthroposophic Music Therapy

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Introduction: Anthroposophic Music Therapy (AMT) started in 1925 as a small initiative in Switzerland and now is an internationally organised field with several educational institutes.

Research methods: Until recently, the focus was mainly on conceptual research. Empirical research according to generally accepted academic standards has now also been started. Conceptual research led to a model in which a coherent holistic vision on music and the human being has been described. First empirical studies describe, for example, the result of a specific lyre intervention on breathing, heart rate variability and mood.

Results: O. Damen will give a short introduction into the basic principles and rationales of AMT. Connections between musical elements and psychic and vital processes in the human being will be presented, and illustrated by a single case on attachment disorder. V. Heckel will present an empirical pilot study in a specific setting, investigating the effects of a receptive lyre intervention. In this study, modifications in respiration have been observed on oncological patients and measured on healthy volunteers.

Discussion/conclusion: Music therapy has specific possibilities to be applied as a psychosomatic intervention, where emotions and bodily experiences are connected in a healing process.

Keywords Anthroposophic music therapy; theory; lyre intervention; breathing

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Music therapy as a medicine of the whole person: what can we learn from Paul Tournier?

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Background: Swiss physician Paul Tournier (1898–1986) developed a philosophy of health care known as Medicine of the Person. A general practitioner and devoted Christian, his writings combine insights from philosophy, theology, psychology and medicine. Whilst Tournier's ideas have been influential in certain areas of medical practice, they have not been discussed in relation to music therapy practice and theory.

Objective: This paper summarises Tournier's ideas and their historical context, and asks what can music therapy learn from Tournier's notions of encounter, personal contact, communication and personhood?

Methods and discussion: By discussing contemporary understandings of music therapy, as well as current theories of (musical) personhood, this paper interrogates Tournier's approach to health care. It also considers music therapy practice as a "medicine of the person" by using clinical examples from the author's work with people with dementia. Finally, in addressing spirituality in music therapy, it questions the relevance of Tournier's specifically theological ideas.

Conclusion: Music therapy, in its aim to be person-centred and holistic, may fruitfully be understood as a medicine of the whole person. Tournier's ideas resonate with the fundamental tenets of music therapy and may provide researchers and practitioners alike with new tools for thought and action.

Keywords Paul Tournier; holism; integrative care; personhood; dementia

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Constellation work in music therapy in the light of identity-oriented psychotrauma therapy

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Background: A new concept of constellation work will be described in this presentation, the exploration of the sentence of intention developed by Prof. Franz Ruppert. For a very long time working with constellations, he developed his own concept of constellation work, based on attachment – and traumatheory. His concept includes his idea of split in the psychic structure after traumatizing experiences and explains what these splits mean for the earliest relationships and for the development of identity. From this point of view, Ruppert's concept is interesting for music therapists, as the earliest relationships are of interest for them.

Objective: Constellation work and music therapy.

Methods: Empirical work.

Discussion: In the last decades, constellation work is more or less used in music therapy, depending on the individual background of a music therapist. Some ideas, how music therapists can use this kind of constellation work will be shown in the presentation. It will be discussed, why it can make sense to combine those specific methods.

Conclusion: Furthermore, we will collect questions, which may still stay open, but arise particularly in relation to this combined method.

Keywords Trauma; bonding; constellation work

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Integrative health through music therapy

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This session demonstrates music therapy strategies intended to connect mind, body and spirit in an approach that addresses new models of integrative medicine and health. There is a revolution in health care demanding attention to the whole person, not just symptoms and diagnoses. Music therapy addresses the psychological, cognitive, spiritual, and existential needs of individuals who are ill, working toward wellness of the individual, as opposed to cure of disease. The music therapy techniques presented in this session hale from Eastern philosophies related to ayurvedic and yogic practices of meditation and mantra, but also integrate contemporary thinking in the third wave of cognitive behavioral therapies and research supporting modern music therapy applications. Specifically, the presenter will

- (1) identify certain mechanisms underlying efficacy, e.g. the neuromatrix theory of pain and psychoneuroimmunology of music;
- (2) demonstrate music-facilitated strategies for stress and pain management, e.g. music-facilitated meditation, mantra-jingles, music-cued breathing, music-guided imagery, etc.;
- (3) describe selected clinical cases in palliative care, oncology, and chronic illness; and
- (4) discuss randomized controlled trials testing the efficacy of these music therapy interventions in oncology, family medicine, and cardiac rehabilitation.

Keywords Integrative medicine; integrative health; stress; pain; music therapy

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Creative music therapy with premature infants: testing a possible influence on brain structure, function and development

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Background: Premature infants (PI) demonstrate a high incidence of white and grey matter abnormalities as well as neurobehavioral delay. Since individualized interactive experiences and music may alter brain development, the question arises as to whether Creative Music Therapy (CMT) might promote brain development by facilitating nurturing socio-emotional and auditory interactive experiences at the same time.

Methods: A randomized controlled trial is conducted to test a possible influence of CMT on the premature infants' brain structure and function. About 30 PI receive CMT during their hospitalization time and 30 randomized PI without music therapy serve as control group. MR imaging measurements are performed in order to assess brain growth and development at 40 weeks of corrected gestational age.

Insights: First insights in this ongoing RCT will be presented. The study hypothesizes that the experimental group will demonstrate improved brain growth and development, e.g. larger global and regional brain volumes assessed by 3D volumetric MR data and better microstructure.

Discussion: Strategies and challenges of conducting a quantitative study with this vulnerable group will be subject of debate. Rounding off, implications for clinical practice and research in music therapy in neonatal care will be introduced.

Keywords Creative music therapy; premature infants; brain development

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Evidence-based training in professional music therapy: a model for tertiary educators

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Background: Across health-care education, practitioners are expected to engage in evidence-based practice. Students are taught to find and use credible evidence. Educators also need to consider evidence about teaching practices and how to best teach music therapy knowledge and skills. Scant evidence exists in this area.

Objective: This paper explores evidence-based teaching practices in music therapy training programs to understand existing knowledge in both music therapy and related fields.

Methods: A literature review determining existing knowledge, followed by an email survey of international and European music therapy programs provides evidence of existing practices, fostering the development of a proposed model for future development.

Discussion: To provide best quality training in the music therapy profession, evidenced-based practice needs to be addressed in teaching students to find clinical information, but also by teachers to implement teaching methods and approaches for optimal learning. Educators need to understand levels of evidence related to teaching. A proposed model for future development provides guidelines for teaching practice.

Conclusions: Addressing evidence-based teaching practices strengthens the training of professional music therapists.

Keywords Music therapy training; evidence-based practice; tertiary and health education

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Music therapy as a bridge from inpatient to community youth mental health contexts

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Background: There is growing dialogue about the benefits of music therapy for facilitating young people's recovery from mental illness. Studies highlight the need for continuity of services from inpatient care through to community life. However, youth music therapy programs are typically confined to inpatient settings, with limited progression into community contexts.

Objective: This presentation will report on the first stage in a postdoctoral research project at The University of Melbourne, in which a systemic model of youth music therapy services is being developed to better facilitate young people's transition from inpatient services into everyday community participation.

Methods: A community music therapy program was piloted in partnership with music agencies and youth mental health services. A critical grounded theory method was used to collect and analyze focus group data in ways that facilitated young people's collaborative input into the research findings.

Findings and discussion: Findings will be presented as a theoretical model of how music participation can foster bridging into community engagement. Discussion will focus on the

role of systemic models of music therapy in bridging the sociocultural and health factors of inpatient to community contexts.

Keywords Youth mental health; services; recovery

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How does the present research crisis affect music therapy?

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During the last decade, fundamental methodological issues have been identified in scientific disciplines related to music therapy. One major challenge was found in the extremely low falsification rates of empirical findings in so-called “soft sciences”, such as psychology, psychiatry, and clinical medicine. Moreover, researchers failed to replicate previously reported results, especially in psychology. Therefore, the question arises whether the same situation applies to music therapy research. How many replication studies exist in music therapy? Within the framework of evidence-based medicine, music therapy research has grown largely during the last two decades. With approximately 20 meta-analytical studies, the level of scientific evidence is the most comprehensive among all creative and arts-based therapeutic approaches. But what happens elsewhere? Is an evidence-based approach to the evaluation of interventions an undisputed fundament? Is it sufficient to scientifically assess whether standardized interventions are more effective on average than alternative control treatments for preselected patients diagnosed with a certain disease? The movement of personalized medicine, on contrary, doubts that. This contribution points out that there are many unsolved challenges, and that both present and future generations of music therapy researchers need to reflect the issues created by the existing health-care paradigms.

Keywords Music therapy; research crisis; evidence-based approaches; personalized medicine

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Musical and emotional attunement: unique and essential in music therapy with children on the autism spectrum

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Background: In improvisational music therapy for children with autism spectrum disorder (ASD), facilitating musical and emotional attunement has been found to be one of the unique and essential principles.

Methods: Using videotaped sequences of therapy sessions from an international study (TIME-A), independent raters assessed therapists' competence in using their behaviour and expression (e.g. through music, voice, arousal level, movement and facial expression) to allow for moments of synchronisation and attunement. Sequences with frequent

occurrences of attunement were then examined in relation to musical parameters, aspects of timing in the interaction, joint vitality forms and emotional expression.

Discussion: Attunement unfolds in different ways, including regulation, selective attunement and gentle redirections of the dynamic in order to regulate the child's arousal, attention or mood. Both attunement to the child's vitality forms and selective attunement can be seen as essential for music therapy in ASD. They allow for joint changes in time and thereby possible steps towards early forms of joint attention.

Keywords Improvisation; autism spectrum; attunement; vitality forms

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Repetition in music therapy

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Introduction: Repetition is a central phenomenon in music therapy practice – we repeat songs, rhythms, bodily actions, and verbal phrases. This is true for music therapy across different areas of practice. Still, in the discipline of music therapy, repetitions are seldom described in depth. In this paper, however, this important phenomenon is the center of attention. The presentation is part of a PhD project, now in its concluding stage, and will describe the project's methodology and selected findings.

Methodology: The research project is a qualitative instrumental multiple case study, including music therapy with a child with autism, music therapy with an elderly person with dementia, and music therapy with an adult person with a schizophrenia-like disorder. The empirical material comprises video recordings of music therapy sessions and interviews with the music therapists involved. Each case was analyzed separately, and the study concluded with a cross-case analysis.

Findings: The presentation concentrates on findings from the cross-case analysis. This includes a discussion on how a resource-oriented perspective on music therapy affects the interpretation of repetition. The concept of *slow music therapy* is put forward, where repetition is understood as a way of influencing our experience of time. The balance between repetition and difference is also a central theme.

Keywords Repetition; difference; slow music therapy; resource-oriented perspective

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“How intense is this silence?” A multiple method study investigating music therapy for young children with selective mutism

Kate Jones

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Background: Selective mutism (SM) is a debilitating anxiety disorder that can affect children when they begin school or nursery. The usual presentation is a persistent lack of speech in the education setting, contrasting with confident speech at home. The long-term impact of the disorder, if untreated, can be severe. There is some evidence to suggest music therapy is helpful but clearer understanding of the therapeutic process is needed.

Methods: Literature reviews, survey and interviews with music therapists, and multiple case studies of music therapy for young children with SM were used to evaluate and refine a theoretical framework describing music therapy as an intervention for SM. A heuristic approach was used to analyse and synthesise data.

Results: Preliminary analysis across datasets supports and enriches key aspects of the framework. Playful improvisation, oral instruments and the opportunity to make loud sounds emerge as key features of the music therapy process.

Discussion: Initial findings suggest a positive contribution for music therapy as part of a multi-modal approach to the treatment of SM in young children, and will inform the development of clinical guidelines.

Keywords Music therapy; selective mutism; early intervention; anxiety disorders; case study research

Funding This work was supported by “The Music Therapy Charity”.

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A portrait of a Bell choir: a clinical and a community-centered perspective

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Introduction: The Bell choir was founded in 1997, by Tónstofa Valgerðar, a private music therapy clinic and a music special school in Reykjavík, Iceland. The members are adults with various special needs who also have private music therapy or music special education lessons in Tónstofan. Once a week they meet for one- to two-hour rehearsals, where they use Suzuki choir chimes. The Bell choir performs regularly in public, and has through the years also performed with famous Icelandic groups/artists such as Sigur Rós, Retro Stefson, Gunnar Gunnarsson, and Svavar Knútur. In the spring of 2014, the Bell choir participated in the opening ceremony of the Icelandic Art Festival with the artist Högni Egilsson. The Bell choir has published a CD, travelled abroad, and received many recognitions and awards from Icelandic institutions.

Discussion: This presentation discusses, from the perspective of the conductor (music therapist/music special educator), the following: rationale for using hand chimes with this population, the advantages of the instrument, some helpful approaches and methods of leading, theoretical foundation, therapeutic/educational aims, and methods of evaluation. As time allows, the Bell choir will also share with the audience its unique sound.

Keywords Bell choir; therapeutic group work; music special education; performance techniques; community-centered

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I could hear my heart beating*: music therapy group work for people struggling with everyday stress

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Introduction: Music therapy research and literature on the issue of stress focuses mainly on procedural support and stress reduction in medical settings, post-traumatic stress disorder, neurologic effects of music listening and stress reduction in populations with a psychiatric diagnosis. Little has been written about the use of music therapy as an intervention to support people with no PTSD or medical diagnosis coping with everyday life's stressors.

Case presentation: This paper reflects on the author's ongoing music therapy practice with self-referred adults struggling with everyday stress, in group settings. Using an eclectic approach, the work with this particular client group has been informed by existential and feminist psychotherapy theories, behavioural medicine principles and relaxation practices. The short- and long-term goals, the format of the sessions and specific music therapy techniques will be presented, illustrated by audio examples and statements from the groups' participants. An initial attempt to assess the outcomes will also be discussed.

Keywords Music therapy; stress; group

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*Quote by Raymond Carver.

The Online Conference for Music Therapy: supporting international collaboration and online education

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Online Conference of Music Therapy

Background: Online education and professional development for music therapists is relatively new. The Online Conference for Music Therapy (OCMT) is a unique 24-hour live online event, which is also recorded, where professionals and music therapy students from all parts of the world meet to learn, network, disseminate research and clinical practice information.

Objective: To educate an international music therapy audience about the OCMT and how they can participate in the conference.

Methods: International representatives from the OCMT will share information about this unique music therapy conference through verbal and online presentation in order to provide an overview of the OCMT history, mission and vision.

Discussion: Discussion with the audience will include how online education, such as the OCMT, can provide opportunities for increased international collaboration and education.

Conclusions: The OCMT creates opportunities for international collaboration and provides accessible online education options for music therapists and music therapy students.

Keywords Online conference for music therapy; online music therapy education; music therapy research; OCMT

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Trainees' experiences in the three different approaches: Nordoff-Robbins music therapy, vocal psychotherapy, and guided imagery and music

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Introduction: Many music therapists have been pursuing further trainings to advance their specialties in specific music therapy approaches. As training programs in such acknowledged approaches as Nordoff-Robbins music therapy, vocal psychotherapy, and guided imagery and music became widespread, three independent qualitative studies were conducted to investigate their lived experiences in each training program. Hence, the purpose of this presentation is to look into, compare, and synthesize findings from the three studies, expecting to increase the understanding of music therapists' developmental paths in those approaches.

Methodology: In each study, consensual qualitative research method was applied; the interview data collected from participants were analyzed with the consent of at least three judges and auditor throughout the process of domains/category coding and cross-analyses.

Results: As the synthesized results of the three studies, most of the trainees in the approaches experienced distress in encountering their own incompetency or self-disclosure, but ultimately advancement of professional and personal growth.

Discussions: The comparison and synthesis of the three studies provides comprehensive knowledge on what/how trainees actually experience in developmental paths in those approaches and furthermore in music therapy training in general.

Keywords Music therapy training; Nordoff-Robbins music therapy; vocal psychotherapy; GIM

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Shaping the therapeutic relationship with the child with autism spectrum disorder in improvisational music therapy

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Background: Each therapist works differently with each client depending on their educational, training and philosophical backgrounds, but also their own characters do play a large part.

Objective: This study looks at how each therapist's own way of working with the children with autism spectrum disorder (ASD) brings specific patterns in therapeutic relationship through microanalysis of session video observation.

Methods: Video analysis of Korean site of TIME-A study, multi-centre international study with children with ASD, was used and interviews of participating therapists and mothers' of children with ASD are recorded and analysed.

Results: The therapists who were more attuning, and following the child's led throughout the sessions were forming strong attachment with the child rather than the therapists who were more scaffolding the session by making more interpersonal demands from the child.

Discussion: Clinical implication will be discussed further.

Keywords Children with autism spectrum disorder; observational study; therapeutic relationship

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Musical improvisation in supervision

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Background: A music therapist from Germany training as a supervisor in Slovenia confronts her non-music supervisees with musical improvisation.

Objective: This paper discusses the use of improvisation in supervision and questions the possibility of using improvisation in supervision with non-music therapists.

Methodology: A literature review presents current concepts of creativity and creative arts techniques used in supervision. Group supervision including free improvisation is evaluated based on reflections written by the supervisees after each session. Music therapists/supervisors are questioned about their experience of and thoughts on using improvisation with non-music therapist supervisees.

Discussion: The author mainly focuses on the concepts of *play*, *transitional space* and *mentalization*. From there she connects the use of free improvisation in music therapy and supervision of music therapists. Evaluating practical work, she explores the impact of improvisation on supervisees who have not been introduced to this method before.

Conclusions: Free musical improvisation as it is defined within the profession of music therapy can enrich supervision processes with music therapists as well as other professionals. It does not just simply add vividness and spontaneity to the usually rather cognitive-orientated supervision process, it also effects the supervisees reflective abilities.

Keywords Free improvisation; supervision; play; reflectivity

Funding This work was supported by the Andreas-Tobias-Kind Foundation, Hamburg, Germany.

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Supporting parent–child dialogues: the development of a national music therapy programme in the Netherlands

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Background: Inspired by the international Music Therapy for Families Network, in 2014, a professional community was established in the Netherlands to develop a national parent-child music therapy programme for parents with young children (0–6 years).

Content: In this paper, we will describe the development and implementation of the programme, in which the parent-child dialogue takes centre stage. First, we will focus on the empirical and theoretical foundations of the programme. We will present the results of a master research from 2014 on the effects, efficacy and practice of parent-child music therapy. Next, we will describe how students, lecturers, professionals, researchers and the Dutch Association of Music Therapy work together as a professional community to develop the programme. Third, we will focus on the implementation of the programme. We will present preliminary results from pre- and post-measurement and clinical observation.

In the final discussion, participants are invited to share their experiences in parent-child music therapy and in forms of collaborative learning.

Keywords Family music therapy; early childhood; parent-child dialogue; national project; collaborative learning

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“Music for Affect Regulation”: music listening in group receptive music therapy in the treatment of depression

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In this paper an experimental multiple case design ($N = 8$) study will be presented on the effect of music listening to preferred music in receptive music therapy in the treatment of chronic depression with outpatients.

Background: Depression causes problems in the recognition and experience of emotions. Music listening seems to be effective in experiencing emotions and regulate mood and is linked to emotional processing, which helps patients to recognize, tolerate and regulate emotions.

Objective: The aim of this study was to investigate which affect regulation strategies are used by depressive patients while listening to music in music therapy for regulating their mood.

Method: An exploratory study was performed with outpatients in a part-time group in a day treatment programme. Experienced emotions and strategies were measured after listening by two self-report questionnaires and underlying mechanisms were queried in the sessions.

Discussion/conclusion: The results suggest that music listening is an effective intervention for identifying and intensifying experienced emotions and regulation strategies. Significant correlations between strategies and regulated emotions gave insight into the components of affect regulation strategies.

Keywords Receptive music therapy; affect regulation; mood disorders

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Motivations and skills investments of music therapists

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Background: Investigating the motivations and skills invested by music therapists (MTs) in their work is useful and insightful for the continuing professional development.

Objective: This study aimed to understand the motivations and skills that MTs in different clinical settings bring to their work to promote well-being in their clients.

Methods: Focus group discussions were conducted with MTs who work with three different client groups: children with various needs, adults with disabilities, and adults with mental health issues. A thematic analysis was conducted for each group, and results were compared.

Results: MTs were motivated by different group of clients who require different ways of using music. Therefore, MTs reported firstly investing in their musical skills to create a nurturing environment. They then invested in applying therapeutic skills to establish interpersonal relationships with their clients, which was deemed as being essential to promoting clients' well-being.

Discussion: MTs also reported experiencing personal well-being benefits from their practice.

Conclusion: Experiencing rewarding emotions while witnessing the well-being benefits in clients motivates MTs to invest more in music-making activities.

Keywords Motivation; skill investment; therapists; focus group interviews

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Lived experiences in individual music therapy for mothers of children with special needs: a phenomenological study

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Background: Raising a child with special needs can be challenging in many ways, and social and psychological support for the parents of such children is much needed especially when they are going through tough phases in their lives.

Objective: This study looks at the meaning of individual music therapy for the mothers of children with special needs.

Methods: Experiences in music therapy for five mothers of children with various special needs were investigated through in-depth interviews using the phenomenological approach developed by Giorgi.

Results: For the five mothers, the experiences of individual music therapy provided time and opportunity to reflect on themselves and their relationships with others in the past and present. Various music therapy methods including song-discussion, song-biography, and improvisation were helpful in this process by letting the mothers feel and express their emotions.

Discussion: Clinical implication will be presented and discussed further.

Keywords Mothers; children with special needs; phenomenological approach

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Group processes in music therapy training groups

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“Self-experience” is a very important part of any music therapy training program and it is often carried out in groups. Most literature on experiential training in music therapy tends to focus on developing the musical and the creative dimension of the future music therapist. In this paper, it is proposed that in the music therapy training group, group dynamics should be studied in the music and verbal realm together, for they are an important part of the music therapy trainee’s process of transformation.

The music therapy master’s program in Lisbon includes a didactic group component which develops over a series of 11–12 weekly sessions with 4–6 members and 50-minute duration each. Anecdotal vignettes are used to illustrate the ways in which whole-group dynamics impact upon the musical production of the group.

Theories such as the Bennis & Sheppard model of group development provide us with a frame for understanding the dynamics of a training group, even if “the task” is music-making and the assumptions may include a negotiation between musicianship demands and interpersonal comfort. On the other hand, Yalom’s concept of group therapeutic factors can be used to bring each group member to make the most use of it, both in a psychological and a musical way.

Keywords Music therapy; experiential training; group dynamics

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The social world of community choral singing: a study of the Melbourne Gay and Lesbian Youth Chorus

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Background: What does singing with the Melbourne Gay and Lesbian Youth Chorus (MGLYC) mean to its members? What role does MGLYC play in the lives of individuals who typically experience social exclusion? Established in 2005, MGLYC is a unique social ecology that provides a safe and supportive musicking environment and deliberately fosters social inclusion.

Methods: This qualitative study explores the experiences of 11 MGLYC members interviewed in 2014/2015. I draw upon their stories to better understand what MGLYC means for its members and the choir’s role in their social and musical lives. I apply a phenomenological and hermeneutics-based analysis to identify and make sense of emergent themes.

Discussion: This paper discusses the complex, sometimes paradoxical experiences of community choir membership. Choir is for some a site of safety, asylum, inclusion, activism, resilience, wellbeing, and healing, where musical and social identities are forged and performed. Yet for others it is a site of judgment and exclusion.

Conclusions: This paper offers rich qualitative insights into both the wellbeing benefits and potential risks of choral musicking and its musical- and extra-musical elements. It explores themes relevant to community music therapists and scholars.

Keywords Choral singing; social inclusion; youth; health musicking

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Investigating music therapists' approaches to the assessment of musical material

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Background: There is a body of literature that recognises the importance of accurate assessment in music therapy, but no consensus regarding the meaning and importance of the musical processes is taking place.

Objective: This presentation aims to bridge the gap between scientific research and common clinical practice by exploring how music therapists address the assessment of musical material in their clinical work.

Methods: Eight professionally renowned music therapists have been recruited using referral sampling, all with a high level of professional experience in psychodynamic music therapy. In-depth, semi-structured interviews captured therapists' personal experiences and opinions on the role of music in assessment and the applicability of different assessment methods for different client groups. Constructivist grounded theory was employed in order to analyse the interviews.

Discussion: The links between clients' musical expression and psychological issues will be discussed.

Conclusions: The factors influencing therapists' approaches to the assessment of musical material will be presented.

Keywords Individual interviews; musical assessment; clinical improvisation

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Surveys on music therapy students' own therapy as a part of the training

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Background: In the Aalborg program, the students' experiences as a "student-client" are considered indispensable in the gradual professional growth and identity formation. Still, research in the area of therapeutic learning processes as an aspect of training is limited. Training programs in Europe have different approaches to this issue.

Objective: Two different music therapy surveys will be presented; (1) a Danish survey (2010) on music therapists' self-reported evaluation of the relation between their current therapeutic competencies and their former self-experiential training when they were students, and (2) a European survey (2015) on students' own therapy as part of different European training programs.

Methods: Selected material from the descriptive analysis of the results from the two online survey-questionnaires will be presented.

Discussion: The relation between training and professional work is an interesting matter. Does the need for therapy as part of the training depend upon the kind of music therapy work that follows?

The European survey is expected to be one step toward getting an overview of how training programs in Europe deal with therapy as part of the learning processes. Further steps will be to discuss why the map looks like it does.

Keywords Training; therapeutic development; self-experience

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Group music therapy program for recidivous inmates in prison

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Background: Research and practise show the recidivous inmates need many kinds of therapeutic programs that enable to meet their different needs.

Objective: The main aim of the study was an attempt to develop a music therapy program for a group work to be served as a sample program for correctional facilities.

Methods: Two different group works of music therapy, transcribed interviews, psychological tests, and the participants' feedback (2008–2009); the information about their lifestyle during 3 years after the group work. Both qualitative and quantitative research methods were used as well as expressive and receptive methods of music therapy.

Discussion: The research investigated the features of recurrent criminals, main reasons for recidivism, and suitable approach for music therapy group work in order to reduce high criminal risk factors.

Conclusions: The development of group dynamics and psychodynamics occurred through the socialisation, learning the emotional skills and formation of identity of participants. The changes took place in their behavior, self-perception, and attitude. Signs of co-dependency and criminal risk factors diminished.

The quantitative results showed positive development in emotional condition, emotional and intellectual skills.

The music therapy program "Training the Emotional Skills: Me and my responsibility" has educational-therapeutic character and it supports the psycho-dynamic and cognitive-behavioral approach to music therapy.

Keywords Prison; group music therapy; recurrent criminals; emotional skills; identity

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Play in music therapy with children

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Play constitutes a fundamental element in a child's life. By playing, children discover themselves and their environment, communicate their inner issues, process their experiences and acquire new skills and abilities. Based on these qualities, play is used in all fields of child psychotherapy as an essential tool. In music therapy, children play as well. They play with musical instruments and with the music components. In addition, games are played that are triggered, accompanied or enhanced by music. Does a music-therapeutic

game correspond to the games described in child psychotherapy that use various materials and game items? What are their specificities? Are certain additions necessary? These questions are discussed based on the results of a research project (mixed method design) and by means of a practical example. It will be shown how play and music are integrally linked resulting in various forms and to what extent they can assume significance in the therapeutic process.

Keywords Child and play; child psychotherapy; music therapy with children; music games

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Measures of the impact of music therapy on behavioral disorders in an Alzheimer unit

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Background: We have completed two simultaneous studies realized in the same unit about the effects of music therapy on patients suffering from Alzheimer disease (or related pathology) with behavioral disorders.

Methods: The first study attempts to show the stimulating effects of music therapy on apathy, using a pedometer measuring the level of physical activity of a patient suffering from frontotemporal dementia. For the second study, a sound meter was installed in the main room of the unit in order to measure the influence of the calming effects of music therapy on the patients with verbal agitation.

Results: The results of the first study show an increase of the average number of footsteps made by the patient on the day of the music therapy workshop. The results of the second study show a significant reduction of patients' noise and verbal agitation following the music therapy workshop.

Conclusions: Based on these both studies using physical measurements, we can confirm that music therapy provides for a double indication: to stimulate or calm down patients depending on their symptoms.

Keywords Music therapy; Alzheimer; behavioral disorders; verbal agitation; apathy

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The contribution of music therapy to assessment and to conceptualisation of emotion dysregulation during childhood

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Background: Music can evoke, modify and convey emotions and can help to regulate them. Music therapists use the effects of music to address emotions and emotional problems. In addition, music therapy can play an important role in the interdisciplinary process of assessing emotional problems and emotion dysregulation.

Objective: Presentation of research design of my doctoral thesis and the underlying theoretical concept, including the introduction of a new model of emotion dysregulation and considerations about the role of music therapy in the diagnostic process.

Methods: In the theoretical part of the doctoral thesis, different pathways of emotion dysregulation and their association with psychopathology will be illustrated. In the experimental part of the study, a total of 110 children (5–11 years) will be examined. Video footage of the first three individual music therapy sessions of every child will be analysed, using various methods including analysis of the quality of relationship (AQR) and a psychological questionnaire, the Emotion Regulation Checklist (ERC).

Conclusions: The role of music therapy in assessment and the development of emotion dysregulation will be highlighted. The conceptualization of emotion dysregulation during childhood will be discussed.

Keywords Music therapy; emotion dysregulation; assessment

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Building power to heal thyself by using a phonograph for the elderly with dementia

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Introduction: According to Berliner (1888), hearing voices in the groove would be “like holding community with immortality.” It is this interactive and introspective feature of phonograph sound that makes *Music Therapy by Phonograph (MTP thereafter)* effective especially to the elderly with dementia.

Methodology: A phonograph (HMV 102) and carefully selected 78 rpm records were presented to produce the sound ambience of early 1930s and 1940s. Narrative-Based Medicine was conducted to observe the effects of MTP.

Case presentation: A total of 50 MTP sessions were directed by the author from June 2014 to July 2015. There were 14 residents with different levels of dementia in two group homes in Seto, Japan.

Discussion: MTP facilitated especially two elders’ narratives to a point that there were many stories that only the author gained access. Details of these narratives will be elaborated using quantitative (length of talk) and qualitative (prosody, lexicon) analysis.

Conclusions: Every MTP session enlightened other residents’ talk with smiles as well. Sharing their past made them happier and seems to build power to heal themselves.

Keywords Music therapy; phonograph; dementia; narrative-based medicine

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Music in Dementia Assessment Scales (MiDAS): clinical relevance, cultural adaptation and its contribution to psychosocial research in dementia

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Background: Music in Dementia Assessment Scales (MiDAS) is a validated outcome measure for music therapy with people with dementia. In preparation for multi-centre studies, there was a need to develop a systematic procedure for translating and adapting music therapy outcome measures. Investigation of the clinical relevance of MiDAS and its value and limitations in the wider context of psychosocial research in dementia was also necessary.

Methods: Cultural adaptation and translation procedures were developed through literature review, expert and peer consultations and field-testing. Feedback from music therapists in Denmark, Norway and the UK was obtained. Expert opinions on MiDAS were sought from INTERDEM researchers involved in recommendation of outcome measures for dementia psychosocial research across Europe.

Results: Danish and Norwegian MiDAS were produced. A guideline on translation and adaptation procedures for music therapy outcome measures was published.

Conclusions: MiDAS is a reliable tool to evaluate clinical practice. Measuring musical engagement is important in psychosocial research. MiDAS is useful for research particularly when used in conjunction with other established psychiatric measures.

Keywords Dementia; outcome measure; translation and cultural adaptation; psychosocial research

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Talking to “the public” about music therapy practice, theory and research

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Background: The profession of music therapy is of interest to the wider public as the discourse about music, health and well-being continues to gain traction. Being able to describe music therapy practice, research and theory in ways that are easily understood without being over simplified is a complex task.

Objective: To detail principles distilled from a range of public speaking and lecturing opportunities to a wide array of audiences.

Methods: This presentation will both illustrate and analyse the key components of effective communication with members of the public, with a specific focus on speaking to consumers, university students and government agencies as well as professional colleagues.

Discussion: Each audience member brings an array of assumptions when they listen to explanations and descriptions about music therapy practice, theory and research. Being able to talk in an accessible way whilst still conveying the ideas we would like to share requires the creation of mutually interesting materials.

Conclusions: Most music therapists are required to explain the profession to the public at different times. By discussing key principles and sharing stories of success, we increase the chance of being understood.

Keywords Communication; public speaking; theory; research

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Meaning-making processes in music therapy clinical improvisation: an arts-informed qualitative research synthesis

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Background: Although clinical improvisation continues to be an important focus of music therapy research and practice, less attention has been given to integrating qualitative research in this area.

Objective: To profile, synthesize and present qualitative research authored by music therapists focused on clinical improvisation.

Methods: Qualitative research synthesis (QRS) uses qualitative methods to analyse, synthesize and interpret the results from a select group of qualitative studies, further enhanced by an arts-related re-presentation of the synthesis (Ai-QRS).

Discussion: When viewed as a whole, the synthesis revealed three dimensions that were central to the ways music therapists and clients engaged in improvisational practices: professional artistry, the performative act and meaning-making. Each element is explored and exemplified through the selected papers, and discussed within a larger theoretical framework.

Conclusions: Therapists use complex frameworks through which they attempt to make meaning from improvisational experiences. Implications for theory and practice are discussed, along with reflections on data re-presentation and interpretation, explored through the lens of arts-informed inquiry.

Keywords Qualitative research synthesis; arts-informed research; improvisation; theory development

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Rehabilitation in systemic sclerosis (SSc) by vocal intervention (VI): from case to concept?

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Background: Systemic sclerosis (SSc) is a systemic connective tissue disease with physical and mental disturbances. Based on a pilot study, we aim to assess the feasibility and effectiveness of the novel, self-developed concept of vocal intervention (VI) in SSc. Preliminary data will be presented.

Objective: Functional improvement of respiration and mouth-opening, enhancement of QoL, and reduction of stress under vocal pedagogical guidance and music therapy.

Methods: Exercises for relaxation, breathing, and for pronunciation/vocalisation, completed by vocal improvisation. Sessions are carried out by a music therapist and singer with pedagogical formation. Evaluation as follows: pulmonary and functional testing, salivary cortisol/IgA level, logopedic assessment, health survey SF-36.

Results: Improved parameters of the pilot study ($n = 1$), i.e. mouth-opening, two sections in SF-36 survey, *s/z*-ratio, point to the practicability of this new concept. Long-term effects have to be investigated.

Conclusions: The concept of VI in SSc is feasible, indicating positive effects.

Keywords Systemic sclerosis; vocal intervention; rehabilitation

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Building space for diversity: creative music-making project in urban Japanese context

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Introduction: This presentation is based on a part of ongoing research project on the notion and practice of Community Music Therapy in Japan. The presentation will illustrate how creative music-making workshop in local community place contributes to develop an inclusive community network by taking action research on my own case example.

Methodology: Make a qualitative analysis of the workshop from three viewpoints of participation: framework, interaction, and subjective experience.

Case presentation: The creative music-making workshop is conducted in a local community place in Tokyo where anyone can use regardless of the purpose or position. The basic attitude is that every participant stands on equal footing as “members of musical experimentation together”. Through eight workshops, the environment seems to occur where the exchange and transformation of each other’s roles and resources is encouraged. Furthermore, when workshop participants performed as Chin-Don-Ya (a band of musical sandwich men in traditional Japanese style) in the community festival, the audience spontaneously got into dance.

Discussion: In the open workshop, framework of “participation” is not uniform. Through the case analysis, the “participation” here is considered in relation to a sense of “co-presence” with others. This seems to both reflect the community network in everyday life and can be a basis for creating a social capital for diversity.

Keywords Community music therapy; participation; diversity

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Music therapy and adoption: attachment, loss, trauma, and what we have to offer

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This paper will examine the role music therapy can play in supporting adopted children and their families.

It will begin with a summary of current adoption legislation in the UK and the recently published NICE guidelines on attachment, followed by discussion around the continuing rise in admissions into care coupled with an increase in Special Guardianship orders, and the potential risks for children and families when they do not receive adequate post-placement support.

Disorders of attachment within this client group will be discussed. The frequent experiences of adopted children of loss, neglect and trauma and how these can impact on their ability to relate will be examined, alongside the experiences of loss of adoptive parents, and how this combination might impact on the development of a secure attachment. The role that music therapy can play with this client group will be discussed, followed by the author's experiences of working within a post-adoption support service.

The author will draw on clinical examples of both dyadic and individual therapy, supported by video clips.

Conclusions will be drawn, and the importance of joined up multi-agency working will be discussed. Our collective responsibility to prove the efficacy of our work in this clinical area will be emphasised.

Keywords Adoption; attachment; loss; trauma

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The use of sung language in music therapy with Alzheimer's patients

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Can the use of sung language help alleviate symptoms present in Alzheimer's disease, such as aphasia or attention disorders?

A didactic DVD – developed as part of a research project – shows individuals and groups within the spontaneous and creative context of music therapy. The DVD demonstrates the validity of the set goals by showing the various (positive) effects on patients.

The sung language approach enables the music therapist to catch the patient's attention by surprise, to reformulate his words and his non-verbal expression, to validate his skills, to soothe him and finally to set him in motion. By doing so, the patient is drawn stronger to his surroundings, inviting him to engage in relationships and to get involved in group activities. It is through this that the sung language approach contributes to a better understanding of a set situation.

This DVD also confirms that the close interaction between the music therapist and the patient, the association of other sensitive stimulations or non-verbal expression by the music therapist, his intentionality and specific aims all play a major role in the outcome of the approach.

Keywords Alzheimer's disease; sung language; intentionality

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Music, time, and substance use disorders

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Background: “Disorder [illness] can be identified as disorganization of sequence, rate, and/or temporal perspective, which are the basic components of psychological time. It follows then that restoring temporal order should be the overarching treatment goal”. Individuals who are dependent on substances are often focused on the future or ruminating on the past. However, engagement in music therapy provides opportunities to be grounded in the present while simultaneously experiencing temporal regulation and movement towards health. The presenter will discuss how this concept of time as defined by Sears applies to work with clients diagnosed with a substance use disorder (with or without a co-occurring mental disorders), and how in terms of the presenting characteristics of these disorders reflect disruptions of time. Ways music therapy is effective in regulating temporal order will be discussed.

Methods: The content for this session has been developed based on a literature review, practice knowledge and client interviews.

Discussion: A framework for understanding and working with temporal disorders related to substance dependence will be presented.

Conclusions: Music therapy has a role in restoring temporal disruptions in adults diagnosed with a substance use disorder.

Keywords Substance dependence; temporal dysregulation; co-occurring disorders

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What’s this adorable noise? Relational qualities in music therapy with children with autism

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Background: Shaping sensory perceptions, regulating affective dynamics, or joining attention are abilities that enable human beings to relate. Children with autism can face challenges in all of these areas. However, their bodily and emotional expressions form and inform relational abilities. By creating music that is embodied and attuned to the child’s relational resources, therapists might effectively influence the child’s social skills on a generalized level.

Methods: A predictor study including music therapy sessions of 46 children with autism has been conducted. Relational qualities were assessed using the AQR instrument. Generalized interaction skills were measured using the ADOS and the SRS questionnaire. Associations between the therapeutic relationship and generalized outcomes have been analyzed using a linear mixed effect model.

Results: Results from the pilot cohort will be presented as well as preliminary results from the follow-up project.

Conclusions: Conclusions might contrast the behavioristic paradigm in autism treatment by emphasizing the bodily and emotional performance as a relational resource of children with autism. Results might recommend reconsidering cost-intensive training concepts.

Keywords Developmental; embodiment; attunement

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Music therapy embrace for patients in radiation oncology

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In radiation oncology, music therapy works as a part of the psycho-oncology service. Oncology patients are known to show a significant anxiety related to the waiting phase and the place in which they will be subjected to therapies that treat but cause side effects as well. Music therapy sessions have the following aims: anxiety management, emotional expression and control, radiation treatment compliance improvement.

We recommend a receptive music therapy activity consisting in three phases:

- Supported music listening
- Music guided imagination
- Music-therapy-oriented group psychotherapy

Session by session, each patient chooses to listen to some tracks and the music therapist always goes along the path with the patient. A psychiatrist psychotherapist and music therapist leads the activity, in cooperation with a psychologist and trainees. By means of State-Trait Anxiety Inventory (STAY) Y1, patients' actual anxiety is measured at the beginning and at the end of each session.

When the patients listen to the chosen music and share it with the music therapist, it can recall memories, release stuck emotions, restart emotional resources and foster the progression of the oncology therapies with a limited anxiety level.

Keywords Music therapy; psycho-oncology; patients in radiation oncology

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Extremely fragile: playing with care! A study on music therapy's application with young patients suffering from drug addiction

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Introduction: The authors propose a study on music therapy's application to patients suffering from drug addiction admitted in a therapeutic community.

Methods: In a period of 20 months, corresponding to 80 weekly sessions, the emotional states of participants ($n = 54$ males) are examined through technical analysis of individual sessions and in parallel the compilation of 20 individual monthly VAS questionnaire before and after each session (VAS questionnaire = 40). The proposed items have investigated the following emotional states according to five fundamental domains in the rehabilitation of this clinical setting: Rage, Anxiety, Loneliness, Confidence and Awareness of own emotional state. The music therapy approach used in this context is mainly based on intersubjective psychological theories and allows for "affect attunement" moments.

Results/conclusion: The results of the study suggest that music therapy can lead to a real change of internal states especially for items relevant to Rage, Anxiety and Confidence in the group.

Keywords Drug addiction; emotional states; intersubjectivity; affect attunement

Acknowledgement This work was supported only for data analysis without direct financing by the Centro Studi Musicoterapia – Thiene (Italy).

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Music-healing-therapy? Music therapy and “Singing Hospitals” in the tension between self-positioning and any understanding of therapy

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Introduction: The presentation deals with the assessment of music therapy due to the appearance of the German non-profit organization “Singing Hospitals”. As a fast-growing network, it promotes the healing and preventive effects of singing as a result of group singing in hospitals worldwide.

Which similarities and differences are visible between Singing Hospitals and music therapy?

Due to the current boom of alternative healing and therapy work, the aim of this study is a contribution to a deeper insight into late-modern-age understanding of “healing” and “therapy” with music.

Methodology: Elements of the “Grounded Theory” and the “Interpretative Organization Research” serve as the methodological framework for this exploratory study. Qualitative interviews and focus groups were held with stakeholders of Singing Hospitals and music therapy from Austria and Germany.

Discussion: The emergence of the Singing Hospitals can be understood as an action call for music therapists to discuss identity constructions on the level of the individual and the scientific community.

Keywords Singing Hospitals; music therapy; singing; healing

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Discovering the sounds: the auditive milieu in nursing homes for people with dementia

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Background: The auditive milieu, meaning all sounds in a certain environment, is a topic music therapists should feel responsible for and which is often neglected but highly

important in nursing homes for people with dementia, who are sensitive and react negatively to high sound levels, technical, concurrent or sudden sounds.

Objective: The question rises, how the auditive milieu in a nursing home is designed and which impact it has on its residents and employees.

Methods: In a mixed-method study including qualitative and quantitative research such as measurements of sound level, reports of sounds, dementia care mapping, questionnaires for employees and descriptions of the perceived atmosphere, the auditive milieu in three nursing homes in Münster, Germany, had been perceived and analysed in detail.

Discussion: The results are alarming indicating the need to change the sounds, reduce the sound level by arrangements of sound absorption and increase employees "sensitivity to improve residents" well-being.

Conclusions: Further research is needed to analyse and improve the auditive milieu in nursing homes, which will be done in a follow-up study.

Keywords Dementia; auditive milieu; sounds

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"I felt a bit daunted, I've never written a song before": cancer patients' experiences of original songwriting

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Background: GOLM – Guided Original Lyrics and Music is a specialised songwriting protocol that follows a series of stages to create an original song with the participant. The song is newly composed with original lyrics and original music. The method is underpinned by the therapeutic intent of ensuring that the participant is involved in every step of the song's creation.

Objective: Nine participants were interviewed about their experience of songwriting using GOLM as part of a larger multi-site waitlisted randomised controlled trial with the overarching research question "What is the effect of GOLM on adult cancer patients' quality of life, mood, distress levels and satisfaction with hospital stay; and how is songwriting experienced?"

Method: The participants' experience was explored in qualitative interviews; 15 composite themes emerged and a global essence of the "lived experience".

Conclusion: The lived experience of writing an original song in music therapy using the therapeutic songwriting method GOLM was "a dynamic process across an emotional continuum, with challenging aspects of trepidation and excitement, and consequent rewards of feelings of pride and happiness."

Keywords Songwriting; research; qualitative; cancer

Funding This research was supported by The Royal Melbourne Hospital and the Victorian Cancer Agency.

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Emergent research findings: music therapy with disorders of consciousness

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Background: There is a need for standardised, bio-medically informed music therapy (MT) approaches in the assessment and rehabilitation of those with prolonged disorders of consciousness (PDOC), or Vegetative and Minimally Conscious States (VS/MCS). This perspective informs a research programme exploring MT with PDOC outlined in this presentation.

Methods: A summary of existing and preliminary findings are detailed, including a cross-over study comparing the rehabilitative and prognostic potential of MT to preferred text narration, using neurophysiological (EEG, heart-rate variability, respiration) and behavioural measures. Twelve PDOC patients' data will be presented, focussing on case study and behavioural findings.

Results: Case material highlights improvements in the clinical state of an MCS patient during MT treatment using the Coma Recovery Scale and EEG measures. Significant differences ($p \leq 0.001$) in blink rate and arousal levels between MCS and VS patients at rest and in response to both treatments were observed, with a continuum of neurophysiological responsiveness across cohorts.

Discussion: Findings indicate a significant role for MT in supporting arousal and awareness in PDOC, and for revealing where patients have intact responsiveness to salient stimuli. Implications for practice and research will be discussed.

Keywords Disorders of consciousness; assessment; neurophysiological; behavioural

Funding Funding received from Royal Hospital for Neuro-disability.

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Contributions of the music in operating room: surgeons' perspectives

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Many researchers suggest that music has an important role in reducing stress in variety of workplace. The purpose of this qualitative study was to investigate the effects of music on job-related stress of surgeons and contributions of the music into the participating surgeons' professional performance. This study was conducted with 29 surgeons at Mugla State Hospital and consists of two phases. A questionnaire was given to the surgeons in the initial phase of the study and following this initial phase, semi-structured interviews were conducted with the subgroup of the participating surgeons. Findings of this study suggested that the music was found to be motivating, stay awaking, and have positive contribution to focus attention, reduce stress, energizing effects during surgery. It was seen also as a masking effect for surrounding other noises. In addition, it is showed to strengthen the team spirit by allowing the surgical team to share the same feelings. These findings are important to better understand the more effective use of music in the

operating room. Future research is needed to ensure the pragmatic use of music for other operating room staff.

Keywords Surgeons; effects of music; stress; operating room

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“We are singing together!”: promoting vocal, language, and communication skills in children with autism spectrum disorder

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Background: Children with autism spectrum disorder (ASD) can struggle with language and communication skills. This, in the therapist’s experience, seems to be an area of work parents and other professionals notice a distinct change whilst having music therapy.

Objective: Drawing from the experience of working with children with ASD, this presentation will focus on music therapy techniques used in sessions in order to promote vocal expression, communication, and receptive and expressive language.

Method: The presenter will use extracts from music therapy sessions in a special needs school with children aged 4–7 as part of the Trial of Improvisation Music Therapy’s Effectiveness for children with ASD (TIME-A), to illustrate and explain the techniques proposed.

Discussion: Every child has its own patterns of communicating and interacting. Through clinical improvisation and play, the therapist can formulate tailored music therapy techniques to enhance and develop skills.

Conclusion: Creative music therapy techniques can promote vocal, communication, and language skills in children with ASD.

Keywords Autism; music therapy practice; communication; language

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Music therapy meets the Syrian refugee community: a pilot project for psychosocial music training

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Introduction: The paper presents a project responding to an emergency need for the development of effective psychosocial practices protecting Syrian refugee children in Lebanon.

Methodology: Elements of clinical music therapy addressing traumatic stress symptoms provided the theoretical basis for training Syrian refugee educators working in make-shift camp primary schools.

Case presentation: Results are documented through feedback from the Syrian educators, through personal reflections and case studies on groups and individuals. Evidence of music's power to meet and contain the unspeakable suffering of refugee communities is balanced with awareness of socio-political instability and vulnerability, in an attempt to hypothesize best practices for the development of such resources in refugee communities at large.

Discussion: The paper will consider the pressing challenge of developing training and operational strategies which are ecologically viable and sustainable within communities presenting a global characteristic of trauma, affecting both children and trainees. Implicit in this approach is the use of the therapeutic "listening" and "observing" stance in order to comprehend and support local staff in becoming "good enough" psychosocial music educators.

Keywords Psychosocial support through music; refugee communities; traumatic stress

Funding This work was supported by Nai Foundation, Austria.

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Design challenges in a double-blinded RCT study in music therapy for people suffering from schizophrenia with extensive negative symptoms

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Background: The aim of this study is to examine if positive results of International Cochrane Reviews on Music Therapy and Schizophrenia can be confirmed by a randomized controlled, double blinded study on music therapy for people suffering from schizophrenia with extensive negative symptoms in Denmark. The study includes 120 participants.

Methods: Participants in the experimental group become 25 hours of individual music therapy by specific trained music therapists working from a manual, whereas the control group become 25 hours of being together with a care person (trained by a music therapist) for music listening from a selected playlist.

Discussion: Ethical reflections around the design will be presented, and the possibilities of keeping the examination process blinded or not blinded to the participants will be shared.

Conclusion: As this examination is currently running, the focus will be on the development of and application of the design and the experiences of the first 30–40 cases involved in the study.

Keywords Developing biomedical-oriented designs in music therapy; double-blinded study design; music therapy in treatment of schizophrenia

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Europe on the move: music therapy accompanying children with and without migration backgrounds

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Background: Currently, Europe seems to be on the move. Due to a variety of aspects (migration, exodus, etc.), European societies need to face specific challenges concerning culture, integration, education, healthcare, etc.

Objective: The main aim of the presentation is to offer an idea of how music therapy can be integrated into an area that is “naturally” affected by processes of movement and migration: regular schools.

Methods: The presentation derives its assumptions from a pilot study conducted at a primary school in Austria (mixed research approach; combined methods). The focus of the study lies on music therapy as a preventive and helpful support regarding the pupils’ self-concept, capabilities to bridge feelings and aspects of foreignness, etc.

Discussion: The discussion may focus on the benefits of the pilot study and on comparable projects across the world. Furthermore, ideas of a subsequent trilateral research project, which is already under construction, shall also be introduced and discussed.

Conclusions: Regarding Europe’s latest happenings, it ought to be every discipline’s responsibility to offer support and its specific expertise – and certainly, music therapy has got valuable competences to offer!

Keywords Migration; school; children; fugitive; video; prevention

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Music in health promotion: from treatment models to sociocultural health performance

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Background: New developments in health promotion, recent public health approaches and community health concepts view health as an ecological phenomenon and change from individual health behaviour settings to sociocultural health performances.

Objective: As the health-promoting effects of music are not only occurring in therapeutic contexts but also in a wide variety of musical activities in everyday life, music therapy goals are no longer limited to an individual level but extend to social, cultural and political levels comprising empowerment, integration, inclusion or participation.

Methods: To accomplish these goals, multidimensional health musicking strategies are required, that consider all areas of health promotion in a lifespan perspective and take into account the availability of advanced technology influencing both the musicking and the mobilization of health resources.

Discussion: Analysing the musical facilitation of well-being involves referring to theoretical models ranging from strictly biomedical treatment-models over behavioural, humanistic and transactional models to music-as-resource-models.

Conclusions: Using quite different categories of data, we need inclusive theoretical models for understanding and explicating musical health practices: multi-layered

health musicking concepts comprising elements of embodiment, identity and community to study the relationship of music and health in everyday life.

Keywords Health promotion; health musicking; music as resource; music and health

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Evidence for music therapy treatment of somatoform pain disorder: a systematic overview

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Background: The aim of this study is to grasp the evidence situation for the application of music therapy with the treatment of people with a somatoform pain disorder or chronic pains with a high association with psychosocial factors.

Methods: We did a systematic literature search (2000–2013) in the data banks PubMed, Psyn dex, PsycInfo, PsycArticles, Cochrane Library as well as the magazines Musiktherapeutische Umschau (German), Nordic journal of music therapy, Music and Medicine, Journal of Music Therapy, Psychotherapist.

Results: A total of 23 publications were included. More than 50% of the included publications show effects of a combination of active and receptive music therapy (13). In 4 RCT, there is a significant effect of receptive music therapy with the treatment of somatoform pain disorder. 3 RCT measure a significant improvement of pain under a combination of active and receptive music therapy.

Conclusion: Good evidence exists for the application of receptive music therapy as well as for the application of a combination from receptive and active music therapy with the treatment of somatoform pain disorder or chronic pains with a high association with psychosocial factors.

Keywords Music therapy; evidence; somatoform pain disorder

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Clinical differences and use of musical improvisation in the treatment of intellectual disabilities

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Background: Mental retardation represents one of the many aspects that characterise every syndrome which falls within the field of intellectual disabilities. Disability affects the subject's life with physical "wounds", and also with psychic suffering due to trauma.

Objective: When the deep mental retardation affects the subject's symbolization ability, the psychoanalytic music therapy treatment can rebuild it through improvisation, focusing on the development of the intersubjectivity of the patient. In other cases, the treatment has the aim to read the "inner world" of the patient, with the purpose of processing the trauma resulting from her or his disability.

Methods: In intellectual disabilities, each level of problem has its different musical expression, depending on the psychic structure of the patient. These different musical expressions need an appropriate use of clinical improvisation.

Discussion: During the presentation, videos taken from music therapy sessions with patients suffering from different pathologies will be analysed. The correlations between mental development, psychic structure and their corresponding musical expressions, as well as the psychodynamic elements of the treatment will be discussed.

Conclusions: Starting from the evidence emerging from the video material taken from case studies, appropriate methods of intervention will be proposed.

Keywords Intellectual disabilities; musical improvisation; psychoanalytic music therapy

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Coming home to oneself with yoga: self-care strategies for music therapists working in psychiatric hospitals

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Background: The work of a music therapist is connected with different challenges. Self-care in everyday life is important for working with patients in a centered and mindful way. The thesis analyzes how yoga can support the self-perception of a music therapist and the possibility to anchor in one's body. It explores if dealing with the subject of self-care has an effect on daily work life.

Methods: Eight music therapists working in psychiatric hospitals in Vienna, Linz and Lower Austria took part in the study. First, they completed a questionnaire about their self-care strategies. Then an introduction to the subject of self-care including a yoga lesson was held. Subsequently, the music therapists regularly practiced two yoga programs for the following two months on their own: at home and at work. A final questionnaire concluded the study.

Discussion/Conclusions: The results show that dealing with the subject of self-care and practicing yoga enhances mindfulness of oneself and serenity in the psychiatric daily work life.

Keywords Self-care; psychiatric hospital; yoga; body perception; mindfulness

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The correlation of attitude towards dying and used methods in the work of music therapists in palliative contexts

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Background: Music therapy in Germany becomes more and more part of Palliative Care. But as there is no specific training; the music therapists working in this area develop individual theories about how their work contexts and methodology should be.

Objective: Objective of my PhD – which is in work – is to find out, if, and if yes how the attitude towards death in general and their own experiences with dying and mourning in their personal and professional environment influences the work of music therapists especially concerning the methods/kind of interventions they use.

Methods: For my study I combine qualitative and quantitative data analysis (mixed methods research) using qualitative interviews and a standardized (FIMEST) as well as a self-developed questionnaire.

Discussion: The discussion is about how different kinds of interventions may correlate to attitudes and how attitudes may be further developed in a social environment that usually does not consider the encounter with death as an instrument of learning processes.

Conclusions: To share ideas about how to raise the awareness of music therapists concerning the correlation of our attitude towards dying and the kind of interventions we use; to build connexions with people working in the same field.

Keywords Music therapy; palliative context; dying processes; methods of palliative music therapy; gender

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The application of Musical choice method in group of adolescents admitted in the institution of social care

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The institutions of social care offer big number of different possibilities for application MT methods and employment for professional music therapists. This paper will present the application of Musical Choice Method (MCM), a new reductive MT method, which contributes to the quality of life, stimulates development, treatment, education, rehabilitation, adaptation and communication in the institutions of social care. It will be a described structure of MCM session and specific circumstances in application of MCM in this setting. The paper will present results of qualitative analysis of MCM application during 13 MCM group sessions in Shelter for Children, Belgrade. The group of adolescents was heterogeneous according to the nationality, age, gender and reasons for admission. The scale of social skills will present results in control of aggression, level of initiative, communication, collectivism and cooperation. The qualitative MCM analysis according to the projection level will present “MCM forms” based on the bereavement music therapy concept and follow-up phase of adaptation on loss as well as elements of psychopathology, structural pathology and social pathology. MCM, applied by educated music therapist, represents effective tool which contributes to the therapeutic and preventive measures in the institutions of social care.

Keywords Musical choice method; social care; bereavement music therapy; group music therapy; adolescents

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Group music therapy and group analysis: what can we offer one another?

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Background: In recent decades, the literature of psychoanalysis has turned increasingly to the language of music (“counterpoint”, “dissonance”, “resolution”) to illuminate some of its central ideas. Equally, music therapists working with groups have found some theories of group analysis to be of great value in their understanding of group processes within the music. The complexities of interpersonal exchanges may often be usefully thought about in terms of ensemble music; the ways in which group improvisation itself develops may reflect both the underlying dynamics in the moment, and broader recognition of the ways in which emerging structures in improvised music may indicate something of the group process, conscious and unconscious.

Methodology and casework: Drawing on research conducted in 2012–14 for recent publication, this paper will identify and discuss those theoretical ideas that inform our thinking as group music therapists; a range of clinical material from different music therapy settings will be presented to illustrate aspects of the group process.

Conclusion: A theoretical framework is proposed, drawing on group analytic concepts, to inform understanding of group processes in improvised music.

Keywords Group music therapy; group analysis; unconscious processes; improvisation

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The use of music therapy components to promote interaction between a person with dementia and a caregiver

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Background: Dementia is a neurocognitive disease with a high risk of social isolation due to loss of cognitive functions and subsequent behavioural and psychological symptoms. Mutual communication between a person with dementia and a caregiver is crucial to maintain the quality of life of the person.

Methods: The research team will explore a psychosocial model of care based on a humanistic, person-centred approach with a particular emphasis on maintenance of identity of the person and musical engagement. A qualitative, explorative study design will be applied to integrate different types of data (video recordings, interviews and consensus meetings). Two manuals: “Person Attuned Interaction” and “Person Attuned Music Interaction (PAMI)” for caregivers working with people with dementia will be developed and evaluated.

Results: This study is ongoing. Preliminary results from focus groups and consensus meetings with caregivers and music therapy clinicians and the first elements of the PAMI manual will be presented.

Discussion/Conclusions: Integration of person-centred care and mutual musical interactions between the person with dementia and caregivers is essential.

Keywords Dementia; caregiver interaction; music therapeutic manual

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The remembered scream: integrative music therapy with children with developmental trauma disorder

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Background: Children's developmental trauma is encoded in pre-verbal, bodily states of mind, impacting on attachment, emotional and cognitive development. Such children tend to re-enact their experiences and internal worlds in the therapeutic relationship. For children, who present fragmented, dissociative states, Integrative Music Therapy (IMT) has much to offer to repair and build foundations of self, supporting mentalizing. Using music, play and other art forms, IMT serves pre-verbal and verbal clients, including those who do not engage conventionally in music-making.

Objective: To map IMT's clinical processes and phenomena presenting at pre-verbal and verbal levels in autobiographical narratives in music, play and other art forms.

Methods: Summary of multiple case analyses (illustrated by audio/DVD clips).

Discussion: Music therapy with children with developmental trauma needs a cohesive musical, developmental, psychodynamic framework to guide clinical practice. This model of music therapy is applicable to a wide range of arts therapeutic practice and client populations.

Conclusions: IMT offers a coherent mapping of in-depth musical and symbolizing (mentalizing) processes, carrying autobiographical narratives (Siegel, 2012), with potential for building foundations of self, working at non-verbal and verbal levels. Its clinical pathways offer a guide to creative, effective and safe practice.

Keywords Developmental trauma; attachment; symbolization; mentalizing; autobiographical narrative

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Building collaborative practice through interprofessional education: music therapy and nursing students engaged in collaborative research

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Background: The health care landscape is changing, with greater emphasis on the need for integrative care that is delivered by multi-professional teams. This has resulted in the emergence of Interprofessional Education (IPE) which is a collaborative learning process that affords students from different disciplines opportunities to learn about and with each other, for the purpose of building stronger interdisciplinary collaborations and improving patient outcomes.

Objective: Describe an innovative, cross-institutional undergraduate research program involving students from two professions. We provide an overview of: (1) IPE including initiatives from the World Health Organization and educational Core Competencies, (2) student research project and corresponding IPE elements, and (3) student/faculty perspectives about the IPE experience.

Methods: Music therapy and nursing students are conducting a large systematic review of music intervention research to identify and describe intervention content, outcomes of interest, interventionist qualifications, and terminology.

Discussion: Students have gained direct experience with IPE Core Competencies: values/ethics, roles/responsibilities, interprofessional communication, and teams/teamwork. We discuss program strengths/limitations and provide recommendations.

Conclusions: IPE experiences prepare students for collaborative practice in the workplace.

Keywords Interprofessional education; music therapy education/training

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The DrumPower Project with unaccompanied refugee minors

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Background: The DrumPower Project was originally developed as a clinical project for teenagers with violence problems, and has been successfully applied at different kinds of schools and kindergartens. Several scientific studies have shown the positive effect of the project in terms of violence prevention.

Objective: In December 2014, we started a pilot study with a new group of participants, unaccompanied refugee minors (URM) at different types of institutions. We will explain how we adapted the structure of the original project and its contents of music, musical instruments, games, improvisation and language to this special group.

Methods: We developed a shortened module with the focus on the support of individual skills and emotional stabilisation, affect regulation (dynamic aspects, saying stop and reacting to a stop) and positive experience of non-violent sense of community and group cohesion.

Discussion: We will present the outcome of the pilot study and we will also talk about the evaluation difficulties in this organisational context.

Keywords Violence prevention; DrumPower; unaccompanied refugee minors

Funding This pilot project was supported by the department of art and culture of Munich.

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Music therapy in Iran: an assessment of music therapy knowledge and views of Iranian healthcare professionals

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Background: Music therapy is a growing field in the world; however, there are still many countries experiencing a lack of music therapy programs. This study seeks to provide

pioneering therapists with a better understanding of the challenges they may face in new regions such as Iran.

Objective: The first study assessing Iranian healthcare professionals' views of music therapy, this study seeks to increase awareness of prevailing opinions and improve music therapists' interactions with the rest of the Iranian healthcare community.

Methods: The qualitative study uses a semi-structured questionnaire emailed to participants in Iran. Questions covered their views on music therapy, its current state of music therapy in Iran, and the potential for its future.

Discussion: All participants were unanimous in seeing music as an effective therapeutic medium. They emphasized the need for strong medical and musical knowledge in a music therapist. They predominantly felt that music therapy is most effective for mental disorders. They also expressed that while a variety of music may be used, care should be taken with traditional Persian music.

Conclusions: The results have confirmed the necessity of the existence of academic programs which can provide precise and valid information about music therapy in Iran.

Keywords Healthcare; Iran; Persian; music therapy

Funding I completed this work as a self-funded master's student at Wilfrid Laurier University.

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Using voice in music therapy: therapeutic tool in clinical environment and training in music therapy

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Introduction: The voice inhabits the body, expresses itself, and communicates. It distinguishes the human uniqueness more than anything else. The body is instrument and instrumentalist of the voice, playing between subtle balance of muscular and emotional tensions. The voice comes from deep silence, where sounds are created and we listen to the symphony playing in our body. From silence, the voice will arise communicating with space all around by mutual stimulation between body, space, others.

Methodology: Music therapist uses body totally in clinical practice. He/she masters it as an instrument if in his/her vocal emission there is an emotional attitude to put trust in himself/herself, to hold inner and outer resonances, to play and expose himself/herself. The intention is to reflect how using voice consciously offers an added value to reach therapeutic goals. It will highlight the importance of vocal training, specifically in clinical practice, during training in music therapy.

Case presentation: Clinical examples of music therapy practice will be presented to demonstrate these statements in the field of blindness and multi disabilities.

Discussion: Possible development of the vocal training for the music therapy students will be discussed.

Keywords Voice; clinical practice; multi disabilities; music therapy training

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MusicALS: home-based music therapy for individuals with amyotrophic lateral sclerosis (ALS) and their caring families

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Background: Within changing health care systems, accessible and innovative care for individuals with neurodegenerative diseases and their families is needed.

Objective: To investigate home-based music therapy, and to discuss possibilities to meet the needs of both, individuals with a neurodegenerative disease, as well as their caring family.

Methods: An international systematic overview of literature on home-based music therapy services has been conducted. The paper presents (1) structural and methodological aspects of music therapy in a home-based setting, (2) findings of an action research project exploring potential capacities for the development, implementation, and evaluation of the music therapy service for individuals living with ALS and their families.

Discussion: Listening to music played a predominant role in the course of the therapy. For the participants, music therapy provided shared meaningful activities, and contributed to an improvement of their self-management, and an extended perspective on their relationship within the caring context.

Conclusions: Home-based music therapy for persons with ALS and their caring families is suggested as an innovative service within health care systems.

Keywords Home-based music therapy; health care service; caring dyad; music listening; action research

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Music therapy in Europe: the history of European training courses and their pioneers

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Background: Karin Schumacher has been engaged in the history of music therapy since the 1970s. Together with Lada Petrickova, she has been involved with the presentation of music therapeutic content in the form of exhibitions for many years. Selected themes from music therapy are now presented to a wider public in the form of an interactive exposition.

Objective: This exposition focuses on the presentation of developments in study programmes in the European region from a historical perspective.

Methods: The exposition uses video stations, posters, and further elements to provide information on specific themes. The structural content of the exposition will be presented in an introductory presentation.

Discussion: As well as questions relating to content, changes in the music therapeutic training scenario, there will also be discussion about this kind of PR work. Is this kind of exhibition a good means of conveying ideas? In which places could music therapy be presented in this way, and made more accessible for a wider public?

Conclusions: Through this exposition, awareness for historical developments in music therapy study programmes and the profession of music therapist should be created.

Keywords Music therapy; exhibition; public relations; history; education programme; pioneers

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Why collaborate in music therapy? Exploring advances in relation to interprofessional publication practices

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Background: Based in humanities and influenced by individual research practices, the profession of music therapy has limited evidence of collaboration compared to medical, nursing and allied health fields. Reviewing collaborative practices in other fields provides a rationale for interprofessional collaborative practices in music therapy.

Objective: The presentation aims to compare interprofessional collaborative practices across music therapy and allied health fields, leading to guidelines for collaboration in music therapy.

Methods: Utilizing key informants from large international research institute, journals representing both European and American publications were selected from medicine, nursing and allied health. Leading music therapy journals from Europe and the America were selected. Journals were investigated for collaborative publications based on selection criteria, with a view toward understanding the impact and nature of the research. Results were compiled and compared.

Discussion: Published advances in music therapy have typically occurred within the model of the sole researcher. The field of music therapy needs to urgently address interprofessional collaborative practices to advance in the future.

Conclusions: Interprofessional collaborative practice is a priority for advancement of professional music therapy, and guidelines are proposed to support this development.

Keywords Interprofessional collaboration; publication; research

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“Big Up West London Crew”: one man’s journey within a UK National Health Service rap/music therapy group

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Background: This paper describes work undertaken within an NHS early intervention service (EIS), incorporating the therapeutic use of original Rap, primarily focussing on one individual who formed part of a group for clients in the community.

Objective: To detail the role of this specific form of therapy as part of an NHS early intervention service and demonstrate the rationale for the use of an empowerment-based model of working combined with a psychodynamic approach.

Methods: The case study examines the work from a psychodynamic perspective, reframing traditional ideas within the context of the stylistic and cultural characteristics of the rap genre and highlighting their relevance when using electronic equipment and synthesised music.

Discussion: Original lyrics and therapeutic techniques specific to the client are drawn upon and discussed. The author also reflects upon the use of a combination of several therapeutic models as related to the current music therapy landscape.

Conclusions: The case material highlights the way in which one client was able to utilise rap-based therapy work within the musical-therapeutic relationship and the value of the properties of the rap form as a therapeutic intervention.

Keywords Attachment; rap; psychotherapy; music therapy; psychosis

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Does music therapy improve executive functions after stroke, and how to check it?

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Background: Stroke patients often experience executive functions disturbance. While music therapy becomes more and more popular as a form of neurorehabilitation, there is an urgent need for researches to select the most effective interventions.

Objective: The goal of the research was to collect objective, quantitative data, and contribute to building strong fundamentals of evidence-based music therapy.

Methods: Participants, people after stroke, were randomly assigned to experimental and control group. Neuropsychological (paper-pencil Color Trails Test) measurements were conducted in both groups: before and after 10 music therapy sessions and immediately after 5th session. Experimental music therapy sessions were organized in set of exercises adjusted to participants' abilities, aimed to improve cognitive functioning. Control participants were listening to music in relaxation state.

Discussion: The research and data analysis are still in progress. Methodological, ethical and practical issues relevant to organization of music therapy practice in an environment of research will be discussed.

Keywords Music therapy; executive functions; stroke

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Rationale for the application of transdiagnostic theory in group-based psychiatric music therapy

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Background: Psychiatric diagnoses do not necessarily characterize the disturbance that led to hospitalization. Transdiagnostic theory places less emphasis on specific diagnoses and heightened importance on the functional treatment of patients, their pathologies, and presenting problems.

Objective: While the concept of transdiagnostic theory may be relatively simple to conceptualize and apply, the reasons supporting implementation of this theory into contemporary clinical practice are likely more important. Therefore, the presentation is purposely designed to highlight and provide a rationale for why transdiagnostic theory might be implemented in group-based psychiatric music therapy.

Methods: Based upon research literature and clinical experience, the presenter proposes a rationale for transdiagnostic theory in the group-based music therapy treatment of people with mental disorders. Lyrics written during music therapy songwriting sessions will be used to highlight patients' perceptions of their disorders and how they may inadvertently perpetuate stigma.

Discussion: Adoption of a transdiagnostic theory may serve to promote treatment in this often-disenfranchised and marginalized population.

Conclusions: Application of the transdiagnostic theory in group-based music therapy practice can facilitate universalization, normalization, vicarious learning, group cohesion, modeling, on task behaviors, and a patient-centered approach that does not personify the illness.

Keywords Acute care; coping self-efficacy; mental illness; music therapy; psychiatric

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Videography in the area of conflict between data protection and practicability

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The videography in music therapy provides a practical access to the therapist–client interaction. It can be used in many ways like in video-supported teaching methods and practice research as well as video-feedback-aided reflection, intervision and supervision of therapeutic practice. Against the backdrop of increasingly strict data protection rules and the rapid technological developments of recent years, the use of this highly valuable tool becomes more and more difficult. At the IMC University of Applied Sciences Krems (Austria), videography and video feedback are an integral part of teaching and research in the degree programs in music therapy. Within the past 6 years, technical solutions and data backup processes were established in cooperation with lawyers and IT specialists to combine sufficient data protection and practicability.

Keywords Videography; sensitive personal data; data protection

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Rediscovering recovery: music therapy as recovery-oriented practice in mental health care

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Introduction: The term recovery is increasingly used to describe and define goals for mental health services worldwide. The recovery approach has to a limited degree been explored in relation to music therapy, and implications for practice are only vaguely described. This presentation brings attention to the practical, theoretical and scientific implications of music therapy as a recovery-oriented practice.

Methodology: A strategic selection of national and international health care documents will be reviewed in order to provide insight to current developments. A systematic literature review and meta-synthesis of studies containing first-hand accounts of participants' experiences with music therapy will be presented in order to relate music therapy to central goals of the recovery approach.

Discussion: The presenters will discuss literature concerning the role of music therapy in supporting the person's recovery processes, and as part of recovery-oriented mental health services.

Keywords Mental health; music therapy; recovery; user perspective

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“That sounds like my dad’s voice!” – the Vocalist as a new music therapeutic instrument

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Markus Sommerer, Master graduate in music therapy at the Leopold Mozart Center, University of Augsburg, has as one of the first practitioners worldwide discovered the vocalist, a voice modulator and harmonizer best known for its use in audio engineering, as a useful instrument for psychotherapeutic treatment of mostly children and youths. The flexibility of the method is most impressive: The Vocalist can alienate, even estrange the voice, and by doing so it gives the client the chance to find the way back to his or her own voice and to himself or herself. Also, the Vocalist can be used as a mask, behind which the client can hide, gain security and finally find a way to express the formally inexpressible. Eventually the Vocalist can help to make communication possible, where the client has lost his or her voice partly or even completely. In its presentation, the team around Sommerer introduces the importance of the voice in music therapy, highlights the use of the Vocalist in everyday music therapeutic work via case reports and demonstrations and finally explores the relevance of the method in modern psychotherapy.

Keywords Digital media; vocal harmonizer; psychotherapy

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Assessment and evaluation in music therapy: is there a difference?

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Background: As the music therapy profession and discipline has grown, more and more studies have explored whether and how music therapy works within different settings and with different client groups. These studies vary not only in terms of their methods, but also

in terms of their overall focus, function and methodological framework. As a result, a number of research, evaluation and outcome assessment initiatives have been developed. Despite their different functions, however, the terms research, evaluation and assessment have, at times, been used interchangeably.

Objective and Methods: The aim of this presentation is to explore these terms with a particular focus on assessment and evaluation. This exploration is based on our long-term evaluation work of Nordoff Robbins music therapy services and on a recent review of outcome assessment measures in music therapy.

Conclusions and Discussion: This presentation will hopefully contribute to a systematic understanding of assessment and evaluation, as well as of their distinct functions and their relationship to research. On the basis of practical examples, this presentation will point towards a potential conceptual framework and the development of approaches to assessment and evaluation and their various uses in practice.

Keywords Assessment; evaluation; music therapy

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Expectations and their relevance to music therapy

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Background: Expectations are very important for interpersonal relations and therefore also for the therapeutic process and its outcome. Various expectations on the part of patients, therapists, relatives or institutions can influence therapy. The music therapists' and patients' expectations are the main subjects of two research projects.

Objective: The aim of these projects is to examine this important, non-specific therapeutic factor and its integration into music therapy practice.

Methods: A diploma thesis, based on six individual interviews, ascertains the extent to which music therapists manage their expectations. Questions about different forms of expectations, their influence on therapy and behavioural approaches are addressed. Current Ph. D. research is expanding upon this work, and based on semi-quantitative questionnaires it is focusing on patients' expectations regarding music therapy and psychotherapy groups.

Results: The results of the interview survey show that information acquired before the start of therapy and the patients' expectations have influence on the therapists' expectations; clinical supervision and self-reflection are common ways of dealing with expectations. The questionnaire-survey about patients' expectations is starting soon; preliminary results will be presented at the conference.

Conclusions: Expectations as a therapeutic factor are rarely studied so far, but are highly relevant to music therapy.

Keywords Expectations; interview-survey; questionnaire-survey

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Therapeutic relationship as subject of debate in work with mentally ill offenders and its meaning for music therapy

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Background: The therapeutic relationship as an important common factor regarding the success of any therapeutic treatment is a highly discussed issue in the work with mentally ill offenders. Lots of different, sometimes even opposed perspectives from ethical, legal, social and therapeutic points of view have to be considered. Every therapeutic relationship has to be implemented in the area of conflict between proximity and distance between patient and therapist. Both aspects are considered to be essential regarding security issues.

Methods: Questionnaires about various aspects of the therapeutic relationship were completed by different professionals as well as from music therapists working with mentally ill offenders. Further interviews with patients of the prison of Göllersdorf in Lower Austria were conducted. The results of the questionnaires and interviews were compared with each other and linked with music therapy concepts and methods.

Discussions: First results show that patients as well as music therapists and other professionals in this field of work consider the therapeutic relationship as an essential indicator for therapeutic success. They also agree in certain aspects of security issues. Regarding the mentioned particular components and aspects piecing together the therapeutic relationship an extremely wide and diverse range has been found.

Keywords Music therapy; therapeutic relationship; mentally ill offenders

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In between individual agency and social structure: research implications of depicting music therapy as social practice

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Background: If human subjectivity emerges from social practice, it is pertinent to depict music therapy as social practice in between human interaction at the micro level and social structure at the macro level. Social practice theories in music therapy allow us to zoom in and out on relevant micro and macro dimensions of practice, and to trail connections.

Objective: To examine research implications of depicting music therapy as social practice.

Method: Critical interpretive review of existing literature on social practice and research.

Discussion: There is a gap in knowledge on the bundles of activity that agents in health care develop together during processes of knowledge integration. Action research on the implementation of music therapy in specific contexts might enhance theory development and improve service delivery, especially if the ecology of practices is examined, where questions of what works for whom in what context are supplemented by questions on how contexts are maintained and modified.

Conclusion: Depicting music therapy as social practice invites action research on participatory knowledge integration that can create a better fit between activities, participants, delivery contexts, and timing to organizational readiness.

Keywords Practice theory; participatory knowledge integration; ecology of practice

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Postnatal depression, voice assessment and psychodynamic voice therapy

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Background: An innovative Voice Assessment tool (VOIAS) enables evaluation and structured observations of the human voice. The protocol can be administered in a consistent and stable manner with standard procedures and solid psychometric properties.

Objectives: Investigating the psychometric properties of VOIAS further, and come closer towards a standardization of VOIAS. Looking into the voice patterns that distinguish a “healthy” person from a person suffering from depression, establishing a reference group as a benchmark and point of reference striving for a high level of reliability and validity. Applying VOIAS in order to produce empirical evidence supporting the use of Psychodynamic Voice Therapy offered women suffering from postnatal depression and defining the beneficial elements of Psychodynamic Voice Therapy.

Methods: Vocal data will be collected from “non-clinical” women and mothers 10–12 weeks after delivery when screened with Edinburgh Postnatal Depression Scale (EPDS). Standardized evaluations and voice assessments will be collected from women receiving verbal-psychotherapy and Psychodynamic Voice Therapy. Statistical examination and psychoacoustic analysis will be carried out. Semi-structured qualitative interviews will be conducted followed by a phenomenological meaning condensation.

Keywords Voice; assessment; postnatal; depression

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Update mentalization in music therapy

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Background: The concept of mentalization was developed 20 years ago by Peter Fonagy and his colleagues. It is prominent through the integration of attachment theory, neuroscience, developmental psychology, cognitive and psychoanalytical thinking. In recent years, music therapists have gained familiarity with this concept and use it successfully in their work. To mentalize is the capacity to reflect and recognize that internal thoughts and feelings are connected with the outside world. Mentalization is both self-reflective and interpersonal. Without a reflexive function the individual would be overwhelmed by emotions such as anxiety, anger and shame. In music therapy, we have to deal with impaired mentalizing capacity as a core feature of many psychological disorders. During and after improvisations, patient and therapist use their capacity to mentalize, implicit (automatic) and explicit (controlled). They are interpreting their way of playing, the moods and wishes of self, other and the relationship between the players.

Objective: This paper gives an update on publications by music therapists, thoughts and critique to the mentalization concept. This paper will show examples of how to recognize

when music therapy patients are moving to a non-mentalizing mode and introduce music therapy interventions to regain and enhance their mentalizing capacity.

Keywords Mentalization; improvisation; implicit–explicit

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How music moves us? Receptive understanding of music of adults living with severe disabilities

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Background: Daniel Stern describes vitality affects as basic forms of musicality. Based on previous experience, we presumed that the basic cross-modal matching of the perceived music and the performed movement exist among individuals living with sensory, motor, and communication dysfunction.

The objective of the study was to explore if there is any connection between the music and the behavioural response of nonverbal adults.

Method: We played a waltz by Tchaikovsky from CD and video-recorded the response of nine individual clients. We analysed these videos to identify correspondent patterns in elements of the music and behavioural responses of the listeners.

Discussion: In addition to the involvement and enjoyment of the participants, we could observe coherent individual patterns of movements and gestures during the listening experience. Comparing these responses, we could identify certain musical phenomena, which most of our clients responded to, such as following metrical and dynamical changes, identifying musical phrases.

Conclusions: The deeper understanding of the musicality of individuals living with severe disabilities could offer new possibilities for these individuals and open new avenues in the nonverbal receptive therapy.

Keywords Receptive music therapy; severe disabilities; vitality affects; Tchaikovsky; nonverbal

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Music-assisted relaxation during transition to non-invasive ventilation in people with motor neuron disease

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Background: Motor Neuron Disease (MND) is a progressive neurological disease causing muscle weakening and wastage, leading ultimately to respiratory failure. Non-

Invasive Ventilation (NIV) is recommended to help patients manage respiratory insufficiency.

Objective: To examine the feasibility and effectiveness of a Music-Assisted Relaxation (MAR) intervention on anxiety, quality of life, and NIV-use during the first 3 months of using NIV.

Methods: Using a cohort mixed-methods design, data were collected at baseline, 7-days and 3-months for 18 participants who self-selected MAR or standard care. Measures included: Hospital Anxiety and Depression Scale, Assessment of Quality of Life-8D, and NIV-use data from participants' machines. Qualitative interviews were conducted with a subgroup of participants.

Conclusions: MAR may be an useful intervention to promote relaxation, address anxiety, and distract from effects of NIV for patients commencing NIV use. MAR may have a role in alleviating the distress of NIV initiation.

Keywords Motor neuron disease; non-invasive ventilation; music-assisted relaxation

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Training or psychotherapy: how to integrate two poles of music therapeutic aims in neurological rehabilitation

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Introduction: Body and mind cannot be separated. Especially in health care, it could be shown that both aspects affect each other. According to this reciprocity, two treatments of music therapy can be found in the field of Neurological Rehabilitation: (1) Functional Training to improve functional, sensoric and cognitive deficits and (2) Psychotherapeutic-oriented treatments including aspects of experience and resources.

Method: Based on literature research and case studies, this presentation illustrates how both treatments can be integrated in the rehabilitation process with neurologically damaged patients.

Discussion: The decision which treatment is used depends on the knowledge of the music therapist, the patient-therapist relationship and the patient's need. Preliminary findings in literature show two ways of integration: the structured and the process-oriented way. In the latter case, music therapeutic objectives can change during one therapy session. However, there are also limits in applying both treatments. Restrictions in verbal reflection, cognitive disorders as well as different needs during the recovery process interfere with psychotherapeutic interventions. Less motivation or no visible functional progress are indications for false training. Altogether, integration is possible with a stable patient-therapist relationship and a sensitive attitude for minimal changes in therapy.

Keywords Neurological rehabilitation; music therapy; functional training; psychotherapy; integration

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Musicking as a form of social play and supporting creative connections with children with autism spectrum disorder

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Introduction: Music therapy with children with autism spectrum disorder (ASD) has often focused on addressing key ASD symptoms, such as difficulties with social communication. The TIME-A project is a unique international collaboration investigating the effectiveness of improvisational music therapy with young children with ASD.

Methodology: This paper will present a summary of the TIME-A model for improvisational music therapy, illustrated by a case example from Australia. Video excerpts will be used to highlight the main points and reflect on the flow-on effects of the music therapy sessions to everyday life. An ecological perspective will be incorporated, with family contributions to the analysis of the case videos.

Case presentation: The case of “Joey” highlights how improvisational music therapy can be seen as a form of social play which supports social development goals. Play is not just social; it is also creative. Joey’s case also highlights how creativity can be fostered in children with ASD through engagement in improvisation.

Discussion: This paper links to the conference theme by exploring how musicking and musical dialogues might be connected to developmental outcomes for the child.

Keywords Autism; improvisation; creativity

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Music therapist collaboration with teaching assistants in schools for facilitating verbal development in young children with special needs

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Background: A music therapy research investigation was carried out into the development of verbal skills in eight young children with special needs, through interactive singing exchanges. The therapist worked closely with Teaching Assistants (TAs) in a special school, to see if this collaboration enhanced the development of communication skills.

Objective: To investigate whether collaborative working with TAs leads to increased development of communication skills in children.

Methods: Mixed methods were used to assess the progress of children during a 24-week phase of individual music therapy and TA music sessions. Research tools included video analysis of sessions, and semi-structured interviews with parents of the children and TAs.

Discussion: Collaboration between music therapist and TAs can lead to valuable sharing of information about children and taking a consistent approach to the development of social skills through playing and singing.

Conclusions: Video analysis results demonstrated trends towards improved development in verbal acquisition in the children who received both music therapy and TA sessions. Feedback from parent and TA interviews was very positive and supported collaborative working and music therapy intervention in general.

Keywords Teaching assistants; collaboration; verbal development

Funding This work was supported by The Music Therapy Charity and Eastern Counties Educational Trust, UK.

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Self-care for music therapists

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This presentation addresses self-care for qualified music therapists. Self-care means giving to oneself, and also receiving caring and support from others. Music therapists have the most wonderful profession offering music to a variety of clients. Research and experience, however, show that within a helping profession like music therapy, music therapists also experience burnout, compassion fatigue or compassion stress. This paper offers a developmentally informed theoretical matrix, addressing needs and resources linked to wear and tear for the music therapist. Self-care links to the music therapist's different contexts and roles such as music therapist, musician, teacher, and researcher. Self-experience and supervision are evident within such a self-care procedure. Approaching self-care for music therapists has to be context-sensitive in regard to both personal dispositions and the professional setting. Biology, psychological issues and context are to be connected and taken into consideration. This paper reflects on a variety of issues that may afford and affect ways of taking care of oneself with the aim of raising the music therapist's awareness and reflection of how to take care and develop in her daily work and/or in periods of time out, or sabbaticals. Case examples are included.

Keywords Self-care; compassion fatigue; stress; music therapy roles

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Neuroscientific and neuroanthropological perspectives in music therapy research and practice with patients in the field of neurorehabilitation

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Background: One core element of the "Krems model of music therapy" focuses on an anthropological understanding of therapeutic processes. Ethnographic methods can help us with the interpretation of neuro-scientific research results and inspire us to ask novel

questions. To achieve this, an intense self-reflecting process of the therapist and researcher is required.

Objective: As a consequence, our research in the field of neuro-rehabilitation investigates not only the material interaction between brain and PET-scanner, but also the context-dependent situation-related interaction structures and the consequential subjective attributions of meaning by the persons' acting.

Methods: By comparing quantitative PET-Data with qualitative results of video analyses, our neuro-anthropological approach will be illustrated. Data from two cases of a recently published RCT-based pilot study will be presented.

Conclusions: Combining anthropological methods like the ethnographic investigation with neuro-scientific quantitative data collection and behavioral measures can provide further understanding of what is really happening during personalized music therapy interventions.

Keywords Krems model of music therapy; anthropology; neuro anthropology

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Music therapy for severely sick children: a randomized clinical study

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Background: The aim of the study was to explore whether music therapy is a suitable therapy form for children and adolescents after hematopoietic stem cell transplantation (HSCT).

Methods: A randomized clinic study, 24 patients 0–16 years undergoing HSCT were included. Physiological parameters were evaluated and international valid instruments were used, including PedsQL 4 and WHO5. During hospitalization, music therapy was performed twice a week in the treatment group compared to standard care. The control group received music therapy after being discharged.

Results: The music therapy group had significantly reduced evening heart rates compared to the control group. At attendance for the conference, preliminary results concerning psychological measurements will be available.

Conclusion: Our study shows that music therapy can lower the heart rate of children undergoing severe medical treatment, indicating that the child will be less distressed.

Keywords HSCT; children; heart rate; music therapy

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Live music therapy with lullaby singing during painful procedures in neonatal care

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Background: Acute and repeated pain has long-term negative impact on infants' development and future behaviour. The use of analgesic drugs has negative side effects, which emphasises the need for complementary approaches to pain management.

Methods: Preterm and ill term neonates ($n = 38$) were subjected to venepuncture with and without live infant-directed lullaby singing, in a randomised order with a cross over design. Physiological data were collected and the procedures were videotaped for pain assessment. Parents ($n = 11$) and staff ($n = 11$) were interviewed about live singing as affective support. Two premature infants' behavioural and physiological responses and the live-performed lullaby were analysed in-depth with microanalysis.

Results: Live singing with premature infants is a social communicative interaction. If the vocal performance is predictable and regular from start, it may optimise homeostasis during painful procedures. Since pain involves the interaction of biopsychosocial and situational factors, more research is needed to explore the potential benefits of music therapy including the role of the parents.

Keywords Pain management; infants; lullaby

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Efficacy of musical intervals on psychological parameters: a randomized controlled trial

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Background: Only few studies have examined the efficacy of musical intervals on psychological parameters. This study investigated the efficacy of specific musical intervals on mood change.

Methods: Volunteers ($n = 66$) were randomized into three groups. Major seventh, fifth and minor third musical intervals were consecutively played in a randomized order and in different variations for 6 minutes. We used sub-scores of the Basler–Mood-Questionnaire and analyzed and compared pre- and post-differences.

Discussion: For “inner balance” there was a statistically significant difference between the third and the seventh (Bonferroni adj. $p < 0.001$) and the fifth and the seventh (adj. $p < 0.001$), in both cases with lower “inner balance”-values for the seventh interval. For “vitality” and for “social extroversion” there were statistically significant differences between the third and the fifth, with lower “vitality”-values (adj. $p = 0.017$) and lower “social extroversion”-values (adj. $p = 0.003$) for the third in both cases. For “vigilance” there were no differences between the three intervals.

Conclusions: Minor third, fifth and major seventh influenced sum scores of the Basler-Mood-Questionnaire in a specific manner. Further research is necessary to clarify the underlying mechanisms.

Keywords Intervals; music; mood; inner balance; vitality

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“Sing along!”: language development through music for young children with autism

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Background: Research demonstrates connections in children’s music actions, engagement episodes, and language development. Young children with autism present persistent challenges in their engagement abilities, compounded by limitations in reciprocal interactions and inflexibility in initiating and sustaining communication. Such challenges may impede language development and speech acquisition.

Objective: This study explored the effectiveness of a family-centred, music therapy intervention (active music making) to promote language development of young children with autism, during parent-child music engagement episodes.

Methods: Participants were 8 children with autism (aged 3–7) and their parents. An 18-week music therapy intervention was implemented. Pre- and post-data (PPVT-4; EVT-2) on children’s language abilities and qualitative data (observations, interviews, logs, audiovisual materials) on each dyad’s engaging actions were gathered and analyzed.

Discussion: Analysis of the findings showed that music therapy, within the context of families, holds the potential to facilitate language development through children’s engagement in music-making.

Conclusions: Music and language development may reciprocate in young children. Music therapy interventions constitute a viable approach to enhance young children’s language development through engaging in shared music-making episodes.

Keywords Engagement; language development; family intervention; autism

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Perceived research relevance among music therapists: an international sample

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Background: The relevance of research to music therapists has been a concern for decades. A number of surveys have indicated that music therapists do not find research to be relevant to their work. This research is intended to assess current attitudes towards research and its relevance to clinical practice.

Objective: A recent survey addressed the following questions: (1) Does perceived research relevance vary by region of residence, educational attainment, time since training, time in the field, work setting or occupational role? (2) When research papers are reviewed by music therapists, which sections are commonly read and does it vary by region of residence, educational attainment, work setting or occupational role?

Methods: Surveys were distributed to U.S. Board-Certified music therapists and music therapists in other countries. A total of 1261 complete survey responses were received, including 787 from the U.S. and 474 from other countries.

Discussion: The relationship between the results of this study and other studies on research relevance is examined. Suggestions for how education, the type of research and how research is presented are discussed.

Keywords Research; relevance of research; evidence-based practice; music therapy education

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High needs, low funds: the development of music therapy in a London primary school and children's centre

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Background: Katherine has set up and delivered family-centred music therapy in special and mainstream schools and children's centres in London for six years. She has developed training programmes in music therapy techniques for school/children's centre staff.

Methods: How can we best provide therapeutic support when funding and space are limited, and communities large? This question is examined within the context of work I ran within an inner city school and children's centre. I investigate why my role developed from working with children in the school, to focusing on early intervention with pre-school children and families in the nursery and children's centre on the same site.

Discussion: The context is the UK Government-backed "21st century school" ("Think Family Agenda", 2008) and the necessity faced by schools to support children's emotional well-being in order to enable learning. I'll illustrate the work through case vignettes. I will focus on the move towards supporting pre-school children and their families; how this developed from running large singing groups, to providing drop-in spaces for parents and very young children within the familiar setting of the children's centre's weekly "Stay and Play" sessions.

Conclusions: Current challenges faced by UK schools and children's centres and the implications these have for future therapeutic work will be explored.

Keywords Early intervention; attachment; collaboration

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Learning in a new key: an Erasmus+ project developing therapeutic music resources for children affected by trauma

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Background: Children with traumatic life histories face profound difficulties accessing educational curricula and forming healthy relationships alongside the risks of mental health issues. Music therapists are too thinly spread to work directly with all. Creative ways of collaborating with educators will enable more sharing of resources.

Methods: Presenters will report on the early findings of a European-funded project featuring collaboration between music therapists, educators, and researchers from nine different European educational, training, and research institutions. The project empowers teachers by developing practical, therapeutic musical resources through training events, resource tool-kits, evaluation, and impact studies and dissemination.

Discussion: Three music therapist researchers present initial findings from participating mainstream schools in Poland and Italy and a residential special school in the UK.

Conclusions: There will be an opportunity to explore ethical and cultural complexities of the project, using the notions of "cultural humility" and identifying differences and points of overlap in the early stages.

Keywords Trauma; schools; educators; European; ethics

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The effectiveness of receptive music therapy in palliative care: results of a randomized, controlled trial

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Background: Music therapy has been used as a complementary treatment in palliative care for more than 35 years. Despite some promising findings regarding the improvement of quality of life and pain, empirical evidence is still rare.

Objective: The goal of the present study was to examine the effects of a standardized, live music therapy relaxation intervention for terminally ill patients.

Methods: A total of 84 patients were randomly assigned to either two sessions of music therapy or a control intervention. Primary outcomes were self-ratings of relaxation, well-being, and acute pain. Heart rate variability (HRV) and blood volume pulse amplitude (BVP-A) were assessed as secondary outcomes.

Results: The music therapy group showed significantly greater improvements regarding relaxation and well-being. No significant differences were observed for acute pain. Examination of physiological data revealed a significant increase in HRV and a marginally significant increase in BVP-A.

Discussion/Conclusions: Results indicate that music therapy promotes relaxation and well-being in palliative care patients, and thus, may be indicated in the treatment of stress-related symptoms.

Keywords Music therapy; palliative care; heart rate variability; well-being

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Effectiveness of group music therapy versus recreational group singing for depressive symptoms of elderly nursing home residents

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Objective: Research on age-related depression has been limited. The aim of this study was to examine the effect of interactive group music therapy versus recreational group singing on depressive symptoms in elderly nursing home residents.

Methods: Residents of two German nursing homes, who were not bedridden, were invited to participate in a pragmatic trial. A total of 117 participants, grouped into four clusters, were randomised to interactive group music therapy ($n = 62$; 20 units of 40 minutes, 2x/week) or recreational group singing ($n = 55$; 10 units of 90 minutes, 1x/week). The level of depressive symptoms was assessed using the Montgomery-Åsberg Depression Rating Scale at baseline and follow-up in the 6th and 12th weeks. There was no blinding of assessors.

Results: The level of depressive symptoms improved significantly more in those assigned to music therapy ($n = 60$) than in recreational singing ($n = 53$), both in 6th and 12th week (mean difference 4.50 scores, 95% CI 2.51–6.50, $p < 0.001$).

Conclusions: The results suggest that music therapy decreases depressive symptoms in elderly people in nursing homes more effectively than recreational singing.

Keywords Depression; elderly care; music therapy; effectiveness; pragmatic trial

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Ethics in music therapy: how to address ethical questions, and how to find ways to handle ethical dilemmas

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Background: In their everyday professional life, music therapists are frequently confronted with decisions that raise ethical questions. These include conflicts of interest regarding emotional, economic, and legal issues or questions concerning the autonomy of clients. Further, the use of music per se within therapy settings might bring up ethical questions.

Methodology: The authors have conducted a survey, collecting nearly 100 case vignettes from music therapists in German-speaking countries, regarding ethical questions and dilemmas from their daily work.

Case presentation: A decision-making model to address ethical questions will be presented (after Dileo, Aadland and Krautschick modified by Weymann & Stegemann). Following the scheme of the model, several vignettes from music therapy practice will be elaborated on, and discussed.

Discussion: In this presentation, the authors will discuss how to identify ethical issues, how to address ethical questions, and how to find “solutions” to ethical dilemmas by applying a decision-making model.

Keywords Ethics in music therapy; ethical dilemmas; decision-making model

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Music therapists in Israel: their clinical and theoretical orientation

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Background: Since the early 1980s, when the first music therapy training programs in Israel were founded, music therapy in this country has developed tremendously and includes approximately 700 music therapists working in an ever-growing number of educational, medical, and mental health institutions.

Objective: In this presentation, findings from a study on music therapists in Israel, their fields of interest and their clinical and theoretical orientation will be presented. In particular, differences between the younger and the more experienced music therapists were explored.

Method: Music therapists ($N = 107$) answered an internet survey examining (1) the instruments and the techniques they use; (2) the populations they treat; and (3) their theoretical orientation.

Results: There are significant differences between younger and older generations in almost all fields of inquiry. Generally, most of the younger generation uses more music in their work.

Discussion and conclusion: The results of this study enable a broad perspective on the progress of music therapy in Israel which is of great importance to us as heads of music therapy programs.

Keywords Music therapy; professional identity; clinical orientation; professional changes and advances

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Guided Imagery and Music (GIM) as therapy and rehabilitation for cancer survivors

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Background: Cancer survivors continue to experience emotional distress that causes a significant impairment of quality of life (QoL). Receptive music therapy has been increasingly applied in oncology as a complementary therapy for psychological support of patients and caregivers. In oncological rehabilitation, music therapy has shown positive effects on anxiety and fatigue, increasing relaxation and comfort with a positive impact on QoL.

Objective: This study presents an experience of music therapy with cancer survivors using the method of Guided Imagery and Music (GIM) and explores its effectiveness in alleviating psychological distress and improving QoL.

Method: Sixteen volunteer patients were assigned to either an experimental or a control group. Eight participants individually attended 8 GIM sessions over six months. All subjects completed several pre and post questionnaires (IPQ; PSWQ; ASC; PDI; SF1, P-Scale) and a seven-month follow up. The experimental participants attended an interview for a qualitative evaluation of their experience.

Conclusions: The GIM sessions showed a beneficial effect on both QoL and mood scores. The content analysis of the interviews showed how GIM was supportive and helpful.

Keywords Cancer survivors; Guided Imagery and Music; rehabilitation; quality of life

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A critical social aesthetics perspective in music therapy improvisation theory

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Background: Recently, there has been a small yet increasing number of discussions in music therapy and aesthetics that have embraced critical theory and consider the multiplicity of cultural difference. Critical social theory is defined as the application of knowledge in order to liberate humans from the circumstances that cause disempowerment. There is a global crisis of human displacement and increased competitive individualism that has contributed towards a collective presence and social architecture of anxiety, disempowering cultures and communities.

Objective: To present a construct that is grounded in a critical social- and arts-based improvisation theoretical approach and discuss a culturally reflexive, relational, aspect of sense and perception.

Methods: A construct called Clinical Listening <—> Cultural Listening will be presented within the framework of improvisation theory. It is designed to provide a theoretical gateway into the cultural relational space within the improvisation environment.

Discussion: The construct holds a potential foundation within improvisation theory that may generate broader discussions around a “creativity epistemology” and the relational – cultural sense and perception environment of improvisation.

Conclusions: There is a need to develop an epistemology and theoretical body of knowledge that is positioned around aesthetics from a critical social perspective.

Keywords Aesthetics; critical social theory; improvisation theory

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ABSTRACTS - ROUNDTABLES

Songwriting: research, theory, methods, and practice

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Background: This round table brings together academics with research expertise in songwriting to share their most contemporary research and practice.

Objective: To report on developments in theory, models, methods, and practices in the use of songwriting with children in hospital and community settings, in palliative care, and in mental health.

Methods: Five academics will present their research findings on the following topics:

- (1) models of therapeutic songwriting derived from a series of research studies (Baker);
- (2) strategies to increase engagement in the songwriting process (Robb);
- (3) the use of songwriting to facilitate relationship completion at end of life (Cortes);
- (4) single-session songwriting approaches in acute mental health inpatient settings (Silverman);
- (5) songwriting approaches in school settings to enhance engagement with learning (Kruger);
- (6) rap lyric writing from a psychodynamic perspective (Short);
- (7) songwriting in early recovery from substance dependence – incorporating the 12 step tradition (Murphy).

Discussion: We will explore the similarities and differences in concepts, theories, and approaches that emerge from the presentations.

Conclusions: Songwriting has matured as a music therapy intervention with a diverse range of uses, methods, and outcomes.

Keywords Songwriting; methods of practice; theoretical models

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Authors' roundtable: scientific writing, peer review, and publication across journals

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Background: Preparing a manuscript for submission and moving through the peer review process can be a challenging task. Authors may benefit from learning about the peer review process and understanding common pitfalls.

Objective: Editors from music therapy journals across the globe will facilitate discussion with attendees about the process of peer review and scientific publication, offering cross-journal perspectives and examples from the vantage point of editor, reviewer, and author.

Methods: Editors will present topics across six key areas: (1) overview of the review process, (2) strategies for preparing a strong manuscript, (3) common reasons manuscripts are declined publication, (4) how to respond to reviewer comments, (5) citation metrics and impact factor, and (6) ways editors/editorial boards can improve the peer review process for authors/reviewers. Emphasis is on facilitating dialogue among editors and session participants.

Conclusions: This roundtable will provide transparency about the peer review process and guidance for the preparation of strong manuscripts.

Keywords Scientific writing; peer review; publication

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Highlights of the World Federation of Music Therapy 2014–2017 Council

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Background: World Federation of Music Therapy (WFMT) council will share highlights of work during the 2014–2017 term, while engaging the audience in discussion.

Objective: To present an overview of the WFMT mission, projects, and global outreach. To gather input from attendees on how the WFMT can better meet its members' needs.

Content: While reviewing the topics of: (a) officer roles, commissions and projects, strategic plan, publications, role of students and (b) the World Congress of Music Therapy in Japan, 2017; presenters will elicit discussion and feedback on the future needs of music therapists in various countries. The roundtable will be chaired by the first author.

Discussion: The growth of music therapy across the world has been exponential over the last 30 years. To meet the needs of a complex and varied group of professionals, the WFMT representative group seeks to disseminate information and listen to the needs of those whom they represent.

Keywords Global outreach; education; clinical practice; training; international perspectives

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Clinical improvisation in music therapy: theory, practice, research and training

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Clinical improvisation is widely used in music therapeutic settings. This roundtable will reflect the use and innovated research of clinical improvisation in music therapy practice from an international, multi-theoretical perspective.

Six music therapists from three different countries will provide a comprehensive presentation about innovated theoretical perspectives, clinical uses of improvisation with various classifications of psychiatric and medical populations, as well as provide relevant information on improvisational analysis (manual and computational), on how to assess the emotional impact of improvisations through heart rate variability measurements, on conducting various types of research in improvisation and also on advanced training in improvisation.

Keywords Clinical improvisation; psychiatry; medicine; research; computational analysis

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Music therapy praxeology and the brain: neuroscientific perspectives for studying music therapy effects and processes

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In this roundtable we discuss the challenges and opportunities of utilizing neuroscience methods in music therapy research, and explore how neuroscience may support the sustainability, knowledge base and development of our profession. In today's competitive health care economies, demands for objective biomedical evidence pose significant challenges to our profession, in terms of how we describe and evaluate our work. Fachner will discuss the use of biomarkers for analysing music therapy action in depression treatment, whilst O'Kelly will focus on how music therapy affects brain processes and arousal levels of those with prolonged disorders of consciousness. Lee will use electroencephalography (EEG) data to illustrate how monochord performance may induce relaxation in cancer clients. These investigations all point to specific therapy-related changes in brain activity, where, for example, EEG measures provide evidence of how clients respond to music therapy, by becoming less anxious and more attentive on inner processes. Faber relates to these measures, examining how we might trace them in music therapy improvisation processes.

Keywords Neuroscience; biomarkers; time series; music therapy settings; assessment

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Individual therapy for students: a question of professional identity?

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The European training curricula for student music therapists can be distinguished chiefly between those that offer individual therapy for students and those that do not. In some

curricula, previously existing individual therapy has disappeared, been replaced by self-experience or outsourced in the hope that students will undergo it voluntarily. Are these new trends a result of a shifting thematic focus or of financial constraints?

In this roundtable the aims and the importance as well as the challenges of individual training music therapy as part of music therapy curricula will be put to discussion by representatives of various European training programs.

Keywords Student's therapy; money; professional competence; individual competence

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The good, bad and ugly: joys and challenges of being involved in international research with children with autism

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Background: The randomised controlled Trial of Improvisational Music Therapy's Effectiveness in Autism Spectrum Disorder (TIME-A) has been running since 2012 in nine countries worldwide. With over 340 children aged 4–7 randomised, this is the largest RCT in psychosocial interventions with this client group. Bringing research and practice together from across the world has brought both joys and challenges for involved clinicians and researchers alike.

Objective: Drawing from the experience of participating in an international multisite research project this roundtable reflects upon and connects perspectives of the interface of clinical practices and research.

Content: The members of the roundtable reflect upon their experience as site managers, supervisors, clinicians, researchers and parent counsellors. Themes explored include treatment fidelity, cultural issues, managing dual roles of researcher and clinician, maintaining both clinical thinking and research focus, managing resources.

Keywords Research; roles; autism; music therapy practice; multi-site

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Music in everyday life by parents with their children with autism

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Background: Music therapy has a long history in working with children with autism in both traditional settings and those which include working with the parents. Recent studies show that music therapy programs aimed at supporting parent–child interaction have resulted in significant gains in social communication skills of children with autism, and improved

parental competency perception. However, little is known about the amount or type of musical play that parents engage in with their child with autism, or whether parents use music as a facilitator in certain daily situations.

Objective: The Music in Everyday Life (MEL) assessment, developed by Gottfried and Thompson, was confirmed with evidences of validity to assess the use of music in everyday life by parents with their children with autism, and was used within a large multisite research project (TIME-A) in four countries.

Discussion: This round table brings together four expert clinicians and researchers from four countries, who will present the research and clinical applications of the MEL assessment, focusing on Music-Oriented Counselling, Family-centred MT, MT-based DIR parent coaching, and using musical-play in parent counselling.

Keywords Music in everyday life; autism; parents; parent–child interaction

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Sounding together: family-centered music therapy in neonatal care from a European perspective

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Background: Family-centered care is easily translated into action within the discipline of music therapy since the premature infant is naturally exposed to the culture, musical heritage, and context of the family.

Objective: The roundtable aims to provide a forum to consider and discuss the opportunities and challenges of involving the family in neonatal music therapy service in various European NICU cultures.

Content: The presenters will give insight into theory, global state-of-the art current clinical practice and research. Each presenter will provide advantages and challenges of their cultural context.

Discussion: We will discuss the value of the “song of kin,” the parents’ voices, and how to support parents in interacting with their infant-singing in order to empower them as well as to strengthen attachment and bonding. The presenters will share unique aspects of their experience to help participants consider issues relevant to their own practice and research. Active discussion will be stimulated and welcomed by the panel.

Keywords Family-centered music therapy; NICU; song of kin

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Who collaborates with or assists music therapists in sessions, and how?

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Background: Several recent investigations of aspects of assistance and collaboration in music therapy practice have found that working in partnership with collaborators and assistants is more widespread and diverse than the topic's profile in the literature might suggest.

Objective: To review the range of roles collaborators and assistants play in music therapy sessions, in fields such as paediatric oncology, adolescent learning disability and care of the elderly. Panel members will present research findings and clinical vignettes with the aim of stimulating discussion and eliciting audience members' experiences of working with collaborators and assistants in various clinical fields.

Discussion: Panel and audience together will consider clinical, ethical, organisational and financial issues around the use of collaborators and assistants, and discuss ways of promoting and supporting their contribution. They may also suggest improved methods of researching the topic.

Conclusions: These will depend on the direction taken by the discussion.

Keywords Assistance; collaboration; music therapy; clinical practice; research methodology

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Continuity and change: 30 years of clinical music therapy in paediatric oncology

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Background: During the last 30 years, music therapy in paediatric oncology has undergone significant challenges – due to scientific and clinical progress. The developments of health politics as well as professional standards have impacts on this field of work.

Objective: This roundtable wants to facilitate ideas for new projects and methods according to topical challenges: e.g. balancing long-term supportive psycho-therapeutic relationships with short-term interventions, or implementing new “experimental” techniques against or with “proven” ways of music therapy methods.

Methods: Job descriptions for music therapists and guidelines of professional associations in paediatric oncology will be explained.

Discussion: Are there corresponding new ways, techniques and methods in music therapy, regarding changes and progress in oncological science and treatment? Has pressure, workload and stress increased for music therapists under the circumstances mentioned above? Which aspects and orientations are still meaningful and have persevered despite new medical protocols and techniques?

Conclusions: Music therapy in paediatric oncology has to be adapted both to specific changes in medical treatment and to general developments in childrens' and adolescents' use of music and socialisation.

Keywords Clinical music therapy; paediatric oncology; professional standards; new projects and methods

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Healthy and unhealthy use of music by adolescents

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Background: Reports on music therapy and adolescents have become increasingly more present both in literature and research. The theme covers a wide range of topics related to various populations and practices, from schools to community. Because music is important for adolescents, we need to be aware of potential negative outcomes related to music as resource. We address the questions: is music always healthy, and how can we facilitate healthy uses of music?

Contributors: The panel members will draw from their expertise across contexts such as research, school, child welfare and social work. Scientific and practical work within various contexts will be presented. The members draw on discourse related to concepts such as health, participation, learning and community.

Goal of the discussion: To engage in a dialogue about how music therapists may promote health for adolescents in various contexts. We also want to contribute with an interdisciplinary approach where the goal is to build bridges between different scientific fields and methods.

Keywords Adolescents; music therapy; social work; school; learning; health

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Music therapy assessment: bridging gaps

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Background: Members of this round table have recently formed the International Music Therapy Assessment Consortium. The purpose of this collaboration is to strengthen the field of music therapy by ensuring development and standardization of research-based assessment tools, increase awareness of use of assessment within and outside of the field, and strengthen clinical application of assessment.

Objective: Looking across disciplines, standards of music therapy assessment needs to improve to ensure the quality of the entire profession. Does this require a change of culture inside the music therapy community? To enable a joint discussion and broaden the perspective of music therapy as a field the panel will focus on the meta-perspectives of music therapy assessment including rationale for assessment, research design and psychometrics, social services and business, assessment training and clinical application.

Keywords Assessment research; psychometrics; clinical application; training; education

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Of course all music therapeutic relationships are unique!

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In reference to E. Tronick's statement on mother–infant relationships, the roundtable raises the question how to negotiate the necessity of using standardised (psychological and musical) assessment instruments on one side and implicit relational knowing on the other side. A psychodynamic concept of music therapy is based on the assumption that co-creation processes lead to a change of the way the patient makes sense of the world and of the ways she/he relates to significant others. This in mind uniqueness has always to be considered and intuition is constituent for practising music therapy, for the assessment and for the evaluation of the underlying processes. The papers will approach this from different perspectives for individual and group music therapy:

Listening and Responding – Intuition in Music Therapy Sessions (N. Scheytt)

Fragile Aesthetics – Relationship Diagnostics in Music Therapy on the Basis of Improvisation (A. Körber)

Getting involved – Emotional self-perception, expression and interaction in Group Music Therapy (S. Glomb)

Hermeneutic Analysis of free Group Improvisations in Music Therapy (S. Metzner).

Keywords Co-creation processes; intuition; relationship diagnostics; psychodynamic music therapy; assessment

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How fast and how dialogic should review processes of an Open Access music therapy journal be?

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Background: As an Open Access journal, *Voices: A World Forum for Music Therapy* has a profile and vision that highlights cultural and critical awareness as well as dialogic review processes. But how do authors perceive the relationship between the journal's vision and its practice of reviewing articles?

Objective: To examine how authors perceive review processes and how article reviewers and journal editors could contribute to expedient reviews.

Methods: An author survey combined with collective, critical reflections among editors on review policies and practices.

Discussion: Review processes need to be tailored to authors' experience, intentions, and cultural/disciplinary background, as well as to the journal's vision. These considerations imply that there are conflicts of interest in review processes that require negotiations.

Conclusion: The feedback provided about what editors and reviewers could do differently can be categorised into three main areas. The largest category is of authors who are entirely happy with their experience of the journal, while there are also groups of authors who want faster reviewing and more dialogues in review processes.

Keywords Open access publication; review processes; expedient reviews; dialogue

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Dialogue in education: a model of cooperation between music therapy training programmes in Austria

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Background: The beginnings of an academic music therapy education in Austria date back to the year 1959, when the first training course was established at today's University of Music and Performing Arts in Vienna. Today, there are three training programmes, located in Graz, Krems, and Vienna. The Austrian Music Therapy Act (MuthG) which regulates the profession came into force in 2009. In 2011, the Austrian Music Therapy Education Conference (ÖMAK) was founded as a panel to promote cooperation and exchange between these courses regarding issues in education, research, and practice.

Content and objectives: This roundtable features representatives of the three music therapy training programmes in Austria (Graz, Krems, and Vienna). Characteristics of the different music therapy programmes, and the aims and activities of ÖMAK will be presented. In particular, benefits and challenges of cooperating at the national level in education will be addressed. In addition, impacts and consequences of the MuthG on music therapy training will be discussed.

Keywords Music therapy training; cooperation in education; music therapy act

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Music therapy research in dementia: fostering a global approach

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Background: The number of people living with dementia is reaching crisis proportions. Consequently, music therapy researchers worldwide are attracting large grants to examine the impact of music participation on the health and wellbeing of people with dementia.

Objective: To foster international collaborations and a shared research agenda amongst researchers investigating the impact of music therapy for people with dementia.

Methods: Round table contributors will consider the following questions: What is the current state of music therapy research in dementia? What are our primary research focus areas (e.g. wellbeing, carers, cognition)? What research methods and outcome measures best capture the impact of music therapy for people with dementia? What is the potential for international research collaboration?

Conclusions: Music therapy research collaborations could strengthen research in dementia with potential for larger participant samples, multicultural perspectives, consistent use of outcome measures, and thus a richer knowledge base from which to interpret findings.

Keywords Dementia; research collaborations; global research

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Assessment in music therapy: strategies and applications to clinical practice in an international perspective

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Background: In music therapy field, assessment is aimed at understanding the client's unique strengths and challenges determining whether the client may benefit from music therapy treatment. There are different perspectives to conduct this phase in music therapy process according to the use of distinct scales, questionnaires and musical experiences.

Objective: Drawing from the experience of music therapists in three different countries (Argentina, Brazil and United States) this roundtable reflects upon and connects perspectives on how to implement distinct assessments in music therapy clinical practice.

Content: The members of the roundtable reflect upon their experience as clinicians using assessments in different areas of clinical practice. Themes explored include strategies and applications of some music therapy assessments: *Individual Music Therapy Assessment Profile* (IMTAP), *Intramusical Relationship Scale* (IRS) and *Individual Music-Centered Assessment Profile for Neurodevelopmental Disorders* (IMCAP-ND). Moreover, they are presented with some considerations on how to bond assessments from others disciplines (psychology and neuropsychology) in music therapy practice.

Keywords Assessment; music therapy; scales; strategies; applications

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Perspectives on music therapy assessments for children and adolescents: formats, backgrounds, aims and clinical applications

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During the last decade, different music therapy assessment tools have been developed for research and clinical practice with children and adolescents. This round table brings together different formats focusing on diverse aims in the treatment of children and adolescents:

- The music therapy expression and communication scale (MAKS, Moreau) for psychiatric children and adolescents
- The assessment of quality of relationship (AQR, Schumacher) for children with autistic spectrum disorder
- The Individual Music Therapy Assessment Procedure (IMTP-SoMEG-PEMuS, Sabatella & Lazo) for 3–6-year-old children with developmental disorders
- The Assessment of Parent–Child Interaction (APCI, Lindahl Jacobsen) evaluating parenting competencies.

Each assessment tool is presented in a short overview addressing format, setting, clients, theoretical background, clinical application and evaluation. The further discussion brings together similarities, differences, experiences in clinical and research application and focuses on further challenges for development.

Keywords Music therapy; assessment tools; children and adolescents; research; clinical application

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Necessary methodological modifications for the music therapy treatment of patients with trauma disorders

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Background: Findings of neurobiological research led to far-reaching changes in the understanding and psychotherapeutic treatment of patients with trauma disorders in recent decades. Especially in relation to non-verbal and activating methods such as music therapy also dangers of stress activation and re-traumatization can be detected. These require a reassessment of traditional treatment techniques and far-reaching methodological changes in the music therapy treatment concepts alongside salutary aspects.

Objective: This round table is taking this methodological discussion and re-evaluation of music therapy treatment techniques and provides an over view of innovative treatment concepts for patients with trauma disorders with various traumatic stress such as sexual abuse or violence experiences and different patient populations (children, adolescents,

adults). These new approaches are conceptional elaborated within the work group "Traumatic Stress" of the Freies Musikzentrum in Munich.

The individual contributors focus on the following issues: Dr Andreas Wöflfl (chairperson; children, adolescents, group therapy); Hanns-Günter Wolf (adults; group therapy); Dr Edith Wiesmüller (adults individual therapy); Jürgen Keller (children, adolescents, individual therapy); Dörte Pommerien (adults, clinical setting); Dr Gitta Strehlow (adults, complex post-traumatic stress disorder).

Keywords Trauma disorders; music therapy; treatment concepts

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ABSTRACTS - WORKSHOPS

Music therapy for adults: interventions based on the concept of “needs-orientated psychotherapy” developed by Klaus Grawe

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Background: Since the beginning of the so called “modern music therapy” in the nineteen hundred fiftieth music therapists work with psychiatric, psychotherapeutic or psychosomatic patients. Since ever settings differ from one hospital to the other, ranging from small homogeneous closed groups to groups with high fluctuation, beside others. Music therapy students and music therapists in their first years of practice find it difficult to define therapeutic objects when treating unstable groups. Each session stands almost for itself and the phenomenon of therapeutic process does not develop. The German psychotherapist Klaus Grawe developed a psychotherapeutic theory based on four basic human needs: the need for control and orientation, attachment, self-esteem and pleasure. His concept of “needs-orientated psychotherapy” was adapted to music therapy and put into practice in unstable groups.

Aims: The workshop will deal with the concept of “needs-orientated psychotherapy” and its implication for music therapy will be presented.

Activities: Participants will have the opportunity to experience interventions based on the needs-orientated theory. The reflection on their own basic needs will be stimulated as well as the understanding how the therapist’s perception is influenced by unconscious phenomena.

Keywords Group music therapy; psychiatric patients; basic needs; training

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Music in diagnostics: using musical-interactive settings for diagnosing autismThomas Bergmann^{a,b*}, and Agnes Burghardt-Distl^c

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Background: Music therapy settings provide many possibilities to observe a broad variety of behaviours associated with autism spectrum disorders (ASD), including sensory impairments and motor issues. The Music-based Scale for Autism Diagnosis (MUSAD) was developed to use the age- and language-independent quality of musical play to assess adults with impaired intellectual abilities and verbal skills in a semi-structured framework.

Methods: A brief overview of research addressing music-based assessments of individuals with ASD will be provided. The concept of the MUSAD will be presented. Practical exercises and role-plays will be used to demonstrate the interactive tasks and applied prompts aimed to provoke diagnostic relevant behaviours. Video-based scorings using the MUSAD rating scale will be made to introduce the coding procedure.

Results: Workshop participants will get an idea of how to use music-based settings for diagnostic observations and will be sensitized for ASD-symptomatology in this special context.

Conclusions: Behavioural observations in structured music interactional settings offer possibilities to collect valuable information for diagnosing ASD. The MUSAD presents an important complement in the diagnostic assessment of individuals with low verbal skills and intellectual impairments.

Keywords Autism; diagnostics; music; adults; intellectual disability

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One note symphony

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Background: Most of our music therapy methods are orientated to a connection in rhythm we all can join in by feeling the beat. But when we want to play a melody together, much more complex skills are involved, and this is very difficult to accomplish in a group. There is a simple solution: when clients play just one note on a very broad range of instruments, they can get into a dialogue with another quality: the beginning of melody. For a multiple of target groups, from very young and old, small or big seize, it is possible to play this "one note". Immediately people can make contact and feel the connection, as they become part of an orchestra. The music therapists' task is to listen to the group, to get every individual involved, and give support by playing various harmonies.

Aim and content: In this workshop, first the participants will experience the One Note Symphony together. They will then learn how to structure the instrumental dialogue and work on therapeutic goals. They will finally learn to use different musical styles and to incorporate voice work.

Conclusions: I hope many more music therapists will use this simple form!

Keywords Improvisation; one note; group music therapy; voice; instruments

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Encouraging writers: introduction to the scope of the scientific journal "Musiktherapeutische Umschau"

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Background: The editors of the German scientific journal "Musiktherapeutische Umschau" (MU) invite authors, potential authors, reviewers and editors of other journals as well as the

interested readership to gather information about the publishing policy and the scope of the MU.

Objective: Generally, we aim to encourage interested scientists and practitioners to publish their own research articles and practical reports/case studies to make them accessible to the music therapy community.

Methods: Presentations, practical work in small groups, discussions.

Results: Participants will find answers to the following questions: Which publication formats are accepted? What are the requirements for different publication formats (e.g. original work, document)? What does the process from submitting a manuscript to receiving the printed article look like? What does a "peer review process" entail? What can I do to improve my manuscript and increase its chances of getting published?

Conclusions: Research needs a vision; writing is a mission!

Note: The workshop will be German.

Keywords Musiktherapeutische Umschau; scientific writing; publication process

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Awakening musical facilitators: a creative music-centered training program for community healthcare workers

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Introduction: As registered music therapists in South Africa, we have developed a training program to equip community healthcare workers to utilize the arts in their work. Music affords potential in counselling due to its creative and communicative nature, possibilities for expressing the full range of human emotions, its projective qualities, opportunities it offers to re-compose meanings, and the way in which people engage with it in a holistic manner.

Aim: The workshop will highlight the importance of developing innovative interventions for training and support that blend creative thinking with ethically responsible practice. This is crucial when working in complex contexts where psychosocial needs are overwhelming and the numbers of care workers are insufficient. The training courses are run with resource-oriented convictions and with a commitment to collaborative mutual learning.

Methods/activities: This workshop will provide a description of the techniques that are experientially presented during this training course, practically guide attendees through some of these techniques, explain the underlying theoretical perspectives, and offer examples from the training courses.

Keywords Music therapy; training; community-care workers; improvisation; resource-oriented

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Songwriting and Widgit symbols to enhance language skills in children with speech and language impairments

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Introduction: Songwriting is a common method adopted in music therapy practice for its flexibility and multiple uses. In this workshop, the presenter will discuss how this method can be used to achieve specific goals in the language domain.

Aims and content: The presenter will analyse, from a speech and language perspective, different clinical cases and focus on major levels of linguistic structure to start the songwriting process. The workshop will provide participants with some practical tools to use in their music therapy sessions with children at different stage of language development. Participants will be given insights on how to structure their composition (lyrics) in order to reinforce and stimulate different language skills: from phonetic to morph syntactic level. An introduction on the Widgit symbols, to support the participation of the child in the final stage of the songwriting process, will also be demonstrated to participants.

Activities: Participants will be invited to write songs for different examples of clinical cases.

Conclusions: The workshop aims to give some practical tools and knowledge to participants working with children that have difficulties in the language domain and offers a new perspective for practitioners that work in collaboration with Speech and Language therapists.

Keywords Songwriting; speech and language impairments; children

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Neuro-music therapy for tinnitus: theoretical background, hands-on experience, clinical implementation

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Background: The neuro-music therapy for tinnitus is a manualized short-term music therapeutic intervention lasting for nine consecutive 50-minutes sessions of individualized therapy. Prior to the therapy, all patients undergo an intake examination. Therapy outcome is assessed by both subjective (questionnaires) and objective (tinnitus estimation, psycho-physiological examination) data.

Aims and content: The workshop starts with a theoretical introduction on inclusion and exclusion criteria (who is eligible for the neuro-music therapy?) and some information on the treatment outline. Based on this knowledge, participants gain practical insight into the music therapeutic intake examination and the main elements of the neuro-music therapy itself.

Method/activities: The workshop provides hands-on experience on the modules “resonance training”, “neuroauditive cortex training” and “tinnitus reconditioning”. Participants can explore how tinnitus sounds might be estimated (noise and sinus generator) and try out electrophysiological methods (biofeedback). Case studies will show up the adaptability of a manualized therapy to the individual needs.

Conclusions: Apart from therapy-related topics, possible applications of the neuro-music therapy in daily clinical routine will be addressed.

Keywords Tinnitus; active music therapy; receptive music therapy

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Being in the “hear” and now: how mindfulness and music-making can enhance your life and clinical skills

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Background: Mindfulness can be understood as a state of being in which one experiences moment-to-moment awareness from an internal place of non-judgement. Increasingly, research in mindfulness is showing that such a state of mind can have a highly beneficial effect on one’s sense of well-being. Benefits of mindfulness include: reduced rumination, stress reduction, improved working memory, greater focus, less emotional reactivity, more cognitive flexibility, greater relationship satisfaction, self-insight, morality, intuition and fear modulation. Yet, some people find traditional mindfulness meditation practices to be intimidating or inaccessible to them.

Objective: Participants will be able to identify ways in which they can incorporate mindfulness techniques into their personal lives and clinical work.

Methods: Traditional mindfulness meditation practices and music-based mindfulness activities will be utilized in this workshop. Opportunities for dialogue and discussion will be presented throughout the workshop.

Discussion/conclusions: Traditionally, mindfulness practice has been associated with meditation practices, but music can also be used as a form of mindfulness practice.

Keywords Mindfulness; contemplative music-making; presence; self-care

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Mentalisation-Based Treatment (MBT) perspective in improvisation-based music therapy

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Background: In the last 10 years, Mentalisation-Based Treatment (MBT) is being increasingly used in the psychiatric treatment of patients with Borderline-Personality Disorder and nowadays also used for patients suffering from different psychiatric conditions.

Content and methods: The workshop will introduce the basic elements of MBT and how MBT can be implemented into the music therapy context. The workshop will focus on the implication for music therapy improvisation through active role-playing.

The workshop will consist of a mix of presentation, exercises and on-sight supervision.

What does MBT imply for:

- The therapists’ attitude,
- The therapists’ responds in the music,
- The understanding of the clients’ musical expression,
- The verbal process,
- Key interventions to foster mentalisation.

Conclusion: It is the presenter's opinion that this treatment model in many ways applies to music therapy.

Keyword Mentalisation

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Disease – grief – transformation: music therapeutic support in coping processes of families concerned by severe diseases and handicaps

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The authors base their workshop on modern coping theories, the musictherapeutic concepts of polyphonic identity and improvisational music therapy.

Facing a severe disease, concerned children as well as their parents and siblings are confronted with feelings of helplessness, powerlessness, grief, fear and anger. In the beginning, the threatening disease dominates the emotional perception and the family's daily life. The authors will show how musictherapeutic support of the complex coping processes in families with special needs can contribute to transforming this predominance and helping the individual family members as well as the family as a whole to find a new order of polyphonic identity and a symphony of intra- and interpersonal dialogues.

After a short introduction to the theoretical background (10'), the participants get the opportunity to experience different aspects of coping processes of concerned children, parents or siblings through music therapeutic improvisation, narratives and reflection (60'). They will thus be sensibilized to the complex interrelatedness of coping processes in families as well as in an intrapersonal perspective. A discussion will close the workshop (10').

Keywords Coping; improvisational music therapy; polyphonic identity; severe disease/handicap; families with special needs

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Reaching out and reaching in: meditation and music improvisation in a group setting

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Along with its creative potential, music can constitute a form of meditative practice. Repetition is a part of life as much as it is a part of music: as people, we value rituals and routines, for they make us feel grounded; as listeners, repeated patterns draw us into a piece of music, giving it structure and familiarity; as musicians, we practice repeatedly in order to play better. In therapy, repetition of encounters and contents allows us to work through our issues in a steady relationship which eventually leads to change.

Carl Rogers argued that creativity is a universal human feature, but it requires openness to experience and acceptance. Buddhist philosophy teaches us that repetition is a way to access our inner world, while acceptance is the factor which opens the door to the Other and unleashes the creative flow.

In this workshop, we will be exploring the potential benefits of repetition towards creativity, self-discovery and change, drawing from formal meditation practices as well as improvisational methods of music therapy. Breath, movement, voice and rhythm exercises will lead us from repetition to improvisation, from the “sound within” to the music that connects us with others. Group discussion will explore the utilization of such exercises as daily practices towards creativity and health.

Keywords Meditation; music; creativity

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Play in music therapy with children

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Play constitutes a fundamental element in a child’s life. Therefore it is used in child psychotherapy as an essential tool.

In music therapy children play as well. They play with musical instruments and with the music components. In addition, games are played that are triggered, accompanied or enhanced by music. Play and music are integrally linked resulting in various forms in the therapeutic process.

The complexity and the high symbolic character of these music games impose specific requirements on therapists. They need to immerse themselves openly into the game reality and they are also the guardians of the game and responsible for the therapeutic process. An important prerequisite for such a competence is the analysis of the own game biography.

Based on the participants’ personal game experience, the workshop consists of theoretical impulses, exercises and practical examples. It aims at deepening the understanding for the complex significance of music game processes in music therapy with children and at reflecting the influence of biographical concernment on intervention skills.

Keywords Child and play; game biography; music therapy with children

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Yoga of Sound music therapy system: techniques acting on autonomic nervous system

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The workshop is focused on the analysis and training of ancient oriental Nada Yoga practice (Yoga of Sound), and the comparison with recent research involving the

autonomic nervous system, a neuronal system which controls largely unconscious functions such as heart rate, breathing, emotions management and social behavior. It is a polyvagal theory on the mind–body connection, which aims to explain the neurophysiological mechanisms underlying this interaction.

From a practical standpoint, the participants will have the opportunity to experience Yoga of Sound music therapy methodology, checking on themselves the main effects and verifying possible areas of application in different contexts (school, disability, and psychopathology).

The techniques and exercises proposed, using breathing, singing voice, musical scales, rhythm patterns, and consciousness, are intended to produce a state of body and mind calmness, transforming and converting the emotional blockages into vital energy to improve creativity, potentiate the auto immune system, increase intelligence, and develop interpersonal communication.

Another important topic will be the analysis of the “personal tonica” – the individual key note – and the “natural rhythm”, both aspects being the basis of Yoga of Sound music therapy system. Concluding, there will be room for questions and discussion.

Keywords Yoga of Sound; emotions; autonomic nervous system; breathing; polyvagal theory

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Music therapy (MT) with high-risk pregnant women and their unborn child: characteristics/methods/interventions

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Background: Low exposure to stress and a good beginning to the antenatal bonding and motherhood identity process were found among the preventive options for healthy pregnancies. Pregnant women who are at (high-) risk often do have strong pains, stress and fears, which might disturb the growing mother–infant relationship. So, a holistic treatment is essential and preventive for the development of the unborn child and to minimize various risks (preterm delivery and perinatal complications, ante- and postnatal depression, early interaction disturbances).

MT treatment:

MT is effective even for short-time clients to:

- reduce fears;
- find relaxation;
- find individual resources;
- stand and deal with the – sometimes extremely intense – feelings;
- strengthen the bonding and the women’s ability to help themselves.

Structure of workshop:

The participants will learn about specific topics of music therapy treatment in obstetrics. Focus in the workshop will be in equal time on:

- (1) theory/methods/case study;
- (2) a MT-intervention by a roleplay in which participants (max. 15) take part as actor or auditor;
- (3) shared concluding discussion.

The workshop leaders are members of the German-speaking “Fachkreis Musiktherapie Neonatologie” and music therapists at an obstetric unit.

Keywords At-risk pregnancy; obstetrics; holistic treatment; music therapy

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“Their lives, their stories, in their words”: a workshop on lyric creations with clients

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This workshop will focus on the lyric creation with clients through the initial stages of therapeutic songwriting using interactive methods and role-play to ensure that the therapist role is to guide the clients towards a successful lyric creation based on their lives, experiences and their original words. These stages are drawn from Guided Original Lyrics and Music (GOLM), a specialised music therapy songwriting protocol that follows a series of stages to create an original song with the patient. The method is under-pinned by the therapeutic intent of ensuring that the participant is involved in every step of the song’s creation and that they have a sense of ownership of the final product.

The initial two stages of brainstorming, structural reframing structure are imperative to the next phases of music creation in this method. It is hoped that dividing the songwriting process will provide more clarity of the method and a deeper experience for the participants.

Keywords Therapeutic songwriting; original lyrics; advanced practice; composing; GOLM

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Flute, accordion or clarinet? Supporting music therapists to use their first instrument in their clinical practice

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Background: In April 2015, three authors published a book in which 57 different music therapists from all over the world contributed a wide range of case studies where they used their first instrument. Instruments used included the clarinet, the accordion, the flute, the cello, the trumpet, the bassoon, the violin, the viola, the harp, the guitar, the trombone, the euphonium, the oboe, the saxophone and the double bass.

Contents: This workshop will explore various practical ways in which different instruments may be used, drawing on information from our book. After each activity, we will reflect on the uses and characteristics of different instruments in music therapy practice. We will take practical considerations into account (such as size of instrument and hygiene when using wind instruments) and consider emotional issues that some therapists face when using the first study instrument they may also be continuing to perform on as a musician.

Participation: This workshop will be limited to 20 people. Participants must bring their instruments to the workshop and be prepared to play in order to take part.

Keywords Orchestral instruments; accordion; clinical improvisation

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Rap, recording, and borderline personality disorder

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Background: This workshop will engage participants in practical applications of rap and audio recording for treating Borderline Personality Disorder (BPD) within behavioural and humanistic frameworks. A case study in which the presenter co-created original rap recordings with a young woman diagnosed with BPD to reduce self-harming and aggressive behaviours will be referred to throughout.

Objective: To understand cultural, neurological, behavioural, and humanistic reasons for using rap with BPD. To learn how to create digital beats derived from live instrumental or vocal improvisation, and to extract a “hook” (rap chorus) from freestyle rapping or group improvisation. To gain an understanding of the therapeutic value of basic recording techniques.

Methods: Participants will listen to and discuss rap recordings from the above case study and various international, urban environments. Participants will create digital beats derived from instrumental and vocal improvisation, and complete a final recording.

Discussion: The efficacy of rap and recording methods in music therapy to target specific challenges for someone with BPD, contraindications, and recording logistics will be discussed.

Conclusions: Using rap and recording to treat BPD can provide motivation for self-care, reduce aggression, and develop a feedback loop that builds hope and self-esteem.

Keywords Rap; recording; BPD

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Singing in the brain: neurobiology of singing in the psychotherapeutic context

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Background: Singing is an essential form of musical behavior across all cultures and has often a health-supporting role. Different song types are important in the course of the human life. In this workshop we concentrate on western European culture.

Methods: A literature search with relevant publications from the field of neuroscience, music psychology and music theory is connected with personal experience as singer and music therapist.

Content and conclusion: Different song forms are looked closer as for example the lullaby, the love song and the march song. Each song type is connected with specific neuronal

aspects concerning emotion regulation and vegetative nervous system. These songs can be health-supporting in everyday life but also in the psychotherapeutic context. In this workshop especially relevant aspects for psychotherapeutic use of singing are enrolled.

Keywords Singing; neuroscience; song; musical structure; psychotherapy

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The sound of lost homes: music therapy with refugees in Germany

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Background: Europe is experiencing a large influx of refugees mainly from Syria, Afghanistan, Eritrea and other areas of Africa. The city of Hamburg provides first aid camps and follow-on housing for these people, but psychological aid and therapy for refugees is still scarce.

Therefore, a small number of music therapists have founded the “Musiktherapie-Initiative e.V.” in 2013. Our main aim is to support through the use of music therapy, children and young adults who are undergoing the process of arrival in a new country.

The workshops will focus on our practical experiences with this group and will address some important topics such as losing one’s home, overcoming cultural differences and supporting the integrational process through the means of music therapy. Small practical interactions, e.g. body percussions and circle singing, will be given.

Conclusions: Working with refugees is a relatively new area for music therapist. Cultural differences are a challenge for the refugees as well as the music therapist but the process of integration can be supported through music therapy.

Keywords Music therapy; refugees; practical insight; cultural differences

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“The Bridge Singers”: a Peruvian ritual based on improvisation during the dying process of Andean people

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The Bridge Singers are musicians that accompany Andean people in some regions of Peru with musical improvisation (sounds and songs) in dying processes and their relatives and friends during a period of 7–14 days before, during and after death. Since more than 20 years, I am using parts of this ritual in my work with pupils in dying processes and with their classrooms and families.

In this workshop we will get to know parts of the ritual using original Andean instruments and learn about how these parts can be “translated” in a way for working with people in dying processes and their families and peers as well in classrooms as in hospices or at home.

Participants will get an informative overview about the whole ritual and practice breath-based improvisation techniques with instruments made of quills, pottery, shells and bones and heart-beat-based improvisation techniques with different natural drums as a base for the invention of life songs, periods of thank and forgiveness.

Afterwards, we discuss how these methods can be used in very simplified ways in dying and mourning processes with the whole family system or with the classrooms of dying pupils.

Keywords Peruvian ritual; palliative context; accompanying family systems in dying processes

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Music therapy studies: a dialogue between art and therapy – artistic work as methodical beginning

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Background: The model of theory of components developed by Prof. Dr Fritz Hegi is taught in the first study year at the Zurich University of the Arts. Dealing with the individual musical components – sound, rhythm, melody, dynamics, form – creates the basis for subsequent diagnostic, for the evaluation of the improvisation process and for the development of the music-therapeutic intervention practice. After both the reflection of the theoretical foundation and the musically improvising practice, the topic is finally completed with a graded methodology project in which the students focus on a component of their choice and create an audio or video recording from an artistic perspective. The development of the personal artistic creativity, the sensitized attention to musical principles and their connection to nature, relation and creation and the introduction to recording technique and presentation generate knowledge acquisition on various levels.

Content: (1) Conveying theoretical principles of the theory of components; (2) Facilitating practical experience through experiments in structured improvisations; (3) Presenting individual methodology projects as inspiring examples.

Aim: The participants are taught a methodical approach. The workshop shows exemplarily how music-therapeutic principles can be experienced through artistic work and can be independently enhanced through creative means.

Keywords Music-therapeutic methodology lectures; phenomenological and artistic discussion

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Balint work for music therapy and mysticism

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Background: Mysticism in the context of psychotherapy refers to spirituality, specifically as something that can be experienced. Mystical experiences are connected to a sense of belonging to a larger whole, basic trust and all-embracing love. Work with patients clearly

shows that these values often disappear over the course of an illness. Music therapy allows many patients to relive these experiences. Supervision through Balint work for music therapists allows the participants to clearly experience and recognise any deficiencies they may have in this regard. In Balint work for music therapy, the mental associations of traditional Balint work are complemented by musical improvisation in the whole group. This can lead the participants to altered states of consciousness, thereby reaching the dimension of mystical experience.

Content: The workshop starts with body-focused work to sensitise us to inner perception. This method is then implemented with a participant's model therapy session. Questions of concepts and theory close the workshop.

Objectives: To give insights into incorporating the mystical dimension into music therapy.

Keywords Balint group; mysticism; supervision; altered states of consciousness; spirituality

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The therapeutic use of harp in music therapy

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Background/Aims: The harp is one of the oldest musical instruments of mankind. Indications can be found in ancient Egypt and Mesopotamia around 3000 BC. In the Old Testament, King David dispossess the evil spirits of Saul with his Kinnor (lyre) and also in various Nordic sage, such as Beowulf or the legend of Wälsungen the harp is mentioned. The application areas of the harp in music therapy are diverse and range from paediatric, psychiatry, neurology to oncology and internal medicine pathologies. The participants receive theoretical basic information and gain inside into specific harp music therapy work from different area of expertise.

Methods/Activities: Theoretical foundation of therapeutic harp playing (handling, music theory basics, fields of application and music therapy techniques) is taught. After that the participants have the opportunity to try and discuss the theoretical foundations in partner and group settings.

Keywords Harp; music therapy methods; partner and group exercises

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Move, enjoy, be creative: "sitting dances" as a form of movement with therapeutic goals

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Background: Music therapists can implement many varied methods and techniques during music therapy sessions. They often use music improvisation, playing instruments, singing, movement to music.

Objective: One idea that is not well known is "sitting dances" (dances performed while seated). In situations where physical expression is limited due to patients' physical

conditions or if there is a lack of space in which to move, sitting dances can be an interesting complement to a session.

Methods: The main advantage to “sitting dances” is they are simple, have repeatable form, and bring joy that is triggered by moving with the music. Sitting dances work with children as well as adults and seniors, healthy persons and people with a variety of health problems or disabilities. It may be used in a school setting, therapy center, and a hospital.

Discussion: The assumptions and aims of incorporating sitting dances to music therapy practice will be shown and discussed during the workshop, and will be illustrated by recordings from clinical practice.

Conclusions: Participants will be able to learn a few dances, as well as mutually creating a new dance according to specific criteria.

Keywords Movement with music; creativity; versatility

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Soundbeam: 25 years on

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Background: Soundbeam – a “gestural” interface which translates body movement into music – first appeared in 1991 and has since been widely adopted in therapy and special education. There is now a substantial corpus of evidence as to its efficacy in enabling musicality across a broad spectrum of disability.

Objective: The objective of this workshop is to review recorded examples of music-making in therapy and performance, for participants to gain a deeper understanding of the functionality of the device, and to be enabled to make an informed evaluation of it through a facilitated hands-on practical music-making session allowing them an experience of actually playing Soundbeam, both individually and collectively.

Methods: Participants will be given the opportunity to explore a range of musical styles and levels of challenge.

Discussion: Assistive music technology is constantly evolving and raises challenges as well as providing new opportunities for expression. Consideration will be given to some of these challenges, and the issues involved with evaluating players’ experience of using it, especially where they are non-verbal.

Conclusions: Soundbeam has developed considerably in recent years. Developments and improvements have often been steered in the light of feedback from both users and professionals. This workshop is part of that process.

Keywords Technology; learning disability

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The economics of therapy: setting fees – a dialogue between ethics, resources and personal requirements?

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Background: Internationally, we work in a diverse range of settings with funding from a myriad of sources. Honorary (free) contracts are increasingly being offered by music therapists and service providers as a way to start new work. As the need for therapy increases, there are diverse opportunities for new work, but do music therapists have the courage and financial information to set fees ethically and equitably alongside similar professions? When music therapy services are free at the point of delivery, do commissioners who wish to “buy-in” music therapy services, understand its true value?

Objective: The workshop focuses on a series of practical exercises helping participants better understand the factors influencing how they set their therapy fees. The workshop asks participants to judge if their fees are:

- Set ethically
- Resource their work effectively
- Providing them with a secure personal financial future

In addition, the “RAILE” core clinical skills are outlined and presented to participants as a pathway transferring their core clinical skills into core skills for setting up new work. The “RAILE” skills are: Resilience, Attunement, Improvisation, Listening, Empathy.

Keywords Fees; clients; commissioners; ethics; money

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Enhancing and strengthening the parent–child bond by the means of music therapy and theraplay

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Background: Music therapy has a built-in capacity for interaction and it is experienced as a non-threatening non-verbal media. Theraplay is a relationship-focused treatment that is interactive, physical and fun, and models healthy attuned interaction between parents and their children. Music therapy and theraplay may be easily united, which increases the range of therapeutic techniques available to the therapist.

Objective and methods: The aim is to introduce the basic principles of the approach. Theoretical background stems from the attachment theory, and its effects to the approach are introduced shortly. The main focus is on attachment-based activities including engaging, structuring, challenging and nurturing activities by playing and singing.

Discussion: Music therapy and theraplay offer a powerful way for the child and parent to connect with each other. The innate musicality may be found during the sessions and a multisensory experience including gaze, touch, feeding and singing captures the emotional level in a strong manner.

Conclusions: The workshop gives the participants new perspectives and hands-on tools to music therapy accomplished with families.

Keywords Parent–child therapy; family; interaction; attachment

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Playing with the suprasegmental features of speech, musicality and movement

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Background: Our spoken language is inevitably linked to music. This can be seen in the suprasegmental features of the speech because prosody is defined as changes in voice and rhythm of speech. Therefore, it is possible to establish a clear analogy between speech and musicality.

Objective: This workshop aims to explore the different possibilities of the voice in their suprasegmental characteristics (rhythm, intonation, speed, duration, timbre and intensity) and link these issues with the body movements, and also to get to establish consistency between musicality and vocal exercise and movement through play in creative improvisation exercises. These previous topics are the contents of this workshop.

Theoretical framework: Based on the Nordoff–Robbins' musicality and Laban's movement analysis theories.

Methods/Activities: Each participant will explore the qualities of his own voice through playful reading newspapers. Then they will link the different features of the voice with qualities of expressive movement in a group activity.

Discussions/Conclusions: Organized in small groups, one of them will build a vocal soundscape to another who will dance. All participants will dance and use their voice. The workshop will end with a group discussion about the link between voice, body movement and musicality.

Keywords Voice; suprasegmental; movement; musicality

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“Compose oneself for compose”: songwriting workshop

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This workshop is about a technique of music therapy termed “collective songwriting”, experimented by me for many years now in mental health settings to treat psychiatric illnesses including psychosis and autism in both adults and adolescents. The objectives of the experience are: to promote personal redefinition through the discovery of resources that become skills, to perceive themselves as an author, to realize songs as a communication tools with the external world. Collective songwriting is an articulated process whereby music and lyrics produced by patients help with teasing out their healthy parts which are stuck and not easily accessible. It is a space to discover how the authentic communication of music contains vital, powerful and liberating elements of poetry. “It is a work about something or someone inside us that wants desperately to be” (Marina Cvetaeva).

It is organized in a structured setting in which a group of twenty observers is arranged in a circle around the circle of the group of ten composers. The process starts with the composing of music through a session of free vocal improvisation. This is followed by active-imagination production, associated with the articulation of the verses, and it ends

with the elaboration and the choice of a title, guided discussion between participants and conclusion.

Keywords Song-writing; personal redefinition; psychiatric illnesses

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Writing for publication in British Journal of Music Therapy: new writers workshop

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Aim of workshop: Following the launch of the partnership of British Journal of Music Therapy (BJMT) with Sage, giving an international online presence, the Editors are keen to meet potential writers and discuss their ideas. This workshop is for delegates who are interested in writing and publishing about their work; novice writers and those who want advice about their writing projects. The workshop is not for experienced or published writers.

Content of workshop: First, the BJMT Editors and those in the session will introduce themselves and talk briefly about their writing ideas. We will consider what writing for a journal entails and look at a previously published article to consider writing style, structure and story. Time will then be given to putting some of our thoughts down on paper and sharing them in the group. We will then present the guidelines for BJMT, and the process of peer review. This will help those present to think about tailoring their writing to the BJMT audience. Lastly, the group will be invited to return to their writing ideas and explore these further, making action plans to help motivate themselves in the writing process.

Keywords Writing; British Journal of Music Therapy; publication

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Improvisation as “unthought known”: creative techniques in music therapy supervision

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Background: In group supervision with music therapists, musical improvisation and other creative techniques are used as means of a deeper understanding of a case. The narrative of the protagonist is followed by improvisations and further reflections within the group. This seems similar to other creative techniques in psychotherapy and clinical supervision like free association, painting or systemic constellations. It tries to explore unconscious movements, thoughts and emotions, revealing important aspects which have been left out up to the present. They may come to appearance by means of the musical dynamics, etc. The term of the “unthought known”, coined by psychoanalyst Christopher Bollas, may refer to experiences about which one is (yet) unable to think or speak.

Objective: In this workshop, we will explore how the understanding of a reported case will be deepened by musical improvisations following the words.

Content: After a short introduction about the use of creative techniques in supervision, and its theoretical and methodological implications, we will perform a life-supervision session, working on one or two cases of participants in a small in-group. Musical instruments will be provided for the subsequent improvisations. The workshop will conclude with an exchange of experience in the whole group.

Keywords Clinical supervision; creative techniques in supervision; improvisation

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Heidelberg pain manual: clinical perspectives

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Introduction/background: Evidence-based Music Therapy includes clear indication, empirical foundation and specific working ingredients. It is not primarily modality oriented but based on music therapeutic methods and techniques. Former presentations of the Heidelberg Music Therapy Pain studies focused on research results.

Aims: The current workshop gives deeper insights into the concrete techniques used in the treatment of patients suffering from non-malignant, chronic pain.

Methods/activities: On the theoretical basis of psychological theories and clinical correlates of pain disorders, indication and treatment techniques as well as music therapeutic ingredients were developed. This contribution contains the systematic treatment concept organized in three temporal phases. Phase-related video examples as well as clinical cases are presented.

Keywords Manualized music therapy; chronic pain; case examples

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Microanalysis in music therapy: objectivist and interpretivist approaches and methods 2016

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Background: Microanalysis has grown from 2007 to 2015; first steps of automatization are done and first multi-cases-microanalyses are done.

Objective: Workshop will present the state of the art. Afterwards, three groups will be focused in three microanalysis methods. Finally, perspectives will be discussed.

Methods: Methods are a phenomenological-inspired approach, computational Music Therapy Toolbox (MTTB) and Improvisation-Assessment-Profile Autonomy-Micro (IAP-A-M). Unique to interpretivist microanalysis is the exploratory and multidimensional examination of the defined time frame of an episode and therapy event from a single session of music therapy and are much more detailed, focused, and comprehensive than normal case studies. MTTB enables extracting various musical features from clinical

improvisation to be further interpreted. It is also possible to look at the musical interaction between therapist and client and to create a visual illustration on the improvisation for everyday clinical use. In IAP-A-M, continuous measurement of intermusical relationship in clinical improvisations is done.

Discussion: Small group results will discuss strengths, limitations and objects of different methods.

Conclusions: Microanalysis is currently applied in research. First assessment methods are developed.

Keywords Microanalysis; improvisation; process

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The DrumPower project: violence prevention, social integration and empowerment: introduction to the methodical work

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Background: DrumPower is a music therapy programme for violence prevention, social integration and personal empowerment, developed in a clinical context and elaborated for preventive work in schools during the last 16 years. It is based on an integrative approach founded in developmental psychology and combining psychodynamic, humanistic, systemic and exercise-centred methods.

Method: The structure of the programme enables music therapeutic exercises for the regulation of affect and aggression, the resolution of conflict situations, the avoidance and resistance of threatening situations, and the constructive handling of aggression within a thematic framework. The expression of aggressive qualities in improvisational drumming is helpful to distinguish between destructive and constructive forms of behaviour. Within the group, it is possible to work on constructive forms in dealing with aggression.

Research and practice: The programme was examined in different studies, which were presented over the last years at several music therapy congresses in Cadiz, Oslo and Krems. Concept adaptations for various participant groups are developed in the running project practice.

Objective: This workshop will give an introduction to the structure of the DrumPower project. Interventions for group cohesion, affect regulation and handling of aggression as well as forms of workshop performances are practiced in selected exercises.

Keywords Group programme; prevention; violence; aggression; methodical work

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“Music knows about us everything we need to know about ourselves”: music-centred supervision

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Background: Improvising in music-centred supervision is a way of promoting the understanding of clinical situations and transferal processes. The supervisee is asked to improvise

on varied subjects such as relations, feelings towards the client or his surroundings, fantasies, ecological matters and more. Our combined experience in supervising students and professional therapists over many years has shown that in many cases, clinical dilemmas are easier to understand and to articulate in words once they have been expressed through sounds.

Content and activities: In this workshop, we will present in short principles and methods in music-centred supervision and discuss them through clinical vignettes from our own experience. Participants will be asked to portray in sounds clinical situations from their work. We will also demonstrate how the technique can be useful in observing clients' different perceptions.

Conclusions: Music therapy focuses on musicking in situations which cannot be depicted in words. In supervision, we also confront such instances where words cannot be found. We believe that it is our mission to enable supervisees to experience those precious moments when "music knows about us everything we need to know about ourselves".

Keywords Music-centred supervision; improvisation; training

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ABSTRACTS - POSTERS

Psychodynamic music psychotherapist training in Finland

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Music psychotherapy has been in the regulations of psychotherapist trainings in Finland since 1995 when music therapist trainings were defined as the special method trainings of psychotherapy. Finnish music therapists received psychotherapist titles from the earlier trainings of the Sibelius Academy Continuing Education Centre and the University of Jyväskylä, Department of Musicology. They began before the law governing psychotherapist trainings as a registered health care profession was established in 1994. The first music psychotherapy training at the University of Oulu 2007–2011, established in 2006, was authorized as an advanced psychodynamic music therapy training leading to the psychotherapist title in 2012. The Master of Philosophy in music therapy degree was accepted as the ground education for psychotherapist trainings in the same year. In 2013, a similar 4-year Music Psychotherapist Training was authorized as its own form and orientation of psychotherapy by the University of Oulu, Faculty of Medicine according to the new statute 1120/2010 2a § of the law. This poster presentation studies the development of music therapy trainings and profession in Finland. The contents, structures as well as the central clinical theories and methods of an official music psychotherapist training curriculum are described.

Keywords Psychotherapy; health care; training; legislation; music psychotherapy

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Fostering high-quality social interaction together with individuals with profound intellectual disability

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Background: Individuals with profound intellectual disabilities (PID) risk social isolation due to communicative difficulties. Research has stressed the link between high-quality social interaction and quality of life in this population. The present project included the development and evaluation of a model for fostering high-quality social interactive behaviours in direct support-staff and family members through self-reflection during different guided activities together with a person with PID.

Methods: A total of 11 participants were asked to reflect on their own interactive behaviours (in terms of vitality and timing, attentiveness, interpretation and own adjustment of communicative expression) during four visits to an activity centre for people with PID. Thematic analysis of focus group interviews were conducted afterwards.

Results: Five main themes emerged, including (i) The perceived value of developing a professional language to discuss social interaction and (ii) Activity as a scaffold for interaction. Importantly, several informants highlighted how music therapy constitutes an important activity for supporting high-quality social interaction.

Discussion: Our model holds promise as a tool for dissemination of evidence-based social-interactive practices to real life settings, such as families or day-care centres. Moreover, the social interactive potential of music therapy was suggested.

Keywords Intellectual disability; social interaction; music therapy

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AutKom: a musical-bodily-based group training supporting adults with autism and intellectual disability

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Background: Music plays an important role in education and therapy for children with autism spectrum disorder (ASD). Although ASD is a lifelong condition, music therapy is rarely reported in adults on the spectrum. There is a lack of structured concepts for supporting adults with ASD and intellectual disability (ID).

Objective: We therefore developed a structured, mixed-gender group training combining an educational approach with musical-bodily interventions.

Methods: A questionnaire with 57 items was developed to assess clients' needs in the field of social, emotional, and practical skills. AutKom was conducted by a pedagogue and a music therapist. Setting and flow were structured with consideration of ASD-typical features. The feasibility of the program was measured by participation rate.

Results: The assessment of needs resulted in a focus on social and practical skills. During two runs, emotion and stress regulation came to the fore. Music and movement-based interventions emerged as more appropriate and effective compared to learning-theoretical principles alone. The participation rate was 84% with no dropouts.

Conclusions: Musical-bodily interventions are significant in an educational group training fostering social and emotional skills in adults with ID and ASD.

Keywords Autism; adults; intellectual disability; music therapy; education

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The contribution of the evaluation tools MOT and EGMLE: case study of a patient with communication disorder

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Background: For a better care, it is worth using evaluation tools specific to music therapy (preliminary and periodic) to define the patient's abilities that will become the base for the treatment.

Methods: In order to measure the musical cognitive skills, we used the Music therapy Orientation Test (MOT; a test that evaluates the perception, the memory and the emotion) and the Evaluation Grid for Musicality, Listening and Expression (EGMLE; a test that analyses the reactions following a sound stimulation during a music therapy workshop, based on three features: musicality, listening, and expression).

Case presentation: Ms T shows an advanced stage of Alzheimer with memory disorder, particularly a loss of both language and verbal communication abilities.

Discussion: This study shows the benefit of having tools and doing evaluations before and during the care of the patient in music therapy workshops. The results of these evaluations allow a better care of the patient. They prevent defeat and maximize the benefits of music therapy.

Keywords Music therapy; evaluation tool; Alzheimer; musical cognitive skills

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Music and public health: music in the everyday life of adult Danes and its relationship with health

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Background: "Music and public health" is a new field of study. Few scientific studies with small samples have documented health implications of musical participation. Research questions in this epidemiological study were: (1) Is there an association between self-rated health and active use of music in daily life? (2) What associations can be observed between musical background, uses and understanding of music as a health factor, and self-reported health?

Method: Data came from the Danish Health and Morbidity Survey 2013, based on a simple random sample of 25.000 adult Danes (16+ years). Response rate: 57%. Multiple logistic regression analyses were performed to investigate associations between musical background/activities and health-related indicators.

Discussion: The study documents that a majority of informants use music to regulate physical and psychological states/processes and that they consider music a health-promoting factor. The study indirectly points at the public health potential of musicking.

Conclusions: A clear association between daily playing/singing and health/quality of life was found. Results indicate awareness among Danes that musicking may play an important role as a health-promoting activity.

Keywords Public health; musicking; epidemiology

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Music therapy with patients affected by dementia or Parkinson's disease: study on sound/music stimulation

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Background: In 2014, the Helvetic Music Institute started an introductory music therapy project in the nursing home "La Quercia" (Acquarossa, CH). The positive results obtained

brought into being a new project meant to study and assess the effects of music therapy on motor, emotional, memory and cognitive skills.

Methods: Weekly music therapy settings (3 hours × 40 weeks, Phenomenological-relational Methodology) were held with two groups of people affected by dementia or Parkinson's disease. The assessment includes the Music Therapy Assessment Form developed by the Helvetic Music Institute, the Mini-Mental State Examination together with a new music perception/production assessment form, conceived by Paolo Cattaneo. This instrument contains rhythmic, melodic, harmolodic and prosodic stimulation tests meant to assess more accurately the fine and gross motor activity, as well as the emotional and the cognitive responses to music therapy.

Discussion: The expected results are improvements in the participant's quality of life, with regard to the psychocorporal, emotional and cognitive areas.

Conclusions: Music therapy has direct effects on motor, memory and cognitive skills.

Keywords Nursing homes; dementia; Parkinson; stimulation; musical language

Funding This work was supported by the nursing home "La Quercia" (Acquarossa, Switzerland).

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Huntington speech music therapy: a therapy based on the principles of SMTA, adjusted for patients with Huntington's disease

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Background: The brain systems underlying to music are shared with other functions such as speech. Evidence suggests that music may activate these systems in a different way than speech or other stimuli and enhances the way these systems work together.

Objective: Huntington speech music therapy (HSMT) focuses on improving articulation, clarity, fluency, tempo and volume of speaking.

Methods: In a joint session, the speech therapist and music therapist offer patients with Huntington's disease (HD) the HSMT program. The speech therapist instructs patients to perform words and sentences accompanied by structured, repeating short melodies. The music therapist plays these melodies on the piano. By continuously using the same melodic lines the music provides structure, which facilitates production and reproduction of language.

Discussion: Musical cues seem to improve and stimulate verbal communication although Huntington's disease is a progressive disease. Question: Could HSMT slow down the deterioration of verbal communication in this patient group?

Conclusions: HSMT improves speech and communication of HD patients during treatment. Means of transfer in daily life need to be developed to prolong these results.

Keywords Musical cues; speech; Huntington

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Is rhythmic sensory stimulation an effective adjunctive therapy for fibromyalgia? Preliminary results

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Background: Fibromyalgia is a chronic pain disorder characterized by widespread pain, tenderness in localized areas and fatigue. Although its exact cause has not yet been identified, studies demonstrate that fibromyalgia is associated with disrupted functional connectivity of the pain networks. Therefore, treatments that stimulate or induce synchronization of dysregulated brain areas can potentially improve pain management.

Objective: This study examined the effects of Rhythmic Sensory Stimulation (RSS) with gamma frequency vibroacoustic stimuli on fibromyalgia.

Methods: Patients were randomly assigned to a treatment group or control group, and received 30 min of daily stimulation for a total of 5 weeks, concomitant with standard care. The treatment was 40 Hz vibroacoustic stimulation, whereas the sham stimulation consisted of nonspecific pitch (30–100 Hz).

Discussion/Conclusion: Preliminary results of the effect of RSS on fibromyalgia severity and sleep quality will be discussed. We expect that this study will shed light on the contribution of RSS as adjunctive therapy for fibromyalgia.

Keywords Rhythmic sensory stimulation; fibromyalgia; gamma stimulation

Funding This work was supported by the Connaught Fund/University of Toronto and Goodman Fund/Mount Sinai Hospital Foundation.

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A pilot study investigating the effects of rhythmic sensory stimulation with low-frequency sounds on depression

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Background: Rhythmic Sensory Stimulation (RSS) is a noninvasive treatment that indirectly stimulates neuronal oscillatory coherence based on the premise that the spontaneous electrical activity of the brain synchronizes to external periodic stimuli. Despite successful applications of RSS in pilot studies with Parkinson's disease and Fibromyalgia, it is not well understood whether RSS would be effective to treat other conditions associated with neural dysregulation, such as Major Depressive Disorder (MDD).

Objective: This pilot study examined the effects of RSS with low-frequency sounds on MDD.

Methods: Patients undertook 30 min of daily treatment for 5 weeks, concomitant with standard care. Treatment consisted of rhythmic vibroacoustic stimulation embedded in a relaxing music especially composed to reinforce gamma frequencies, particularly 40 Hz.

Discussion/Conclusion: Preliminary results of the effect of RSS on depression severity and quality of life will be discussed. We expect that these initial findings will instigate further clinical trials.

Keywords Rhythmic sensory stimulation; gamma stimulation; depression

Funding This work was supported by the Connaught Fund/University of Toronto and Canadian Biomarker Integration Network in Depression/Ontario Brain Institute.

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Psychotherapy with mentally disabled persons: the importance of non-verbal qualities in music therapy with adults with severe autism

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Background: Adults with severe autism or mental disability in general have limited abilities in both understanding and usage of verbal language. Music Therapy is the psychotherapeutic approach that is addressing their emotional needs. The study describes the significance of the tonal/musical interaction on the client's difficult journey towards intensive social interaction. At the end of the process, first moments of jointly making music has become a reality with the assistance of the Music Therapist.

Methods: Twenty-two Individual Music Therapy sessions with an adult with ASD including a qualitative evaluation.

Discussion: Music Therapy is the appropriate psychotherapeutic treatment for adults with ASD. Especially the non-verbal qualities of Music Therapy empower these clients to respond to this kind of treatment. An increasing emotional participation by using their musical and interactive potential can be observed and will be proved by evidence-based secondary studies.

Conclusions: Adults with ASD who have not been treated for years need music therapy as top priority. Music therapy should be provided for patients with ASD or mental disabilities within European health care systems.

Keywords Adults; ASD; mentally disabled; music therapy

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Music therapy contributions to communication of children having language disorders

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Background: Communication is a determining component in the process of biological, mental and emotional children development.

Objective: Investigate what contributions music therapy can bring to communication of three to five-year-old children having language disorders.

Methods: The present research, a study of multiple cases, used a qualitative–quantitative approach to accomplish these goals. Three children were attended, weekly, with a total of 13 music therapy interventions. The quantitative data collection instrument was Individualized Music Therapy Assessment Profile (IMTAP) assessment comparing the individual scores obtained by applying the assessment tool before and after the period of interventions in the domains of musicality, receptive communication and expressive communication. The analysis of qualitative data was based on film recordings, music therapy intervention reports and the analysis of evaluations by a speech therapist.

Conclusions: The quantitative and qualitative results were in accordance and revealed that music therapy contributed to the integral development of communication in the children who participated in the study. It was perceived that enabling personal expression, linked to the musical activity, provided facing with difficulties in language, once at these moments total communication was privileged and lived in an intense way.

Keywords Music therapy; child communication; language disorders

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Improvisation on simple percussion instruments and the development of selected motor skills of children with visual disabilities

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Children with visual disabilities due to defects and developmental deficits, their secondary effects and the conditions of everyday life have delayed large and small motor skills. One method of stimulation of motor development of children is improvised playing simple percussion instruments. They can be used educators, therapists, musicians, and instructors. The purpose of this paper is to present the possibility of stimulating selected motor skills of children with visual disabilities instrumental improvisations on simple percussion instruments. The population surveyed were students with disabilities attending school visual basic acting at school and educational center for blind children. The study used the method of individual cases.

Keywords Children with visual disabilities; improvisation; percussion; motor skills

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Clinical trial of effect of music-therapy on sleep quality in blood cancer patients

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Background: One of the most prevalent effects of chemotherapy on cancer patients is poor sleep quality. Investigations have indicated that music therapy can be an effective psychosocial intervention for oncological patients.

Objective: The purpose of this pilot study was to evaluate the efficiency of music therapy on sleep quality in oncological patients.

Method: A sample of 120 adult blood cancer patients receiving chemotherapy were randomly allocated to three groups, two intervention groups of active and receptive music therapy and a control group. Participants completed Pittsburgh Sleep Quality Index as pre- post-therapy. Intervention groups received 20 sessions of active and receptive music therapy within 15–30 min in each session, while the control group received only routine nursing care.

Discussion: Paired *t*-test results indicated significant differences in sleep quality between pre-test and post-test scores of both therapy groups. Experimental groups as compared to no-therapy group showed effectiveness in sleep quality. Multivariate Analyses of Covariance revealed significant differences in groups with active music therapy group showing greatest increase in sleep quality.

Conclusions: Findings indicate that both types of music therapies have positive effects on sleep quality in cancer patients undergoing chemotherapy treatment.

Keywords Cancer; chemotherapy; music therapy; sleep quality

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Music therapy research in Spain: a SWOT analysis of the current situation and improvement strategies

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Background: Music therapy is nowadays a profession in the process of being recognized by the Spanish society.

Objective: The main objective is to know the opinion of music therapists and students about the current state of music therapy in Spain, particularly in the research field.

Methods: An exploratory descriptive study, within a qualitative approach, has been carried out through discussion groups, and a SWOT analysis has been performed.

Discussion: The analysis of the discussion groups revealed the difficulty to address in-depth the issues regarding the current status of music therapy research in Spain.

Conclusions: The SWOT analysis highlighted as strengths, the increasing number of qualified music therapists; as weaknesses, the lack of knowledge about research methodology and the existence of incomplete training programmes; as opportunities, to learn from other countries and as threats, the professional intrusion. Some of the proposed strategies were: to establish common criteria for music therapy training programmes, and to create a Spanish journal of music therapy.

Keywords Music therapy; profession; research; music therapist; Spain

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Effectiveness of music therapy on psychosocial outcomes in patients with cancer experience: systematic review with meta-analysis

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Background: Cancer survivors are in need for psychosocial rehabilitation to be able to return to life as normal as possible. Music therapy can be effective to address personal and social outcomes of rehabilitation.

Objective: To devise a mixed approach systematic review with meta-analysis to evaluate the effectiveness of music therapy and to identify music therapy methods applied in addressing psychosocial needs of cancer patients.

Methods: Authors searched CENTRAL, MEDLINE, EBSCO, CancerLit, ScienceDirect, Proquest Digital Dissertations, Scopus and hand-searched music therapy and rehabilitation journals in Latvian, Russian, English and German. Studies were evaluated with Mixed Methods Appraisal Tool; meta-analysis was carried out with RevMan.

Discussion: There were 24 trials with a total of 1251 participants included, both active and receptive music therapy interventions represented. Results suggest that music interventions may have beneficial effects on communication, mood, anxiety and quality of life in people who have cancer experience.

Conclusions: Although promising results were derived, further studies are required to improve validity and applicability of existing evidence.

Keywords Music therapy; psychosocial rehabilitation; cancer patients; systematic review; meta-analysis

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Tibetan singing bowls as useful vibroacoustic instruments in music therapy: a practical approach

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Background: Tibetan bowls have been used, among other applications, in meditation and in rituals. With their introduction and spread on the western culture in recent years, there have been numerous therapies that claim to benefit from its vibration to heal different pathologies.

Objective: We pretend to open a dialogue over the lack of scientific investigations about the health-related properties of the Tibetan bowls. We explore the possibilities that this tool could offer to our daily music therapy practice.

Methods: Literature related to acoustic analysis, vibroacoustic therapy and western tuning have been reviewed. In order to add new data, two experiments were developed: a transversal test ($N = 39$) and a longitudinal test ($N = 6$).

Discussion: We found that some Tibetan bowls meet the conditions needed for the instruments used in vibroacoustic therapy: that generate beating and low-frequency (from 20 to 120 Hz) waves.

Conclusions: According to our experiment, the sound of Tibetan bowls increases the self-perceived well being of the participants. Future research should be developed to understand the underlying physical explanations to the vibrational phenomena within our bodies.

Keywords Tibetan bowls; vibroacoustic; applications

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Coping with infertility: group music therapy with women undergoing fertility treatments

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Introduction: The inability to conceive pregnancy within 1 year or carrying pregnancy till birth leads women turn to fertility treatments. Support groups in music therapy (MT) could help women cope with the emotional and physical difficulties accompanying fertility treatments.

Objective: To explore experiences of women undergoing fertility treatments, who participated in a MT group, as well as to examine whether group MT helped to alleviate emotional distress.

Methodology: A pilot study with women aged 36–40 undergoing fertility treatment who participated in weekly MT sessions over 6 weeks. A mixed method research was applied using semi-structured focus group interviews; questionnaires measuring depression, anxiety and stress, pre- and post group sessions. Qualitative data was analyzed according to grounded theory. Quantitative data analysis was done by summing up the grades of the questionnaires.

Discussion: Three major themes discussed: (1) MT exposes wide range of conflicting experiences complementing each other – the “Pendulum” model. (2) MT as self-help group. (3) Group’s development in MT. Participants demonstrated decrease in emotional distress levels. The small sample size ($n = 3$) prevented statistical conclusion but contributes to qualitative findings. This study offers a pioneering working model for group MT with women undergoing fertility treatment.

Keywords Group music therapy; fertility treatments; emotional distress; support group; “Pendulum” model

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Ambient Medicine®: telematic musical feedback in hypertension therapy

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Background: Acoustic signals can modulate metabolic and central nervous functions and evoke physiological effects within humans. Especially, the anti-hypertensive effect of certain iterative sound patterns as possible intervention in essential hypertension, which originates in many cases from stress, is examined with COMES[®], the Cognitive Medical System based on telemedicine.

Methods: This contribution describes the structure, the mode of operation and introduces the detailed results of the prospective observational study ($N = 20$) of musical feedback in hypertension therapy.

Results: It is shown that the music used for intervention can decrease blood pressure significantly (t -test). The reduction averages -2.57 mmHg ($p = 0.013$) RRsys, -1.54 mmHg ($p = 0.003$) RRdia. This is comparable with pharmaceutical interventions.

Discussion: COMES offers a great number of application options in diagnostics and therapy including an automatic intervention channel. It is possible to gather authentic data patterns in the patient's personal environment and thus to obtain an immediate, realistic impression of arbitrary intervention structures. Therapists get further instruments to involve their patients actively into the therapy process at home. The measurement of various physiological parameters allows both patient and therapist a direct feedback on the efficacy of therapeutic intervention or relaxation exercises.

Keywords Music therapy; hypertension; feedback; COMES; telemedicine

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Musically guided resonance breathing: a pilot study

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Background: Recent evidence shows that both music therapy and resonance breathing (~6 breaths per minute) are effective in treating stress-related symptoms and promoting relaxation. However, no study has yet explored the potential of integrating the working mechanisms into a combined approach using live played music to guide resonance breathing.

Objective: Therefore, the purpose of this study was to evaluate the psychophysiological effects of musically guided resonance breathing.

Methods: A total of 60 healthy adults were randomized to either the experimental group or the control group (where participants listened to prerecorded relaxation music). Heart rate and heart rate variability were extracted for the following 5-min segments: Resting baseline, stress task, intervention, resting post-intervention. Self-ratings of relaxation and general well-being were assessed at baseline, post-task and post-intervention.

Discussion: Besides significant main effects of time for each of the measures, significant time \times group interaction effects were found for general well-being ($p = .028$), RMSSD ($p < .001$), and low-frequency power ($p < .001$), indicative of increased parasympathetic outflow and a decreased respiration rate in the experimental group.

Conclusions: In conclusion, the combination of music therapy and resonance breathing appears to be a well-received, easy-to-understand and effective way to increase relaxation and well-being in healthy adults.

Keywords Music therapy; heart rate variability; biofeedback; relaxation; respiration

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The effects of relaxing music on patients undergoing magnetic resonance imaging

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Background: Claustrophobia and anxiety lengthen the duration of MRI scans by involuntary movements and expand the costs due to required anaesthesia. Music has an alleviative effect in this situation, but in related research music was randomly selected to reduce anxiety. In my thesis, I elaborate on the idea of using the gradient pulsation switching of the MRI equipment as a rhythmical ground to synchronize music with it. The hypothesis is music which is rhythmically matched to the MRI sequences or collected with the aim of relaxation has better relaxation ability than music that is randomly selected.

Methods: An experimental research design will be used: one radio, one ambient-listening group, and one group listening a rhythmically synchronized music using Max 7 with comparison to a nonmusic group. Using State-Trait Anxiety Inventory, Beck Anxiety Inventory, Claustrophobia Questionnaire, Visual Analogue Scale the level of patients' anxiety and claustrophobia before and after the MRI experience will be measured.

Discussion: It is expected that the group with the relaxing music interventions (Max, ambient) will experience less anxiety during the MRI examination.

Keywords Magnetic resonance imaging; anxiety; music

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The development of the music therapy profession in select countries around the world

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Background: Music therapy is developing at different rates throughout the world. Some countries face unique challenges in practice and training programs.

Objectives: Participants will learn about the development of music therapy in China, Ecuador and other countries around the world. They will analyze how culture impacts the development of the music therapy profession.

Methods: The presenters will share their first-hand experiences of the development of music therapy in China and Ecuador. Other countries will also be presented based on research and personal correspondence with music therapists living in those countries. Attention to the impact of culture on the development of the music therapy profession will be encouraged.

Discussion: The presenters will use pictures and personal observations, as well as research literature, to introduce diverse cultures and their respective music therapy practice and education. Participants will become more-informed members of the global music therapy community.

Keywords Music therapy; education; practice; culture; global

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Moving music education and training into the next millennium

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Introduction: Enter a university classroom today and you will encounter a diverse group of learners. Many students are part of the Millennial generation and professors and clinical supervisors may feel out of touch with today's generation.

Objective: Participants will examine their current teaching practices in regard to characteristics of diverse learners and the Millennial generation.

Methods: Discussion among participants will focus on the strengths, needs, and challenges of teaching a wide variety of learners. The presenters will draw particular attention to demands of today's music marketplace while showcasing effective teaching styles and techniques for inclusive classrooms. Participants will be exposed to active learning strategies and discuss potential implementation and impact on their students.

Conclusions: Music education has changed little in the last 200 years. Today's learners and society's expectations call for updated teaching practices and revised university procedures.

Keywords Education; training; university

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Music therapy in family couples when one partner is with acquired brain injury

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Background: Music therapy with persons with ABI is an important part of the complex rehabilitation process. While individual and group music therapy is commonly practised, music therapy in couples with a family member is less known. The paper will introduce my music therapy practice of working with couples when one partner is with ABI, including case studies and videos.

Objective: My experience confirms that involving spouses or close relatives enhances the rehabilitation process significantly. This approach raises empathy and insight for the patient, enabling closer connection between the partner and the patient as well as profound understanding of the situation.

Methods: Generally, the methods depend on the specific aim of the therapy. The most commonly used method is music improvisation with various musical instruments.

Discussion: In music therapy with family couples, both sides are able to react to very subtle impulses. The music therapist mostly plays a supervisory and supporting role, working as an accompaniment for the couple.

Conclusions: Music therapy is more efficient in couples where the two people know each other and are close to each other.

Keywords Music therapy; couples; ABI; improvisation

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Music therapy for premature infants and their parents/caregivers: a systematic review and meta-analysis

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Background: Preterm birth is a major medical, psychological and socio-economic problem worldwide. Research has expanded in this area, which necessitates an up-to-date meta-analysis of rigorously designed studies focusing exclusively on music therapy (MT).

Methods: This systematic review examined the effects of MT versus standard care on preterm infants and their parents/caregivers. We included all parallel and crossover randomized controlled trials of preterm infants (until 3 years of age) and their parents/caregivers, who received MT carried out by or in consultation with a trained music therapist, with no language or publication date restrictions.

Results: From 1803 relevant records, 16 studies met inclusion criteria. Outcomes assessed via meta-analysis included heart rate, respiratory rate, oxygen saturation, behaviour state, behavioural distress, weight gain, time to full oral feeds, postmenstrual age at discharge, maternal anxiety and length of hospitalization.

Conclusions: The included studies come from a broad range of countries and utilize a diversity of MT approaches. Immediate and short-term infant outcomes are most often assessed, with parental and long-term infant/parent outcomes least often assessed. Final results of the meta-analysis will be presented and discussed.

Keywords Prematurity; NICU; parents; meta-analysis

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Rite of passage and music therapy: a literature study of the theoretical perspectives on therapeutic change

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Background: This master thesis examines the concept of a "rite of passage" (RoP) as the potential model for understanding of the therapeutic change in music therapy.

Methodology: This thesis employs a detailed analysis of the extant literature that invokes three different theories connected to "RoP": those of C.G. Jung, V. Turner and E. Dissanayake. The thesis argues for the "RoP" as the potential model of understanding by emphasizing complementary theoretical perspectives from the body of literature.

Discussion: While the transformative nature of therapeutic change in music therapy is uniformly accepted across the literature, various perspectives as to the location and mechanism of change have emerged in the field: parts of the literature stress the connection between music's inherent power, human's inborn musicality, musical qualities and the

ambiguous nature of the transformation process. Others address the qualities of a specific transitional field that emerges in the music-therapeutic interaction. The literature also considers the process leading to therapeutic change as a *healing* process facilitated by the music therapist in a *healer* role.

Conclusions: The concept of "RoP" is relevant for understanding the psychological, evolutionary and cultural dimensions and mechanisms of the therapeutic change in music therapy.

Keywords Rite of passage; transformation; therapeutic change

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Possible transfer and evaluation of use of visual art techniques to music therapy

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Background: Techniques from the visual arts, such as drawing, painting and sculpting, are regularly employed by music therapists without formal training in art therapy.

Objective: This work is trying to evaluate which visual techniques are used by music therapists to which effect, and to compare these findings with standard methods in art therapy.

Methods: Literature review and a survey among Austrian music therapists.

Discussion: Contact between music therapists and art therapists is hardly established in Austria. Some music therapists went through specialized diagnostic training, concerning their patients' images; others base their use of visual media on their own experience. Art therapists, on the other hand, possess detailed information and rich personal experience concerning the use of drawing and painting techniques to therapeutic ends.

Conclusions: Visual media can play a valuable role in music therapy. Information about the possible effects of the employed techniques is strongly recommended.

Keywords Music therapy; art therapy; visual media; drawing; diagnostics

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Symphonies and empathy: the influence of orchestral experience on music therapy practice

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Background: This paper proposed that many of the skills which constitute professional music therapy practice are the same as those utilised during a career in orchestral playing. The relationships and dynamics between players, players and conductor, and orchestra and audience can all be seen to be relevant within a therapeutic framework.

Methods: To demonstrate this proposition, the presenter will draw on personal experience, citing relevant illustrated examples from clinical case work and from interviews with orchestral

conductors, highlighting parallels between therapy and the musical relationships developed during a long career within a symphony orchestra.

Discussion: The role of the therapist may be viewed in a number of ways. Some are framed in musical terms such as being a “conductor” of group sessions or an attentive accompanist in individual work. In each case, the therapist is responding to the subtleties of musical, verbal and nonverbal communication.

Conclusions: The characteristic skills of a music therapist are likely be cultivated over a period of time and the experience of group music-making, specifically in an orchestra, can provide a solid foundation for empathic response in the therapy room.

Keywords Key therapeutic skills; empathy; connection; experience

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Many elderly Japanese patients with dementia have a liking for old European and American folk songs

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Introduction: Rehabilitation and prophylaxis of dementia is currently one of the major issues in the care of aged people. There is substantial evidence that music therapy can alleviate BPSDs.

Methodology: We have practiced music therapy for outpatients with dementia since 2009. Our main method is Flash Song Therapy, in which patients sing their favourite songs one after another with the accompaniment of a music therapist, maintaining their interest and concentration. Consequently, they feel joyful and satisfied. In each session, several new songs, sometimes of a new genre, are tried. If the patients react positively, then these songs are added to the song list, which is refined as the sessions are repeated.

Results and discussion: From our experience of 6 years, we have realized that many elderly patients have a liking for old European and American folk songs, which they learned in their youth, when they had a longing for exciting foreign culture. We have found that even if people develop dementia, they maintain sensitivity for elegant culture. In this presentation, we demonstrate sessions in which foreign songs with beautiful melodies are sung in a lively manner.

Keywords Dementia; Flash Song Therapy; European and American folk songs

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A qualitative research on trainees’ experiences during their first training in guided imagery and music

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Introduction: Although there are extensive literature on the therapeutic effects and training contents of GIM, it is still hard to find researches on trainees' experiences during the training process. Hence, the purpose of this study was to investigate Korean creative arts therapists' experiences during their level 1 training in GIM.

Methodology: Consensual qualitative research was applied to analyze the narrative data collected from 12 Korean creative arts therapists who have participated in the level 1 training of GIM in 2015. An analysis team of four including the researcher and one auditor consensually generated the outcome throughout data analysis.

Results: 6 domains and 17 categories specifying the participants' experiences were generated. The categories were then labeled as general (10–12 cases), typical (7–9), and variant (3–6) based on the frequency found among cases.

Discussion: The results implicated that the participants experienced resistant and supportive imagery and music as therapy during the training. Although participants experienced distress such as burnout or anxiety, they ultimately experienced personal growth and professional growth. This research provides valuable information on how and what trainees experience in the guided imagery and music training.

Keywords Guided imagery and music; training; consensual qualitative research

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A consensual qualitative research on dyad teamwork experiences in music therapy internship

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Introduction: The experience of working as a primary-cotherapist team is an important part for clinical training in certain music therapy approaches (e.g. Nordoff–Robbins music therapy). Therefore, this study aimed to examine how music therapy students experience the dyad teamwork during their internship.

Methodology: The interview data of 11 Korean music therapy students and music therapists who have primary-cotherapist teamwork experiences during their internship were analyzed using consensual qualitative research method (CQR).

Results: As a result of data analysis, four domains of "complementary experience", "conflict experience", "conflict overcoming experience", and "growth experience" and 17 relevant categories were produced. Further, categories labeled as "general (10–11 cases)" included "musical intervention complementing", "peer supervision", "emotional support", "relational conflict", and "confusion on the role".

Discussion: The results implicate that the experiences of dyad teamwork during music therapy internship include both positive and negative contents, but all these experiences ultimately become a foundation to cultivate and develop competencies of music therapists.

Conclusion: This study offers important information on the essence of the primary-cotherapist dyad teamwork experiences in music therapy training and practice.

Keywords Internship; teamwork; primary therapist; co-therapist; consensual qualitative research

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Can music therapy support language development of primary school children?

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Background: Language competencies of primary school students in Germany are often insufficient despite various pre-school language support programs. Students with delayed language development receive a 1 year music therapy language promotion concentrating on emotional and communicative aspects.

Methods: Language competencies are tested with a standardized test, students' social-emotional development is assessed by teachers with a questionnaire. Both instruments are applied in a quasi-experimental two-group pre-post design. The sample consists of 35 students receiving music therapy and 43 students as comparison group.

Results: No significant group differences regarding language competency were found. However, concerning social-emotional aspects the music therapy group improved significantly more on the "self-assertion"-scale than the comparison group. To gain better insight into this effect, two contrasting cases were selected and analyzed (mixed-methods-design).

Discussion: The area of "self-assertion" appears important and might need to be developed first in order to improve language. It will be discussed if the project could provide the basis for language support programs.

Keywords Language; mixed-method; self-assertion

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Effects of group music therapy on social and aggressive behaviors in deprived children from poor families socially disadvantaged children

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Background: Deprived children from poor families may have more behavioral problems and difficulties in social adaptation due to the disadvantageous environments when compared to the children from middle, or upper-middle class families.

Objective: The study investigated the effects of group music therapy on social skills and aggressive behaviors in such children who displayed social difficulties and aggressive behaviors.

Methods: Quasi experimental design of pre, post tests were employed for experimental ($n = 12$) and standard care group ($n = 13$), and paired t-test, and ANCOVA was used to find out whether changes were clinically meaningful.

Result: The children in music therapy group showed less aggressive behaviors at significant level ($p < .05$) while standard care group did not. Both group improved for social adaptation scales, but the differences between groups were not significant.

Discussion and conclusions: The study indicated the value of group music therapy for the deprived children from poor families, and clinical implication will be discussed further.

Keywords Group music therapy; deprived children; behavioral difficulties; behaviors

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Establishing the first music therapy training course in Slovenia

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Background: Music Therapy in Slovenia is a young profession with very few qualified therapists because of absence of training provision in Slovenia. In autumn 2014, the first music therapy training course in Slovenia was established in Kranj.

Content: The screen presentation offers an overview of the history of the music therapy profession in Slovenia and presents the Institute Knoll for Music Therapy and Supervision, founded in 2014 with its three pillars: (1) music therapy practice, (2) music therapy training and (3) supervision.

The main focus of the presentation will be on the music therapy training course (three-year part-time) presented by the course leader and students. Besides this the cooperation with different social and educational institutions implementing music therapy practice into their program is presented.

Conclusions: The current development of the music therapy profession in Slovenia includes pioneering work and international networking that is enabling ongoing professionalization.

Keywords Music therapy training; Slovenia; professionalization; pioneer work; networking

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World of sound – and access to one's own self: a technique in receptive music therapy with depressed patients

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Background: The shown receptive music therapy treatment is part of the Ph. D. project “Design of a manual-structured music-therapy treatment for depressed patients in a clinical setting” at the Hochschule für Musik und Theater Hamburg, tutored by Prof. Dr Eckhard Weymann, Hamburg (2nd tutor Prof. Dr Thomas Stegemann, Vienna).

Objective: The clinical treatment is more and more influenced by economic needs. The given project focuses on the challenge to develop ideal conditions for the unfolding of music therapy effective factors concerning the treatment of depression.

Methods: The point of reference is the hypothesis that depression and suicidality are culturally socialized mental behaviors. Therefore, special conditions for the self-experience during music perception are sought, by means of which culturally destructive attitudes and self-destructive learned opinions about oneself are neutralized.

Discussion: This kind of treatment of depression assumes that the patient participates in an active way from the clinical admission.

Conclusions: This treatment enables a focus on up to now non-heard dimensions in lifeworld and self-image and offers a common ground regardless to cultural differences.

Keywords Depression; suicide; receptive music therapy; intercultural presence; lack of cultural aspects; bridging socialized meanings

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Parent-infant music therapy: the effects, efficacy and practice of music therapy for young children and their caregivers

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Background: Music therapy for young children (aged 0–5) and their caregivers is not yet developed in the Netherlands.

Methodology: Systematic review of empirical evidence; review of practice-based evidence; review of related theories; survey among Dutch music therapists.

Results: Parent–child music therapy is effective in the early treatment of children with physical, mental and behavioural issues and in the treatment of at-risk families with young children. Best practices show consensus in the use of structured improvisation, action songs, and lullabies, the use of several core techniques, and a strengths-oriented attitude. Related theories indicate that music can support the process of parent–infant bonding. The biggest potential target group for Dutch music therapists who want to offer parent–infant music therapy is formed by children with autism spectrum disorder, children with conduct disorder, and children with attachment problems.

Conclusion: The effectiveness of parent–child music therapy for children aged 0–5 is supported by empirical, theoretical, and practice-based evidence. More research is needed to identify which contra-indications should be considered, and which clients do not profit from parent–infant music therapy.

Keywords Family music therapy; early childhood; systematic review; practice-based evidence; related theories

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Influence of relaxation music on heart rate variability and psychological area

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Background: Music therapy is a treatment which facilitates psychological and physiological relaxation. Psychological effects of music are reflected by physiological parameters.

Objective: The aim of the study was to assess influence of a special composing relaxation piece of music on HRV and psychological area. Comparison of these areas may contribute to better selection of music for therapy.

Methods: A total of 15 healthy women were tested by HRV (included VLF, LF, HF and LF/HF parameters) and by Natanson's method, which tested four spheres of music perception: emotional, imaginative, psychomotorical, intellectual.

Discussion: The study showed a tendency to a significant decrease of LF during and after listening to the music. HF, LF and LF/HF components reflected the nervous system during listening the music and correlated with psychological area. VLF component was associated with emotional sphere.

Conclusions: The results showed that a piece of music was received as relaxation in the psychological and physiological spheres. Relaxation reaction was observed as a decrease in the activity of the sympathetic nervous system. LF and VLF components of the HRV were significantly correlated with psychological area and might be a good tool for estimation of physiological effects of music.

Keywords Relaxation music; heart rate variability; psychological area

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Differences in ethical beliefs and management skills according to developmental levels of music therapists working for children

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Background: As music therapy is getting more professional attentions worldwide, its professional ethics are becoming more critical to maintain. Hence, the purpose of this study is to look into the difference in ethical beliefs and management skills according to developmental levels of music therapists working for children, and the research question was as follows: would developmentally more advanced music therapists working for children have stronger ethical beliefs and ethical issue management skills?

Methods: The collected data from randomly sampled 83 professional Korean music therapists working for children were divided into two groups based on their development levels, and then the *t*-test of the independent sample was conducted to address the research purpose.

Results: It is found that the therapists with higher development levels had significantly stronger ethical beliefs and management skills compared to the other group.

Discussion: The results implicated that music therapist's ethical beliefs and management skills consistently advance as their professional developments continue.

Conclusions: This study provides basic information on directions of ethical education in the training program for music therapists.

Keywords Ethical belief; ethical management skill; developmental level

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Case report – music therapy and severe mental disorder: an open challenge

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Background: Music therapy is a useful tool for the treatment of the severe mental retardation. It promotes emotions through a non-verbal channel, stimulating a process of opening toward the outside world.

Objective: To evaluate efficacy of music therapy focused on the inversion of symptoms and behavior.

Methods: Clinical techniques applied have been musical improvisation, vocal sounds with different musical instruments. Clinical evaluations have been performed every 6 months through specific observation grids.

Discussion: Case of autism diagnosed in a 5-year-old girl. Since she started the therapy 7 years ago, the diagnosis have been changed more times (autism, Asperger syndrome, neurocognitive developmental deficit, severe mental disorder). A first observation showed a complex situation of atypical autistic framework, excessive facial tensions with total absence of verbalization. The music therapy approach followed the clinical evolution of the child.

Conclusion: Annual assessment showed a slow but positive progress of behavior, neurocognitive development, acquisition of certain phonemes and, if appropriately stimulated, the child was able to use few specific words correctly. In future more researches to establish standards to evaluate the efficacy of music therapy treatment on these cases are needed.

Keywords Mental disorder; open clinical case; methodological approach definition

Funding A research of Italian Music Therapy Association.

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What do music therapists experience in their first music therapy degree programs?

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Introduction: Many music therapists obtain professional identities during their first music therapy degree program. Therefore, this study aimed to qualitatively examine

what Korean music therapists experienced during their first music therapy degree program.

Methodology: The in-depth interview data of 12 Korean music therapists trained in different degree programs were analyzed using consensual qualitative research method (CQR).

Results: As the results of consensual data analysis, a total of 9 domains and 30 categories were produced; 4 of them turned out to be “general (11–12 cases)” and 13 categories of them were “traditional (7–10 cases)” through cross-analysis.

Discussion/Conclusion: The results of this study implicated that Korean music therapists experienced establishing their professional identities by learning basic theories and clinical skills on music therapy. They also experienced individual growth by gaining insights on themselves and others as well. This study provides important information on how music therapists develop and establish their professional identities during degree programs.

Keywords Supervision; music therapy degree program; professional development; personal growth; consensual qualitative research

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Dialogues in musicality: exploring parents’ musicality and parental identity across the Neonatal Unit (NU) journey

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Background: A previous phenomenological inquiry exploring parents’ experiences and perceptions of singing and using their voice with their baby in a Neonatal Unit (NU) illuminated the role of parental singing and voice in supporting a parent’s sense of role and identity in a NU.

Aims: Further exploration to understand the potential connection between a parent’s musicality and their own identity as a parent in the NU is warranted. The role of the neonatal music therapist in fostering a parent’s musicality in this setting is lacking exploration in the field, demanding further inquiry.

Methodology: This multi-site Constructivist Grounded Theory study will explore a parent’s musicality and parental identity through in-depth interviewing with parents of a premature baby in a NU across varying time points in their NU journey.

Conclusions: Preliminary findings from this study will be presented and discussed in the form of a substantive grounded theory, with conclusions drawn on the significance of these findings for music therapy practice and areas for further research.

Keywords Premature infants; parental identity; musicality; constructivist grounded theory

Funding This work is supported by the Australian Postgraduate Award (APA) scheme through the Australian Government.

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Music therapy methods and assessment practices of professional music therapists in Spain: a descriptive study

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Background: The professionalization of music therapy in Spain is a recurrent topic of interest, which invites study and reflexion on the current situation regarding several professional areas, such as music therapy methods and assessment practices.

Objective: The objective of this study was to collect information about some professional issues of music therapists in Spain, specifically: music therapy methods used, models of music therapy adopted, and assessment practices, updating data from previous studies in this same area.

Methods: This is a descriptive study which used an “ad hoc”-designed questionnaire, which was completed by 122 professional music therapists currently active in the field.

Results: The following issues will be presented in descriptive statistics regarding: type of sessions (individual or group), frequency and duration of sessions, role adopted in sessions (therapist or co-therapist), music therapy methods, music therapy model followed, type of techniques and music experiences, resources and materials, and assessment methods.

Discussion: The analysis of the data will lead to further knowledge and consideration of some specific aspects of music therapy practice at present in Spain and, their implications for the training of future music therapists.

Keywords Music therapy profession; assessment practices; music therapy in Spain

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Historical research in anthroposophic music therapy

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Until now not much research in Anthroposophical Music Therapy (AMT) has been done at least not in a way meeting academic standards. Fortunately this attitude has changed lately. Studies investigating the effects of specific interventions of AMT have been published. What are the benefits of historical research? As each individual likes to know about his/her parents, where and how they lived, it is worthwhile to look back at the beginnings. Especially for AMT – but certainly also for other schools of MT – this could be important for several reasons: AMT was developed not by one person alone, but by a number of musicians, physicians and pedagogues meeting regularly at conferences at different places in Europe – today we would call this a “think tank of AMT”. There patients were discussed and therapies developed on the common background of anthroposophy. Only little is known of this meetings; publications by these pioneers are rare. Therefore there is an urgent necessity for historical research about persons, places and most importantly the ideas of these pioneers before documents are lost for ever. Examples of recent historical research, its methods and results will be demonstrated as well as challenges for the future be named.

Keywords Anthroposophic Music Therapy; historical research; history of music therapy

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Short-term music therapy with in-patient high-risk pregnant women and their unborn child in the obstetric unit

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Background: Pregnant women who were at (high-) risk were often found to have strong pains, stress and fears. Stress often correlates with contractions.

Music therapy offers relief to a woman and her unborn child physically and emotionally: Relaxation and insightful awareness enable the women to trust the body and to strengthen the (often disturbed) bonding process.

For the very short-term clients at the unit who follow only one or two sessions, kick-off music therapy has been developed to

- reduce fear;
- find relaxation;
- find individual resources;
- stand and deal with the – sometimes extremely intense – feelings;
- strengthen the bonding and the women's ability to help themselves.

Empirical study: Its effects have been collected by systematic interrogation under the session. Focus was the impact on relaxation and bonding process after a specific music therapeutic intervention. A total of 20 patients were asked to describe physical differences before and after this intervention and whether they experienced awareness towards the child. If yes, they were asked whether the character of this experience was as ever before or different.

Findings: Even the very short-time patients do profit of music therapeutic treatment regarding the two topics above.

Keywords Risk-pregnancy; kick-off music therapy (K-OMT); bonding; relaxation

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The effect of music therapists' burn-out and self-resilience on occupational identity

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Background: This study aimed to investigate the influence of music therapists' burn-out and self-reliance on their occupational identity, so that it can suggest ways to maintain the professional identity for music therapists. The research hypotheses were: (1) music therapists' burn-out would have a negative influence on their occupational identity; (2) music therapist' self-resilience would have a positive influence on their occupational identity.

Method: The study collected the survey data from randomly sampled 102 music therapists in South Korea and tested its hypotheses using the regression analysis.

Results: The testing results were: (1) the more the burn-out, the lower the occupational identity; the influence of burn-out on occupational identity was estimated as 17%; (2) the higher the self-resilience, the higher the occupational identity; the influence of self-resilience on occupational identity was at about 7%.

Discussion: Music therapists' burn-out had a negative influence while self-resilience had a positive influence on their occupational identity.

Conclusion: This implicates that music therapists need to develop capabilities to prevent burn-out by developing their own stress management skills. Further, music therapists need to increase their self-resilience to maintain their occupational identity. By doing so, music therapists can consistently offer qualified music therapy services to their clients.

Keywords Burn-out; self-resilience; occupational identity

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Music therapy assessment tools in practice: challenges and opportunities

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Background: The sustainability of music therapy in competitive healthcare economies needs to be underpinned by robust means of assessment, meaningful to our multidisciplinary colleagues. Music therapy assessment tools offer unique advantages because of the non-verbal, motivational and emotional qualities of music, capable of discerning subtle responses in clients hard to reach using other modalities. Whilst unable to capture all music therapy can offer, developments in this field are underpinning evidence-based growth of our profession.

Objective: Drawing on the authors' experience, insights are offered on challenges and opportunities afforded by music therapy assessment tools; from designing the "Music Therapy Assessment Tool for Advanced Huntington's Disease", to exploring how validated tools have been successfully adopted by the author and colleagues in the behavioural and interpersonal domains. Clinical audit data will illustrate how the "Music Therapy Assessment Tool for Awareness in Disorders of Consciousness" provides unique complimentary information and diagnostic power in the assessment of awareness. Finally, the experience of establishing the "Assessment of Parent-Child Interaction" in the UK will highlight the value of this tool in the challenging field of family support and child protection, with its ability to discern clinical from healthy relationships mirrored in musical interactions.

Keywords Assessment; diagnosis; behavioural; interpersonal

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Maternal perceptions about music therapy in the context of prematurity

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Introduction: Prematurity constitutes a global health problem, which can impact on the development of the preterm infant, the experience of motherhood, and the mother–infant relationship. Music therapy has demonstrated benefits for the infant, the mother, and their interaction.

Methodology: A single-case study design was used to investigate maternal perceptions concerning the use of music therapy for her preterm daughter, for the mother herself, and for mother–infant interaction. The maternal perceptions of music therapy were examined through thematic analysis of the interviews carried out with the mother after the intervention and later on, on the pre-discharge period.

Case presentation: A mother and her extremely preterm infant, admitted to the neonatal intensive care unit (NICU) of a public hospital in Porto Alegre (Brazil), participated in a music therapy intervention with the goal of sensitizing the mother to the relational potentials of singing with the infant. Eight sessions were carried out, both with the mother alone and with mother–infant dyad in the incubator.

Discussion: The mother reported that singing contributed to pacification, stabilization and interaction with her daughter. Furthermore, she perceived that the intervention helped relaxing the infant and herself, and promoted a better mother–infant interaction.

Keywords Prematurity; music therapy; mother–infant interaction

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Music therapy and music stimulation in prematurity: a literature review from 2010 to 2014

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Introduction: Prematurity is the primary cause of neonatal mortality in the world. Music therapy (MT) and music stimulation (MS) have shown to contribute to infant development and mother–infant interaction, in this context.

Methods: This is a literature review of empirical studies, using MT and MS with preterm infants and their parents, published from 2010 to 2014. PubMed, PsycInfo and Lilacs were searched, using the terms “music”, “music therapy”, “singing”, “prematurity” and “preterm”. Twenty-seven articles were selected, which used MT (12) and MS (15).

Results: Most of the studies (81%) investigated the effects of MT or MS on preterm infants, while just a few ones (5) investigated their impact on the mothers. Most of the studies (59%) provided interventions with recorded music. Results showed positive effects of MT and MS on the infants’ physiological and behavioral responses, pain relief, non-nutritive sucking and oral feeding. Moreover, the studies showed beneficial effects on maternal anxiety state and on breastfeeding.

Discussion/conclusions: The results of the studies revealed that MT and MS are beneficial for both infant’s and mother’s well-being. Further research is needed to investigate the peculiarities and limitations of both interventions.

Keywords Prematurity; music therapy; music stimulation; literature review

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Exploring the effects of GIM with women with gynecologic cancer in treatment: a feasibility study

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Background: Guided Imagery and Music has been reported to increase quality of life in women with cancer. Although women with gynecological cancer are a group with augmented psychological needs, research into the benefits of Guided Imagery and Music during treatment has not been reported.

Objective: The purpose of this study is to explore the feasibility of providing six individual shortened GIM sessions for women with gynecological cancer to inform the design of a larger, mixed methods study of the impact of GIM on quality of life for this population during treatment.

Methods: It is a mixed-methods experimental design consisting of quantitative measures on quality of life of patients, and qualitative semi-structured interviews as self-reports of the experience.

Discussion: The challenges of launching such a study with this population in Greece will be presented. Main points will include setting up the study in a Greek hospital, presentation and outcome of the feasibility, as well as concerns and thoughts regarding the formulation of this initial project into a larger scale study.

Keywords Guided Imagery and Music; gynecologic cancer; quality of life

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Looking for sound identity: laboratories in a disabled center in South Tyrol

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Background: People with severe mental and physical disorder are excluded from music therapy workshops. Patients unable to use musical instruments and whose speech is not contextualized become the focus of this project, aim of which is to engage in the music settings, both educators and families as a support for patients. The idea was to rebuild the musical history of patients through verbal and non-verbal experiences developed across music therapy. The sound identity search took two years. In the first year, three music therapists have researched for the “sound portraits” of participants, and in the second year two music therapists expanded it into “sound narratives”.

Targets: Create an interconnecting network between patients, experts, educators and parents. Developing verbal and non-verbal expressive skills. Connecting the emotional memory through the storytelling of music experiences.

Methods: Empathic psychodynamic-oriented improvisation, musical psychodrama, research the musical biography of patients through interviews.

Discussion: In the pattern parents, experts, patients and structure, each element is in relation to the other by communication, information processing, self-organization, self-regulation and self-maintenance of the system.

Conclusions: Dialogue and communication have allowed the development of a creative process, enhancing and integrating socially everyone involved.

Keywords Integration; uniqueness; identity sound; relationship; system

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The structural relationship among self-efficacy, case conceptualization ability, and developmental levels of music therapy professionals and students

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Background: This study aimed to investigate influential factors on music therapists' development, and its hypotheses were as follows: (1) music therapists' self-efficacy would positively affect their developmental level; (2) the case conceptualization skill would mediate the relationship of (1).

Methods: The research data were collected from randomly sampled 115 Korean music therapists, and the hypotheses were tested using regression analysis and the verification method of mediating effects suggested by Baron and Kenny (1986).

Results: The results were as follows: first, music therapists' self-efficacy positively affected their development level; second, music therapists' case conceptualization skill partially mediated the causal relationship between self-efficacy and development level.

Discussion: The research results indicate that development of music therapists can be facilitated by improving self-efficacy and case conceptualization skills. Furthermore, the results imply that supervisors need to help supervisees in music therapy supervision trust and promote their own self-beliefs on their professional abilities.

Conclusions: This study holds significance as it identifies the elements to promote the development of music therapists and provide basic data to improve the level of development of music therapists.

Keywords Music therapist; professional self-efficacy; case-conceptualization; professional development

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Music therapy groups in a residential care of welfare: how to verify the results?

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Introduction: Evaluate the effectiveness of an active music therapy (MT) process, paying particular attention to how to use the instruments, through the observation direct and participant; enhancement of capacity remaining and specific evaluation of certain cognitive,

functional and behavioural parameters included in a specific observation grid ad hoc, compiled after each session, for a total duration of ten sessions.

Methodology: Two groups of five patients with moderate/severe dementia and other diseases, treated with active MT sessions once a week; use of ORFF instruments and free choice of that instruments; use of nonverbal language within sessions.

Case presentation: Whole patients who participate to this work have a successful outcome, in the reduction of anxiety and increasing of social relations; presentation of graphics regarding the observation grid previously explained (complete set of data comparison for each patient).

Discussion: The results obtained are reflected on the fact that patients who participated have had demonstrable benefits, using these benchmarks and in this specific case, active MT can improve the relationship between the patients and socializing, also after the end of the sessions.

Keywords Dementia; active MT; observation; observation grid; BPSD

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The good orchestra and the soloists: adolescence and identity in a music therapy group

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Introduction: Using the sound-musical element in psychodynamic-oriented groups can catalyze the group functioning and promote the transition from a state of non-differentiation to a state of differentiation between the individual and the group psychic apparatus. In adolescence, the peer group plays a primary role in the definition of identity, as crucial challenge of this stage of life. Therefore, sound and music could be, for teenagers, an effective tool of research and mediation between the self and the other.

Methods: The experience discussed in this work is a series of group meetings conducted through active and receptive music therapy techniques:

- Listening to music tracks, chosen by the therapist and participants, followed by a verbal restitution;
- Free sound-musical improvisation, recording and listening of the performance and verbal restitution;
- Final collective discussion about the whole experience.

Case presentation: The experience involved a group of 15 high school students, equally distributed for gender, recruited through ads across different platforms (social networks, schools, bookshops).

Conclusions: It is an exploratory study that shows how the music therapy approach, applied to a teenagers, work group can promote, in each member, the awareness of verbally uncommunicable aspects of the Self and of his/her contribution (the soloists) through the recognition of others' contribution (the orchestra).

Keywords Adolescence; identity; improvisation; group

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Theses from the Viennese music therapy training course (1959–2014): historical research study investigating theses' contents and methodologies

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Background: Established in 1959, the Viennese music therapy training course was one of the first in Europe. By June 2014, 506 theses were written by 440 graduates.

Objective: To provide a full list of all theses, and to give an overview of research topics addressed, and methodologies used.

Methods: Using descriptive methods, all 506 theses have been analysed in relation to categories such as types of subjects, research methods and scientific quality.

Results: Besides surveys, interviews and literature reviews, the qualitative single case design has been identified as the most frequent research approach. Populations that were focused on the most were adults with mental health issues. The gradual diversification of internships across clinical fields within the training programme correlates with an extension in populations addressed in theses. A wider range of research methods also emerged over time.

Conclusion: The increase of scientific quality reflects the academization of the profession in general. Fields of research that have rarely been addressed until now in music therapy theses in Vienna include paediatric psychosomatics, mental health in adolescents, family therapy, and music therapy self-experience.

Keywords Theses; Viennese music therapy training course; historical research; research methods

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Identifying the “active ingredients” in music therapy process using an exploratory application of the child psychotherapy Q-sort

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Background: As a student on my second year field-learning placement, working with children with emotional and behavioural difficulties in a mainstream school, I became interested in finding a research instrument that would identify, and capture the complexity of, the “active ingredients” in the music therapy process, namely, child characteristics, therapist characteristics and characteristics of their interaction.

Objective: To explore the application of the Child Psychotherapy Q-Sort (Schneider & Jones, 2004) to the process of Music Therapy.

Methods: Rating of the 100 Child Psychotherapy Q-Sort (CPQ) items by experienced music therapists from various theoretical orientations, in order to construct a Music Therapy CPQ prototype. Comparison of this prototype with qualitative descriptive analyses of Music Therapy session videos.

Discussion: This research is still in the data gathering stage. Discussion of results to follow.

Conclusions: This research is still in the data gathering stage. Conclusions to follow.

Keywords Music therapy process research; comparison with psychotherapy

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Teaching cultural sensitivity in music therapy: reporting on an international professional development program

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Background: In the context of multicultural communities worldwide, culturally diverse clients seek music therapy sessions. Cultural sensitivity is needed in practising the specialist Bonny Method of Guided Imagery and Music (GIM); therefore, GIM therapists need to be well prepared to understand their cultural needs. Beyond an often-applied “trial and error” authentic approach, relevant frameworks exist and music therapists can be trained in how to effectively apply these with a view to assessment of cultural needs in relation to GIM practice.

Objective: This presentation reviews and reports on a culture-focused professional development program specifically devised for GIM therapists.

Methods: The program was applied internationally to 57 participants across two locations within existing professional development trainings. Post-training responses were gained from participants via a self-report questionnaire, leading to both qualitative and quantitative analysis.

Discussion: This presentation reports on the relevance and effectiveness of this training program, which seeks to improve understandings and quality practice related to the needs of culturally diverse music therapy clients.

Conclusions: Music therapists need to be culturally sensitive, especially in relation to the use of music and imagery.

Keywords Music therapy training; cultural sensitivity; guided imagery and music

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Effects of educational music therapy on coping self-efficacy in acute psychiatric inpatients: a cluster-randomized effectiveness study

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Background: In order to better proactively and reactively manage negative affective states, coping skills are recognized as an integral component of illness management for adults with mental illnesses.

Objective: The primary purpose of this study was to determine if educational music therapy can influence coping self-efficacy in acute care psychiatric inpatients. A secondary purpose was to determine if there were differences between two types of educational music therapy interventions: lyric analysis and song writing.

Methods: Over 24 sessions, participants ($N = 92$) were cluster randomized to one of three conditions: educational lyric analysis, educational song writing, or wait-list control. Participants in the educational music therapy conditions completed the coping self-efficacy inventory at the conclusion of a single music therapy session.

Discussion: There was no significant between-group difference. However, both educational music therapy conditions tended to have slightly higher mean coping self-efficacy scores than the control condition.

Conclusions: Even within the temporal parameters of single-session therapy, educational music therapy can augment patients' coping self-efficacy. Although results were not statistically significant, these data might be considered clinically relevant as coping skills represent a vital aspect of illness management and recovery.

Keywords Acute care; coping self-efficacy; mental illness; music therapy; psychiatric

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Non-music components to develop working alliance in psychiatric music therapy: a phenomenological investigation

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Background: While music therapy clinicians and researchers often and appropriately emphasize the role of music in the treatment of adults with mental disorders, there likely exist non-music factors that can positively contribute to the development of the working alliance between the client and therapist.

Objective: The purpose of this phenomenological study was to determine non-music factors psychiatric music therapists use to develop working alliance, rapport, and trust with psychiatric patients.

Methods: The researcher conducted semi-structured interviews with eight participants who worked with adult psychiatric patients. Participants had between 1 and 29 years of clinical experience in various types of inpatient psychiatric facilities, represented diverse philosophical treatment orientations, and used a variety of interventions. Member checking and trustworthiness were used and emerging themes were identified through thematic analysis.

Discussion: Four major themes (being real, providing various forms of choice, initiating non-music therapy interactions, self-perceived role) and 10 supporting sub-themes (listen and respect, model and self-disclosure, humor and fun, boundaries and self-care, emphasizing voluntary attendance, participation and control, formal interaction, informal interactions, facilitator, provider of hope and motivation) were identified.

Conclusions: Music therapy clinicians can use emerging themes and subthemes to expediently establish rapport, trust, and working alliance with psychiatric patients. Integrating these results into various interactions may expedite relationship building and therapeutic outcome with adults who have psychiatric disabilities.

Keywords Phenomenological; psychiatric; rapport; trust; working alliance

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Music therapy specific outcome measures: an overview

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Background: Outcome assessment in music therapy, in its different guises and forms, has been a core consideration of music therapy work since the early stages of the profession. As a result, music therapists have devised a number of outcome measures that can serve different assessment purposes. Although there are many tools in the public arena, in peer-reviewed or other publications, many do not seem to be used widely in either practice or research. This situation might be connected to limited centralized sources of information about these tools.

Objective: The aim of this project is to provide a systematic overview of published outcome measures, and identify trends and gaps in their characteristics.

Methods: Following a review of published tools, a database summarizing their characteristics (including the origin, goal and use of each tool) was developed. This database allowed grouping and comparison of the tools.

Results and Conclusions: Over 30 tools were identified and compared. By outlining some trends and gaps (e.g. concentration on particular client groups), as well as pointing to a related, newly developed open access resource, with this presentation we hope to raise awareness of existing outcome measures and contribute to the discussion about their potential use in practice.

Keywords Assessment; tools; music therapy; overview

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A real time continuous response device to register subjective judgments of video recorded music therapy

John Strange

British Journal of Music Therapy, UK

Background: Music therapy experiences include many moments, during any of which significant therapeutic change may be triggered. Memory often reduces these moments into a general impression of the global experience but reveals almost nothing of how it arose and developed. This is why micro-analysis of the therapist's as well as the client's musical behaviour is valuable.

The challenge: Continuous autonomic responses such as respiration or blood pressure are registered digitally, but judgment and emotional self-report are by preference expressed in words, introducing a delay between event and response. Moving a cursor on a scale bypasses words, but visually tracking it distracts from the clinical video to be assessed.

A solution: In a recent experiment, subjects watching excerpts from music therapy sessions responded uni-dimensionally using a device not requiring visual monitoring. This consisted of a physical pointer whose direction could be judged tactually, moving around a ninety degree arc divided into segments. Pointer positions were filmed together with the image on the video screen, producing a visual record linking event and response.

The visual record included the soundtrack of the clinical video, allowing responses to be noted on a prepared musical transcription.

Keywords Music therapy; video micro-analysis; continuous response

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Music as a decoy within the *Culture therapy* concept

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The author presents the own concept of "Culture therapy" which was developed, verified and described for the first time in the 1988–1994 period and its evolution from the idea of organizing cultural activities in medical settings to the universal theory combining the participation in culture with arts therapy.

The concept reflects the Polish context: strong position of culture houses and "culture workers" before political transformation (1989) and at present observable growing popularity of music activities named "Music therapy" conducted in primary schools by teachers with no musical education only post-graduated on short courses of "Music Therapy" including the fact that professional music therapy in Poland is relatively unpopular.

In this concept, music plays the role of decoy. The term "art as decoy" was introduced to sociology of culture by Polish sociologist Antonina Kłosowska.

The author highlights certain parallels between the concept of "Culture therapy" and the latter already widely popular practice "Arts in Hospital" and theories of "Culture centered MT" and "Environmental MT". The common feature between them is the focus on the environment and milieu, health promotion and improvement of well-being.

Keywords Theory of culture; cultural activities; well-being; teachers as music therapists

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Community music therapy projects between musicians living with severe disabilities and adolescent music students

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Nádizumzum is a Hungarian orchestra founded in 2007. The members are adults living with severe disabilities, residents of a nursing home. These individuals often reported as an excluded minority; thus, positive personal encounters are highly important to facilitate their social inclusion. They are able to perform music with a novel method called Consonante.

Mandatory community service is a part of the secondary-school curricula in Hungary. Instead of a social project, which frequently leads to unequal relationships, we wanted

to build a musical community based on equality, mutuality, and common shared passion for music. The first project was a common performance with 9th grade students of Zoltán Kodály Hungarian Choir School in 2014, and a flash-mob in 2015. The projects served as a positive model of inclusive community both for the participants and for the audience.

Reflecting on the experience in the light of the literature of community music therapy (CoMT) and of research on the millennial generation we identified key factors of success, such as: inviting groups rather than individuals, offering opportunity and responsibility, and mentoring rather than teaching the participants.

Keywords Community music therapy (CoMT); severe disabilities; performance; adolescent; inclusion

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“Measuring” music therapy: problems, challenges, outlooks between theory and clinical practice

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Background: One of music therapy’s crucial points is its scientific validation. Nevertheless, the Italian National Health Service asks for a measurement of treatment’s effectiveness to decide about the allocation of resources.

Objective: The authors’ aim is to present an instrument to collect and analyse data during music therapy sessions, outline the profiles of activation and countenance and the level of personal harmonization.

Discussion: Music therapy promotes, inside a therapeutic relationship, processes of integration, harmonization and psychophysical well-being. Therefore, we rejected a mere quantitative performance evaluation, choosing a statistical measurement which points out the item’s variability, to assess the patient’s harmonization, meant as balance and elasticity of the person’s functions in the interaction with the environment.

Methods: Moving from clinical experience, the authors created a table divided into the areas of active and receptive music therapy, a tool which permits to evaluate, through numeric score, the harmonization and integration of the patient in terms of activation and countenance.

Conclusions: Purpose of this intervention is to show the utility, the critical issues and the potential of this instrument in a rehabilitation context, and to think about relational therapy measurableness.

Keywords Music therapy practice; research; scientific validation; music therapy measurableness

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Washington Global University (WGUNIV) German institute of music therapy-Master of Arts-online-curriculum

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This program is the first German and psychoanalytic six semesters online degree program with eight modules (120 credit points), for Korean and foreign students. It will start in autumn 2016 and is based on comparable M.A. programs at German Music Academies with the standards of the German Music Therapy Association. Online and offline coursework in music therapy, music theory, internships, including cultural, social and psychological aspects, and interactive seminars of personal experience, improvisation, supervision, and music therapy training with obligation for presence are combined. The innovation: WGUNIV uses the contemporary mind of globalization, social and technical media to establish a Global Academic System to distribute and share knowledge in an unrestrained way at study fees adapted to the standards of each country. The founding idea is "freedom across the globe through equal chance of education". After successful completion of the program, the academic degree Master of Arts will be awarded. The accreditation of the program will be requested from the Distance Education Accreditation Commission in the USA.

Keywords German psychotherapeutic Master of Arts Music Therapy online and offline degree program in Korean language; global academic system; equal chance for education

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The boundaries of disciplines in Croatia: on ethnomusicology in music therapy and vice versa

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Background: The beginning of scientific thoughts on music in Croatia has officially started in the nineteenth century with passionate work of Franjo Kuhač who is considered as a pioneer of music historiography (musicology) and ethnomusicology.

Objective: Whereas established in Kuhač's work, Croatian musicology and ethnomusicology has fixed interest areas circling around primary settings. The continuum of history of Croatian music is based much more on external – aesthetic parameters, comparing and proving the Croatian in our and broader music and sociocultural environment, and it very rarely discusses intrinsic – psychological, emotional or therapeutic characteristic and possibilities of use of music.

Methods: Despite the fact that there are (hidden) historical evidences on therapeutic use of music since the sixteenth century, contemporary discourse on therapeutic use of music reveals ambivalent sociocultural attitudes.

Discussion: However, growing interest and believing in therapeutic force of music has become an impetus of today's understanding of music beyond musical.

Conclusions: From the position of ethnomusicologist, the author will present possibilities of historical and methodological collaboration of disciplines, examine the option of medical ethnomusicology as a framework for the future, and introduce contexts and understanding of music as therapy in Croatia.

Keywords Croatia; ethnomusicology; music therapy

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Continuing professional development for music therapists in Europe: presentation of the results of an EMTC questionnaire

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Background: In 2010, the European Music Therapy Confederation (EMTC) established its European Music Therapy Register (EMTR). EMTR has asked every member to renew their membership after 5 years. In order to renew membership, EMTR members have to show that they have continued to develop their practice. As a result, the EMTC in 2011 established a working group in order to develop a continuing professional development (CPD) scheme for EMTR.

Objective: The tasks of the working group are to investigate the CPD schemes for music therapists that currently exist throughout Europe and to develop a CPD scheme for the EMTR.

Methods: A two-step questionnaire was used, the first step being the identification of European countries that have a CPD scheme and the second step being the analysis of these schemes.

Conclusions: From the obtained data, conclusions are drawn that can inform the working group when establishing a CPD scheme for the EMTR, which is an important step in the general development of the Register.

Keywords EMTC; CPD; Register; questionnaire

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Music therapy for traumatised refugees: a Viennese pilot project

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Background: Therapeutic work with refugees who are waiting for their asylum decision is an important issue for social and health policy. Lecturers at the University of Music and Performing Arts Vienna decided to support refugees in a Viennese shelter through music lessons and music therapy.

Scope and objectives: The poster presentation focuses on music therapy sessions with traumatised clients. It presents trauma-therapeutic concepts implemented in music therapy. Further, the implementation process of internships in a new field of music therapy training will be described and discussed.

Content: The music therapy room is a safe place, and playing music within a therapeutic relationship provides emotional support. This helps clients to structure their everyday lives and overcome symptoms of complex post-traumatic stress disorder. The pilot project will help students to acquire specific cultural competences and apply trauma-oriented music therapy. Findings from case studies will be discussed from a socio-cultural and a psycho-traumatological perspective.

Keywords Trauma-oriented music therapy; traumatised refugees; specific cultural competences; music therapy training

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Nurturing the dialogue between intra and inter dimensions of music therapy training and practice

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Background: As part of an MA in Music Therapy, three professional Italian music therapists each recently undertook an in-depth microanalysis of a documented moment in their own clinical work. Two of the studies consisted of an analysis of musical inter-relational moments within active music therapy (one in paediatric oncology, the other in adult disability), the third focused on a heuristic study within receptive methodology. These studies represented an intense intra-personal exploration into the micro-dimensions of musical therapeutic dynamics between therapist and client.

Objective: The three microanalyses have been used as a meta tool within a guided group training context, to further develop clinical awareness and sustain the valuable dialogue between intra- and inter-personal experience for continuing professional development.

Methods: During a 10 month process of shared reflective supervision coordinated by a fourth music therapist, the colleagues pooled, discussed and explored their individual microanalysis works in the light of ongoing clinical experience.

Conclusion: The documentation, evaluation and, finally, public presentation of this process, can offer a referential framework to the dynamics of a multi-layered professional development project.

Keywords Microanalysis; inter and intra dimensions; continuing professional development (CPD)

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