

S-008

Intercultural Competences: Inspiring Students, Practitioners, and Academics Across Generations and Nations

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Abstract: “Cultural literacy has become the lifeline of today’s world” (UNESCO, 2013). What does this mean for music therapists? Join an authentic intercultural dialogue respectfully presented by bicultural Japanese music therapists. Get inspired to positively shape a common future of music therapy in Japan and elsewhere.

Description: As a result of global interconnectedness, cultural diversity and intercultural connections have become facts of modern life and therefore have influenced education, practice, and research in music therapy worldwide. Intercultural competent music therapists need to be aware of their own cultural identities, aspects of cultural values, beliefs, and attitudes underlying communications (i.e. language and nonverbal behavior), and be confident in implementing culturally-sensitive repertoire (e.g., songs, rhythms, scales) to overcome cross-culture boundaries. Moreover, music therapists across generations and nations must face resilience - a debate on preserving or respecting tradition vs. cultural evolution and modernity (Hadley & Norris, 2015; Kim, 2015; UNESCO, 2013).

This symposium brings together intercultural competent music therapists from Japan who were able to shift into different cultural perspectives as they studied and worked in two or more cultures. Engaging in an authentic intercultural dialogue, speakers will respectfully address the following five questions in a co-moderated “talk show” style session: Why are intercultural competencies necessary in this globalized world?

How do your intercultural competencies shape your music therapy practice? What is your standpoint regarding the Japanese resilience debate in music therapy?

What does “moving forward in music therapy” in Japan mean to you?

Which tips would you give to music therapists across generations and nations for becoming intercultural citizens?

This symposium will be a co-moderated discussion including images, clinical examples, pros and cons, quotes, and summarized take-away points. The intention of the co-moderators and invited speakers is to inspire music therapists to positively shape the future of music therapy in Japan and elsewhere. As stated by the UNESCO (2013, p.31) “Current and future generations need to be encouraged to think not only about local context but also about the larger world in order to find and shape their place in it.”

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United Nations Educational, Scientific, and Cultural Organization (UNESCO) (2013). *Intercultural Competences: Conceptual and operational framework*. Paris, France: UNESCO.

Mini Biography: Dr. Petra Kern, owner of Music Therapy Consulting, professor at the University of Louisville, and Editor-in-Chief of *Imagine* is former WFMT President and recipient of the 2014 WMT Service Award.

Keywords: global interconnectivity, cultural identity, intercultural competences

S-027

Music Therapy in Collaboration with Multi-sensory Stimulation for Individuals with Severe Dementia

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Abstract: This presenter will illustrate the trends of music therapy in dementia care, and emphasize the need to increase research study on individuals with severe dementia. An original intervention, Music Therapy Multi-sensory Stimulation (MT-MSS), and MT-MSS Assessment Tool will be demonstrated based on a pilot test.

Description: This presentation will be based on a thesis study completed in 2016 by this presenter. Although individuals in the later stages of dementia usually suffer the most compared to the earlier stages, studies on music therapy for individuals in the later stages of dementia are limited. No content analysis on music therapy specifically for severe dementia existed before this study was done. This presenter examined the published literature and completed the first-ever content analysis regarding to the use of music therapy for severe dementia. Meanwhile, as a practicing music therapist, this presenter also noticed auditory stimulation for individuals with severe dementia could be limited. Another issue was that no music therapy assessment tool was available for individuals with dementia, if not severe dementia. To enhance music therapy treatment in the symptom management of severe dementia, this presenter created an original intervention, Music Therapy Multisensory Stimulation (MT-MSS), which included olfactory, visual, and tactile modalities, and was based on a combination of documented “best practice” music therapy approaches found in the past studies and published multisensory stimulation treatments.

This symposium will consist of two parts. In Part A, this presenter will illustrate the trends of music therapy in dementia care and emphasize the need to increase research study focusing on individuals in the later stages of dementia. This presenter will summarize the common music therapy goals, assessment areas, and useful approaches for individuals with severe dementia. In Part B, this presenter will introduce the theoretical background, structure, protocol, and examples of MT-MSS, and demonstrate its functionality and effectiveness based on a pilot test. This presenter will also explain the administration of the MT-MSS assessment tool, and followed by discussions and recommendations for future research.

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Baker, R., Bell, S., Baker, E., Gibson, S., Holloway, J., Pearce, R., Dowling, Z., Thomas, P., Assey, J., & Wareing, L. (2001). A randomized controlled trial of the effects of multi-sensory stimulation (MSS) for people with dementia. *British Journal of Clinical Psychology*, 40, 1-16.

Mini Biography: Tammy is a board certified music therapist with a Master&s degree from the United States. She has served individuals in hospice and geriatric settings. Her expertise focuses on severe dementia.

Keywords: music therapy, multisensory stimulation, severe dementia

S-076

Clinical Application of Neurologic Music Therapy (NMT) Techniques in Non-medical Settings

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Kyoto University Graduate School of Medicine

Japan

Miho Sugihara, RMT (Japan), NMT (fellow)

Izumoshimin Rehabilitation Hospital

Ai Matsushita, RMT (Japan), NMT

Social Welfare Corporation Tojoalicekai Shiltopiayuki

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Sarah B. Johnson, MM, MT-BC, NMT

Colorado State University

Abstract: Three music therapists will describe their work utilizing NMT techniques in non-medical settings. Mrs. Johnson, the pioneer NMT practitioner and researcher, will share her clinical experience to deepen discussions on NMT applications in non-medical settings.

Description: The purpose of this symposium is to (a) introduce clinical applications of NMT in non-medical settings and (b) discuss possibilities and limitations of NMT applications for people who are not in acute rehabilitation. Although NMT was introduced in 2006 in Japan, many therapists still think that NMT is effective only in medically-related settings. Ms. Sugihara will report her work with a 14-year-old boy diagnosed with severe intellectual disability, potentially having autistic characteristics, and hyperactive tendencies. Because of the difficulties of processing multiple stimuli, he was easily disturbed during tasks. As a result of participating in "Musical Attention Control Training" interventions, his attention control improved. Ms. Matsushita will present about her work with an 86-year-old woman in a nursing home who suffered from aphasia after stroke.

To meet her treatment goal to increase non-propositional reflexive speech, she utilized "Musical Speech Stimulation". The client showed improvement on her daily conversation. Ms. Komatsu will report her works with a 54-year-old female with Down syndrome who developed Alzheimer's disease. Her decline in daily living activities was reducing her participation in activities. "Therapeutic Instrumental Music Performance" was applied to increase endurance in her hands and arms. With a 40-year-old male client with severe intellectual disabilities, "Music in Psychosocial Training and Counseling" was utilized to improve his emotional control. In both cases, gradual progress was observed in sessions. Mrs. Johnson will share her clinical experience with community exercise groups utilized NMT sensorimotor techniques and with an outpatient pediatric group utilized NMT techniques for developing cognitive, speech and language, and sensorimotor

skills. These reports show that music therapy intervention encourages brain plasticity, one of the basic concepts of NMT, for clients in the chronic phase, developmental phase, and with severe congenital disabilities.

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Thaut, M. H. & Hoemberg, V. (2014). *Handbook of Neurologic Music Therapy*. UK: Oxford University Press.

Hurt-Thaut, C., & Johnson, S. (2003). *Neurologic music therapy with children: Scientific foundations and clinical applications. Music therapy in pediatric healthcare: Research and evidence-based practice*, 81-100.

Mini Biography: Planner & Host: Yuka Kasuya-Ueba, MMT, MT-BC, NMT fellow, is a junior associate professor at Kurashiki Sakuyo University, only the school which offers the class focused on NMT in Japan.

Keywords: Neurologic Music Therapy, non-medical settings, brain plasticity

S-107

Creating Music Therapy Jobs: Program Development, Private Practice, and University Clinic

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Petra Kern, Ph.D., MT-BC, MTA, DMtG, University of Louisville

Michael Detmer, MME, MT-BC, NICU-MT, University of Louisville

Abstract: Join us to explore the multidimensional aspects of effective business development in music therapy. Learn about creating effective proposals for community and medical facilities, innovative business plans, or a university--based clinic. Move forward in developing positions to provide access to music therapy service to those who could benefit from it.

Description: Music therapy is a growing profession around the world. However, developing full-time positions that are well-paid continues to be a challenge. Many music therapists still work a second job to support their living. In recent years, a growing number of successful music therapy entrepreneurs have emerged. According to a most recent job report in the U.S., new music therapy positions were created by starting private practices, music therapy programs, music therapy position in exciting programs, or music therapy position in music therapy companies. All of these positions require a great deal of entrepreneurship and an understanding of how to grow a music therapy program or business.

This symposium focuses on creating high-end music therapy jobs. While addressing various types of facilities, settings, age groups, and populations, the presenter will discuss critical sections of business and program development. This will include market research/needs assessment, effective networking, state-of-the-art services, organization and management, marketing strategies and financial aspects as well as aspects of maintaining a balance life. During this session, participants will

- learn how to conduct a needs assessment for proposing a music therapy program in the community and in medical settings,

- explore what it takes to be self-employed and start a private practice, and

- learn specifics of developing a music therapy clinic and employing staff.

Using multimedia display, presenters will share real-live experiences and resources such as sample forms and marketing materials. Participants will have the opportunity to ask brief questions and reflect on their own career options. The intention of this symposiums to inspire the next generation to create attractive music therapy positions that are sustainable and fulfilling.

Bibliography: Gooding, L. F. (Ed.). (2014). *Medical music therapy: Building a comprehensive program*. Silver Spring, MD: American Music Therapy Association.

Kern, P. (in press). Educating students: Getting ready for the job market [Table 1. Audio Podcasts and Recommended Resources]. In V. Abad, & D. Thomas (Eds.). *The Economics of Therapy*. London, UK: Jessica Kingsley Publishers.

Silverman, M. J., & Furman, A. G. (2014). Employment and membership trends in the American Music Therapy Association, 1998-2009. *Music Therapy Perspectives*, 32 (1), 99-108.

Mini Biography: Adrienne C. Steiner, MM, MT-BC, NICU-MT is clinical coordinator and primary therapist at the University of Louisville's Music Therapy clinic, as well as clinical supervisor of interns and students and course lecturer.

Keywords: program development, work-life balance

S-155

Critically Evolving: Current Trends in Arts-based Research in Music Therapy

Michael Viega, PhD., LCAT, MT-BC

State University of New York (SUNY), New Paltz / USA

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Simon Gilbertson, Dr.rer. medic

Triona McCaffrey, PhD

Laura Beer, PhD, MT-BC

Guyllaine Vaillancourt, PhD

Alpha Woodward, PhD

Alison Ledger, PhD

Abstract: In 2015 and 2016, both American Music Therapy Associations Journals dedicated a special edition on the topic of arts-based research (ABR). This symposium presentation will feature prominent arts-based researchers in music therapy to discuss the diversity of methodologies, evidence, and future implications of ABR for music therapy.

Description: Arts-based research (ABR) developed as an extension of qualitative research in the 1980s as researchers began to see the links between qualitative practice and artistic activities (Finley and Knowles, 1995). Arts-based research (ABR) has seen growth in music therapy since the pioneering work of Diane Austin (1997; 2016) cumulating in two separate issues on ABR in music therapy journals, one in *The Journal of Music Therapy* (2015, Ed. Edwards) and another in *Music Therapy Perspectives* (2016, Ed. Viega).

ABR can be viewed as an umbrella term that includes seeing it as a research method, where the art forms are primary in the research process, and as an overall methodology, where a creative worldview forms the philosophical foundation for an inquiry (Viega and Forinash, 2016). At the heart of ABR is the reflexive use of artistic process to understand the experience of the researcher and participants, as well as creative and aesthetic processes that occur in music therapy. ABR methodology cannot be defined by a set prescription and no one aesthetic is dominant over another. Rather, every artistic act reflects the lived experience of the people it represents, and should be approached with respect towards their cultural, historical, and geopolitical situatedness, and aesthetic sensibilities.

This panel presentation will feature the editors and authors featured in the special editions on ABR in the *Journal of Music Therapy* and *Music Therapy Perspectives*. The panel presenters will share with the audience their varied perspectives and current research that utilizes music as a source of seeking research questions, data generation, and dissemination. Audience members will have an opportunity seek advice from panel members regarding how to begin their own ABR project

Bibliography: Viega, M. (2016). Science of art: Axiology as the central component in methodology and evaluation of arts-based research (ABR). *Music Therapy Perspectives*, 34 (1), 4-13. doi:10.1093/mtp/miv035

Edwards, J. (2015). Getting messy: Playing, and engaging the creative, within research inquiry. *Journal of Music Therapy*, 52 (4), 437-440. doi:10.1093/jmt/thv015

Viega, M., and Forinash, M. (2016). Arts-based research. In B. Wheeler and K. Murphy (Eds.), *Music therapy research* (3rd ed.). University Park, IL: Barcelona.

Mini Biography: Dr. Michael Viega is an Assistant Professor of Music Therapy at the State University of New York, New Paltz and a Fellow in the Association of Music and Imagery.

Keywords: Arts-based research, Music Therapy Research, Aesthetics

S-194

The merit and therapeutic effect of group singing for psychiatric inpatients

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Katsuaki Yoshida, M.D.,PH.D., RMT (Japan). Medical doctor of psychiatry at Hoikukai Yokohama Aihara Hospital.

Fumio Isawa, BM, RMT (Japan). MT at Hojinkai Omiya Kosei Hospital.

Waka Sasaki, Master of Rehabilitation, RMT (Japan). MT at Kojinkai Toda Hospital.

Abstract: Four presenters discuss and evaluate merit and therapeutic effect of group singing for psychiatric inpatients. The presenters focus on group therapy for mental health care in Japan, the historic and cultural background of singing, as well as group singing programs in both psychiatric ward and in the dementia ward.

Description: In our presentation, four symposiasts assess “group singing”, or what we call “Shudan Kasha” in Japanese, from multiple point of view.

“Group singing” as a form of music therapy is very popular and widely applied for psychiatric clients and the older adults, which is a significant technique for music therapy in Japan. Its therapeutic value is often questioned as practiced in group activities that would involve 30 or more participants per session. Each session in hospital ward is often held as a free entry program. The uniqueness of the group singing is that it is appreciated as a shared musical experience, while maintaining participant’s autism at the same time; intra-personal feature as well as interaction among participants are affected in various degrees.

There are many music therapists who apply group singing intentionally to their sessions who realize the advantage based on their evaluation of group dynamics, taking into account the individual conditions such as physical and mental state, goal of therapy, and preferences.

A psychiatrist measures music therapy as a group psychotherapy for patients in the light of psychiatric care focused on the state of inpatient treatment in Japan. The second presenter is a music therapist and outlines the historic and cultural background for “group singing” or to sing the same song almost in unison.

The discussion will be extended to evaluate the therapeutic significance of it based on the day-to-day experience with the therapy participants. It is the third symposiast reporting music therapy as we discuss here, shared with those in psychiatric ward and especially schizophrenia patients. For discussion on inpatients with dementia the fourth symposiast introduces several case studies of music therapy applying group singing for dementia inpatients. And both therapists assess the perspective of “group” and “field”, and psychological and psychotherapeutic techniques are applied.

Bibliography: Yalom, Irvin D; Vinogradov, Sophia (translated by Kawamuro, Yu) Group Psychotherapy (Concise guide to group psychotherapy). Kongo Shuppansha, Tokyo 1991.

Akihiro, Yamashita; Shudan-Kasha wo kangaeru: Seishinka no shiten kara (Discussing Group Singing Therapy: Psychiatric Point of View), Japanese Journal of Music Therapy 10 (1):70-75, 2010.

Hiroko, Kimura (2014). Ongaku-Ryoho no Kanousei (Potential of music therapy: Songs in the care for Japanese clients). Ethics Laboratory Bulletin (Sentan Rinri Kenkyu) (Kumamoto University) 8: 197-208.

Mini Biography: Imamura, Yukari ME, RMT (Japan). lecturer at Tokai University, Lecturer at Showa University of Music, Music Therapist at Hoikukai Yokohama Aihara Hospital.

Keywords: Group singing, Psychiatric Inpatients, Group dynamics

S-217

A future of music therapy research and practice in the treatment of eating disorders

Jennifer Bibb

Australia

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Ingvild Stene

Gro Trondalen, PhD, CMT, Fellow of AMI

Abstract: This paper will showcase a number of clinical and research case studies conducted by early career and expert music therapists worldwide in the field of eating disorders. Four presentations of case studies will start a much needed panel discussion around the future of music therapy research in this field.

Description: The role of music therapy in the treatment of eating disorders has had little attention in recent years. With the increasing rate of eating disorder diagnosis worldwide, and the resistive nature of the illness, there is importance in gaining further support for music therapy programs in eating disorder recovery services. This symposium will showcase four clinical research case studies (15 minutes each), from four music therapists practicing in the area of eating disorder recovery around the world.

Presentation 1 will present the results from a mixed methods study comparing the level of post-meal related anxiety of adult inpatients with anorexia nervosa before and after 89 music therapy sessions in comparison to standard care.

Presentation 2 will present a clinical case of a young graduate student in eating disorder treatment utilizing the Bonny Method of Guided Imagery and Music (GIM) to address the multiple and complex issues underlying her eating disorder.

Presentation 3 will explore music listening and emotional knowledge in eating disorders, presenting results from a group music therapy study with female adults suffering from an eating disorder.

Presentation 4 will suggest a possible agenda for future developments within music therapy clinical practice, theory and research for Eating Disorders.

Following the four 15 minute case presentations, a 30 minute panel (of the four presenters) and audience discussion will be facilitated by the primary presenter and will be based around the future of research in the field of music therapy and eating disorders. The combination of two prolific, expert clinician-researchers in this area, and two early career clinician-researchers will provide a unique perspective on the topic. Through this symposium, we hope to offer an opportunity for learning, collaboration and inspiration for researcher-clinicians working in this field.

Bibliography: Bibb, J., Castle, D., & Newton, R. (2015). The role of music therapy in reducing post meal related anxiety for patients with anorexia nervosa. *Journal of Eating Disorders*, 3 (5), doi: 10.1186/s40337-015-0088-5

Heiderscheit, A. (2016). *Creative Arts Therapies and Clients with Eating Disorders*. London: Jessica Kingsley Publishers

Trondalen, G. (2003). "Self-listening" in music therapy with a young woman suffering from anorexia nervosa. *Nordic Journal of Music Therapy*, 12 (1), 3-17.

Mini Biography: Jennifer Bibb is in the final stages of her PhD at the National Music Therapy Research Unit, University of Melbourne, Australia. Jennifer works clinically with people during eating disorder and mental health recovery.

Keywords: eating disorders, music therapy

S-229

The potential therapeutic power of music for cancer patients

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Maiko Aoyagi, Technical Associate in Nursing / Cancer Pain Management Nurse

Masami Fujisato, Medical Doctor / Anesthesiologist

Abstract: We have made an effort to improve cancer patient QOL in Palliative Care Unit of Chiba Cancer Center as a music therapist since 2006. Here, we wish to demonstrate the potential therapeutic power of music based on the warm-hearted collaborations with memorable five patients and their families.

Description: We want to ask how music-mediated spiritual exchange could take place?

The songs requested by deceaseds, become an impressive music and also their last gifts for their special persons. When they listen to the music, they remember the valuable periods rather than the hard memories during a fight against their mortal diseases. Therefore, their families can understand the meaning of their lives regardless of the distance between time and space as well as between life and death.

Songs requested by the five memorable deceaseds are as follows:

O-ma-e-ni,

I-to,

I left my heart in San Francisco,

Aki-no-kehai,

Sekai-no-yakusoku.

The sense of hearing remains until the end of life. We want say that music therapist has to face directly to the patients through their favorite sounds, listen to their words, and then play their memorable music in the extremely specific therapeutic space. During our activities, we have received the following responses from the participants:

- 1) I was very surprised to hear the actual music in the hospital.
- 2) I was happy to sing songs together with the patients.
- 3) This music therapy made me comfortable.
- 4) This music therapy made me happy as if I were not sick.
- 5) Indeed, this music therapy gave me a power to survive.

These comments are helpful to our activities.

We believe that our performances make them comfortable and not alone. The music, which they sang at the end of their lives, becomes a memory and a bridge between now and forever, finally leading to the grief care.

From the points of view as a Music Therapist, Nurse and Medical Doctor, we wish to discuss with you how we could stand by the patients and their families through music.

We thank Toshinori Ozaki (Chiba Cancer Center Research Institute) for his English editing.

Bibliography: Kondo S.:Palliative Care,vol.15 No.5 Sep.2005

Kenny C.:The Field of Play:A Guide for the Theory and Practice of Music Therapy.

Ridgeview Publishing Company,California,1989

Mini Biography: Ritsuko Nagashima, M.H.Sci., RMT (Japan), is music therapist at Chiba Cancer Center.

Keywords: Cancer Patient, Music Therapy, Palliative Care

S-265

Development of a music NEAR therapy program for Schizophrenia

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Medical Doctor

Professor

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Assistant Professor

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Director General

Abstract: A Neuropsychological Educational Approach to Cognitive Remediation (NEAR) is effective program for improvement of neurocognition and social cognition, but ineffective for psychoneurosis. Music therapy (MT) has effective on improvement negative symptom. So, we thought about performing NEAR's program with music. In this symposium we will discuss about MTNEAR's program that we created.

Description: A Neuropsychological Educational Approach to Cognitive Remediation (NEAR) is theoretically based on neuropsychology, educational psychology, learning theory, and cognitive psychology. NEAR is an evidence-based approach to cognitive remediation specifically developed for use with psychiatric patients. It is a group-based treatment that provides a positive learning, and every client, to promote in everyday life.

According to the meta-analysis of the effectiveness of cognitive remediation in schizophrenia (Wykes et al., 2011), NEAR program is effective for neuro cognition and social cognition, but ineffective for psychoneurosis. Music therapy (MT) has effective on improvement negative symptom. So, we thought about performing music with NEAR's program. We have created MTNEAR program by using the structural framework with the music, a word of a song, the system to progress MT, and the movement in MT. We tried to do MTNEAR for schizophrenics who had been going to a mentally handicapped person work place and a day care center.

So, we will talk about our MTNEAR. First topic provider is Medical Doctor and Psychiatrist Professor, Aizu Medical Center, Fukushima Medical University, NIWA, Ph.D (Medical), he will talk about Cognitive impairment in Schizophrenia (CIS) that symptom and the inclusive treatment. Second topic provider is Associate Professor, Takasaki University of Health and Welfare, KOSUGI, Ph.D (engineering), she will talk about all over MTNEAR program and that special feature. Last topic provider is psychologist and music therapist OSHIYAMA, M.D (Human science), I will talk about "from NEAR to MTNEAR".

Specified Debater, Medical Doctor and Director General, National Institute of Mental Health, National Center of Neurology and Psychiatry, NAKAGOME, Ph.D (Medical) is the leader among NEAR's researcher in Japan. An opinion from him we hope that meaningful discussions will be making MTNEAR program more better for psychoneurosis.

Bibliography: Ikezawa et al., 2012. The pilot study of a Neuropsychological Educational Approach to Cognitive Remediation for patients with schizophrenia in Japan. *Psychiatry Res* 195 107-110.

Medalia A et al., 2011. The role of motivation for treatment success. *Schizophr Bull* 37 S122-S128.

Wykes et al., 2011. the meta-analysis of the effectiveness of cognitive remediation in schizophrenia.

Mini Biography: M.D. Human Science, Waseda University (2011)

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Keywords: schizophrenia, a Neuropsychological Education, using music

S-288

The problems and possibilities of music therapy practice in medical environments

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National Hospital Organization Asahikawa Medical Center / Japan

Yasuyuki Sato, nurse

/master of science nurse

/assistant professor of asahikawa university

Rie Hanaoka, social welfare worker

/social welfare bachelor

/music therapist qualified by JMTA

/care manager

Masaki Kobashi, /occupational therapy

/occupational therapy diploma

/music therapist qualified by JMTA

Nobuko Saji, special high school teacher (music)

/Doctor of pedagogy

/music therapist qualified by JMTA

Abstract: Our Symposium discusses that how to address the practical problems, as well as raise awareness and understanding facing medical workers, such as nurses holding music therapist certificate, social workers.

Also the Panelists will engage in an exchange of ideas concerning the future prospects of musical therapy in medical environments.

Description: In Japan, the prevalence of musical therapy conducted by medical workers is low. The reasons are; firstly that most music therapists do not have adequate medical knowledge and situations having majored in musical technique at their universities, and secondly, that medical professionals have limited understanding of what musical therapy is and of the effectiveness of music therapy.

This symposium aims to present actual information concerning musical therapy practice from the perspective of multiple medical professionals of a nurses and music therapist certificate in Hokkaido, a social worker and care-manager in Nagano prefecture, an occupational therapist in Ibaraki prefecture and an assistant professor of Health Nursing Departure of Asahikawa University in Hokkaido.

Each presents as a part of duties in medical environment; 1) the report on the music therapy conducted by nurses at palliative care wards and for the patients with intractable neurological disease, 2) the reality of music therapy done by social workers for elderly people, 3) music therapy done by for occupational therapists for neurological patients and dementia patients, and 4) the educational theory of music therapy at nursing schools.

Following a discussion about the current issues facing musical therapy, such as lack of awareness and understanding, as well as practical difficulties, they will engage in an exchange of ideas with some participants in the floor concerning the future prospects of musical therapy in medical environments.

Bibliography: Nakajima Y, et al: Development of Music therapy in Health care and Future challenges. Journal of Health Care and Nursing. Juntendo University School of Health Care and Nursing. 8 (1). 8-15. 2011

Mini Biography: nurse / master of science nurse / music therapist qualified by JMTA certified psychologist digestive endoscopy technician / asahikawa medical center

Keywords: medical worker, medical

S-344

Experiences As A Student Overseas and A Professional Back Home

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Yoojin Jung, MT-BC

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Michelle Low, MT-BC

Luis Armando Rivera, MT-BC

Hikari Sando, MA, RMT

Keiko Shiokawa, MT-BC

Sheen Tse, MT-BC

Na Na Na, NA

Abstract: Come hear music therapists from the Dominican Republic, Japan, Korea, Malaysia, Singapore, and Taiwan share their experiences about studying abroad and returning to their home countries! Issues such as reverse culture shock, discrepancies between expectations and experiences, as well as successes and challenges of practicing music therapy in one's home country will be discussed.

Description: Since the late 1940s, the number of international students in the United States has been steadily increasing. The number of international students studying in the U.S. reached a record high of 974,926 in the 2014-2015 academic year (Institute of International Education, 2016). Within the field of music therapy, an earlier report indicated that 68% of accredited programs of the American Music Therapy Association enrolled international students. Furthermore, 42% of these students reported an intent to return to their home countries upon completion of music therapy degrees.

This symposium will feature music therapists from the Dominican Republic, Japan, Korean, Malaysia, Mexico, Singapore, and Taiwan. They will share their experiences studying abroad and returning to their home countries to practice music therapy.

Specifically, presenters will share their reasons for pursuing overseas education, their initial adjustment to the host country, and their academic successes and challenges in education, training, and supervision.

Presenters will also briefly describe the music therapy landscape in their home country and subsequently discuss issues surrounding reentry-reverse culture shock, reentry adjustment, discrepancies between expectations and experiences, as well as successes and challenges of applying "western" knowledge in their home country.

Through this presentation, participants will have the opportunity to interact with music therapists who have recently graduated and are working in their home countries for about a year or more. Much attention has been given to supporting the intentional student in adjusting to foreign host cultures and culture shock. However, repatriation and reverse culture shock have not been explored extensively. We hope to inspire, empower, and connect the next generation of music therapists who are studying abroad, in order to facilitate a smoother transition back home.

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Pritchard, R. (2011). Re-entry trauma: Asian re-integration after study in the west. *Journal of Studies in International Education*, 15 (1), 93-111.

Young, G. E. (2014). Reentry: Supporting students in the final stage of study abroad. *New Directions for Student Services*, 2014 (146), 59-67.

Mini Biography: Jonathan, also known as Jaytee, is currently working at Florida Hospital Orlando, serving patients of all ages and diagnoses. His research interests include cultural issues and medical music therapy.

Keywords: Reentry, Reverse culture shock, International

S-374

Medical Music Therapy: Past, Present, and Future

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Darcy D. DeLeoch, PhD, MT-BC

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Abstract: Music therapy is an established profession in both Japan and the United States, but the ability to practice in medical settings is limited in Japan. A panel of American and Japanese music therapists and physicians will highlight existing practices and outline a vision for medical music therapy in both countries.

Description: Music therapy was first established in Japan in the early 1970's. Initially, Japanese physicians imported western musical interventions into their treatment. By the late 1990's, music therapy was introduced in pediatric otolaryngology, specifically for newborn infants identified with hearing loss via the Universal Newborn Hearing Screening (UNHS) and a detailed examination. Currently, music therapy is not included in the national certification system in Japan and is not categorized as a medical profession. However, medical and educational professionals and music therapists have begun collaborating to treat individuals with specific medical conditions like brain damage or terminal illness (Ikuno, 2005), and music therapy is increasingly recognized for its use with hospital patients (Obara, 2016). The Japanese Music Therapy Association (JMTA) has also begun funding research in evidence-based medicine, as this type of evidence is necessary to obtain public recognition of music therapy (Okazaki-Sakaue, 2003). Even though it will take more time to recognize music therapy, many patients are already benefiting from it (Obara, 2016). Music therapy has been an established profession in the United States for over 60 years, and references to medical music therapy can be found as early as the 1960's (Shatin, Kotter, & Longmore, 1964). By the 1990's music therapy programs were being developed in inpatient, hospice, children's hospital, and rehabilitation facilities, and medical music therapy was increasingly recognized as an effective treatment for psychological or physical disorders (Marwick, 1996). Today, music therapy is identified as an allied health profession, and some of the top hospitals in the U.S. have music therapy programs (U.S. News and World Report, 2016). The body of evidence, which includes meta-analyses and RCTS, continues to grow. However, there are still many facilities that do not have music therapy programs and collaboration, consultation, and education are essential for further growth and development (Register, 2002).

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Mini Biography: Dr. Satoko Mori-Inoue, works at NPO Hattatu Wanpaku Kai, Child Development Center Kokko Music Therapist and Researcher, Business Promotion Department and Consultation, Public Relations and Donation Division.

Keywords: Medical music Therapy, Collaboration and consultation, Past, Present, and Future

S-423

The postlude of music therapy: empowering caregivers with the use of music

Michelle Yin Yin Low, MT-BC
Singapore

Dawn Xiao Lin Chik, MT-BC
Shu-Ting Yang, MT-BC

Abstract: How can music therapy's impact be continued and maximized beyond the therapy session? Presenters will discuss and share clinical examples of how music therapy can help empower caregivers in educational, medical, and palliative care settings in Singapore.

Description: The effects of music therapy are widely documented in healthcare and educational settings. However, few literatures explain how music therapy interventions are extended from clinical to home-based settings. Besides presenting music therapy and other healthcare literature, presenters will share direct clinical anecdotes on how music therapy can empower caregivers in educational, medical, and palliative care settings in Singapore.

In schools, music therapists work closely with allied professionals, educators and caregivers in IEP teams to address students' educational goals. Looking at the trans-disciplinary model, team members are required to collaborate while gaining greater awareness and appreciation of other professionals in the team (Twyford, 2008). Allied professionals in this 'integrated' model also practice role releasing (King, Tucker, Desserud et al., 2009) to team members such as educators and caregivers whereby they are taught to incorporate the use of music in home settings.

In hospice, caregivers experience powerlessness when journeying with care-receivers at terminal stage. Functional decline results in the inability of caregivers in caring for physical needs, while music provides a channel for emotional and spiritual support. Through pre-loss care, music therapists enable caregivers to use music intentionally to engage with care receivers meaningfully. This can potentially assist caregivers during their time of bereavement (Magill, 2009).

In hospitals, music therapists are part of a multidisciplinary team that focuses on helping patients to achieve identified needs. Besides addressing rehabilitation goals, music therapists seek to extend music applications beyond the patient's discharge to facilitate the continuation of therapy. A study done by Nordoff-Robbins music therapists yielded significant results in helping patients to transit from therapy to community (Ansdell & Pavlicevic, 2004).

Therefore, the purpose of this presentation is to highlight how music therapists can empower caregivers to incorporate music strategies in the holistic outlook of the care receivers.

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Pavlicevic, M., & Ansdell, G. (Eds.). (2004). *Community Music Therapy*. London, UK: Jessica Kingsley Publishers.
Magill, L. (2009). The spiritual meaning of pre-loss music therapy to bereaved caregivers of advanced cancer patients. *Palliat Support Care*, 7 (1), 97-108.

Mini Biography: Michelle Low is a Board-Certified Music Therapist. Upon completing her studies in America, Michelle joined the Singapore General Hospital in 2015. She primarily works with patients undergoing neurohabilitation.

Keywords: empowering, role-release, caregivers

S-442

Medial temporal and frontal neuronal networks in autobiographical musical memories in dementia

Thomas Wosch, Professor Dr. (PhD)

University of Applied Sciences Wuerzburg-Schweinfurt / Germany

Didier Grandjean, Professor Dr. (PhD)

Claire Lee, Dr. (PhD)

Abstract: This symposium first focuses in neuroimaging of autobiographical memory related to music and musical emotion. This will be related to preserved areas of brain functioning in dementia. Finally this will be related to biography oriented music therapy. In the end a complex neural model will be discussed.

Description: Several neuroimaging studies have revealed that the temporal medial regions including both amygdala and hippocampus are modulated by musical emotions. The activities in these brain regions, well known in the context of memory processing, are modulated by unpleasant or negative musical emotions (Koelsch et al., 2006; Lehne et al., 2014) and by pleasant music (Salimpoor et al., 2013). These results suggest that musical emotions might induce an implicit and/or explicit representations of particular autobiographical memories related to music. The medial prefrontal cortex has also been reported being crucial in the context of explicit autobiographical memories induced by familiar music (Janata, 2009). Patients studies have revealed that some syndromes induce an impairment recognition of musical emotions while others can induce an increased sensitivity to music. On the one hand, patients with fronto-temporal degeneration have shown an impaired recognition of musical emotions correlated to the gray matter loss in the medial temporal lobe structures (Omar et al., 2011). On the other hand, musicophilia, characterized by a strong interest in music, has also been reported in patients with fronto-temporal degeneration who present an increased gray matter volume in the left posterior hippocampus (Fletcher et al., 2013), indicating that the emotional attachment to music might be related to the hippocampus volume, itself, together with the medial prefrontal cortex, subserving a possible retrieval of related autobiographical memories. These aspects will be discussed in the light of recent neuroimaging studies and of preserved areas of brain function of musical memory and therapy in dementia (Jacobsen et al., 2015, Schall et al., 2015). Extensive clinical evidence suggests preserved musical memory until late stage AD (Muthesius et al. 2010, Wosch 2011). A neural model will be discussed to explain the complex relationships between autobiographical memories and musical emotions with its application in biography oriented music therapy in dementia.

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Lee, C., Williams, D. W., Anderson, J. F. I. (2016). Frontal deficits differentiate progressive supranuclear palsy from Parkinson disease, *Journal of Neuropsychology*, 10, 1-16.

Mini Biography: Thomas Wosch, clinician in adult psychiatry, senior lecturer, now professor of music therapy, director of MA music therapy in dementia, research foci: microanalysis, music therapy in dementia, ICT in eldercare

Keywords: music therapy in dementia, neuroimaging of memory, music and emotion

S-471

Music Therapy and Stroke: Research and Practice for Survivors in a Community of Carers

Naoko Mizutani, MT-BC, CCLS
USA

Joanne Loewy, DA, MT-BC, LCAT
Andrew Rossetti, MMT, MT-BC, LCAT
Jamee Ard, MS, DMA, MT-BC

Abstract: This presentation will discuss the potential efficacy of group singing in the treatment of stroke with a particular focus on an ongoing research project which examines the effects of music therapy on language and quality of life experienced by survivors of stroke and their carers during their post-stroke recovery period.

Description: Stroke, one of the leading causes of death worldwide, is an acute event. The occurrence of stroke is startling in its breadth, stretching well beyond the stroke survivors and their carers, and deep into the fabric of society. The person who experiences stroke can be left with functional deficits in the domains of cognition, communication and/or motor control. These impairments can lead to mood disorders and isolation. The carers of patients with stroke also bear a tremendous emotional and physical burden. The carer-patient relationship is impacted on many levels.

Music therapy protocols have been used to address complications of stroke since 1981. A review of the literature in this area indicates that most of the early research implementing music therapy in the treatment of stroke focused on the rehabilitation of physical and communication deficits. Research has also pointed to the potential of music therapy to address the emotional issues that stroke patients and their carers often experience. A key component to human wellbeing is the level of engagement with community, often referred to as social capital. Collective music making such as choir singing enhances social capital and has a direct impact on mental and physical health. Integrating music in a comprehensive rehabilitation plan for stroke survivors' affect, quality of life and speech may prove to be useful in systemized efforts to address treatments that may improve the psychological well-being of patients with language loss.

This presentation will discuss medical music psychotherapy in treatment for survivors of stroke, reviewing existing literature as well as music therapy approaches. Our particular focus will address our ongoing research project which examines the effects of music therapy, and group singing in particular, on language and quality of life experienced by survivors of stroke and their carers.

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Mini Biography: Naoko Mizutani, MS, MT-BC, CCLS, is a board certified music therapist and child life specialist. She has clinical experience in the NICU, pediatrics, oncology, ICU, and hospice/palliative care.

Keywords: Stroke, Group singing, Music therapy

S-521

The big picture: the global soundtrack to growing music therapy in dementia care

Romy Engelbrecht, Master of Music therapy

Bachelor of Psychological Science

Calvary Healthcare Bethlehem / Australia

Alice Parkhill, Master of Music Therapy

Diploma of Psychology

Bachelor of Music

Abstract: This submission examines music therapy in dementia care on a macro scale through the lens of four key concepts: specialisation, incentives, facilitation and innovation. Using these key concepts, we propose a framework for growing the profession to meet rising clinical demand for services in an ageing population.

Description: Based on research and clinical experience, this submission examines the barriers and roadblocks that can be found in dementia care, including challenging behaviours, emotional and psychological burnout, physical and mental demands of the work, necessary skill shortages, and gaining organisational and staff support. Given these challenges, we propose a framework that addresses the global conceptualisation and need for change for music therapy in dementia care, including:

Specialisation: Working with dementia can be emotionally draining, therefore, strong self-care practices are needed to make it sustainable and rewarding (Te Boekhorst, 2008). We suggest that specialised training and mentoring is needed to assist music therapists to work with the complex case presentation often present in people who have dementia (Teri, Huda, Gibbons, Young & Van Leynseele, 2005).

Incentives: Encouragement is needed to support music therapists to navigate the many-faceted environment of dementia work and to assist them to find satisfaction, particularly where the conventional form of therapeutic goals or change is unlikely to be realised. We propose methods of enticing and retaining skilled clinicians in dementia care.

Facilitation: Strong facilitation skills are an essential part of music therapy with the clients, their families, and multidisciplinary staff to foster understanding and support for music therapy, enabling the clients to gain maximal benefits (Hancock et al., 2006).

Innovation: As healthcare and practice evolve, there is a need for constant innovation and research to support the continued value of music therapy in dementia care and to develop the existing evidence-base. This is essential for music therapy to be positioned at the forefront of dementia care and continue to play a vital role in the wellbeing of those with from dementia.

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Mini Biography: Romy completed her masters of music therapy and a bachelor of psychology at the University of Queensland. She currently works as an MT in progressive neurology, dementia, and palliative care.

Keywords: dementia, specialised training, developmental framework

R-005

The Color of Us: Moving Forward with Inclusion Programming Worldwide

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Music Therapy Consulting / USA

Rose Fienman, MSW, MT-BC

Kumi Sato, MS, MT-BC

Gabriel F. Federico, Lic -MT

Tim Minchin, RMT

Patchawan Poopityastaporn, MM, MT-BC

Krzysztof Stachyra, Ph.D., MT-BC

Abstract: This roundtable, presented by imagine authors worldwide, brings inclusive music therapy practices alive. Take away research-based facts, the status of inclusion in six countries, how to provide inclusive services in your community, and a renewed understanding of the value that inclusion may bring to children with disabilities and their families.

Description: The color of us roundtable is a tradition and highly valued event at the World Congress of Music Therapy. Starting in 2008 in Buenos Aires, Argentina, colleagues from the USA, Brazil, Germany, Korea, and Australia shared information about music therapy education, research, and practices related to young children and their families. At the first World Congress of Music Therapy in Asia (2011), music therapists from Korea, Japan, China, Taiwan, and Singapore discussed Eastern philosophies, trends and perspectives of providing music therapy services for this population. Recently, in Krems, Austria (2014), experts from Denmark, Finland, Greece, Poland, UK, and Austria highlighted cultural diversities, trends and perspectives of providing music therapy services for young children and their families in Europe.

This roundtable brings together different generations of music therapists from Japan, Argentina, Australia, Thailand, Poland, and the USA who have been involved in inclusion programming in their respective countries. While reviewing research-based facts of inclusion and the benefits it may bring to communities, presenters will share:

- a) A media file (image, audio, or video) reflecting what inclusion means to them
- b) A panorama overview of the current status and challenges of inclusion in their country
- c) A case example, illuminating high quality music therapy inclusion programming, and
- d) A list of recommendations, featuring successful strategies for offering inclusive music therapy services.

Inspiring across generations, participants will have the opportunity to ask brief questions and reflect on their own inclusion practices to move forward with music therapy inclusion programming in their countries. Web-based resources supporting inclusion of individuals with disabilities such as fact sheets, blogs, podcasts, and webinars will be shared.

Bibliography: Brown, L. S., & Jellison J. A. (2012). Music research with children and youth with disabilities and typically developing peers: A systematic review. *Journal of Music Therapy*, 49 (3), 335-364.

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Kern, P., & Fienman, R. (2015). Color of us: Inclusion programming worldwide. *imagine* 6 (1), 110-121.

Mini Biography: Dr. Petra Kern, owner of Music Therapy Consulting, professor at the University of Louisville, and Editor-in-Chief of *imagine* is former WFMT President and recipient of the 2014 WFMT Service Award.

Keywords: inclusion, research-based facts, strategies

R-067

WFMT-Networking Through the Beat of a Drum

Gene Ann Behrens, Ph.D., MT-BC
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Amy Clements-Cortes, PhD, MT-BC, MTA

Anita Leigh Gadberrry, Ph.D., MT-BC

Aksana Kavaliova-Moussi, MMT, MTA, Milford, Jeanetter, MMusThrpy, PGDipAppPsych, BA, RMT

Annie Heiderschiet, Ph.D., MT-BC, LMFT

Annabelle Brault, Annabelle, MA, MTA, MT-BC

Melissa Brotons, PhD, MT-BC, MTAE

Claudia Zanini, Mt., PhD.

Abstract: Come experience the networking support of the World Federation of Music Therapy through a drum-making experience. Communication is key among music therapists across the world. While technology increasingly connects us, it is our use of music and work as music therapists that unites us and is supported by the WFMT.

Description: Networking with music therapists across countries is critical to our ability to promote the development of music therapy worldwide. This communication needs to occur across countries with established, developing, and new professional organizations and training, as well as those countries where the potential exists for establishing music therapy. Although some professional organizations have been around since the 1950s, most music therapists can connect on one or more issues facing our future-increased professional recognition and credibility; integration of current methods with traditional healing techniques; establishment of credentialing or licensing; development of job opportunities and salaries; support for conducting research; and continued expansion of training. Participants will hear from select World Federation of Music Therapy leaders on how the WFMT is supporting these needs and engage in discussions about additional future directions.

The presentation will involve attendees in a spin-drum-making experience that serves as a metaphor for communication and music making. WFMT officers will discuss the importance of coming together as a group; regional liaisons will talk about developing awareness, communication, and networking among music therapists in other countries; and the commissioners will present how WFMT is disseminating information about education, clinical practice, trauma, and research. Each of these discussions will be made while a portion of a spin drum is put together. The drum base will include beads of different colors symbolizing the coming together of music therapists. The turning stick will connect the drum heads and symbolize direction from the officers of WFMT. The outside strings will symbolize the need to reach out to each other and network. The beads will complete the drum and allow the group to make music together. Attendees will be encouraged to participate in sharing trends from their countries and discussing future ideas for increasing the networking and communication among music therapists across the world.

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Wheeler, B. & Baker, F. (2010). Influences of music therapists' worldviews on work in different countries. *The Arts in Psychotherapy*, 37 (3), 215-227.

Mini Biography: Gene Ann Behrens, Ph.D., MT-BC- directs music therapy program at Elizabethtown College, USA; is GCI commissioner for WFMT. Her research, presentations, and international work focuses on neurobiology of stress trauma.

Keywords: WFMT, communication, networking

R-072

Music Therapy Training and Development in Asian Countries

Aki Ohmae, Master of Arts
Japan

Yihuan Lee, Master of Arts,
Taiwan Counseling Psychologist

Sadudee Apisutiporn, Master of Arts

Heeyoung Na, Master of Arts,
Korean Certified Music Therapist

Abstract: The authors of this presentation experienced music therapy education in the United States and are currently working as music therapists in their own country. From their experiences, they will discuss what's important to develop music therapy in Asian countries in terms of education, training and profession.

Description: After the authors graduated from the school in the United States, they faced challenging in their countries; for instance, finding a job, promoting music therapy and building good relationships with non-music therapist workers. Through their experience via Skype to share their challenging, they noticed that it is valuable to share it with their ex-classmates to gain skills and create good ideas to promote music therapy in their countries.

The authors recognize that music therapy education in Asian is developing but have not developed enough yet. Therefore, it is important to have experienced music therapists and educators who are able to help developing music therapy program more in each country. The lack of experienced music therapists might cause the lack of learning opportunity for students. The authors points out that there are some problems that need to be improved to have better quality of music therapy education; such as, South Korea, Thailand, and Japan have a few field training sites to gain appropriate clinical experiences, and Taiwan does not have music therapy program in college even though they had it until 2007.

The authors want to emphasize that the important of good quality of education; because, it will help students to develop music therapy skills when students will need it after graduating schools. From the authors' experiences in the United States, they want to mention that the main point of studying abroad is having the passion to gain technique and knowledge as a fantastic profession and go back to their countries. However, studying abroad is not easy for everyone and improving the quality of education is very important for current and future students. They believe that sharing these experiences with other music therapists in Asia help them to improve the quality of education and establish more steady position at work.

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College of Music, Mahidol University Resources. Retrieved May 19, 2016, from <http://www.music.mahidol.ac.th/music-therapy-department/>
Lee, ChihChen Sophia (2003). Music Therapy in Taiwan. Voices Resources. Retrieved May 19, 2016, from http://testvoices.uib.no/community/?q=country/monthtaiwan_november2006

Mini Biography: Aki Ohmae earned her master's degree in music therapy at Lesley University. After she returned to Japan, she started providing group and individual sessions to elderly at Medical Corporation Tatsuoka.

Keywords: Training and Profession, Asian Countries, Intercultural

R-113

Music Censorship Practices within Music Therapy Sessions

Kendall Ashley Joplin, MME, MT-BC
USA

Abstract: A brief presentation on research results from a survey conducted with 42 board certified music therapists working in all regions of the United States in adult psychiatric settings will be given. Following the presentation a discussion on current censorship practices and beliefs with the attendees will be led.

Description: Within the commercial music industry censorship is a topic that is addressed, but within music therapy there is limited research on the impact of censorship on clients. A survey research study was conducted with 42 board certified music therapists working with adult psychiatric patients around the United States to determine the current state of censorship practices for lyrics, song thematic content, and genres in music played for, and created by, the clients. This survey research was conducted under a theoretical framework of the third-person effect, which describes a phenomenon in which individuals believe media has a greater effect on other people than it does for themselves, leading to a greater support of censorship. The research questions were: (a) What music, or elements of music, do music therapists censor during music therapy sessions? (b) If music therapists censor, what are their reasons for censoring? The findings of the study indicated that the majority of respondents (78.57%) censor at least one musical element, including themes (69.05%), lyrics (66.67%), and genres (16.67%). Reasons for censorship revolved around issues with treatment, including other group members' responses, client comfortableness, emotional distress, self-esteem issues, and negative impact on the therapeutic relationship. However, about 25% reported personal beliefs affected censorship, such as their comfort with the content, religious beliefs, and believing the client cannot benefit in any way from hearing the music. Beginning a discussion on this controversial topic could help music therapists think about how they define censorship, and how and why they are censoring. Providing this discussion at a world conference allows for many different viewpoints on the topic to be explored. The open dialogue that will be created will assist music therapists to make intentional choices regarding censorship within music therapy sessions.

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Jansen, S. C. (1991). *Censorship: The knot that binds power and knowledge*. New York, NY: Oxford University Press.
McLeod, D. M., Detenber, D. H., & Eveland, W. P. (2001). Behind the third-person effect: Differentiating perceptual processes for self and other. *Journal of Communication*, 51 (4), 678-695.

Mini Biography: Kendall Joplin, MME, MT-BC received a bachelor's degree from Sam Houston State University and master's degree from The University of Kansas. Currently she provides services at a psychiatric facility.

Keywords: Censorship

R-116

Advocacy for the Profession of Music Therapy: International Perspectives

Annie Lynne Heiderscheid, Ph.D., MT-BC, LMFT
Augsburg College / USA

Angel H Leung, MM, MT-BC

Carol Lotter, Registered Music Therapist, MMus,

Abstract: This presentation will focus on the issue of advocacy within the profession of music therapy. The profession is in differing stages of development around the world and there are issues related to advocacy every country. Three music therapists from differing regions will share their experiences related to advocacy.

Description: The profession of music therapy is more widely recognized internationally than ever before. In some countries the profession has been established for over sixty years in other parts of the world music therapy is just emerging as a profession. The development of a profession at any stage requires trained professionals to advocate for the professional practice and representation of the profession itself. This can vary from country to country due to cultural perspectives and heritage. Additionally, music therapists do not hold a universal credential and there is not an educational requirement or entry level that is consistent throughout the world.

The purpose of this presentation is to identify and discuss issues surrounding the advocacy of the profession of music therapy. The presenters will examine the challenges, successes and strategies for advocating for music therapy in different communities that are experiencing various stages of development of the profession. The presenters representing three different parts of the world, including the United States, Hong Kong, and South Africa will share approaches for defining, promoting and establishing professional boundaries for the profession of music therapy. Specific examples of advocacy experiences will be examined and discussed to provide participants to develop the skills to advocate for music therapy effectively and efficiently in their own communities.

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Mark, L. (2005). Why music? Essays on the importance of music education and advocacy. Why does your profession need advocacy? *International Journal of Music Education*, 23 (2), 94-98.

Myers, J. & Sweeney, T. (2004). Advocacy for the counseling profession: Results of a national survey. *Journal of Counseling & Development*, 82 (1), 466-471.

Mini Biography: Annie Heiderscheid, Ph.D., MT-BC, LMFT, Director of MMT at Augsburg College in Minneapolis, MN and a music therapist for 25 years and advocating for the profession of music therapy in the US and around the world.

Keywords: advocacy, professional boundaries, professional development

R-123

International perspectives on music therapy in child welfare

Rebecca Fairchild, MMus

The University of Melbourne; Bethany Community Support / Australia

Michael L. Zanders, Ph.D

Philippa Derrington, Ph.D

Jinah Kim, Ph.D

Stine Lindahl Jacobsen, Ph.D

Viggo Kruger, Ph.D

Abstract: This roundtable will provide international perspectives on music therapy within child welfare research and practice. The panel members will draw from their expertise across contexts such as child protection, foster care, abuse, family violence and homelessness to explore some of the recent developments and challenges in this complex area.

Description: There is a growing interest and need for music therapists to work with children and young people who have been oppressed and marginalised due to their experiences of poverty, abuse and violence. The context of child welfare aims to support and nurture children's wellbeing and music therapy offers opportunities for children's voices to be heard and responded to in meaningful ways. The research and literature has addressed the immediate and long term risks, mental health concerns and challenges that children in these systems often face, however there is a lack of foundational understanding of the internal and external resources that children need in their lives to assist them to cope and be resilient in the face of adversity.

Children who have been exposed to challenging life circumstances have reduced access to social, emotional and recreational supports. However, music often remains as a personal resource in their everyday lives. Therefore music therapy can play a crucial role in supporting children to express, process and understand their experiences. This round table discussion will provide international perspectives on music therapy within the different child welfare systems around the world. The panel members will draw from their expertise across contexts such as child protection, foster care, abuse, family violence and homelessness to explore some of the recent developments and challenges in child welfare research and practice. Possible future implications for music therapy in this context will be explored, with a focus on the ways music therapists may collaborate with children, families, service systems and the wider community in an attempt to contribute to personal and social change.

Bibliography: Krüger, V., & Stige, B. (2015). Between rights and realities-music as a structuring resource in child welfare everyday life: a qualitative study. *Nordic Journal of Music Therapy*, 24 (2), 99-122.

Zanders, M. L. (2015). Music therapy practices and processes with foster care youth: Formulating an approach to clinical work. *Music Therapy Perspectives*, 33 (2), 97-107.

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Mini Biography: Rebecca Fairchild is a PhD Candidate at the University of Melbourne, Australia. Her research explores children's resources in the context of homelessness and family violence.

Keywords: Child welfare, Music therapy, Child protection

R-134

Encounters on stage: exploring embodied empathic improvisation as performance

Nicky Haire, NMT, MA Music therapy, MMus (Performance) BA Hons (Music)
NHS Lothian / UK

Suzi Cunningham, MSc Dance Movement Psychotherapist

Philippa Derrington, Ph.D, MA, PGDip (Music Therapy), BA (Hons)

Vicky Karkou, Ph.D, MEd, BEdSc.

Abstract: This roundtable will be organised around live improvised non-verbal dialogues between a Dance Movement Therapist and a Music Therapist. Taking Erving Goffman's sociological concept of encounters (Goffman, 1961) as a starting point, the therapists' experience, alongside the experience of 'the audience' will then be explored and discussed.

Description: '... it is not enough simply to listen and respond to the client in the music making. There needs to be an emotional reciprocity on the part of the therapist also' (Darnley Smith, 2014, p.162).

Moving beyond a simple 'role-play' between therapists to illustrate how clinical improvisation occurs in a therapeutic context, the panel will use the live encounter as a basis to reflect on themes including empathic improvisation, embodiment, affordances, perception, space, play and performance of self. As therapists we reveal parts of ourselves all the time to clients, within a therapeutic alliance, but what does the experience of entering into this kind of encounter in public feel like? How comfortable does the therapist feel in revealing the self and exposing the intimacy of such an encounter?

The panel will also explore how shared understanding arises when movement and sound dialogue with each other and different modalities interplay? Also, how are shared meanings; shared narrative and/or 'moments of meeting' (Stern, 2004) understood (or not) between improvising agents and audience in a non-verbal exchange? In turn, how do we understand the ecology of the improvised encounter in a public space... and how do internal and external experiences manifest in play, sound and embodiment when in performance?

This is an opportunity to innovate, to witness the live dynamic vulnerability of such an encounter in a public sphere and to be an active agent in exploring and experiencing the encounter as an audience member.

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Goffman, E., (1961) Encounters: Two Studies in the Sociology of Interaction. Martino Publishing: USA

Stern, D., (2004) The Present Moment in Psychotherapy and Everyday Life. New York, London: W.W Norton & Company

Mini Biography: Nicky Haire works as a music therapist with adults with neurological conditions. She is an active improviser and has a particular interest in empathic improvisation, culture, embodiment and ecology.

Keywords: Improvisation, Empathy, Performance

R-187

Clinical Improvisation in Music Therapy Theory, practice, research and training

Jos de Backer, Professor, PhD
Temple University / USA

Jaakko Erkkila, Professor, PhD

Katrien Foubert, PhD (ABD), Assistant Professor

Cheryl Dileo, Professor, PhD, MT-BC

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

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

Four music therapists from three different countries will provide a comprehensive presentation about innovative 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) regarding how to assess the emotional impact of improvisations through in various ways, including through heart rate variability measurement. The presenters will also discuss issues related to conducting various types of research in improvisation and also advanced training in improvisation.

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De Backer, J., & Foubert, K. (2016). *The Future of Music Therapy Clinical Improvisation* in C. Dileo (Ed.) *Envisioning the future of Music Therapy*. Philadelphia, PA: Temple University.
Erkkila, J. (2016). *The Future of Music Therapy for Persons with Depression*. in C. Dileo (Ed.) *Envisioning the future of Music Therapy*. Philadelphia, PA: Temple University.

Mini Biography: Jos de Backer is Professor of Music Therapy at the Leuven University College LUCA, School of Arts, Campus Leuven. He serves as Head of the Bachelors and Masters Training course.

Keywords: clinical improvisation, research, computational analysis

R-226

“Indirect music therapy”: skills sharing with practitioners and researches in dementia care

Orii McDermott, PhD

University of Nottingham / UK

Hanne Mette Ridder, PhD, Professor

Helen Odell-Miller, PhD, OBE, Professor

Felicity Baker, PhD, Professor

Thomas Wosch, PhD, Professor

Kendra Ray, MBA/MPH, MT-BC

Brynjulf Stige, PhD, Professor

Abstract: The benefits of music-based interventions for the wellbeing of people with dementia are widely acknowledged. The roundtable participants will discuss the importance of offering “indirect music therapy” and the advantages and the challenges of music therapy skills sharing with practitioners and psychosocial researchers in dementia care.

Description: Background: Dementia is a world priority (WHO, 2012). There is consensus amongst health professionals that music-based interventions are beneficial for the wellbeing of people with dementia. Music therapy is widely acknowledged as a valuable intervention in dementia but is sometimes regarded as a specialist treatment only for selected clients. Whilst formal music therapy needs to be provided by trained therapists, clinicians are beginning to acknowledge the urgency of sharing music therapy skills with front-line staff who provide daily care to people with dementia. There is also a need to increase awareness for psychosocial researchers and policy makers for dementia that the benefits of music therapy go beyond enjoyable relaxing experiences.

Methods: Dementia specialists from six countries will discuss their experiences of skills sharing and the challenges of communicating the benefits of music therapy with practitioners, researchers and policy makers in the field of dementia care. Music therapy components that other practitioners may be able to implement in everyday practice will be discussed. Potential barriers for skills sharing and challenges of implementing such practice will also be considered.

Conclusions: Offering “indirect” music therapy practice (Stige & Ridder, 2016) to front-line staff and successful skills sharing are likely to increase staff awareness of people they provide care for. This will have a positive impact on their relationships with people with dementia in daily practice. Perspectives and experiences of people with dementia should be integrated into dementia care (Brooker & Latham, 2016). Music therapy practice starts “where the client is” and the therapy process is guided by the client’s needs and therapeutic changes. Integration of the client’s music therapy process, their experiences and perspectives into dementia psychosocial research will increase an awareness for clinicians and researchers, thus contributing to the wellbeing of the people with dementia.

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World Health Organization. (2012). *Dementia: a public health priority*. http://www.who.int/mental_health/publications/dementia_report_2012/en/

Mini Biography: Orii McDermott is a Senior Research Fellow at the Institute of Mental Health, University of Nottingham and the Doctoral Programme in Music Therapy, Aalborg University.

Keywords: Dementia, Research

R-252

A Community Music Therapy Plan of the Japanese Music Therapy Association- reports on six cases-

Hiroko Fujimoto, MA,RMT (Japan)

Japanese Music Therapy Association / Japan

Yasuji Murai, Dr. RMT (Japan)

Shizue Fujimoto, RMT (Japan)

Miho Maebashi, RMT (Japan)

Megumi Misaki, RMT (Japan)

Eriko Ide, RMT (Japan)

Chieko Noda, RMT (Japan)

Abstract: Responding to the aging population problem, the Japanese Music Therapy Association proposes and implements the Music Therapy Community Plan. This round table session first reports six cases based on that Plan. Then participants discuss on the role and the way of music therapy in the changing social needs.

Description: Responding to the Japanese Government policy for the aging population, the Japanese Music Therapy Association (hereafter, the Association) formulated the Music Therapy Community Plan in 2013. This Plan shifts the main target of aged clients of music therapy from those in nursery homes to those living in their own residences. In other words, music therapy should work for keeping mental/physical health of elderly individuals by having them enjoy music together with others in the same community. The Association started a two-year pilot project in Setagaya Ward in Tokyo in April, 2016. Other programs conducted by the Association members are also going on.

In this session, after explaining about the Plan, the reports on the following six programs conducted by the members of the Association are given:

The pilot project of the Association in Setagaya for elderly people; The Matsudo project for elderly people on the request of the Seitoku University; The Musashino project for elderly people and infants by the initiative of the NPO Musashino Music Therapy; The Kagawa project for elderly people on the request of the prefectural government; The Yokohama project for infants on the request of the Sagami Women's University; and, The Setagaya project for people of various ages by the initiative of the NPO Kinuta Music Therapy Group.

Comments and suggestions from the floor are requested.

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Fujimoto, H. (2015) Ongaku Ryouhou Chiiki Plan no Jitsugen ni Mukete (For the realization of The Music Therapy Community Plan), Abstract Book of Japanese Music Therapy Association SAPPORO 2015,182.

Stige, B. (2004) Ongakuryouhou to komyunitii, in eds.

(Music Therapy and Community in Music Therapy at Present, ed. The kunitachi Music College), Ningento Rekishisha,347-59.

Mini Biography: Hiroko Fujimoto, MA, RMT (Japan) is the Chief Director, NPO Musashino Music Therapy (NPO MMT) and the Vice president of Japanese Music Therapy Association

Keywords: Community Music Therapy Plan, Japanese Music Therapy Associa, Six Cases

R-256

Jurisdiction and the Profession of Music Therapy

Kerry L Byers, PhD, RP, MTA, MT-BC
Music Therapy of London / Canada

Abstract: What differentiates a music educator, a music therapist and an occupational therapist? Jurisdictional boundaries change as professions try to claim areas of work and in response to socio-cultural factors. This round table outlines Abbott's (1988) system of professions, and asks two questions. What problem does music therapy solve? Over what jurisdiction (s) does music therapy maintain control?

Description: Music therapy as a profession has existed since 1950. A profession is a organized group of people whose work involves abstract knowledge. They have defined education, qualification and practice standards. Beyond this, the boundaries of professions are less distinct. Consider that there are performers, music educators, music therapists, and special educators who use music. There are also nurses, social workers, and occupational therapists who use music. What differentiates each of these groups. What is the difference between a music therapist working in a school with a child who is autistic, a music educator who works with the same child, and a speech therapist who works with the child? The lines between these three roles can become very blurred.

Andrew Abbott (1988) devised the system of professions theory to explain how boundaries between various professions are created and sustained. A key component to the theory is the concept of jurisdiction. Jurisdiction refers to the activities in which a profession engages. Sometimes the profession has full control over the work area; sometimes control is subordinate to another group. Jurisdictional boundaries are dynamic; they change as professions try to claim each other's area of work and in response to socio-cultural factors. Jurisdiction is established and maintained through identifying and treating a problem, with academic knowledge supporting the connection between diagnosis and treatment.

This round table will outline Abbott's theory, with a full explanation of the concept of jurisdiction, and will then ask two key questions. What problem does music therapy solve? Over what jurisdiction (s) does music therapy maintain control? The focus of the roundtable will be to explore these two questions and what they mean for the profession.

Bibliography: Abbott, Andrew. (1988). *The system of professions*. The University of Chicago Press: Chicago.
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Kenny, Carolyn B. (1999). Beyond this point there be dragons: Developing general theory in music therapy. *Nordic Journal of Music Therapy*, 8 (2), 127-136.

Mini Biography: Kerry (PhD, MTA, MT-BC, RP) has maintained a private music therapy practice in London, Ontario, Canada for 28 years. Throughout her career she has been captivated by the question, What is music therapy?

Keywords: profession, jurisdiction, boundaries

R-260

Let's think about the practice and research of music therapy

Ikuko Yamazaki, MA, RMT (Japan), OTR

International University of Health and Welfare Graduate School of H. & W. Sciences / Japan

Yuka Takasaki, MA, RMT (Japan), OTR

Eiko Mitsui, BA, RMT (Japan)

Ritsuko Nagashima, MA, RMT (Japan)

Toru Yamada, Ph D, Human Technology Research Institute, National Institute of Advanced Industrial Science and Technology

Abstract: During the nineteen years of our music therapy practice, we began questioning the effects of quantitative research methodology and its limitations; since, we have tried various approaches in attempt to find some answers. Please join us as we explore the venues of music therapy practice and research.

Description: Theme

To investigate advantages and disadvantages of the quantitative, qualitative, and mixed-design research methodology in the practice and research of music therapy field and to explore venues that would best fit the needs of clients in our contemporary society.

Aims of plan

Till this day music therapists around the world have conducted research utilizing systematic and reproducible scientific methods to test the effectiveness of their practice. Historically, the quantitative research methodology has been the mainstream.

During the nineteen years of our music therapy practice, we began questioning the effects of quantitative research methodology and its limitations; since, we have tried various approaches in attempt to find answers. In this presentation, we are going to discuss our previous research that utilized quantitative, qualitative, and mixed research methodology.

Music therapy sessions have been offered at this rehabilitation hospital since 1997. The team consists of three music therapists, three to six occupational therapists, and one or two volunteers.

We would like to discuss the current music therapy practice and research in the following four areas:

- 1.Evaluation of the effects of MCL-S and observation
- 2.Evaluation of Smile Intensity Estimation by Support Vector Machine (SVM)
- 3.Examination of the correlation between MCL-S through Smile Intensity Estimation and results from observation
- 4.Accurate description of the effect of music therapy

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Mini Biography: Ikuko Yamazaki, MA, RMT (Japan), OTR, is professor at International University of Health and Welfare Graduate School.

Keywords: music therapy practice, quantitative research, qualitative research

R-261

Private Practice in Music Therapy: An international perspective

Hiu Ying Angel Leung, MM, MT-BC, MTA
Institute for Creative Arts Therapy (HK) / Hong Kong

Pan Ho, MT-BC, MTA

Ye-Chun Chien, MM, EMBA

Nozomi Nagasaka, MM, MT-BC

Fang-Yu Liu, MA, MEd, MFA, MT-BC

Abstract: This roundtable session will focus on the critical issues faced by private-practice music therapists in Japan, Taiwan and Hong Kong respectively. Music therapists will share their obstacles and triumphs related to operating their music therapy business after returning home from their overseas music therapy training.

Description: Private practice in music therapy has been an increased trend in the Asia Pacific-rim region, and more music therapists are joining private practice than a decade before. While there are numerous reasons for starting a private practice, music therapists in various regions face similar issues in establishing and managing their business. In terms of music therapy development in the Asia Pacific-rim region, some regions have their own music therapy credential systems and clinical training programs, yet most regions do not have any formal music therapy training programs, and in some regions the field of music therapy is not even defined as a profession. The cultural differences in valuing music therapy as a profession and a practice may have significant impacts when operating a music therapy business.

This roundtable session will begin with music therapists from Japan, Taiwan and Hong Kong providing an overview of private practice in their respective regions, including the current trend, and the role of music therapy in their cultures and social welfare systems. Presenters will then share their experiences of being music therapy business owners. Topics including rationales of establishing a practice, importance of advocacy, development of networking skills, business strategies, ways to engage in collaboration opportunities, and utilizing community resources will be discussed.

Participants will be encouraged to share their useful tips and strategies related to this topic. This roundtable session is open to students, interns, and music therapists who are considering private practice and/or those who are already in private practice.

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Richards, D. (1990). *Building and managing your private practice*. Alexandria, VA: American Counseling Association.

Mini Biography: Angel, currently an active clinician and advocate for music therapy back in her home Hong Kong, is a credentialed music therapist (USA & Canada) and a Neurologic Music Therapist.

Keywords: Private Practice, Music Therapy, International

R-301

Knowing/Communicating the Clinical Process of Music Therapy Practice: 2) Illustrative Approaches

Hiroko Miyake, PhD., RMT (Japan)

Meijigakuin University / Japan

Simon Gilbertson, Dr. rer. medic., RMT (HPC-UK)

Rika Ikuno-Yamamoto, PhD., MT-BC (USA), RMT (Japan)

Kakuko Matsumoto, PhD., RMT (Japan)

Abstract: This roundtable facilitates dialogue on the methodological approaches to know and communicate clinical process of music therapy, which is regarded equally important as evidence and outcomes. Putting emphasis on how to access the covert and unforeseen events in the practices, four unconventional approaches are shared to start the dialogue.

Description: The most significant difference between evidencing outcomes and knowing clinical process is that the former focuses on stable and universal events, while the latter deals with the constantly transforming phenomena in context, such as relationship and human-senses which often makes numeral description difficult. However, there is an urgent need to have some form of language to approach this knowledge not only among researchers, but even more among clinical practitioners, since it is directly connected with our daily tasks in practices such as session reviewing and reporting. Needless to say, there is no universal language that fits all such tasks, and each case requires the original one suitable to highlight the essentials of the particular practice based on its context (Pavlicevic and Ansdell et al., 2009.)

In this roundtable, the following four experimental approaches are briefly shared to start the dialogue. Firstly, the study on a group counseling for juvenile delinquents in jail is presented, which approached the process how the clients' narratives had been transformed. Secondly, the study on relationship changes between the therapist and the child with profound developmental delay illustrates the detailed interpreting process with musical notation. Thirdly, an experimental dialoguing approach is introduced which expands the clinical knowing process to an open dialogue space. And lastly, "viscerally-supported verbal recall" is introduced as a method through which the participants thoughts and bodily experiences of remembering highlights inseparability in music therapy.

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Matsumoto, K. (2015). Hiko-shonen eno gurupu apurochi - "taisetsu na ongaku" ni tsuiteno katari ni yoru imiseisei to hen-yo (Group counseling Approach for juvenile delinquents in jail - Meaning construction and its transformation in musical narrative with a personal meaning -), In Morioka, M. (Ed.), *Rin-sho naratibu apurochi (Clinical Narrative Approach)*, Kyoto; Minelva Shobo, pp179-290.

Miyake, H., et al. (2016) Ato to kea ni okeru kenkyu to sono shiza (Perspectives in researching art and care - from a dialogical approach to the relational practices), *Art Meets Care* Vol.7, pp.37-50.

Mini Biography: (Hiroko Miyake)

Clinical work for the people with and without disabilities. Research in areas of music and community. The member of Tokyo Diversion Research. Lecturer at Meijigakuin University. PhD. from Kobe University.

Keywords: clinical process, knowing, methodologies

R-312

Economics and Therapy -Inspiring music therapists to work between these worlds

Vicky Abad, M.Ed (Research); Post.Grad.Dip.M.T., B.A.Mus.

PhD Candidate

Chroma / UK

Daniel Thomas, BA (Hons), PGDip (MT)

Abstract: This roundtable features an international panel of music therapists with business experience exploring what happens when music therapy and business collide in a post global-financial-crisis world. We believe there is a way to work harmoniously between these worlds by building on skills music therapists already possess.

Description: In the aftermath of the global financial crisis, funding options and job security for many music therapists changed. We began to question the economics of therapy and if there were ways that music therapists could be more proactive in securing the financial health of their own businesses. We believe there were and as a result developed the RAILE model. This round table will explore the RAILE model and explain to the next generation of music therapists how this can inform and inspire their work.

As music therapists we have distinct skills including resilience, attunement, improvisation, listening and empathy that are learnt for and honed in the clinical space. We believe these can be transferred to the business space as well and will present case studies to support this. This roundtable features an international panel of music therapists exploring what happens when music therapy and business collide. This will include unpacking the ethical issues associated with making money, what commissioners want, how to build business relationships and market your wares, and case studies from around the world showcasing an eclectic range of arts therapy based businesses.

Delegates will be encouraged to debate and challenge the panel to explore different dialogues and outcomes.

Bibliography: Abad, V. & Thomas, D. (2013) AMTA Conference, Melbourne, Australia

Guy, J. (2005) A Survey of Music Therapy Business Owners. Western Michigan University

Pink, D. (2012) To Sell is Human. Riverhead Books. ISBN-13: 978-1594486289

Mini Biography: Vicky Abad is the Director of Boppin Babies and convenor and lecturer in music therapy. She has experience and expertise in securing funding and establishing large scale music therapy programs.

Keywords: Economics, Therapy, Business

R-335

Music therapy in the NICU Anticipating hidden issues for new programs

Helen Shoemark, Associate Professor of Music Therapy

Boyer College of Music & Dance, Temple University

Philadelphia, USA

Temple University / USA

Mark Ettenberger, Director SONO - Centro de Musicoterapia, Coordinator Music Therapy Hospital Centro Policlínico del Olaya; Lecturer M.A. Music Therapy, Universidad Nacional de Colombia

Friederike Haslbeck, Post-doctoral researcher

Newborn Research Group Zurich,

Clinic of Neonatologie,

University Hospital Zurich, Switzerland

Joanne Loewy, Director & Associate Professor

The Louis Armstrong Center for Music & Medicine

Mount Sinai Health System, Icahn School of Medicine

NYC, USA

Satoko Mori-Inoue, Chief Music Therapist and Researcher, Business Promotion Department and Consultation, Public Relations and Donation Division.

NPO Hattatu Wanpaku Kai, Child Development Center Kokko

Abstract: A panel of international researchers and clinicians will address the “hidden” aspects of culture which are under-represented in the literature, and are difficult to anticipate when creating a music therapy service in the NICU. Key topics include variation in auditory environment, culture of medicine and care, family culture and more.

Description: There is an appreciation that music is a viable tool in the care of preterm and medically complex infants. While researchers continue to grow the evidence (Ettenberger et al, in press; Haselbeck, 2013; Loewy et al., 2013; Shoemark et al., 2015), there are “hidden” factors which are only briefly mentioned in the research. Each can obstruct the establishment of a successful clinical and research programs in the Neonatal Intensive Care Unit (NICU). In this session, a panel of experienced researcher-clinicians will explicate three key issues in their respective cultures to provide theoretical constructs, nuanced clinical understanding and culturally guided recommendations to stimulate a discussion with participants and discuss strategies for success in the NICU.

Medico-political culture: Medicine is not a universal process, but is guided by each society’s culture. While rarely addressed in the literature, it is fundamental when proposing a music therapy program to a NICU. The panel will address selection of suitable theoretical constructs to promote staff understanding, investment, and support for music therapy programming in the NICU

Auditory context: Auditory experience can be explained in terms which are valued by the NICU staff, to promote investment in minimizing “negative” sound and increasing meaningful stimulation. Using examples from NICU programs, discussion will show how the music therapist can champion the auditory environment and meaningful auditory stimulation through regular measurement, and staff education.

Partnership with family: Large hospitals serve families from a diverse range of cultures challenging our capacity for sensitive care. With many clinicians undertaking short-term mono-cultural training in NICU music therapy, the translation back into their hospital context is reliant on the clinician’s capacity to implement a strategy which acknowledges culture and champions the families. Presenters will give detailed accounts of the cultural issues involved in the creation of music with, for, by families.

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Loewy J, Stewart K, Dassler A-M, et al. (2013) The effects of music therapy on vital signs, feeding, and sleep in premature infants. *Pediatr* 131:902-918.

Mini Biography: Helen Shoemark’s research is focused on constructing inter-disciplinary and international research for effective auditory experience and the role of music for at risk parent-infant dyads.

Keywords: NICU, culture, New programs

R-363

ADOE -an intercultural workgroup on music therapy

Eckhard Weymann

University of Music and Theatre Hamburg/Germany / Germany

Karin Schumacher, Prof. Dr.

Abstract: ADOE, Asian-German-Austrian Workgroup on Music Therapy, meets every year in Berlin or Hamburg, Germany, to discuss intercultural questions concerning music therapy. Which cultural similarities and differences can we find between music therapists from Asia and Europe. Methodical as well as terminological questions are looked at from different cultural perspectives.

Description: On the occasion of professional journeys to Asian countries, and the support of students from Asia in German and Austrian music therapy studies the professors Karin Schumacher and Eckhard Weymann got interested in intercultural topics concerning the profession. As participants of the WFMT-Congress in Seoul, South Korea in 2011 they conceived the idea to establish the workgroup ADOE. Together with colleagues, music therapists and students, from Japan, Korea, China, Thailand and from European Countries the group discusses questions relevant to studying, practising and researching music therapy:

- possibilities of mediating and adaptating music therapy styles from middle Europe, e.g. psychodynamic-developmental approaches, to Asian cultures
- terminology, translation of important terms
- cultural backgrounds, religion, history, ways of life, traditions of dealing with health and illness
- institutions, education, public health
- questioning the development of music therapy as profession in different countries.

The group presents some results and invites to a discussion with interested participants.

Bibliography: Saya Shiobara: Kultur-Mensch-Musiktherapie. Interkulturelle Aspekte im Umgang mit Emotionalität. Dissertation, Vienna, Austria

Mini Biography: Dr. Eckhard Weymann is music therapist, music teacher and supervisor. He is professor for music therapy at Hamburg University of Music and Theater, Germany.

Keywords: intercultural music therapy, translation, developmental psychology

R-382

Music Therapy Education and Training Programs World-Wide

Sumathy Sundar, Ph.D.

Center for Music Therapy Education and Research, Sri Balaji Vidyapeeth, India / India

Jeanette Kennelly, Ph.D., RMT

Cybelle Maria Veiga Loureiro, Ph.D.

Teresa Lesiuk, Ph.D., MT-BC

Hyun Ju Chong, Ph.D., MT-BC

Keiko Ito, MA., MT-BC, RMT

Abstract: This round table brings together leading music therapy practitioners, educators and researchers world-wide under one roof to speak on the existing training practices, current information regarding all entry level/advanced training and research programs impacting education and training in all the WFMT global regions.

Description: Music Therapy practitioners, educators, researchers and students constantly seek information on education and training programs available world-wide in order to update knowledge and deepen their understanding on the existing training practices and education standards, on-going and emerging trends in development of the discipline, training program designs and multi-cultural perspectives impacting the current education and training programs in music therapy. This round table will serve as a global forum for exchange of information, encourage cross cultural discussions and the speakers inform the participants on legal and health care policies relating to music therapy profession and internship requirements all impacting the education and training programs in music therapy. The graduate and the current doctoral programs and research opportunities open to new professionals and institutional resources for participating in clinical observership programs in all the WFMT regions will also be presented. All academicians, clinical practitioners, supervisors, researchers and students of music therapy and allied health care professionals would be benefitted by attending this round table.

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<http://www.wfmt.info/leadership/commissioners-2014-2017/commission-education-training-2014-2017/>

Mini Biography: Dr. Sumathy Sundar is Chair, Education and Training Commission of WFMT and is Director of Center for Music Therapy Education and Research, MGMCRI, Pondicherry, India.

Keywords: Music Therapy Research, Education and Training, Music Therapy Practices

R-385

Knowing/Communicating the Clinical Process in Music Therapy Practice: 1) Thinking about Processes

Rika Ikuno-Yamamoto, PhD, MT-BC (USA), RMT (Japan)

Ochanomizu University / Japan

Brian Abrams, PhD, MT-BC (USA)

Katrina McFerran, PhD.

Kana Okazaki-Sakaue, DA, MT-BC, NRMT, ARAM

Brynjulf Stige, PhD.

Abstract: This roundtable facilitates dialogue on thinking about music therapy clinical processes, equally important as articulating evidence and outcomes under the previously established frameworks. In order to encourage the use of language which matches the experiences in practice, the international scholars who have been exploring this issue will exchange their perspectives.

Description: The aim of this roundtable is to develop a cross-cultural dialogue on clinical process of music therapy. For this purpose, we will consider the value of exploring the language around music therapy process in practice, as an alternative to the previously established natural science-oriented EBM language we are required to use in most clinical settings.

In 1968, William Seers began a conversation about the processes of music therapy, and building on his work, Carolyn Kenny (1989) articulated theoretical concepts naming creative process as the product of music therapy practice. But since then, very little has been done until Brynjulf Stige shed light on practice turn in music therapy theory (2015).

As a health-service field, it is understandable that outcomes and effects have been a focus within the discipline. However, they are not the complete story – process plays just as central a role in comprising the nature of the work. Process is at the core, as it is that which clients actually experience and that in which music therapists engage in everyday clinical sessions. Music therapists need to develop their own languages to access and communicate what is happening in the process.

Within the realm of process, when music is considered “social and situated activity allowing for human interaction and participation (Stige, 2015),” it is not adequate to understand music merely as an objectified tool, and clinical process must be perceived as a multi-faceted and context based phenomenon. And as Yujiro Nakamura (1992) defines clinical knowledge, it refers not to a set of prescribed procedures for implementing therapy, but to the process of “drawing out the hidden aspects of reality through each person’s decision and choice making through firsthand experiences.”

This roundtable will be followed by “Knowing/Communicating the Clinical Process in Music Therapy Practice: 2) Illustrative Approaches. “

Bibliography: Abrams, B. (2012) A relationship-based theory of music therapy: Understanding processes and goals as being-together-musically. In Bruscia, K. E. (Ed.), *Readings in music therapy theory* (pp. 58-76). Gilsum, NH: Barcelona Publishers. (pp. 58-76). Gilsum, NH: Barcelona Publishers.

Ikuno-Yamamoto, R (2015) *Ongaku ni yoru kyosei – Ongaku ryoho bamen no bunseki kaishaku kara – (Co-presence as mediated by music- An interpretation of the musical/relational aspects of long term music therapy -)*. Ph.D. thesis in Ochanomizu University.

Stige, B. (2015). Practice turn in music therapy theory, *Music Therapy Perspectives* Vol. 33 (1), (pp.3-11).

Mini Biography: Rika Ikuno-Yamamoto

Clinical work for children and the elderly; Lecturer at Tokai University (theories and supervision); Chairperson of Nobana Learning Nest for Music and Human Development. Ph.D. from Ochanomizu University.

Keywords: clinical process, practice-based, knowing

R-403

Global Equivalency Certificate for Music Therapists Part II: Professional Identity and Competencies

Kana Okazaki-Sakaue, DA, MT-BC, NRMT, ARAM
Kobe University / Japan

Krzysztof Stachyra, PhD, MT-BC

Amy Clements-Cortes, PhD, RP, MTA, MT-BC, FAMI

Abstract: The vision statement for the commission on Accreditation & Certification “envisions a common set of ideals and principles, which provide a framework for accreditation, and certification of music therapy practice worldwide”. This is a continued discussion that follows up and further develops the previous roundtable held at Krems/Vienna in 2014.

Description: There is an increased interest in creating a mechanism for recognizing a trained, professional music therapist according to a specified set of global standards. The first round table on the topic “Envisioning a global equivalency certificate for music therapists” held at Krems/Vienna in 2014 provided a forum for music therapists from varied backgrounds and nationalities to discuss core principles of music therapy training and clinical practice that unite us as a profession regardless of training and location of practice. It has also informed the work of the Commission on Accreditation and Certification as they prepare a proposal to establishing a World Federation of Music Therapy (WFMT) Global Equivalency Certificate. This Commission has the stated goals of “assisting and supporting member countries in developing their own music therapy accreditation/licensing system”.

This round table intends to be a continued discussion as Part II, which follows up and further develops the outcome of the previous forum held at Krems/Vienna in 2014. We will continue to explore, discuss and provide information to countries around the world about various types of accreditation and professional recognition. We will also try to investigate professional identity and competencies that are essential aspects when understanding what comprises a qualified music therapist.

The proposed agenda for this round table would include a 10 minute overview and reflection of the Part I and 5-10 minutes of presentation by panelists from each region followed by a 10 minute update from the Chair of Accreditation and Certification regarding the current state of the commission and data collected from member countries. The remaining 45 minutes of the session will be used to invite participants to discuss and respond to the current recognition standards in various nations and also to share ideas and explore the proposed standards and title for a Global Equivalency Certificate for Music Therapists.

Bibliography: Register, D. (2014): Envisioning a Global Equivalency Certificate for Music Therapists: Training, Qualifications, Clinical Practice; Round table Abstract, World Congress of Music Therapy 2014, p.20, WFMT

Mini Biography: Kana studied piano at the RAM, trained at the Nordoff-Robbins MT Centre in London. MA and DA at NYU. She is the Chair of International Affairs Committee of JMTA.

Keywords: Global equivalency certificate, Professional Competencies

R-425

Social Inclusion and Exclusion through Community Music Therapy in Japan

Kumi Shimada, Ph.D. candidate
Kyoto University / Japan

Rika Ikuno-Yamamoto, Ph.D., MT-BC (USA), RMT (Japan)

Rii Numata, Ph.D., RMT (Japan)

Hiroko Miyake, Ph.D., RMT (Japan)

Yu Wakao, Prof. emeritus at the University of Kobe

Gary Ansdell, Ph.D., Associate at Nordoff Robbins (UK), Honorary Professor at Exeter University

Abstract: This roundtable discusses the social inclusion/exclusion issue in Community Music Therapy. Two music activities involving minorities and one research activity focusing on social diversity and division, both developed in Japan, will be presented, to re-question the meaning of participation and shed light on the theoretical frameworks such as ecological perspective.

Description: The more social situations are diversified, the more societal role music therapy field has to play increases. Given this circumstance, Community Music Therapy has been exploring social and ecological perspectives on music and health and encouraging musical participation and social inclusion (Stige and Aaro, 2012). However, can we simply regard those communal music activities as social inclusion without any conditions? This roundtable will discuss on the issues of inclusion/exclusion and participation in music activity. The main focus is to consider inclusion/exclusion issues from ecological perspective on music and care.

First, two research activities from Japan will be introduced to exemplify how inclusion/exclusion issues and social music activities are related. One is the musical projects, Otoasobi Project and Otoasobi Kobo in Kobe, which is the practical research of music activity by diverse participants including people with intellectual disabilities. The relation between the performed musical forms in action and the participants transformation will be illustrated. The other is Tokyo Diversion Research, which aims at exploring co-living ways of diverse people. It consists of two parts: 1) fieldwork on relational practices in the field of care and art focusing on diversity and division within society; 2) sharing the cases and making open dialogue in participatory events. The presentation will illustrate how the opportunities have been created where people cross over the conventional boarder lines to be influenced and transformed each other.

Next, theoretical perspectives on social inclusion will be investigated through resent discussions in the fields of social welfare and art, such as social work and relational art. Then, a couple of comments will be made by the viewpoints of senior music therapy researchers.

Finally, we will gain an insight into social inclusion from ecological perspective. It is hoped that the roundtable will lead the active dialogue involving the floor.

Bibliography: Stige, B., & Aaro, L. E. (2012) Invitation to community music therapy, Routledge.

Ansdell, G. (2014) How music helps in Music Therapy and Everyday Life, Ashgate publishing.

Mini Biography: Kumi Shimada is Research Fellow at Kyoto University in Japan. Her main research fields are aesthetics, musicology, mental health and welfare.

Keywords: inclusion/exclusion, participation, ecology

R-478

Between east and west: The journey of UK-trained music therapists in Asia

Monica Subiantoro

Indonesia

Chi Yen Chang, Freelance Music Therapist, Taiwan

Tomoko Sakamoto

Lap Kwan Lee

Yukina Osawa

Abstract: Five Asian music therapists who trained abroad will present a reflection on the process of learning and applying music therapy in different cultures. Political and economic backgrounds, health system, education policy affect how local people view disability and music therapy. Therefore, a two-fold process in applying music therapy is inevitable.

Description: We choose to study music therapy overseas for different reasons. When we arrive in the UK, cultural assimilation process begins to take place. As we start to read, write, think, communicate, and interact in foreign language, a new understanding is slowly gained. Later when doing placements, our level of understanding improves. We become immersed in the foreign culture and practicing music therapy in the UK does not feel so foreign anymore to us.

However, when we return to our home country/region, the music therapy training needs to be adapted to our local culture and setting. We know the characteristics of our culture, but bringing something new and adjusting ourselves are never easy. Different ways of looking at learning disability affect how people perceive music therapy. Alongside, how do people in different Asian countries perceive music therapy in general? Different health system also affects the way we determine our goals and objectives when working with a specific client population.

Furthermore, we notice the differences of our training in the UK and our actual clinical work, with the challenges encountered over our work. Finally, considering the difference in political and economic backgrounds helps us better understand which approach is most suitable for each clinical work. The discussion will lead to suggestions on the importance of embedding cultural studies in music therapy training as well as the significance of creatively modifying the western music therapy approaches to meet the needs of people in the eastern world. All of these aspects lead to the acceptance, understanding and growth of music therapy.

Bibliography: Stige, B. (2002). *Culture-Centered Music Therapy*. Gilsum, NH: Barcelona Publishers

Pavlicevic, M. (2001). *Open Doors*. [online] *Voices: A World Forum for Music Therapy*. Available at: <http://www.voices.no/columnist/colpavlicevic171201.html>

Schapira, D. (2002). *New Sounds in Culture*. [online] *Voices: A World Forum for Music Therapy*. Available at: <http://www.voices.no/columnist/colschapira110202.html>

Mini Biography: Monica, Chi Yen, Tomoko, Lap Kwan, and Yukina are newly qualified music therapists. They trained in the UK and currently practice music therapy in Indonesia, Singapore, Hong Kong, and Japan.

Keywords: culture, adaptation, Asia

R-587

Music therapy in end of life care

Akiko Niikura

Japanese Red Cross Medical Center / Japan

Yoshiyuki Saegusa, PhD (Internal Medicine)

Tsuyoshi Yazu, PhD (Internal Medicine)

Yuko Yonekura, MME, RMT (Japan)

Miho Kitagawa

Abstract: In this session, we would like to share popular Japanese nostalgic songs that many terminally ill patients in Japan choose to listen to at the moment of their deaths and to discuss differences in terminally ill clients' choices in music with conference participants of various cultural backgrounds.

Description: What kind of music does a person want to hear at the end of his or her life? Might that person want to hear a popular song from his or her youth, or a religious song? Perhaps a favorite jazz, classical, or folk song, or even a lullaby his or her mother sang? How about you? What kind of music would you choose at the end of life and why? In Japan, people at the end of their lives prefer to listen Japanese nostalgic songs, Shoka. Shoka songs have been a part of Japanese music education since the early part of the 20th century. Most Shokas are composed of a simple short sedative melody with simple words, and Japanese people learn them at elementary school starting in the first grade. During music therapy sessions for terminally ill clients who are suffering physically, mentally and spiritually, changes in facial expression can often be observed when they hear Shoka. Also Shoka songs are sung in grief care settings for bereaved family members. For clients in palliative care at the end of life stage, music therapists need to continue to provide music that is appropriate to supporting the whole well-being of clients even though their condition is not stable.

Bibliography: Niikura,A (2010):Ongaku wo toushite Yorisou (That cuddle in music - Music therapy for Hospice and palliative care),Tokyo; Syunjyuusha
Shima eds. (2015) Hospice Kanwakea Hakusyo (Hospice and Palliative Care White Paper),Tokyo; Seikaisha

Mini Biography: Akiko Niikura.RMT (Japan), representative for The Japanese Association for Clinical Music Therapist on End of Life Care

Keywords: nostalgic songs, the end of life stage, difference of music choice for the clients

W-002

An interactive, intergenerational, and experience-oriented concert once a year

Chieko Noda, music therapist by Japanese Music Therapy Association
Kinuta Music Therapy Specified Non-Profit Corporation / Japan

Abstract: Music festival for between 0 and 100 years old. At this event, people of all ages meet one another and enjoy music together regardless of whether they have disabilities or not. We have fun singing, dancing and rhythm activities. I introduce the rhythm activity of these events by Japanese drums.

Description: This event is designed for people of all ages to come together and enjoy music.

We meet up once a year to socialize through music activities. As for daily practices, each member practices music therapy individually. Music activities are carried out according to the various ages and purposes.

We thought on ideas that would enable interaction among participants even for those who are autistic or those who have dementia. We have been socializing through theater, story-telling, song parodies, physical activities, and rhythmic activities. The next music festival coming up will be the eighth.

Since starting our activities, we have made presentations on the themes of our music festival to various grant-awarding organizations and have been able to hold this festival over the years with the grants that were given to us.

At the time when I started practicing music therapy in the local community, there were many people who asked, what is music therapy? However, after I had continued my practice for some time, people who felt that music therapy is good for your body, started to bring their friends to my place and at present, I feel that local people have become familiar with music therapy. I feel that music therapy has gradually disseminated among the local community through the regular music therapy activities and the annual music festival.

I introduce rhythm activity today. We performed a musical. This story's name is *We are Cats*. It is based on a children's book. I introduce the rhythm activity of this event. Everybody, please become cats. And please shout *mew*. Would you like to do the rhythm activity by Japanese drums? And someone, would you beat a drum? Five people experience it in turn.

Bibliography: *11 Cats* by Inoue Hisashi writer
11 Cats by Baba Noboru picture book writer

Mini Biography: I am a music therapist for ten years. I am doing with a lot of friends, some friends of music therapist and my daughters in local communities.

Keywords: Rhythm activities, Japanese drums, Local communities

W-006

Tuneful Intervention Ideas: Developing Skills and Autonomy of Children with Disabilities

Petra Kern, Ph.D., MT-BC, MTA, DMtG
Music Therapy Consulting / USA

Darcy DeLoach, Ph.D., MT-BC

Adrienne Steiner, M.M., MT-BC

Michael Detmer, M.M.E., MT-BC

Abstract: Enrich your cultural repertoire and move forward with implementing meaningful intervention ideas for children with disabilities and their families in your community. University of Louisville faculty and students will share original music, real-world case scenarios, and practical suggestions while engaging the next generation of music therapist in active music making.

Description: Regardless of their culture, language, socioeconomic status, or ability level, all children engage in singing, chanting, rhyming, dancing, or listening to music in their daily lives. Hence, music-based learning experiences can provide natural opportunities for improving identified skills and autonomy of children with disabilities in early childhood settings. Supported by research, music therapy interventions can improve core skills such as pre-academic concepts, self-regulation, and social competence in young children with disabilities and their peers.

This workshop conceptualized for students, interns, and new professionals will address

- a. learning goals supported by research in music therapy
- b. natural opportunities to embed music-based interventions in childcare programs
- c. common music therapy techniques and success-promoting strategies
- d. innovative music-based intervention ideas and adaptations, and
- e. topic-related resources.

Faculty and students of the University of Louisville music therapy department will share information through multimedia display and provide live demonstrations of music-based learning experiences applicable for use in children daily activities and routines. Participants will be encouraged to contribute in this lively presentation and thus will take away a wealth of meaningful innovative ideas for immediate implementation in their clinical practice. In addition, small group discussions will give them a chance to adapt the content to their specific cultural context. Useful resources such as the presenters published intervention ideas in *Imagine*, and information on specific family support will be shared. Participants can expect to be energized and prepared to use music more effectively with young children with disabilities and their peers.

Bibliography: All presenters are published authors in the *Imagine* intervention idea series.
www.imagine.musictherapy.biz

Mini Biography: Dr. Petra Kern, owner of Music Therapy Consulting, professor at the University of Louisville, and Editor-in-Chief of *Imagine* is former WFMT President and recipient of the 2014 WFMT Service Award.

Keywords: intervention ideas, young children, Families

W-016

Sound and Safe: A Music Psychotherapy Approach to the Treatment of Trauma

Brian T Harris, PhD, MT-BC, LCAT
New York University, Private Practice / USA

Abstract: Music can serve to both evoke and contain difficult emotional memories in work with trauma. This presentation will provide rich clinical examples co-creating relative safety in the therapeutic treatment of trauma. Sound clips will be used to help explore the intense emotional material that can arise as transference and enactment.

Description: Music can be used to support the deep places explored in trauma work through its dual abilities of evoking and containing emotional memories. While accessing the depth of painful memories may be necessary, establishing safety is a critical first step when working with trauma. The aesthetic components of a music-based experience often evoke emotional responses while the inherent structures in music can provide for functional holding of the response. These concepts will be outlined to demonstrate how music can create a safe container in which to explore traumatic material. Additionally, the use of song choice as a tool in exploring transference and enactment will be explored. Participants will be invited to actively engage in discussion and examination. In-depth case material will be presented using song clips to highlight emerging therapeutic dynamics in treatment. and relevant theories will support the presentation of innovative music therapy techniques in the treatment of trauma.

Bibliography: Harris, B. T., Gonsalves, M., Katz, S., Kenny, C., Price, D., & Nolan, P. (2010). Music therapy for children and families with mass trauma exposure. In K. Stewart (Ed.), *Music therapy and trauma; Bridging theory and clinical practice* (pp. 203-228). New York, NY: Satchnote Press.

Herman, J. L. (1992). *Trauma and recovery: The aftermath of violence from domestic violence to political terrorism*. New York, NY: Guilford Press.

van der Kolk, B. (2014). *The body keeps the score: Brain, mind, and body in the healing of trauma*. New York, NY: Penguin.

Mini Biography: Brian Harris, PhD, MT-BC, LCAT is in private practice as a music psychotherapist in New York City. He is an adjunct faculty member at New York University.

Keywords: Music Psychotherapy, Trauma

W-047

Let's try playing wadaiko

Eriko Mizuno, PhD

Registered Music Therapist (Japan)

Odawara Junior College / Japan

Abstract: Wadaiko, or Japanese drum, is one of the traditional instruments of Japan. Wadaiko performance is used by our organization as a group activity for individuals with mental disabilities, and it demonstrates remarkable therapeutic effects.

I would like to offer the participants the unique experience of playing wadaiko.

Description: Playing instruments in groups encourages nonverbal interpersonal communication by people with communication disorders (Kern & Aldridge, 2006; Stephens, 2008).

In particular, the rhythms of drumming draw attention to and encourage the coordinated behavior of people with various disorders (Aldridge, 1989). Rhythmic motion can also have the effect of eliciting spontaneous speech (Corriveau & Goswami, 2009; Norton, Zipse, Marchina, & Schulaug, 2009). Above all, drumming may lead to significant improvement in multiple areas of social and emotional behavior (Ho, Tsao, Bloch, & Zeltzer, 2011).

Wadaiko performance has been adopted by our organization as a group activity for the following reasons:

- (1) The wadaiko is made of natural materials (wood and oxhide) and is very sturdy.
- (2) It is an uncomplicated musical instrument that requires neither musical knowledge nor dexterity to learn.
- (3) It is played with exaggerated movements and is accompanied by loud voice calls.

Wadaiko is therefore an instrument that can be easily learned and enjoyed, providing moderate physical activity in addition to musical and social interaction.

I will prepare several types of wadaiko for the proposed workshop.

The first 20 minutes of the workshop will be a presentation on the therapeutic effects of wadaiko activities, and an explanation of what wadaiko is and how to play it. The participants will then be divided into groups to learn some basic wadaiko rhythms. They will be able to experience the unique wadaiko form of communicating through rhythm, gestures, eye contact, and voice calls.

I believe the workshop will offer an extraordinary experience that can provide useful information to the participants.

Bibliography: Aldridge, D. (1989) Music, communication and medicine. *Journal of the Royal Society of Medicine*, 62, 743-746.

Corriveau, K. H., & Goswami, U. (2009) Rhythmic motor entrainment in children with speech and language impairment. *Cortex*, 45, 119-130.

Mizuno, E & Sakuma, H (2013) Wadaiko Performance Enhances Synchronized Motion of Mentally Disabled Persons. *Perceptual & Motor Skills*, 116, 1, 187-196.

Mini Biography: 2006-Kinki Univ. Hospital (Music therapist),

2011 Ph.D.,

2011-Director of NPO Agora Music Club,

2016-Odawara Junior Collage (Associate Professor)

Keywords: wadaiko, rhythm, communication

W-060

Drum Circle-Circle of Drums for Social Welfare Rhythm, promoter of the Community Spirit and Welfare

Enrica Tifatino Tifatino

Spain

Abstract: The Drum Circle combines, rhythm, percussion and strategies that facilitate: the self-expression, collaboration and group support, integration, exercise, stress reduction, growth, welfare and, of course, creating music spontaneously.

Description: The “Drum Circle - Circle of Drums” is a workshop Music Therapy, which through rhythm, percussion and musical creation, working on the one hand the therapeutic process of personal growth and on the other the feeling is encouraged Community (the group), inclusion and Social Welfare through the media and musical language.

It works on two levels simultaneously: individual and social.

It is an effective and quick way to sensitize people of all ages, backgrounds and conditions to achieve the true Individual Welfare and therefore collective welfare. It is an excellent tool for social cohesion and peaceful interaction between communities.

The Drum Circle is part of the field of Community Music Therapy, which starts from the premise that many personal problems affect the community and vice versa. The community is then the “subject and object” of the intervention. Community Music Therapy goals are twofold: to work on the community to positively affect this each member and the individuals working within the context of their community.

Bibliography: Arthur, Hull (2000) - Drum Circle Facilitation: Building Community Through Rhythm
CHRISTINE STEVENS (2014). LA MUSICA COMO MEDICINA. Ed Urano

Mini Biography: Music Therapist. Drum Circle Facilitator Challenge. Degree in Literature and Philosophy. Cultural journalist. Currently Director and owner of Artistic Multiespai Artemisabcn.

Keywords: Drum Circle, welfare

W-066

How to Raise Awareness and Funding for Music Therapy Around the World

Chris Brandt

Music Heals / Canada

Abstract: This workshop provides valuable tools for raising the profile of music therapy worldwide. Attendees will learn recommendations and best practices based on the proven results achieved by Music Heals, which will educate and empower the music therapy community to project a compelling voice that serves to raise awareness and funding.

Description: Chris Brandt is the Executive Director of Music Heals, a Canadian foundation providing support for music therapy. Music Heals has raised \$1 million dollars in their first three years of operation. Workshop attendees will learn the secret to Music Heals' success - how to apply music industry and innovative marketing techniques to raise awareness about the power of music therapy.

In setting a goal to inspire the next generation of music therapists, we must first set a platform on which we can support them. The population known as millennials demands greater social responsibility from corporations, who in turn can be motivated to raise the profile and financial support of music therapy worldwide. One quarter of millennials surveyed will pay more for a product if it somehow benefits the community or a social cause. Capitalizing on an understanding of their buying decisions, we can influence brands targeting millennials into becoming financial backers of music therapy.

Reaching our audience has never been easier, or more important. The focus of this workshop is to teach attendees how Music Heals uses social media and corporate social responsibility to raise awareness for music therapy, connect the music therapy community, engage donors, and ultimately fundraise. By connecting using of the communication mediums of their choice, we can access a global audience and leverage this following in our conversations with facilities and funders. The rise of social media allows for far greater impact of our individual fundraising and storytelling.

Concerns about patient confidentiality are common and relevant, but there are solutions to sharing the impact of your work without crossing that line. This workshop provides recommendations and best practices based on proven results. Compelling storytelling crosses all borders, and by combining our efforts we can effectively empower the music therapy community around the world.

Bibliography: Millennial Impact Report

Mini Biography: Chris Brandt is the Executive Director of Music Heals, and the Music Business department head at the BC Institute of Technology, teaching from his 20 years of music industry experience.

Keywords: social media, awareness, fundraising

W-071

The possibility of the usage of small harp for rehabilitation

Nozomi Awata, RMT (Japan)

Sakurabayashi Music Therapy Association / Japan

Rika Sugiyama

Maho Takasu

Abstract: Although a Japanese harp Koto is a very big traditional musical instrument, we have half-size of it called Bunkagoto. We introduce the usage of it for rehabilitation and maintenance of hands function. And we will show you how easy, enjoyable and useful to play it by letting you play it.

Description: Bunkagoto, a handy-type of Japanese harp Koto, with length of 86cm, weight of 3kg, has soft sound to play. Its music book is written in the number of strings, so it is not necessary for players to read a score to play it. All you have to do is put the Bunkagoto on the table and play it by just following those numbers. Playing method of Bunkagoto is to hold and pick its strings to use fingers and thumbs, which requires your both hands move different simultaneously. 13 strings of Bunkagoto, made of Dacron (similar to silk), are soft to touch, so it is easy to make sounds controlling small to loud to adjust the picking pressure. The range of Bunkagoto is close to human voice, and its sound is soft, so you can play the tune of familiar songs, e.g., Sakura Sakura (Cherry Blossom) and Edelweiss like singing, and with singing.

Because Koto is one of Japanese traditional musical instruments, little people used to play it when their younger days, so playing Bunkagoto brings them back old memories. On the other hand, Koto music is familiar to many people because it is often used for the scene of introducing Japanese culture and in exclusive Japanese restaurants as background music. So it is pleased for them to play Koto music by themselves.

We consider from above, playing Bunkagoto is useful to players to rehabilitate and maintain their function of hands, as well as soften and comfort them. We will demonstrate how to play the Bunkagoto, and let you enjoy playing it, too, and you will understand the present condition of utilization of Bunkagoto. Moreover, we will look for the further possibility of using Bunkagoto.

Bibliography: Tamura,H. (2006) A Fundamental Study on the Therapeutic Effects of Sounds and Music in a Social Cultural Context, Psychological and Physiological Influences of Japanese Sounds and Music Including Ultrasonic Waves (Japanese Journal of Music Therapy,6,132-145)

Mini Biography: Nozomi Awata RMT (Japan), Sakurabayashi music therapy sutudy group, music therapist at the Trust Garden nursing home

Keywords: Japanese musical instrument, Easy to play, soft sound

W-099

Why Do Children Love “TAKOYAKI-SONG”? -Japanese Nursery Rhymes in Music Therapy-

Jun Ino, An executive board member of the Japanese Music Therapy Association.
INO MUSICLAB FUN / Japan

Abstract: This workshop will focus on the Japanese nursery rhymes for music therapy. First we will examine the characteristics of Japanese nursery rhymes. Next we will discuss why we use nursery rhymes in the music therapy while examining children’s favorite “TAKOYAKI-SONG”.

Description: This workshop will provide opportunities for participants to experience Japanese nursery rhymes and to think why or how we use nursery rhymes in the music therapy. At first I will show the characteristics of the Japanese nursery rhymes. Both Western and Japanese-style songs are used in Japan. Also Japanese children are familiar in both styles. Some nursery rhymes are often made using the pentatonic scale. Although not well known, it is said that there are four types of pentatonic scales in Japan. Here are the classification by Fumio Koizumi of Ethnomusicologist. 1.Ritsu Scale (from China) 2.Capital Scale (For example “SAKURA SAKURA”) 3.Folk song scale (Folk songs) 4.Okinawa Scale. Children often sing along with “folk scale” songs. Interestingly, there are many examples of the use of pentatonic scales in modern popular music, so these songs sound familiar to us. There are several reasons we often use nursery rhymes in music therapy. The first reason is that we play songs with our voice and body. Voice provides the safety of client-therapist space in the early stage of the session. And children can feel the music through the body. In addition children can have a prospect on their own actions in the short play. Also it helps to form an attachment relationship. In this way nursery rhymes are helpful in connecting the development of actions that have purposes, and children can develop relationships with others. My original “TAKOYAKI-SONG” is one of the most favorite song. Why do children love it ? First, TAKOYAKI is their favorite food in Japan. This song uses pentatonic scale and has movements synchronized with its word rhythms. So they are very happy to play “TAKOYAKI-SONG”.In this way these songs are very useful when doing music therapy with children because children are able to learn a lot while playing.

Bibliography: Tanaka, K. (2003). Japanese music at a glance.
National Institute for the Promotion of Japanese Art and Culture. (2007).Digital Library of Culture

Mini Biography: Jun Ino has more than 30 years of experience using Dalcroze eurhythmics and music therapy at his private music school. He is an executive board member of the Japanese Music Therapy Association.

Keywords: nursery rhyme, pentatonic scale, music therapy

W-133

Drum Circle: Beyond Boundaries

Kaoru Sasaki, B.A. (Sociolinguistics)

Certified: Professional Drum Circle Facilitator by Drum Circle Facilitators' Guild and Village Music Circles, Neuro-Linguistic Programming Practitioner, and Appreciative Inquiry Facilitator
INTEG/DRUMAGIK / Japan

Abstract: Drum circle is a group improvisational music-making with drums and percussion instruments from all over the world. It focuses on what each individual can offer to the group, instead of what he/she is not capable of, nurtures the sense of belonging and creates an atmosphere that embraces diversity.

Description: This is a participatory workshop and you will be able to experience a drum circle with a reflection session at the end.

Drum circle is used not only as music therapy but for community building, team building, corporate training and organizational development.

Drum circle facilitators don't so much "teach" rhythm or how to play the wide variety of instruments that are used, but "read" group dynamics and "guide" the group to where it wants to go, thus empowering the group. The quality of music made in drum circles largely depends upon enhanced relationships, not the participants' musical expertise.

In their subconscious mind, the participants of drum circle find that each of them has the freedom to express himself/herself, feel a strong connection to each other and acceptance in the group. Since humans are social beings, these elements are considered to contribute to the physical, psychological and mental state of the participants.

Another advantage of drum circles is that there is no "audience" and care-receivers and care-providers can all participate and enjoy making music together.

Kaoru Sasaki has facilitated more than 20,000 people in total in the last 13 years at nursing homes, physically/mentally-challenged people related groups/facilities, festivals and community events, and corporations. She also has offered drum circles in various kids' camps for the children from Fukushima organized to let them have a break from their radioactive environment.

So far, Kaoru has facilitated drum circles or held sessions at:

- The First Parkinson's Conference (Washington D.C.)
- The 4th Congress of Japan Music Therapy Association
- Symposiums with Dr. Suzanne Hanser (Berklee School of Music, Past president of the National Association for Music Therapy and World Federation of Music Therapy) in Japan
- Japan Facilitation Association Conference
- International Facilitators' Association Asian Conference
- Fuji Rock Festival
- Kodo's Earth Celebration Festival

Bibliography: Facilitator no Arikata: Empowerment Drum Circle (Empowerment Drum Circle: Nurturing Facilitators' Way of Being), by Kaoru Sasaki, ATN, 2008.

Drum Circle Spirit: Facilitating Human Potential through Rhythm, by Arthur Hull, the Japanese version translated by Kaoru Sasaki, ATN, 2004.

The Healing Power of the Drum, by Robert L. Friedman, the Japanese version translated by Kaoru Sasaki, Ongakunotomosha, 2003.

Mini Biography: Kaoru is one of the leading drum circle facilitators (DCF) in Japan and trained over 300 DCFs with Mr. Arthur Hull. Recently, she also facilitates innovative conversations/dialogs and offer leadership training.

Keywords: improvisation, drum, communication

W-162

Using “Music and Art” as a Therapeutic Approach for Early Intervention practice in Japan

Satoko Mori-Inoue, Ph. D., MT-BC, RMT (Japan)

NPO Hattatu Wanpaku Kai (Child Development Center Kokko) / Japan

Atsuko Nadata, MA, MT-BC, FAMI (Guided Imagery and Music therapist)

Abstract: The Japanese government has estimated that 6.5 percent of Japanese children have developmental disorders. This workshop will introduce Oto to Iro no Ryoiku (Music and Art Therapy), which was created for children with developmental disabilities, particularly those with emotional and communication challenges.

Description: Children with neurodevelopmental disorders like autism spectrum disorder (ASD), pervasive developmental disorder (PDD), attention deficit hyperactivity disorder (ADHD), or learning disabilities (LD) are at risk without proper intervention. The disorders may lead to maladjustment, social issues such as truancy, social withdrawal, depression and mental illness in adulthood. In 2014, the Japanese Ministry of Health indicated that only a small number of facilities offered early intervention for infant and toddlers with developmental disabilities. In fact, it is estimated that about 30 million children suffer from some kind neurodevelopmental disorders in Japan, but only 8.5% received opportunities for the early intervention.

This workshop will introduce the “Oto to Iro no Ryoiku (Music and Art Therapy) program, which was one of three main programs (individual and group) provided by NPO. Music and art can foster creativity and imagination, promote spontaneous experiences and allow children to be themselves in a non-judgmental environment. Through the process of music and artwork, “Oto to Iro no Ryoiku provided children with opportunities to enhance self-expression, self-esteem, gross and fine motor skills development and sensorimotor skill development.

Several music therapy techniques were used to create a developmentally appropriate program, and the presenters will provide examples from the program. Each session lasted 45 minutes with the music therapist facilitating active engagement in music during the first 30 minutes of the session. During the last 15 minutes, the children worked on art materials while the lead music therapist explained the therapeutic aims to parents in order to help them understand their children’s behavior. Since music and art therapy are new modalities, working with parents is vital to the success of the program because it allows the music therapist to build trust and explain the therapeutic approaches.

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Mini Biography: Dr. Satoko Mori-Inoue, works at NPO Hattatu Wanpaku Kai, Child Development Center Kokko Music Therapist and Researcher, Business Promotion Department and Consultation, Public Relations and Donation Division.

Keywords: Early Intervention, Music and Art, Developmental disability

W-164

The meeting of Music therapy and Japanese body art, Kiryuho

Shizue Fujimoto, RMT (Japan)
Sagami Mental Carecenter / Japan

Kyoko Sato

Abstract: Introducing an original blend of voicing and movement exercises developed by incorporating teachings of Kiryuho, a contemporary Japanese body art exploring “Grammar of the body” and anchored in Eastern traditions. Our exercises have helped participants experience more natural speaking through a more relaxed state of mind-body to focus on themselves.

Description: We will introduce some original exercises which relate voicing closely with the body through movement, words and series of movements (Resonant Circles, etc.). These techniques have been developed in real-life music therapy situations by utilising specific Kiryuho principles and exercises.

Kiryuho was founded by Mr. Kajo Tsuboi, who majored in psychology and has practiced Aikido and various traditional martial arts: KI means life force, RYU means flow and HO is the way or law of. Carefully studying the psychosomatic conditions of contemporary people in light of Oriental philosophies of life and outlooks on the body, he has discovered a law-like nature of the body common to wide-ranging artistic expressions, craftsmanship, martial arts, sports, health methods and meditation, etc. Referring to such common, underlying factors as the “grammar of the body,” he has accordingly organized a practical system of psychosomatic techniques. Starting with workshops in Paris in the 1980’s for the International Centre for Theatre Research of Mr. Peter Brook, Kiryuho has attracted international attention in such fields as theater arts and contemporary dance in many countries over the last 30 years.

In actual music therapy sessions, applying Kiryuho has helped people nurture a more natural state of mind and body to focus on themselves, while resulting in more natural speaking and vocalizations and a more relaxed playing of instruments.

Kiryuho can also be used as a beneficial training tool for music therapists themselves as a way of cultivating deeper personal sensitivity, perception and awareness.

1. Cultivating consciousness of the body according to the “3R” principles of Relaxation, Relations and Realization
2. Becoming aware of key points in your body for relaxation and focusing
3. Dance-like spiral movements to help KI (energy) circulation
4. Exercises for directly experiencing correlation between your imagination and body
5. Nurturing deeper awareness of your postures and breathing

Bibliography: Tsuboi, Kajo. (1994) *Ki no Shintaijutsu (Body work with the Ki energy, life force)*, Tokyo; Kousakusha

Fujimoto, Shizue. (2003) *Hibiki to Shintai (Resonance and Body)*, *The Vibrant MusicTherapy Workshop*, Vol.3, 2-3, 94-96, Tokyo; Aozora Ongakusha

Tsutino, Kenji. (2014) *Syougaiji no Ongakuryouho, Koe, Shintai, Communication (Music Therapy for Children with Disabilities and Special Needs, Voice, Body, Communication)*, Tokyo; Syunjyusha Publishing Company

Mini Biography: Shizue Fujimoto, RMT (Japan) and a member of the Council of Japanese Music Therapy Association (JMTA), works as Music Therapist mainly at Sagami Mental Care Center and Saitama Kyodo Hospital.

Keywords: Psychosomatic, Bodymind, Movement

W-165

The Transformative Applications of Analytical Music Therapy Techniques in Music Therapy Wellness

Seung-A Kim, PhD, LCAT, MT-BC

Analytical Music Therapist

Molloy College / USA

Abstract: This workshop discusses the characteristics, causes, and symptoms of stress and emphasizes the benefits of Analytical Music Therapy (AMT) techniques to help individuals by reducing and preventing stress. Well-documented, tested strategies will be discussed. Through experiential methods, using music as a prevention strategy will also be demonstrated.

Description: More and more, we live in a society experiencing daily stress, in addition to all the challenges and difficulties in our own personal lives. This workshop will address the characteristics, causes, and symptoms of stress and offer reducing stress through analytical music therapy techniques. There are two components: one is to learn how to help clients reduce their stress; the other is to learn how to reduce the therapist's own stress.

Priestley (1994) took a positive way of looking at these aspects of life in pointing out that "times of stress, viewed as opportunities for maturation, can produce in both therapist and patient the incentive to struggle and grow" (p. 198). Since therapists are helping professionals, taking care of ourselves is very important to ensure the quality of service that we provide to our client. If we cannot fulfill our own needs, we may not be capable of performing our best work, and we may adversely affect the client in sessions. This workshop helps therapists to better understand and manage stress that may affect one's well-being.

The format will combine lectures, small group discussions, experiential exercises. These methods are important for the attendees to maximize their learning. Through lectures, they will acquire new knowledge of AMT theoretical backgrounds and techniques. By participating in role-play, experiential exercises, they will apply learning to their clinical situations. In addition, role-play and experiential exercises will provide the opportunity to examine and experience transference and countertransference phenomena relating to stress. By completing this workshop, they will develop their ability to articulate and discuss important concepts of stress reduction and prevention as well as their own feelings and self-reflections on stress.

Bibliography: Kim, S. (2013). *The Cultural Integrity of a Music Therapist in Analytical Music Therapy-Oriented Supervision (AMTOS)*. *Voices: A World Forum for Music Therapy*.

Kim, S. (2013). Stress reduction and wellness. In L. Eyre (Ed.), *Guidelines for Music Therapy Practice in Mental Health: A Four Volume Series* (pp. 797-839). Gilsum, NH: Barcelona Publishers.

Priestley, M. (1994). *Essays on analytical music therapy*. Phoenixville, PA: Barcelona Publishers.

Mini Biography: Dr. Seung-A Kim is Associate Professor and Director of the Undergraduate Music Therapy Program at Molloy College, NY. Her research interests include Analytical Music Therapy (AMT) and Wellness.

Keywords: Analytical Music Therapy, Stress Reduction, Wellness

W-176

Hindustani Music as a tool for stress relaxation medium for aged people

Lovely Sharma, Vice Chancellor-Raja Mansingh Tomar Music and Arts University, Gwalior, India

regards

Dayalbagh Educational Institute, Agra, India / India

Debasis Chakroborty, Associate Professor (Music),

Mangalayatan University, Aligarh,

U.P., India

Abstract: There are references of healing techniques in the ancient Indian Philosophy. The science of utilizing sound vibrations has been adapted as final tool to achieve salvation. According to Veda, chanting of some specific hymns from ancient Indian scriptures and singing or playing compositions from Hindustani music have an enormous power to heal mental stress level.

Description: Indian texts have frequently referred to Hindustani Sangeet or North Indian Classical Music in several contexts. Several special Indian texts in Sanskrit language have been written and compiled with the sole purpose of educating practitioners about the healing qualities of Hindustani music. There are various other references in the Brahmanas and Upanishads which indicate that chanting of Mantras (hymns) or singing of traditional compositions can reduce stress level of human being through the use of finest tonal qualities of microtones.

After successful application of those compositions to the Prisoners and mentally retarded childrens, Sharma, Lovely & Chakroborty, Debasis (2007), observed that suitable musical compositions of Indian music have deep aesthetic appeal can touch anybody more quickly because of its microtones and quarter tones.

A research study has been conducted on the aged persons of an old age home in 2015 in which especially designed Hindustani musical compositions were used as therapeutic tool for stress relaxation. In this research work, emphasis has been given on devotional songs and instrumental music presentations along with the practice of some Yoga Mudras (postures).

The researchers will demonstrate the musical compositions along with the help of different Stringed and Percussion instruments during the presentation of the workshop.

Bibliography: Sharma, Lovely & Chakroborty, Debasis (2009), Effect of music on Prisoners, Sanjay Prakashan, New delhi, ISBN978-81-7453-298-5, P.P. 42-53.

Chakroborty, Debasis, Why & How classical music can be an effective relaxation & stress tool? A study of some problems and solutions published in the journal ICFA Studies I 2011 titled Aesthetical & Historical values of Indian Music, p.p. 132-136, Ishika Publishing House, Jaipur.

Sharma, lovely & Chakroborty, Debasis, A study of healing techniques through Music and Yoga, workshop presented at WFMT 2011, Seoul, Korea.

Mini Biography: Prof. Lovely Sharma, an academician and music therapist, has earned laurels for her research works on music throughout her carrier. She has authored eight books on musicology and music therapy.

Keywords: Hindustani Music, Vedic, Mantra

W-205

Clinical Improvisation Techniques in Music Therapy: Experiential Workshop

Debbie Carroll, Ph.D, LGSMT, MTA
University of Quebec in Montreal / Canada

Claire Lefebvre, MA, MTA

Abstract: In this workshop, participants will explore a series of exercises designed to practise the the clinical application of improvisation techniques with a broad spectrum of clientele. The presenters will introduce a process-oriented approach to clinical improvisation based on a guide they co-authored.

Description: Improvisation plays a central role in music therapy, and the use of clinical improvisation is, in large part, what sets music therapists apart and makes our contribution to the field of health care and education so unique. This is reflected in the growing number of music therapy publications focusing on improvisational approaches as well as on broadening the clinical improvisational resources of music therapists (see list of references below).

The taxonomy of clinical improvisation techniques, described by Kenneth Bruscia (1987, 535-557), provided the inspiration for developing a teaching guide for understanding and applying these techniques. This guide took shape within the context of clinical improvisational courses taught by the presenters since 1988. It not only includes strategies for developing clinical musicianship; it also provides a vocabulary for articulating the what, why, when and how of our unique role as music therapists in a language that can be understood by healthcare and educational professionals, administrators and decision makers alike.

This experiential workshop will familiarize participants with a systematic process-oriented approach to clinical improvisation and effective ways of applying clinical improvisation techniques in order to meet the diverse needs of a client, individually or in the context of a group. For example, what improvisation techniques can be used to work with a client whose playing tends to be compulsive or impulsive, fleeting or continuous ? Through a series of role-play exercises with specific clinical and musical playing rules, participants will practice applying the techniques with clinical intuition and creative intent.

This workshop will be of particular interest to music therapy students, clinicians, educators and supervisors.

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Carroll, D. & Lefebvre, C. (2013). *Clinical Improvisation Techniques in Music Therapy: A Guide for Students, Clinicians and Educators*. Springfield, Ill: Charles C. Thomas.
Wigram, T. (2004). *Improvisation: Methods and techniques for music therapy clinicians, educators and students*. London, UK: Jessica Kingsley Publishers.

Mini Biography: Dr. Carroll is professor at University of Quebec in Montreal. Accomplished pianist, music therapy educator, researcher and clinician in special education and pedopsychiatry. She presents nationally and internationally

Keywords: clinical improvisation, education, training

W-209

Let's sing along with "harmonic overtone" in mind!

Yasuko Kondo, BA, RMT (Japan)
Nihon Rinsho Shinri Kenkyujo / Japan

Abstract: The essence of our music therapy is the therapist's voice, and the frequency analyser software visualizes the timbre of singing voice that contains harmonic overtones of varied pitch as well as the fundamental tone. With that idea in mind, we will demonstrate and actually sing in our workshop.

Description: When you sing a single note, the frequency analyser software on a computer draws diagrams which visualize the harmonic overtones of varied pitch along with fundamental tones composing the singing voice. There are two types of harmonic overtone; the "integer overtone" inspires majesty and universality, while you will feel emotional and intimate with "non-integer overtone". We determine that the volume, fundamental tone, integer and non-integer overtones are the components of a timbre. In other words, it is ascertained that the ratio and pitch of those harmonic overtones are the essential factors of a timbre.

The singing workshop begins based on the singing voice defined as above. We aim to sing overtones between 3,000Hz and 4,000Hz, or the most audible range for a person. In particular, you will learn to keep resonance among a cavity of throat, mouth with nose, and that will be acquired not only by practicing lips, tongue and jaw movements, but through posture and breathing lessons.

When music therapists learn and become familiar with harmonic overtones and the concept, they will utilize it to talk and sing during sessions. Then harmonic overtone will assist them to upgrade the therapy workshops and better meet the needs of the clients. We hope you will find the clues during our workshop!

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Nakamura, A. (2010). *Baion: oto, kotoba, shintai no bunkashi* (Overtone: cultural history of tone, words and body). Tokyo: Shunjusha.
Yoneyama, F. (2007). *Utsukushii koe de nihongo wo hanasu* (Speaking Japanese in sweet voice). Tokyo: Heibonsha.

Mini Biography: Kondo Yasuko is a soprano singer, a member at Nihon Rinsho Shinri Kenkyujo, and has been practicing MT for children, adults, and elderly. BA, RMT (Japan), Councilor of JMTA.

Keywords: Singing, harmonic overtone, frequency analyser software

W-225

Be a part of your favorite music! -Applying pre-composed songs-

Reiko Koyanagi, MED/RMT (Japan)

Oguchi Pediatric Clinic / Japan

Fumio Isawa, BA/RMT (Japan)

Abstract: The schema of pre-composed music has a potential to support client's existential safety. Each client's daily contacts with diverse types of pre-composed music can be a great resource for therapists. This workshop gives you the hints how the characteristics of different pieces can facilitate clients' vivid and live musical experiences.

Description: In this workshop, we introduce our activities by playing musical instruments, and show the process for therapy sessions. We apply familiar pre-composed music including the classical music, jazz, popular song, and even computer game music. Whether that framework makes clients feel restricted, or it is safe for them as holding, it will depend greatly on the cultural background where the music therapy is provided. It is important to understand the individuality as well as diversity of music therapy. During this session, we would like to share the experience as participants.

In music therapy sessions we work on, it is fundamental to apply songs matching the individuality of each client. Although, for instance at the first session, infrequent sessions, or a single demonstration, the top priority for clients is finding a sense of security early on, which in turn motivate them to join sessions. For this purpose, selecting clients' familiar music is effective. Moreover, when the therapist selects clients' favorite songs which they listen often, it will be a message that the therapist respects clients. In both senses, the music you select will influence the relationship between therapist and client.

When planning music activities, music therapists repeatedly listen to and analyze the original song first, and define the role of each musical element. Next, we assign a performing part to each client according to his/her therapeutic needs and the roles of musical elements. For example, a client who has a need to act on his/her own will would be assigned the opening phrase, as it usually has a role of "Icebreaker," and so on. Once music making starts, however, the activity is continuously reformed according to the situation how the clients are participating. In other words, the music is rearranged session to session so that the clients can participate with the best of their own potentials

Bibliography: Watanabe, K. (1995). *Ongaku no shotai (Identity of music)*. Yamaha Music Media, Japan. ISBN 4-6362-0878-1

Wakao, Y. (2000). *Kanaderu koto no chikara (Empowered with music performance)*. Shunjusha, Japan. ISBN 978-4-3939-3753-2

Suzuki, K. and Suzuki, D. (2013). *Ongaku chusin ongaku ryoho. (Music Centered Music Therapy)*. Shunjusha. ISBN 978-4-3939-3498- (Translated from K. Aigen's "Music Centered Music Therapy" Barcelona Publishers.)

Mini Biography: Reiko is working with children and adults with developmental disabilities, also working with psychiatric patients in the hospital. She has experience as an instructor at YAMAHA Music Foundation. MED, RMT (Japan).

Keywords: pre-composed music, children with disabilities, easy to participate

W-232

Introduction to Regulative Music Therapy (RMT)

Naoko Moridaira, Ph.D. (Psychology) / Certified Clinical Psychologist
Sagami Women's University / Japan

Abstract: This workshop will introduce Regulative Music Therapy (RMT), developed by Christoph Schwabe in Germany. In this presentation, participants will learn the basic theory behind RMT in connection with mindfulness and experience how to regulate unnatural tensions in our bodies and minds by listening to music.

Description: Regulative Music Therapy is a form of psychotherapy that utilizes music to expand one's awareness and promote well-being. In another words, we are developing our ability to be more mindful in our everyday lives through RMT. I have been using this form of therapy for more than 20 years. This therapy has been used on a variety of adults with different purposes and goals. Most notably, I have used this therapy on college students who have been suffering from anxiety, and psychosomatic symptoms. Additionally, I have also used RMT on athletes who are looking to enhance their performance and on parents who feel the stress of parenthood and raising children. In this therapy, both one-on-one and group settings can be used. While listening to various kinds of classical music, the clients are instructed to move their awareness to different areas of their conscious experience such as the music, their body sensations and their mental processes like their thoughts, emotions, and moods. After that, the clients are encouraged to share their experiences, so that the therapist and other participants can help them to improve their ability to expand their awareness. The therapy is usually around 20 sessions in length. The 20 sessions of RMT is divided into several stages, each of which has its own purpose and its own kind of music. In this workshop, the participants will experience firsthand what RMT is like and how music can be used to deepen and widen our awareness.

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Schwabe, C. (2007). Regulatory music therapy (RMT) Milestones of a conceptual development. In Frohne-Hagemann, I. (Ed.) *Receptive music therapy. Theory and practice*. Wiesbaden: Reichert Verlag, pp.203-210.
Wosch, T. (2005). Alex - An ongoing research on alexithymia and regulative music therapy. *Music Therapy Today*, 6 (4), pp.1654-1671.

Mini Biography: Naoko Moridaira, Ph.D., Certified Clinical Psychologist, is a professor of clinical psychology in the department of Human Psychology, Faculty of Human Society at Sagami Women's University in Kanagawa, Japan.

Keywords: Regulative Music Therapy, mindfulness, receptive music therapy

W-239

Music focused multi-modal expressive therapy sessions for adults in psychiatric hospital

Miho Kariya, RMT (Japan)

Etowaru Saijo Hospital / Japan

Aya Kasai, Ph.D., MFT, Expressive Arts Therapist

Lecturer at Miyazaki International College

Abstract: The main objectives of this session are to gain basic knowledge of expressive arts therapies and how to apply basic technics to group music therapy sessions for adults with mental disorders. A case study of a schizophrenic patient is also introduced in order to clarify the effects of this method.

Description: Music therapy is scientifically proven to be a powerful tool to help patients with schizophrenia in order to connect with the rest of the world and also to improve their self-esteem levels. As a music therapist who is also trained to be an expressive arts therapist, I have been exploring possibilities of integrating multiple art forms into my group music therapy sessions with adults in psychiatric hospital for the past 13 years.

By utilizing mixed modalities in group music therapy, patients can look inside themselves through multiple dimensions which can lead to improved self-understanding and understanding others who participate as well. In addition to single modality of music therapy, I have been discovering that music therapy can be more effective when combined with other expressive arts modalities such as art and movement, especially for adults with schizophrenia who often exhibit lack of social skills and low self-esteem.

In this workshop, I will introduce a case study of Nobu, a 47 years old male who has been diagnosed with chronic schizophrenia and his process of recovery from hospitalization to living independently. Then finally finding an occupation followed by establishing a stable relationship with another person. This case study presentation includes recordings of group musical improvisation, pictures of visual art made by Nobu and a demonstration of the dance movement sessions.

First, participants will understand how integrative music therapy can help and support patients with schizophrenia like Nobu by following case records. Second, participants will learn basic techniques of applying expressive arts into music therapy sessions in order to expand the possibilities of clients' expressions and understandings. Lastly, Participants will learn the effects of integrative music therapy by experiencing the demonstrative session lead by the presenters.

Bibliography: Foundations of Expressive Arts Therapy: Theoretical and Clinical Perspectives

Stephen K. Levine 1998

The Creative Connection: Expressive Arts As Healing

Natalie Rogers 1997/5

Art-Based Research

Shaun McNiff 1998/7

Mini Biography: Miho Kariya, MA,RMT (Japan), is a clinical music therapist at Etowaru Saijo Hospital and a lecture at Hiroshima Bunka Gakuen University.

Keywords: Expressive arts, schizophrenia, group music therapy

W-258

Bringing Creative arts and non-verbal knowing's to the experience of supervision

Jeanette Kennelly, PhD, RMT

Inspiravision / Australia

Tania Balil, GradDipCAT, GradDipMthy, BMus, RMT

Abstract: Creative approaches and expressive arts methods in supervision can provide alternative means of exploring the dynamics of professional practice. Our workshop will introduce participants to the role and use of creative arts supervision approaches and provide opportunities to experience and collaboratively reflect on the insights arising from this group session.

Description: Traditionally, three different models for education, health and social care professions frame supervision practice: psychotherapy-based; developmental and social role. Alongside these models, creative approaches and expressive arts methods in supervision can provide alternative means of exploring the dynamics of professional practice (Chesner & Zografou, 2014; Lee & Khare, 2001). Participants work collaboratively to inquire in a multi-modal way into the experiencing described by one or more participants, with the hope of acquiring new understanding of meanings held and developed through dialogues, resonance and representations of all involved. There is no prescribed method other than 'being present and responding' to whatever arises. It is not a problem-solving approach, rather an opportunity to make individual and collective meaning from a common experiencing through intersubjective dialogues. Engaging in a non-talking process can create new awareness behind experiences that had only been previously articulated in verbal form. These approaches can promote a different understanding of the supervisee's reflexive practice. They can be adapted to any form of group process, research, organisational issues or community development (Lett, 2011).

Our innovative workshop will introduce participants to the role and use of creative arts supervision approaches. There are no levels of creative skill or ability required by participants in order to experience the benefits of this supervisory approach.

This workshop will

- Present the evidence for and benefits of expressive arts supervision approaches informed by a co-constructive paradigm
- Provide participants with an opportunity to explore experientially some of the issues they bring to supervision through a representation in one or a variety of creative mediums, and
- Invite participants to reflect on the creative representations of their supervision experience and explore collaboratively understandings on the phenomena that may impact work practice

Bibliography: Chesner, A., & Zografou, L. (2014). *Creative supervision across modalities*. London: Jessica Kingsley Publishers.

Lee, C. A., & Khare, K. (2001). The supervision of clinical improvisation in aesthetic music therapy: A music-centered approach. In M. Forinash (Ed.). *Music therapy supervision* (pp. 247-270). Gilsum, New Hampshire: Barcelona Publishers.

Lett, W.R (2011) *An inquiry into making sense of our lives*. Victoria: Rebus Press

Mini Biography: Jeanette Kennelly is a highly experienced health professional who has worked as a music therapist in paediatrics, tertiary education and private practice supervision for over 20 years.

Keywords: Supervision, creative arts, experiential

Disclosure: Jeanette Kennelly is the founder of Inspiravision, a private practice in professional supervision. Inspiravision, in conjunction with Tania Balil, offers creative group supervision sessions/workshops for health and education professionals.

W-276

Music Care that can be enjoyed by anybody, anytime, anywhere

Keiko Miyamoto, RMT (Japan)

Japan Music Care Association,NPO / Japan

Mie Itou, RMT (Japan)

Abstract: Music Care is a music therapy developed in Japan involving simple exercise and performance of rhythmic instruments. It has been studied and practiced in the fields of welfare, healthcare and education for 70 years. Now, there are over 100 effective pieces of music that are also used overseas.

Description: Music Care was created after World War II by Tetsuro Kagaya (~1983), a Japanese music therapy pioneer, to heal the hearts of children who had lost their smile due to poverty. Its theory was established through study and practice at many places of welfare, healthcare and education. The therapy has proven effective in the care of people with intellectual disabilities, autism and dementia, as well as in developmental support, functional recovery training, language training and life quality improvement.

The therapy's features can be summarized as follows: 1) The Japan Music Care Association has approved over 100 tunes of original, classical, popular and folk music; 2) The methods involve simple exercise and performance of rhythmic instruments. These elements are regarded as necessary for developmental support and functional recovery training. According to a theory of neurological music therapy, musical components such as rhythm, melody, pitch and dynamics influence the brain and induce intentional activities; 3) the therapy's distinctive techniques such as key position, Einsatz and instant success methods are effective in promoting communication; 4) the tunes are recorded on CDs and readily available to welfare staff, teachers and nurses who are actively involved in the treatment of clients. This enables effective and continuous practice of the therapy.

Workshops for training instructors have been held in many places in Japan, and sessions have also been held overseas in such locations as Hawaii, Singapore and the Czech Republic.

In this workshop, participants will experience the Music Care methods, which are effective in the treatment of various types of clients, and learn about the basics, as well as how to use them.

Bibliography: Music Care Sonokihonn-to- jissai Miyamoto,K

Ongaku-ryoho no Kiso Murai,Y

RHYTHM,MUSIC,AND THE BRAIN

Scientific Foundations and Clinical Applications

MichaelH.Thaut

Mini Biography: KeikoMiyamoto,MA,RMT (Japan)

Japan Music Care Association establishment.

Keywords: Everyone, feelings, body function

W-281

Adaptive keyboard accompaniment techniques for group singing in music therapy

Fumio Isawa, BM, RMT (Japan)
Japan

Junko Yamaguchi, BM, RMT (Japan), has been mainly working with older adults.

Michiko Kato, MA, RMT (Japan), has been mainly working with older adults in the last ten years.

Abstract: Group singing is very popular among music therapy activities in Japan. However, not much attention has been paid to the importance of accompaniment. Using recorded materials, demonstration and musical scores, this workshop will illustrate how the presenters modify their accompaniment according to the situation and the clients.

Description: The presenters believe that accompaniment for group singing is very important. While accompanying the singing of clients, music therapists need to consider at least the following: physical, psychological and cognitive functional levels, preference of music, interest in activities and the background of clients, as well as the group situation among many other factors.

In Japan, the group size tend to be large. It is common that a music therapist must lead a session with over 25 people. The repertoire is very wide including Japanese folksongs, popular songs, children's songs, some classical songs, and international songs, etc.. Music therapists need to acquire skills to play songs with different approaches in order to adapt the accompaniment according to the "here and now" of the music therapy sessions.

The presenters will introduce their experiences from their clinical sites with different types of older adults, psychiatric patients and handicapped children. Significant attention will be paid to the following: importance of breath, the space between tones and the proper use of different touches and fluctuations of melody. Through carefully adjusted accompaniment, clients become aware of not only the song itself, but the timing, phrasing, beats and construction of the music. They will be motivated and supported at the same time. Thus, the sound of the music provides a safe environment for the participants and allows some of them to feel secure just being there without having to actively sing.

Over past decades, the presenters have been researching and examining various qualities of accompaniment and will try to provide concrete examples from their experiences and knowledge by using recorded materials of sessions, musical scores and demonstrations on keyboard. Participants will be invited to sing in different situations.

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Yamaguchi, J. (2010). *Shudan Ongaku-ryoho wo kangaeru Jissensha no Shiten kara (Discussion about Group Singing from the Practitioner's Perspective)*, *Japanese Journal of Music Therapy*, 10 (1), 65-69.

Mini Biography: Fumio Isawa, BM, RMT (Japan), is a part-time music therapist at Hojinkai Omiya Kosei Hospital (psychiatry) and is also working with children and adults with developmental disabilities for 20 years.

Keywords: Group Singing, Accompaniment, Keyboard Instrument

W-285

Practice of medical music-care for children with developmental disorders

Naomitsu Suzuki, Doctor of Philosophy in Medicine/
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Tsukuba Clinic for Mental Sick Children & Adolescents / Japan

Suzuko Matsumoto, Qualified as a music therapist of Japanese music therapy association /
Qualified as an instructor of Japanese music-care association

Tamiko Hayashi, Qualified as a music therapist of Japanese music therapy association /
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Keiko Miyamoto, Qualified as a music therapist of Japanese music therapy association /
Qualified as an instructor of Japanese music-care association

Haruka Kenmochi, Clinical psychotherapist in Japan

Abstract: We practice medical music-care session under the doctor of our clinic for bring out the capability of communication and behavior in the children with developmental disorders.

And we propose that capability of physical balance and orient oneself to the community can be brought out from the new method of medical music-care as a group.

Description: We introduce here how to practice gently, politely and concretely the music therapy doing at our clinic by using the new method of medical music-care. Its new method includes neurological findings, such as standing on one foot, stepping with or without arm swing, finger-nose-finger with or without tremor, tandem gait, diadochokinesis, check their eye contact, creeping or crawling, blowing soap bubbles, and so on. Furthermore, social skill training such as salutation at the end of session, waiting their turn to play the drum and returning the music-care tools, is also included.

Children with developmental disorders often have a developmental coordination disorder owing to impaired cerebellar function, which has been shown to cause difficulties with physical balance. It is very difficult for such children to ride a tricycle or bicycle, turn a skipping rope, exactly walk on the line with tandem gait, and go down a flight of stairs. Specifically, children with ADHD tend to have a small cerebellar size. Therefore, we considered it necessary to train their cerebellar function as soon as possible, and hypothesized that their physical balance may gradually improve, leading to some positive effects on their behavior and/or social interaction. This new method combines training and evaluation, and is useful to improve the self-esteem of children with developmental disorders.

Each and every method can use easily and we hope everyone here may master these new methods of clinical music-care. And we also hope that every music therapist who are concerned with the children with developmental disorders start this new method in your country as soon as possible.

Bibliography: Keiko Miyamoto: Music-care

Naomitsu Suzuki: People who are in trouble on developmental disorders

Juliette Alvin: Music therapy, John Baker, London, 1966

Mini Biography: Music therapist of Tsukuba Clinic for Mental Sick Children & Adolescents since 2011.

Keywords: Medical music-care, Developmental disorders, New music therapy

W-296

Introduction to HealthRHYTHMS® Group Empowerment Drumming

Alyssa S Janney, MBA
USA

Annie Heiderscheit, Ph.D., MT-BC, LMFT

Abstract: HealthRHYTHMS is an evidence-based group empowerment drumming program that builds and fosters socialization, connection, camaraderie, respect, communication and personal expression. Learn how group empowerment drumming can be implemented in a variety of clinical settings and the wide array of benefits of this therapeutic strategy.

Description: Active music making and group drumming are effective ways to engage clients in a variety of clinical and community based settings. Research demonstrates that actively making music provides a variety of health and wellness benefits. These benefits include improved mood states, stress reduction, decreased burnout rates, increased natural killer cell activity, and improved creativity and bonding in seniors.

This presentation will give attendees an introduction to the HealthRHYTHMS group empowerment drumming program and share the various settings and ways this is being implemented by professionals all around the world. The presenters will also share the research surrounding this program. The presenters will facilitate portions of the protocol to allow attendees to experience the power of actively making music as a group and to explore how they could potentially utilize this type of program in their own facility and community.

Videos, narratives, and case illustrations will also be shared to provide a deeper scope regarding the implementation of the program and protocol in clinical practice. The presenters will provide information and details regarding HealthRHYTHMS training opportunities.

Bibliography: Bittman B, Berk L, Felten D, Westengard J, Simonton O, Pappas J, Ninehouser M. (2001) Composite Effects of Group Drumming Music Therapy on Modulation of Neuroendocrine-Immune Parameters in Normal Subjects. *Alternative Therapies*

Bittman, B., MD, Berk, L., Shannon, M., & Sharaf, M. (2005). Recreational music-making modulates the human stress response: A preliminary individualized gene expression strategy. *Medical Science Monitor*, 11 (2), br31-40.

Ellsworth, D. L. (2013). Recreational music-making alters gene expression pathways in patients with coronary heart disease. *Med Sci Monit Medical Science Monitor*, 19, 139-147. doi:10.12659/msm.883807

Mini Biography: Alyssa Janney is the Health Program Development & Marketing Manager for Remo, Inc. She has over 12 years of experience in the global program development and management of HealthRHYTHMS.

Keywords: group drumming, music making, empowerment

Disclosure: Alyssa Janney is employed by Remo, Inc. the owner of the HealthRHYTHMS program.

W-310

Melodic and Rhythmic Improvisations: An Indian Perspective

Sumathy Sundar, Ph.d.

Center for Music Therapy Education and Research, Sri Balaji Vidyapeeth, India / India

Baishali Mukherjee, Ph.D.

Parin N Parmar, MD., PGDMT.

Ashish V Kasbe, B.Sc., PGDMT

Abstract: The workshop aims to train music therapists working in multicultural environment to improvise using Indian ragas and rhythms. The workshop presents simple melodic and rhythmic improvisational exercises and experiences and train the participants to improvise in Indian music and engage the patients/clients therapeutically.

Description: Improvisation is an important aspect of music therapy and music therapists often times use improvisation as a method to get therapeutic responses from clients/patients. Also, many times, music therapists work in multicultural environment and face challenges in adopting appropriate methods and strategies while working with clients of diverse cultural backgrounds. To face these situations, it is important for music therapists to understand multicultural perspectives of rewarding and therapeutic musical experiences to be used with their clients/patients. Indian classical music is considered as a complex and aesthetic form of music, rich in raga-s (specific Indian melodic structures) with microtonal variations, use of gamaka-s (ornamentations), swara-s (notes) of different raga-s and various tala-s (structured rhythms in Indian classical music). This workshop presents and demonstrates using both voice and musical instruments (Indian musical instruments and Western musical instruments adapted to Indian music) simple Indian melodic and rhythmic improvisations through hands-on experiences to the participating music therapists, and other health care and allied health care professionals who work in multicultural environment. The workshop aims to train the participants to use Indian melodic and rhythmic improvisations effectively in their multicultural music therapy practice to facilitate active participation and engagement of their patients during the improvisation process. The participants for this workshop need not be trained in Indian music to attend this workshop.

Bibliography: Sundar, Sumathy (2007). Traditional Healing Systems and Modern Music Therapy in India. *Music Therapy Today*. Volume VIII (3) (Dec.)

Music Therapy in India: General Guidelines on Musical Preferences and Approaches for Musical Selections. In Sairam, T V. (Ed.) *Music Therapy: The Sacred and the Profane*. (pp 91-97). Chennai, India. Nada Center for Music Therapy.

Mini Biography: Dr. Sumathy Sundar, Ph.D. is Director, Chennai School of Music Therapy, Director, Center for Music Therapy Education and Research, Mahatma Gandhi Medical College Research Institute, Pondicherry, India

Keywords: Improvisation, Music Therapy, Multicultural Perspectives

W-319

About the program of music therapy in order to keep the mental health

Hiroko Goto, Master of Education

Japanese Music Therapy Association certified music therapist

Clinical psychotherapist

OSAKA COLLEGE OF MUSIC / Japan

Abstract: Music therapy that I was carried out in the mental health training in the company, I would like to report the practice example. Have you actually experience the program, we want to with the time to think about music therapy to help mental health.

Description: In recent years, as an issue of mental health, workplace human relations improvement has been pointed out along with the work of quantity and quality. Author among responsible for the mental health training in the enterprise, began to incorporate music therapy. The client of music therapy is various but a healthy person is also client. By incorporating music in training, that it can take a non-verbal communication, that training can be fun and lively, further, that it is self-expression, has been realized and that it can be an experience to further relax. Therefore, in a workshop format, it is an object actually asked to experience an example of a program of mental health training, that I am thinking.

Program Overview is as follows.

- 1) Explain how effective is why music therapy in mental health training.
- 2) Massage the body while listening to music.
- 3) Taking a communication with a musical instrument.
- 4) Understanding better the principle of communication.
- 5) Convey feelings and state in the instruments and look to each other, to the hit game.
- 6) Sound the instrument to suit the music.
- 7) Doing ensemble.
- 8) Filling and mood changes after receiving the prior to receiving mental health training to the questionnaire.

Bibliography: Kelly McGonigal: The Upside of Stress (Japanese edition translated by A.Kanzaki), Yamatoshobo 2015

Seiji Murai: The Basic of Music Therapy, Ongakunotomosha 1995

Mini Biography: Graduated Hyogo University of Teacher of Education and Research Department of Children with Disabilities Education Department. After completed kindergarten teachers, through the child consultation laboratory work, school counselor

Keywords: mental health, communication,, music therapy

W-337

Coaching, Connecting, Creating: Music Therapy Within a Relationship-Based Family-Centered Approach for Children

Elaine Chen, MM,MT-BC NMT

Professional Child Development Associates / USA

Alaina Hogue, MT-BC

Juliana Frias, MT-BC, NMT

Saki Uemura, MT-BC

Rene Torres, MT-BC

Abstract: This workshop will explore Music Therapy within the DIR/Floortime® model with a specific focus on the complexities of incorporating families and navigating the therapeutic process.

Description: Music Therapy within the DIR/Floortime® approach provides a social-emotional developmental framework for understanding behavior, and appreciates each child's unique sensory profile, motor planning, auditory and visual processing, interests, and relationships. This workshop will explore music therapy within the DIR/Floortime® approach, specifically examining the complexities of incorporating the family into sessions. Discussion will include the importance of enhancing family-child interactions as an integral aspect of music therapy sessions, manipulation of musical elements and structure to create a sense of security and familiarity in the music therapy setting, coaching families and clients to attempt new tasks within a predictable but malleable framework, all of which can help build trusting relationships, forming a strong basis for learning, self-expression, and connecting.

Bibliography: Greenspan, S. I., & Wieder, S. (2006). *Engaging autism: Using the floortime approach to help children relate, communicate, and think*. Cambridge, MA: Da Capo Lifelong Books.

Greenspan, S. I., Wieder, S., & Simons, R. (1998). *The child with special needs: Encouraging intellectual and emotional growth*. Reading, MA: Addison-Wesley.

What is DIR®? - ICDL - DIR Floortime. (n.d.). Retrieved June 28, 2016, from <http://www.icdl.com/DIR>

Mini Biography: Elaine Chen, MM, MT-BC, received her bachelors of music in cello performance from the University of California, Irvine and received her masters of music therapy from New York University.

Keywords: DIR, Developmental Disabilities, Children

W-345

Pro-actively developing your music therapy service in a rapidly changing healthcare system

Helen Shoemark, Associate Professor of Music Therapy

Boyer College of Music & Dance, Temple University

Philadelphia, USA

Temple University / USA

Amy Thomas, Music Therapy Manager

Monash Health

Melbourne Australia

Janeen Bower, Senior Music Therapist

Monash Health

Melbourne Australia

Abstract: A team of experienced managers and senior clinicians will share constructs they used to develop services which are robust and responsive to change in two different healthcare systems. Participants will work in small groups to experience strategic steps in service delivery development, including the components of a sustainable team development.

Description: In many countries, healthcare is a rapidly evolving system and historically music therapy programs have evolved in response to this. This short term reactionary development often focusses on client groups and processes with limited attention to long-term planning for sustainability or growth. This workshop will use the outcomes from projects in two large healthcare networks to demonstrate how managers, senior clinicians and early career clinicians can use current theory and constructs to strategically develop the service. One project used the mediator-moderator model to build awareness in each team member of their own underpinning constructs before vibrant discussion to build a consensus model for implementation. The new consensus model informed a major reconceptualization of referrals, and service priorities. Subsequently the model has been successfully tested in the orientation of new team members and to construct more robust evidence for accountable outcomes. The other project in a multi-site health network reconfigured the theoretical relocation of music therapy services by addressing the macro-level priorities of strategic partners in their community. In both projects, the essence of the work valued by individual clinicians was preserved and enhanced.

This workshop will be presented by the project co-ordinator, managers and senior music therapists from both projects. They will use exercises from the projects to work with small groups to identify accessible pathways into robust development of clinical service delivery. These will include:

- understanding the priorities of their healthcare system
- working through the theoretical constructs which inform music therapy practice in acute and sub-acute health to identify a potential stance for the service
- identifying the components of a sustainable model of team deliberation to embrace change and opportunity

At the end of the workshop, participants will have practical exercises to use in their own setting towards sustainable clinical service growth.

Bibliography: Kazdin, A. (2007). Mediators and mechanisms of change in psychotherapy research. *Annual Review in Clinical Psychology*, 3, 1-27.

Robb, S. (2012). Gratitude for a complex profession: The importance of theory-based research in music therapy, *Journal of Music Therapy*, 49 (1), 2-6.

Salas, E., Fiore, S., & Letsky, M. (Eds.) (2012). *Theories of team cognition: Cross-disciplinary perspectives*. New York, US: Routledge.

Mini Biography: Helen Shoemarks research is focused on constructing inter-disciplinary and international research for effective auditory experience and the role of music for at-risk parent-infant dyads.

Keywords: healthcare, team science, theoretical framework

W-349

Inspiration From Trinidad: Steelpan and Calypso for Global Music Therapy Interventions

Jean S Raabe, M.Ed., MBA, MT-BC

University of the West Indies - Dept of Creative and Festival Arts / USA

Abstract: Come play steel pans (drums) and the percussion that create an engine room in a steel band. Sing calypso in the improvisational form called extempo. Learn how to use these indigenous art forms in music therapy sessions. Grow your repertoire with authentic Caribbean music and activities useful with various populations.

Description: An interactive workshop providing participants with opportunities to play steelpan and percussion, demonstrates intervention possibilities for music therapists working with various populations. Based on information and experiences presented, ideas for interventions with children, adolescents, adults and geriatrics will be provided.

Steelpan (drums) were born out of innovative, yet poverty-stricken, panyards of Trinidad & Tobago. The instrument was associated with crime and delinquency in its early years, but was elevated to the national instrument of T&T in 1991. Pans provide an opportunity to use instruments that are both melodic and percussive, have harmonization capabilities and capture the interest of clients in a variety of ways. A wide range of populations are drawn to the pleasing sound of the instruments, making them an effective catalyst for powerful music therapy interventions. The therapeutic aspects of steelpan will be evident through the sharing of how instruments are built and tuned, as well as how the history and cultural ramifications were critical to the development of these versatile instruments. Video clips of steelbands from around the world will be shown, to strengthen understanding of the therapeutic value of steelpan as a global entity.

Calypso music was the original style used with steelpan, but with A440 chromatic tuning they blend well with other instruments to play any musical style. Calypso rhythms and chord progressions will be used for improvisation, while participants interact and propel the interventions demonstrated/used during the workshop. The improvisational form of calypso called extempo will be the main style used, however, blues and Caribbean folk music will also be used to give clarity on how a variety of genres work with steelpan.

Instruments will be provided by personal contacts of the presenter who have a performing steelband and build steelpan in Japan. Multiple workshops of this kind have been provided by this presenter.

Bibliography: Cevalco, A. M., Grant, R. E. (2006). Value of musical instruments used by the therapist to elicit responses from individuals in various stages of Alzheimer's disease. *Journal of Music Therapy*, 43 (3), 226-246.

Werner, P. D., Swope, A. J., Heide, F. J. (2009). Ethnicity, music experience, and depression. *Journal of Music Therapy*, 46 (4), 339-358.

Phase II Pan Groove - More Love - Panorama Finals 2013 - 1st Place:

<https://www.youtube.com/watch?v=zWurWvgqycA>

Mini Biography: Jean teaches an MT course at University of the West Indies, Trinidad, and uses steelpan/calypso in her MT sessions. She played steelpan with internationally recognized Phase II Pan Groove (1995-2015).

Keywords: Steelpan, Calypso, Caribbean

W-369

Ethical issues in music therapy -How to deal with ethical dilemmas

Thomas Stegemann

University of Music and Performing Arts Vienna / Austria

Abstract: Together with current medical advancements, ethical issues are becoming increasingly important also for music therapists working in neonatology, mental health, neurology, hospices, etc. In this workshop, we will discuss how to identify ethical issues, to address ethical questions, and to find “solutions” to ethical dilemmas by applying a decision-making model.

Description: Background: In their everyday professional life, music therapists are frequently confronted with decisions that raise ethical questions. This is in part due to current medical advancements relating to existential questions regarding the beginning, the end, and the meaning of life, e.g. in neonatology, mental health, neurology, or hospices. Ethical questions 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.

Scope and Objectives: In this workshop, we 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.

Content: A decision-making model to address ethical question will be presented (after Dileo, modified by Weymann & Stegemann). Following the scheme of the model, vignettes from music therapy practice will be elaborated and discussed in groupwork. Participants will also have the opportunity to present cases from their own work. In addition, free musical improvisation will be introduced as an approach of reflecting on ethical questions in a non-verbal way.

Bibliography: Beauchamp, T. L., & Childress, J. F. (2013). *Principles of biomedical ethics* (7th ed.). New York: OUP.
Dileo, C. (2000). *Ethical Thinking in Music Therapy*. Cherry Hill: Jeffrey Books.
Murphy, K.M. (2016). *Ethical Thinking in Music Therapy Research*. In B.L. Wheeler, & K.M. Murphy (Eds.), *Music Therapy Research* (3rd ed., pp. 151-164). New Braunfels, TX: Barcelona.

Mini Biography: Child and adolescent psychiatrist, licensed music therapist, family therapist. Since 2011 serving as Head of the Department of Music Therapy at the University of Music and Performing Arts Vienna, Austria.

Keywords: ethics in music therapy, ethical dilemmas, decision making model

W-375

The music therapy program for sociality acquisition using handmade musical instruments

Yuka Negishi, RMT (Japan)

School for the Mentally Challenged at Otsuka, University of Tsukuba / Japan

Abstract: This workshop will introduce the music therapy program for acquisition of sociality with handmade musical instruments when group music therapy is applied often at Japanese schools and welfare facilities. Through activities, clients can feel the sound and music, notice others, get synchronous body movement and do sharing emotion to original songs.

Description: This workshop will introduce the music therapy program for acquisition of sociality with handmade musical instruments made from familiar things and original songs for those instruments when group music therapy is applied often at Japanese schools and welfare facilities. Through activities, clients can feel the sound and music, notice others, get synchronous body movement and emotional flow and do sharing emotion to original songs. You can experience these processes.

Activities for acquisition of sociality are mainly performed targeting as follows: (1) To feel the sound and music and synchronize in rhythm and tempo, (2) To notice others and get synchronous body movement, (3) To take emotional flow, emotional expression and do sharing emotion to original songs, (4) To pay joint attention, (5) To grow emotional regulation and empathy, (6) To bring in activity include some roles, etc.

Handmade instruments are invented so that anyone can be naturally aware of partners and cooperate with each other on the performance when they play the instrument together. In addition, those instruments also developed to show off emotional expression, sharing emotion, gaze and gaze following. To help people understand the effect, one sample video was created. It tells us that unique instruments like kune-kune maracas and sponge rin held and played by two people, some beads guitar and hana-hana maracas held and played individually, character rin held and played by all members, suitable music songs, their performance and especially the growth of client.

Those music songs are original and anyone can work out easily if he or she acts according to text while singing these songs. To original works clients finally take emotional flow and smiling, mimics and joint attention would be seen.

This program was designed for clients with intellectual disabilities but actually anyone can enjoy universal design regardless of age, gender, and disabilities. It is an action program that each participant can have fun with a sense of accomplishment and confidence.

Bibliography: Yuka,N.etc. (2015) Kokoro fureau Netachou For kids (Hearty music therapy session Material book For kids),Tokyo;Ongaku-no-tomosha

Steven Mithen (2006) Utau Neandertaruzin (The Singing Neanderthals-The origins of music,language,mind and body-),Tokyo;Hayakawa-syobou

Mini Biography: Yuka Negishi,RMT (Japan),is teacher at School for the Mentally Challenged at Otsuka,University of Tsukuba and Clinical Developmental Psychologist

Keywords: Handmade musical instruments, Acquisition of sociality, Sharing emotion

W-376

A Violin in Hand: An Unusual Music Therapy Project for People with Dementia

Silvia Ragni, Centro Alzheimer Fondazione Roma Sanita Roma Italy FRS
Fondazione Roma Sanita / Italy

Machiko Nagasawa

Edoardo Brutti

Rosanna Consolo Stephanie Levi

Nicola Vanacore, Isituto Superiore di Sanita ISS Roma Iatlia

Luisa Bartorelli, Centro Alzheimer Fondazione Roma Sanita Roma Italia FRS

Associazione Alzheimer Uniti Roma Italia AS

Abstract: Music therapy is an excellent activity for people with dementia. In our Alzheimer Day Center in Rome, Italy we use the violin in a small group for cognitive, emotional and motorial reactivation. Sessions include a listening and a practical phase. Participants learn to play the violin in a simple way.

Description: At the Alzheimer Day Center in Rome, we have conducted a group experiment using an innovative methodology: placing a violin, for the first time in the hands of people with dementia. The violin is the perfect object: an old traditional Italian instrument, made of wood, a living material, and with a pleasing shape. 10 people with mild to moderate dementia, divided into two groups, took part in a program of 12 weeks, meeting twice a week for 45 minutes. It was led by a professional music therapist together with a violinist with the support of a multidisciplinary Day Center team. The main objective is to evaluate the capacity to learn, both at a cognitive and a motorial level and to assess the coordination of gestures and the effect on mood and personal relations. Secondary objectives are to evaluate unexpressed and dormant abilities through the verbal and non-verbal stimulation of the music. Cognitive, motorial and mood tests are administered at the start and end of the project. A music therapy questionnaire is given to the participant and the caregiver, to evaluate musical skills. Also a qualitative assessment is done with an observation chart. The preliminary results for learning and mood are encouraging. The findings show that the experience of playing in a group with professional violinists producing real music promotes a sense of self-esteem, towards a better quality of life. Furthermore, listening to and accompanying the violinist play classical music such as Bach or Verdi gives an emotional and spiritual component. The violin can be considered appropriate for people with mild to moderate dementia. In this workshop we will present a video of the project and invite the workshop participants to experience a music therapy session. A discussion will follow. Participation in this workshop does not require skill on the violin.

Bibliography: S.Ragni, M.Nagasawa, L. Bartorelli: Violin and mind: sn unusual musc therapy project with persons with Alzheimers. Proceedings of the 14 WFMT World Congressof Music Therapy - 2014 Vienna/Krems Austria
Raglio et al: Activr Music Therapy and Individualized Listen to Music: A Multicentric Randomesed Contrlled Trial in the field of Dementia GMA-D: evdeince and practice, Journal of tha America Geriatrics society, 2015

Mini Biography: Head psychologist and music therapist for the Alzheimer Day Center, responsible for all the activities. Lecturer in Music therapy in graduate course.

Conference presentations: WWMTK Krems, 2014, EMTC 2013 Oslo

Keywords: violin, dementia, reactivation

W-378

Recovering Victims Through African Drum Method in Japanese 3.11 Disaster Area

Yasue Tatara, MA RMT Japan
Meisei Univ / Japan

Abstract: rhythm of african drum called mama's heart beat is a fundamental rhythm everybody has listened in the womb and it makes our mind and body healthy by activating beat and breath.
we show you the effective recover of various 3.11 victims by our nposupport with the instruments and communications.

Description: the music therapy npo was established for regional education activity in 2004 and since 2009 we've developed curing program by African drum method with african musician's cooperation.
for serious 3.11 victims situation such as depression state, loneliness and suicide we've accumulated about 200 recovering support activities by the method to date.

In africa a music has been utilized as communication tool of call and response action to promote mutual exchange and a sense of unity not but player and audience relationship, which is very important voluntary feeling and action for therapy cure.

"djembe" is easy playing drum with the roots in west africa and can be played by singing a rhythm sound of simple Japanese word such as "taberu" and by exchanging rhythm with other drum a enjoyable communication between drum and sound combination will be experienced.

another west african "talking drum" was instrument for conveying various words and the key of holding drum under arm is controlled by squeezing arm. player can adjust the key correctly and two persons can convey self-introduction gently or fighting attitude emotionally each other.

our african drum method uses no score and regards the mutual exchange, relax and comfortable feeling, and rhythm communication by sympathy as more important than freedom feeling and fulfillment by beating drum.
the method can be involved by anybody from children to elder person and by the rhythmic relationship and gradually up tempo communication the partner creates emotional lift and all participants share the achievement feeling.

beating drum by hand is simple action but enables to relate with oneself strongly and all participants at a time, and by the effect suppressed person unable to express oneself and serious loneliness is settled by resulted mind and body activation, higher motivation and increase of self-respecting effectively.

Bibliography: Clive Robbins 2005 Homo Musicus:A Journey into Creative Music Therapy
English;Barcelona Publishers
Carolyn Kenny1989 The Field of Play:A Guide for the Theory and Practice of Music Therapy
English Agency Japan Ltd.
Robert L Friedman 2000 The Healing Power Of The Drum
Tokyo Japan UNI Agency,Ink

Mini Biography: Yasue Tatara MA RMTJAPAN is lecturer at Meisei univ.and chairman of Music Therapy NPO:Musicatutti

Keywords: communication, share, rhythm

Disclosure: fukushima pref.furusato kizuna keeping revive support

W-399

Considering Neurodevelopment for Music Therapy and Autism Spectrum Disorder

Ashley Blythe LaGasse Anderson, Ph.D., MT-BC
Colorado State University / USA

Michelle Hardy, MM, MT-BC

Abstract: This session will focus on the neurological development of children with autism spectrum disorder. Attendees will then learn about assessment, accommodation, and intervention for facilitating outcomes. Music therapy interventions for sensorimotor, cognition, communication, and social engagement will be presented using live demonstration and video examples.

Description: There is heightened interest on neurodevelopment of persons autism spectrum disorders and how neurological factors impact functioning. Research studies have demonstrated differences in neurological processing that impact functioning in persons with autism (Davies et al., 2009). Further research indicates that experience in music and music therapy may facilitate functional skills, likely due to more organized/integrated neurological processing (LaGasse, 2014; LaGasse & Hardy, 2013; Pasiali et al., 2014).

This session will explore a neurodevelopmental approach to music therapy treatment, considering both musical development and atypical neurological development in persons with autism. This team, inclusive of experienced music therapists, researchers, and a pediatric neurologist, has developed an assessment tool and protocols that directly address non-musical skills in persons with autism. This session will focus on these tools/protocols in an experiential session for clinicians.

Attendees will learn sensory, visual, and auditory accommodations that can help persons with ASD to be more successful. Attendees will also experience music therapy interventions that can address common needs of children with autism. Focus will be placed on sensorimotor, cognitive, social, and communication needs. Attendees will learn about current research in neurological development and music therapy application for persons with autism.

References:

Davies, P.L., Chang, W-P., Gavin, W.J. (2009). Maturation of sensory gating performance in children with and without sensory processing disorders. *International Journal of Psychophysiology*, 72,187-197.

LaGasse, A.B. (2014). Effects of music therapy group intervention on enhancing social skills in children with autism. *Journal of Music Therapy*, 50 (1), 6-24.

LaGasse, A. B., Hardy, M. W. (2013). Considering sensorimotor needs of persons with autism spectrum disorders. *Music Therapy Perspectives*, 31 (1), 58-66.

Pasiali, V., et al. (2014). The effect of Musical Attention Control Training (MACT) on attention skills of adolescents with neurodevelopmental delays: A pilot study. *Journal of Music Therapy*, 50 (4), 333-354.

Bibliography: LaGasse, A.B. (2014). Effects of music therapy group intervention on enhancing social skills in children with autism. *Journal of Music Therapy*, 50 (1), 6-24. doi: 10.1093/jmt/50.1.6

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Pasiali, V., LaGasse, A. B., Penn, S.L. (2014). The effect of Musical Attention Control Training (MACT) on attention skills of adolescents with neurodevelopmental delays: A pilot study. *Journal of Music Therapy*, 50 (4), 333-354. doi: 10.1093/jmt/thu030

Mini Biography: Blythe LaGasse, Ph.D., MT-BC is coordinator and Associate Professor of music therapy at Colorado State University. She is an active researcher focused on music therapy for persons on the autism spectrum.

Keywords: Autism, Development, Music Therapy

W-409

Compose oneself to compose. Collective Songwriting workshop

Andrea Volpini, Degree in music therapy. Aiemme member. Mental Health treatment for group of adults, adolescences, young adults with autism spectrum disorders
Kaos / Italy

Abstract: 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.

Description: 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 communication tools with the external world. Collective songwriting is an articulated process whereby music and lyrics produced by patients will help with teasing out their healthy parts which are stuck and not easily accessible. It is a space to discover how the authentic communications realized by music, contain 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, followed by an 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.

Bibliography: Songwriting: Methods, Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students

Felicity Baker, Tony Wigram, Jessica Kingsley Publishers, 05 Mag 2005

Lament of the Dead: Psychology After Jung Red Book Hardcover. August 26, 2013

by James Hillman, Sonu Shamdasani

Coleridge, Samuel Taylor. Biographia Literaria. 1817 Edited by Nigel Leask. London: J. M. Dent, 1997

Mini Biography: Andrea Volpini, an Italian music therapist, songwriter and musician, has worked in mental health and as a presenter in national and international congresses since 1996. Nordic Journal of Music Therapy 2016.

Keywords: psychiatric illnesses, songwriting, personal redefinition

W-412

Strategies for a successful doctorate within the field of music therapy

Barbara M. Menke, Institute of Applied Research, SRH University Heidelberg, Heidelberg, Germany
Germany

Josephine Geipel, School of Therapeutic Sciences, SRH University Heidelberg, Germany

Abstract: Mastering the dissertation successfully requires an effective project and time management. This workshop aims to convey basic information about project management in the realization of music therapy studies. Subsequent the participants are encouraged to share and exchange their personal experiences.

Description: Congratulations! You are accepted as a doctoral student. What are the next steps? How do I organize my research project? How do I find the right study population? And how do I stay on schedule? Among young music therapists the interest in conducting research projects is rising. However most of them are rapidly faced with major challenges that complicate the implementation of their research projects.

The workshop will provide an introduction to the project management of music therapy trials. We present common obstacles and provide strategies for dealing with difficulties and problematic situations. Special attention is drawn to problems specific to music therapy research, such as recruitment, interventions and ethical boundaries.

In the beginning of the workshop first basic information on project management is provided. Afterwards the participants practice in group work and role plays different options to deal with difficult situations. Experiences of the teams are discussed in the plenum. Subsequent the participants are encouraged to share and exchange their personal experiences and their own strategies for dealing with problems that arise during the dissertation. With this workshop we would like to contribute to a worldwide network of young scientists within the field of music therapy.

Bibliography: Bradt, J. (2012). Randomized controlled trials in music therapy: Guidelines for design and implementation. *Journal of Music Therapy*, 49 (2): 120-149.

Blythe LaGasse, A. (2013). Pilot and feasibility studies: Application in music therapy research. *Journal of Music Therapy*, 50 (4): 304-320.

Porter, S. et al. (2014). Recruiting participants for randomized controlled trials of music therapy: a practical illustration. *Journal of Music Therapy*, 51 (4): 355-381.

Mini Biography: Barbara M. Menke M.A. conducts her PhD at University Children 's Hospital, Heidelberg and works as research administrator at SRH University Heidelberg, Germany.

Keywords: doctorate, project management, music therapy

W-417

Psychodynamic Movement The power of embodiment

Eva Maria Frank-Bleckwedel

University of Music and Theatre Hamburg / Germany

Abstract: Embodiment and Psychodynamic Movement in Musictherapist Academic Training.

Description: Body, mind and soul are inseparably intertwined and embedded in the social and ecological environment. Conscious and unconscious communication with ourselves and others are based on body. You can't communicate without your body. That leads us to the question, how clients and therapists can use body and movement as resource in therapy. Psychodynamic Movement is a wonderful way to learn more about bodysensations and to discover the power of bodywork in combination with music in therapy.

For music-therapists it is essential to develop an excellent body awareness, open for their own sensations as well as for their clients' sensations. Psychodynamic Movement is a) a great chance to enlarge that skill and b) a powerful tool in music-therapy in regard to diagnosis and intervention.

Psychodynamic-movement-training is a key subject of our bachelor and master degrees program in Hamburg (Germany). This workshop will give you a short overview about the underlying theories - embodiment (Maja Storch) and psychodynamic movement (Mary Priestley). Better: it will give you the chance to move your body to exercise the power of Psychodynamic Movement as a practical insight.

Bibliography: Priestley, Mary (1975). Music therapy in action. St. Louis, MO: MMB Music.
Nygaard Pedersen, Inge (2002): Psychodynamic Movement - A Basic Training Methodology for Music Therapists, in: Eschen, Johannes Th. (ed): Analytical Music Therapy, London, Jessica Kingsley

Mini Biography: Eva Maria Frank-Bleckwedel, Music Therapist, Psychotherapist, Director of Institute for Music Therapy Hamburg (University of Music and Theater) together with Eckhard Weymann.

Keywords: Psychodynamic Movement, Music Therapist Training, Body and Soul

W-433

Chanting Around the World

Jodi Winnwalker, Licensed Clinical Social Worker, Licensed Music Therapist, Neurological Music Therapist
Daughters of Harriet / USA

Abstract: Presenters will provide a supportive environment that encourages learning, sharing and singing of traditional and newly created chants from around the world. They will demonstrate how to design and lead community chant circles and invite participants to experience the power of the voice. No prior chanting experience required.

Description: The art of chanting has long been embraced by the world 's great traditions as a path to healing and enlightenment. Now, scientific research has begun to recognize its therapeutic effects on the body and mind. Daughters of Harriet is a group of five women who are all music therapists and use voice and chanting as a way to connect with each other, with their clients and with fellow therapists. They named themselves after Harriet Seymour, an inspirational music therapy leader born in 1867, who went on to develop early music therapy practice for US veterans and used chant in her community work. The Daughters are dedicated to continuing in this vein by sharing their chants. In this session, music therapists and students are provided the opportunity to chant in circle. The presenters believe that the opportunity for musical growth and expression is a necessary part of a music therapist's continuing education. Having this time during the conference provides a welcoming space to focus on making music as a group. The presenters will aim to provide a safe and supportive environment that encourages learning, sharing and singing of both traditional and newly created chants from around the world.

The Daughters have a growing presence in the US music therapy community, where the "Daughters of Harriet Chant Circle" has become a tradition at local, regional, and national music therapy conferences. The Daughters provide a venue for singers of all abilities and ages to come together to sing and harmonize. In 2010 they released their first CD, *You Are a Song*, featuring original chants that they wrote for themselves and for others, in therapy work, community song circles, and special events. They continued to write chants and in 2013 released their second CD, *From the Heart*. The Daughters are excited to expand the power of chant at the 15th World Congress of Music Therapy. They will dynamically address the theme of "inspiring the next generation" by sharing an ancient tradition that is applicable in modern times. They will lead chants that speak to world issues and call for expanded vision, reconciliation, and unity.

Bibliography: Marks, K. (1999). *Circle of Songs: Songs, Chants, and Dances for Ritual and Celebration*. Full Circle Press.

Gass, R. (2000). *Discovering Spirit in Sound*. Hill Media.

Dunn, B. (2012). *More Than a Song: Exploring the Healing Art of Music Therapy*. University Book Store Press.

Mini Biography: Jodi Winnwalker, LCSW, MT-BC, FAMI is founder and CEO of Earthtones Music Therapy Services, LLC. Jodi has 35 years of experience providing music therapy programs in Oregon, USA.

Keywords: Chant, Community, International

W-438

Recovering the True Voice: Vocal Psychotherapy in Action

Jenny Hoi Yan Fu, MA, MT-BC, LCAT, Nordoff-Robbins Music Therapist, Austin Vocal Psychotherapist
USA

Allison Reynolds, LCSW, LCAT, MT-BC

Abstract: This workshop draws on the methods and techniques of Vocal Psychotherapy, a new In-depth model of music psychotherapy developed by Dr. Diane Austin, that incorporates breath work, natural sounds, vocal improvisation, and songs and dialogue to facilitate change and growth. Vocal Holding Techniques© and Free Associative Singing© will be demonstrated.

Description: We come into the world with a sound, a cry, announcing our birth. As we grow and become ourselves, we often lose our authentic voices when they are downed out by judgment and anger or are silenced in order to protect themselves in an unsafe environment.

After more than 25 years working as a music psychotherapist in private practice with adolescents and adults, Dr. Diane Austin's clinical practice and research led to the conclusion that the voice is a, if not the, primary instrument, and that singing is one of the most effective ways to build a connection to one's innermost self and to others.

This workshop draws on the methods and techniques of Vocal Psychotherapy, a new In-Depth model of music psychotherapy developed by Dr. Austin, that incorporates breath work, natural sounds, vocal improvisation, and songs and dialogue within a client and therapist relationship to facilitate intrapsychic and interpersonal change and growth. Participants will learn vocal and movement exercises and activities that encourage spontaneity and creativity, and allow the natural voice to emerge through breathing, singing and improvising.

Through audiotaped case examples from Dr. Austin's work in private practice with adults, the presenter will illustrate how singing and vocal improvisation can facilitate the therapeutic process and deepen the connection to self and others. Vocal Holding Techniques© and Free Associative Singing© will also be demonstrated. Examples will be used to illustrate how these techniques could be used to help clients access unconscious feelings, sensations, memories and associations so they can be processed and integrated into a more complete sense of self.

Bibliography: Austin, D. (2008). *The Theory and Practice of Vocal Psychotherapy: Songs of the Self*. London: Jessica Kingsley Publishers.

Austin, D. (2002). *The Voice of Trauma: A Wounded Healer's Perspective*. In (Julie Sutton, Ed.) *Music, Music Therapy & Trauma: International Perspectives*. London, England: Jessica Kingsley Publishers.

Austin, D. (2001). *In Search of the Self: The Use of Vocal Holding Techniques With Adults Traumatized as Children*. *Music Therapy Perspectives*, 19, (1).

Mini Biography: Jenny Hoi Yan Fu is currently in training under Dr. Diane Austin as a trainer in Austin Vocal Psychotherapy. She is a PhD Candidate at New York University Steinhardt School.

Keywords: Vocal Improvisation, Creativity, Music Psychotherapy

W-450

Promoting development by using Japanese songs of four seasons in music therapy

Hitoshi Takayama, BA, ME, RMT (Japan)
Takayama Institute of Music Therapy / Japan

Abstract: In Japan, with four distinct seasons, it is essential to feel each season by singing seasonal songs as environmental information to increase sense of self and to promote development. Based on J.S. Bruner's theory, this workshop will provide opportunities to become aware of self through Japanese songs and musical activities.

Description: Japan has the four distinct seasons - spring, summer, fall, and winter. Thus, for people who were born in Japan, being aware of the four seasons and keeping up customs relating to them are what they do naturally for life. They feel and recognize the seasons with the five senses. It is essential environmental information to find "oneself in the moment", increase sense of self, and promote development. Eastern philosophy tells human beings are a part of the universe, and they live along with the seasons that surely come as a natural cycle. Traditional songs of the seasons make people with developmental disabilities aware of the past, the present, and the future, which gives hope, and also allow them to have experience of living own life voluntarily. This workshop will provide "musical" opportunities for human beings, who are a part of the universe and live along with the seasons, to realize and become aware of oneself again. With adaptation from the theory of J.S. Bruner (original in 1966, Japanese in 1968), "three modes of representation", attendees will explore the developmental stages through activities: enactive representation to move oneself or something by using own body, iconic representation to integrate hearing and vision, and symbolic representation to promote concept formulation. For example, for a Japanese old folk song "Sakura" (cherry blossoms), attendees will sprinkle petals of cherry blossoms with music, integrate the image into music, and express oneself in clinical improvisation. In this case, music functions as a medium to acquire inner image of cherry blossoms. Attendees will also explore integration of human mental activities - intellect, emotion, and volition - as well as experimental learning for self-expression to promote development with other songs of the four seasons in Japan.

Bibliography: Bruner, S. and others. (2018). *Ninshiki Noryoku no Seicho: Ninshiki Kenkyu Center no Kyodo Kenkyu jou*. (Studies in cognitive growth: a collaboration at the Center for Cognitive Studies). Pp.20-21. Tokyo, Meijitoshu Shuppan.

Takayama, H. (2012). *Minna de Ongaku (Everyone in the Music)*. Tokyo, Ongaku-no-tomosha.

Mini Biography: Hitoshi Takayama, BA, ME, RMT (Japan), a graduate of Miyagi University of Education and Graduate School (special education majors), has been practicing MT with mainly handicapped children at several settings.

Keywords: Seasonal songs, Three modes of representation, Sense of self

W-475

Stressed or burned out? Identifying and eliminating these barriers for music therapists

Natalie Sana Jack, RMT, MTA, MMHSci.
Music Therapy Bento / Australia

Abstract: This workshop shows participants how to identify their own indicators of stress and burnout, and will explore the various types of support available to counteract stress and build resilience in the professional. The roles of individual, group and peer supervision, along with selfsupervision skills and professional collaboration will be covered.

Description: The future of music therapy around the world largely rests with music therapists themselves, so it makes sense that they will need support and guidance in their practice, in their professional roles, and to build resilience.

Even though many professional music therapy associations around the world state that their members should undertake supervision, many music therapists don't seek out and engage in supervision until they are at a crisis point in their work. Some music therapists come to supervision for the first time when they are so burnt out that they are considering leaving the profession altogether, and sadly, some do leave when perhaps with the right support in place, they could have continued enjoying their careers while helping others.

This workshop is designed for credentialed music therapists to learn how to recognise their own signs of stress, overwhelm, and burnout, to learn strategies to manage these situations, and to discover when to know the right time to reach out for help from peers, managers, supervisors and other support people.

The workshop will guide attendees through a selfexploration exercise intended to increase selfawareness, followed by a discussion of the various symptoms of burnout and ways to manage and minimise their effects on both personal and work life. This workshop involves group discussion, information sharing and strategy building components.

Workshop participants will be provided with strategies and processes to take away with them that will enhance their ability to know themselves, their own personal stressors and coping strategies, and help them to move forward with confidence in their supervisory relationships.

This workshop exemplifies the conference theme by showing music therapists how they can identify symptoms of burnout and overcome work related stressors, in order to strengthen both their own practice, and the music therapy profession, into the future.

Bibliography: Kennelly, J. D., Daveson, B. A., and Baker, F. A. 2015. Effects of professional music therapy supervision on clinical outcomes and therapist competency: a systematic review involving narrative synthesis. *Nordic Journal of Music Therapy*, August, 1-24 doi:10.1080/08098131.2015.1010563
Carroll, M., and Gilbert, M. 2011. *On being a supervisee Creating learning partnerships*. Victoria, Australia PsychOz Publications.
Passionate Supervision, Robin Shohet ed., London, Jessica Kingsley, 2008.

Mini Biography: Natalie specialises in providing supervision to music therapists and other helping professionals. She holds a Masters of Mental Health Science and is a professional member of two Australian supervision associations.

Keywords: Supervision, Burnout, Resilience

W-506

Hip-hop and Rap in Music Therapy: A Practical Exploration

Tora Soderstrom Gaden, MA Music Therapy, Norwegian Academy of Music
Norway

Manna Fenes Froyland, MA Music Therapy, Griegakademiet

Abstract: Through practical exercises and discussion participants are invited to explore hip-hop and rap music in music therapy. A four-step guide to rap-lyric writing will be presented together with experiences from music therapy with adolescents in order to highlight the therapeutic potential within the artistic expression of rap.

Description: By Tora S. Gaden (Norwegian) and Manna F. Froyland (Japanese/Norwegian)

- 1) Introduction: Hip-hop and Rap in MT, central terms.
- 2) How to become a rapper? Short presentation of guide w/clinical examples
- 3) Warmup exercises
- 4) Rap-lyric writing session
- 5) Discussion

In our work with youth we have found that hip-hop and rap music has become an inevitable part as many adolescents request and have a strong relationship to hip-hop and rap-music. However we know that approaching rap music can be challenging for many music therapists as they have little knowledge about this expression. It can be hard to know how to approach this challenge. Gaden has developed a four-step guide to rap-lyric writing that can be used as a way for the music therapist itself to explore the expression of rap but it also provides a clinical tool for use with clients that want to write rap lyrics. The guide is ment to be a framework to explore themes such as identity and life story and invites to reflect upon own experiences, attitudes, beliefs and emotions etc. In the workshop the guide will be presented together with relevant theoretical perspectives as well as examples from clinical practice. The guide will be presented in an introductory part where we will briefly explain some of the ways hip-hop can be used in music therapy as well as define central terms. In the practical part warmup exercises will provide participants with several tools for hip-hop work with their clients. Further on participants will be invited to write their own rap based on the four-step guide presented. In the closing part we will discuss and highlight both challenges and possibilities with rap and hip-hop within the context of music therapy.

Bibliography: Susan Joan Hadley, George Yancy (Eds), 2012. Therapeutic Uses of Rap and Hip Hop

Mini Biography: Music therapist trained at the Norwegian Academy of Music in Oslo. Currently working at Akershus University Hospital with hospitalized children and youth.

Keywords: Hip-Hop, Adolescents, Identity

W-512

The AQR-Tool -Assessment of the Quality of Relationship-theory and application

Karin Schumacher

Germany

Gerhard Kupski

Sonoko Suzuki-Kupski

Abstract: The AQR-Tool is a tool to evaluate the Assessment of the Quality of Relationship in Music Therapy. It's based on findings of developmental psychology and attachment theory and will be illustrated by videotaped scenes. Techniques of intervention at work with patients with impaired dialog ability will be discussed.

Description: The AQR-Tool has been developed in music therapy with children on the autistic spectrum and facilitates the assessment of the quality of relationship. Developmental Psychological knowledge, especially infant research, forms the theoretical basis.

The "AQR-Tool" focuses on how the relationship of oneself (body and voice), to objects such as music instruments and to the music therapist is accepted by children with profound developmental disorders. It has been developed by the music therapist Karin Schumacher and the developmental psychologist Claudine Calvet. The examination of the concept of development, as formulated by the infancy researcher Daniel Stern (Stern 2000), initially led to interpreting the clinical picture of autism from the point of view of infancy- and attachment theorists. The development of socio-emotional skills, as described by Stern, builds the theoretical basis for the "AQR-Tool".

The "AQR-Tool" contains four scales. Every scale differentiates between seven so-called "modi" which follow the logic of a normal development. Three scales have their focus on the patient and describe the patient's instrumental expression, the vocal-pre-speech expression and the physical emotional expression. The fourth scale focuses on the music therapist and his or her intervention. The "AQR-Tool" can be applied to confirm the qualities in a relationship (diagnostic) as well as the presentation of a course of therapy (evaluation). It can answer the question whether the therapist offers his intervention appropriate to the patient's state of development (method) and helps to work out an appropriate aim for the therapy (prognosis).

During the last years this tool was transferred to various fields of application. This is exemplified by the work of S. Suzuki--Kupski (aphasic clients/neurological rehabilitation) and G. Kupski (borderline clients/psychotherapy).

The three lecturers make it possible to communicate in English as well as occasionally in Japanese and German.

Bibliography: Stern,D.N. (2000): The Interpersonal World of the Infant. A View from Psychoanalysis and Development Psychology. Basic books.

Schumacher, K./ Calvet, C./ Reimer, S. (2013): Das EBQ-Instrument und seine entwicklungspsychologischen Grundlagen (AQR-Tool, Assessment of the quality of relationship. Will be translated and published in Japanese and English.

Schumacher, K. / Calvet, C. (2008): Synchronisation/ Synchronization - Musiktherapie bei Kin- dern mit Autismus/ Music Therapy with Children on the Autistic Spectrum. mit DVD-Box, Göttingen: Vandenhoeck & Ruprecht

Mini Biography: Prof. Dr. Karin Schumacher (Berlin) developed the AQR-Tool out of longterm experience and research on music therapy with autistic children. - Both co-referents transferred the AQR-Tool to other fields of application.

Keywords: ability for relationship, evaluation tool, developmental psychology

W-527

Make it My Home: 1st Year Adjustment for International Music Therapy Students

Chih Chen Sophia Lee, PhD, MT-BC
Southwestern Oklahoma State University / USA

Yu-Ling Chen, PhD, MT-BC

Abstract: For international students, study abroad means facing new challenges in communication, culture, and/or academic studies. The project demonstrates approaches that help international music therapy student studying in the United States adjust and cope with the aforementioned challenges, and learn to establish healthy relationships with classmates, professors, and clients.

Description: Studying abroad is a challenge in many ways; the most immediate one is the communication skills. Language barrier comes in many levels: understanding the meaning of statements by others that may have lost in translations, attempting to express own thoughts in a less skillful language, and interpreting messages within the context. Understanding the culture takes additional level of comprehension in addition to the demonstrated language competencies. The ability of Reading between the lines requires more in-depth appreciation in the figures of speech and life styles unique to the new culture. Manifested by the unfamiliarity with the language and culture, performing academically and clinically become extremely demanding. This proposed presentation will first identify the challenges an international student may experience, the stages of their cultural adjustments, then investigate the effectiveness of musical and music assisted experiences educators may incorporate into teaching to facilitate the coping skills and expedite the cultural adjustments of 1st year international students studying music therapy in the United States via quantitative and qualitative measurements. Questions and Answers section will follow the presentation.

Bibliography: Tas, M. (2013). International students: Challenges of adjustment to university life in the US. *International Journal of Education*, 5 (3), 1.
Fritz, M. V., Chin, D., & DeMarinis, V. (2008). Stressors, anxiety, acculturation and adjustment among international and North American students. *International Journal of Intercultural Relations*, 32 (3), 244-259.
Kim, S., Kverno, K., Lee, E. M., Park, J. H., Lee, H. H., & Kim, H. L. (2006). Development of a music group psychotherapy intervention for the primary prevention of adjustment difficulties in Korean adolescent girls. *Journal of child and adolescent psychiatric nursing*, 19 (3), 103-111.

Mini Biography: ChihChen Sophia Lee, Ph.D., MT-BC, the Director of Music Therapy at Southwestern Oklahoma State University, is experienced in Hospice and Long-term care, Early Interventions, Domestic Violence, and Rural At-Risk Youth.

Keywords: Music Therapy, Education, Cultural Adjustments

W-535

Creating playlists in music therapy and the value of their usage for depressive adolescents

Josephine Geipel, School of Therapeutic Sciences, SRH Hochschule Heidelberg, Heidelberg, Germany
School of Therapeutic Sciences, SRH University Heidelberg, Germany / Germany

Abstract: The workshop will give insights in creating playlists with Spotify, Youtube and others. The potential benefit of playlists of the preferred music of clients as a skill addressing states like inner tension or depressed mood in adolescents will be demonstrated with practical examples.

Description: The workshop will provide an introduction in the usage of Youtube, Spotify and other digital media applications to implement in music therapy sessions with depressive adolescents. Special attention is drawn not only to the technical side of this procedure, but the therapeutic process of creation. Aim of this technique is to sensitize adolescents to the fact, that music has an influence on their mood or emotional state and to train them in recognizing what kind of their preferred music is helpful and what kind of music is not helpful. The playlists should serve as a skill to support common coping strategies of emotion regulation in adolescents. They can address diverse symptoms like depressive mood, insomnia or inner tension. The structure of the playlists is based on the iso principle: It starts with music, which matches with the client's mood and preferences and aims to lead them to the desired mood. The playlists need to stay flexible and can be modified at any time in the course of several therapy sessions. On the basis of clinical cases diverse playlists and the benefits for depressive adolescents will be presented.

Bibliography: Geipel, J. (2016). Creating playlists in music therapy and the value of their usage for depressive adolescents (unpublished manuscript).

Mini Biography: Josephine Geipel, M.A. is a research associate and lecturer in the undergraduate and graduate programs of the School of Therapeutic Sciences, SRH University Heidelberg, Germany.

Keywords: playlists, emotion regulation, music therapy

W-540

Keeping community alive through Responsorial Singing and Afro-Colombian rhythms in group experiences

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Master in Music Therapy - Universidad Nacional de Colombia
Colombia

Juan Pablo Lievano, Economist - National University of Colombia
Student of the Anthropology Masters at the University of the Andes

Andrea Paola Giraldo, Music Therapist - Universidad del Salvador - Buenos Aires Argentina

Abstract: This Workshop explores how we can use the Responsorial Singing in two specific Afro-Colombian rhythms, Golpe and Tambarria to keep mores and deep traditions through drums, body and voice in the musicking, through group experiences in the music therapy context.

Description: The responsorial Singing is a style of singing in which a leader alternates with a chorus. Also known as call-and-response it is found in the folk music of many cultures. This is the case of the Afro-Colombian Folk Music used in this workshop.

Health Musicking “can be understood as the common core of any use of music experiences to regulate emotional or relational states or to promote well-being, be it therapeutic or not, professionally assisted or self-made. Social science research in recent years has documented some of the many ways in which music is used to promote health by “lay people” in their daily lives”. (Bonde, 2011).

In this case, we take Golpe and Tambarria, two rhythms found in the Pacific Region of Colombia that based in Responsorial Singing, characterized by the mixture of 4/4 and 6/8 beats. Since colonial times their primary social function has been the creation social tissue within the afrodescendant communities, through the mimetic processes that are inherent to the human condition and identity formation. Their use has been privileged for various religious rituals and ceremonies involving the community and their participants in the Musicking.

Through group experiences in different Music Therapy contexts, we can use responsorial singing and rhythms like Golpe and Tambarria to re-create or recover abandoned or forgotten salutogenic practices. Here, the Music Therapist is responsible for guiding the experience encouraging and enhancing participants’ expressiveness through their musical qualities.

Bibliography: Small, C. (1998) *Musicking: The Meanings of Performing and Listening*.

Wulf, Christoph, (1992) *Mimesis: Culture-Art-Society*. Berkeley and Los Angeles, California: University of California Press.

Pavlicevic, M. (2003) *Groups in Music: Strategies from Music Therapy*; Jessica Kingsley Publishers Ltd.

Mini Biography: Diego Torres is Psychologist and Magister in Music Therapy. he is currently teaching at the MA in Music Therapy at the Universidad Nacional de Colombia.

Keywords: Musicking, Mimesis, Responsorial Singing

W-558

Songs created by Japanese music therapists for children with developmental disabilities

Izumi Futamata, MA/RMT (Japan)

Toho college of music / Japan

Yumiko Futamata, RMT (Japan)

Abstract: Original songs have been created for activities using musical instruments carried out in music therapy administered to children with developmental disabilities. These songs can be classified into four types according to the rules by which the children play them.

Description: In Japan, original songs have been created by music therapists for use in activities using musical instruments for the practice of music therapy for children with developmental disabilities. Some of those songs have been published as albums and are being utilized by music therapists throughout Japan. These songs can be classified into the following four types according to the rules that subjects follow when they perform them.

1. Songs that are performed freely: For a child with a developmental disorder, it is sometimes difficult to play an instrument in specific places in a song or to perform according to the instructions of the therapist. In such cases, it is necessary to have a song that allows the child to have a fulfilling musical experience even when he or she performs with a timing that is random.
2. Songs with lenient performance rules: The second song type is suited to a child who can understand the instructions of the therapist to some extent but cannot handle complex rules. Songs of this type generally consist of two major parts. There is a major change to the mood of the song between these two parts.
3. Songs in which children perform in the gaps to the music: Songs of this type feature short gaps of silence in specific places in them, and the child plays sounds during these gaps.
4. Songs in which the timing of the performance is rigidly defined: Because the timing at which sounds should be made is rigidly defined, these songs can only be used with a child who is capable of following the therapist's instructions.

In this workshop, I present specific examples of songs of these four types and offer

Bibliography: Ikuno, R. and Futamata, I. (2001) *Shizukana mori no okina Ki* (A big tree of the silent forest), Tokyo; Shunju-sha.

Mini Biography: Izumi Futamata, MA, RMT (Japan), is associate professor at Toho College of Music, and an executive board member of Japanese Music Therapy Association.

Keywords: developmental disability, original song

W-582

Workshop: Rap Music Therapy Approach

Laurien Hakvoort

ArtEZ University of the Arts / Netherlands

Abstract: Hip-hop music is very popular among adolescents and (young) adults and therefore an important key to motivate them to participate in treatment. This workshop will hand the participants practical and basic skills to apply rap and hip hop as a musical tool for behavioral and emotional change of clients.

Description: Objective: This workshop is intended for music therapist with limited expertise or skills with rap and hip hop, but realize the potential of rap in their treatment. It will provide the participants with first experience of a Rap Music Therapy approach.

Methods: Rap Music Therapy is a music therapy approach with the emphasis on the musical elements of rap music, such as its specific rhythm, dynamics and expression. Rap Music Therapy aims to bypass text analysis of rap songs, to engage clients in musically addressing their challenges. Treatment goals that are targeted with this approach are related to improving self-esteem, self-confidence, a (better) expression of emotions, as well as behavioral change, anger-management and stress-regulation. Rap Music Therapy consists of 7 steps: (1) performing a rap technically; (2) mastering the rap song musically; (3) recording; (4) expressing one's own lyrics; (5) composing one's own accompany; (6) creating one's own rap song; (7) termination or continuation of Rap Music Therapy. These steps can easily be adjusted to the expertise and limitations of the client as well as the music therapist.

Discussion: Although the Rap Music Therapy approach is developed mainly within the context of forensic psychiatry, it can also be useful for other client populations for whom hip-hop and rap compose important parts of clients' musical interests. Rap can be a very good starting point for a therapeutic treatment.

Bibliography: Hadley, S., & Yancy, G. (Eds.) (2012). *Therapeutic uses of Rap and Hip-Hop*. New York/London: Routledge.

Hakvoort, L. (2015) *Rap Music Therapy in Forensic Psychiatry: Emphasis on the Musical Approach to Rap*. Music Therapy Perspectives, Doi: 10.1093/mtp/miv003.

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Mini Biography: Laurien Hakvoort, PhD, SRMTh, NMT-F, is senior lecturer, researcher and coordinator of the (master) Music Therapy Program at ArtEZ School of Music. She holds a private music therapy practice, Muzis.

Keywords: rap music therapy, practice, hip-hop

W-596

Chanting of Japanese Buddhist “Shomyo” and re-experiencing your voice and body

Kenji Tsuchino

Nihon University College of Art / Japan

Kokan Tanaka

Ryokei Aoki

Giei Shimizu

Abstract: Shomyo is a Japanese Buddhist chant style with unique melodic patterns. This workshop will provide its introduction and experiences how it influences the voice and body of participants through exercise.

Description: Shomyo means rhythmic in Sanskrit language, was translated into Chinese and then used with this meaning in Japan by the end of Heian period (12th centuries). Shomyo in general is Buddhist vocal music that adds melodic patterns to the words of “shingon”, sacred Buddhist words. Based on pieces which came to Japan during the periods of Nara (8th century) and Heian (8th-12th centuries), it was later developed in the “Shingon” and Tendai Sects, and had a great effect on performing arts such as Kabuki. Tsuchino experienced unique music space through his vocal recitals at Buddhist temples. He also felt being united with his voice and body with the space when he attended Buddhist ceremonies and listened to shomyo. This workshop will first introduce the basic knowledge of shomyo. Then, three Buddhist priests who are well-versed in shomyo, Koukan Tanaka, Ryokei Aoki and Giei Shimizu from the Buzan School of Shingon Sect will chant for this workshop. Participants will be invited to chant together and have opportunities to experience how their voice and body can be changed through chanting.

Bibliography: Amano, D., Iwata, S., Shoukou, H. and Kanritsu, A. (1995). *Bukkyo Ongaku Jiten (Buddhist Music Dictionary)*. Kyoto: Hozokan.

Kokuritsu Gekijo. (1974). *Nihon no Ongaku: Rekishi to Riron (Japanese Music: History and Theory)*. Tokyo, Kokuritsu Gekijo.

Nakamura, H. and others (Eds.). (2002). *Bukkyo Jiten 2nd Ed. (Buddhism Dictionary 2nd Ed.)*. Tokyo, Iwanami Shoten.

Mini Biography: Kenji Tsuchino, BM, RMT (Japan), is a professor at Nihon University College of Art. He has been practicing music therapy with mainly handicapped children and published several books.

Keywords: Shomyo, Vocal, Body

W-601

Introduction to the MATADOC: Practical skills in disorders of consciousness assessment

Wendy Magee

Temple University / USA

Abstract: A practical workshop for using the assessment and treatment protocol used in the Music Therapy Assessment Tool for Awareness in Disorders of Consciousness (MATADOC). This workshop will offer participants practical skills in the clinical methods used in the MATADOC assessment as well as the science underpinning the methods used.

Description: In this practical workshop, participants will learn several music-based methods from the protocol used in the Music Therapy Assessment Tool for Awareness in Disorders of Consciousness (MATADOC).

Working with minimally responsive populations, such as people with profound brain damage, end stage dementia, end-stage neurological illness and profound and multiple developmental disabilities, can be complex due to the severe motor, sensory, and cognitive impairments people present with.

The auditory modality is the most sensitive for identifying awareness in vegetative state populations, however the current standardized behavioural measures fail to provide adequate measurement of auditory responsiveness (Magee, Siegert, et al., 2016). Recently, music has been recognized in health and neuroscience research as an important tool for assessment and treatment for populations with disorders of consciousness (Magee, Tillmann, et al., 2016).

This workshop provides music therapy practical skills for working with people very complex needs stemming from neurological damage. The MATADOC has been standardized as valid and reliable for use with adults with disorders of consciousness and has diagnostic power with this population (Magee et al., 2014). Its validation with other populations is in progress, including children with disorders of consciousness, and end-stage dementia. The MATADOC also has relevance for other, as yet untested, populations such as profound and multiple developmental disabilities and advanced neurological illness where consciousness is compromised. This workshop will offer participants practical in the clinical methods used in the MATADOC assessment as well as the science underpinning the methods used. Skills developed in this introductory workshop can be furthered through specialist training and competency development.

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Magee, W.L., Siegert, R.J., Lenton-Smith, G; Daveson, B.A., & Taylor, S.M. (2014). Music Therapy Assessment Tool for Awareness in Disorders of Consciousness (MATADOC): Standardisation of the principal subscale to assess awareness in patients with disorders of consciousness. *Neuropsychological Rehabilitation*, 24 (1), 101-124.

Mini Biography: Dr Wendy L. Magee is Associate Professor at Temple University, Philadelphia. She has worked in brain injury rehabilitation since 1988.

Keywords: Assessment, Brain injury, Disorders of Consciousness

W-610

Transforming Conflict through Music Therapy: from Local to Global

Barbara M. Dunn

American Music Therapy Association / USA

Abstract: This workshop will highlight doctoral research on ways music therapy can influence how we address conflict. Initially we'll focus on integrating music with mediation, then broaden scope to include private practice, community, and world conflict settings. We will be integrating music with common verbal approaches to addressing conflict.

Description: Conflict is a part of our lives, both in and out of the clinical setting. Even if we want to, we cannot completely get rid of conflict. Music therapists offer a unique tool for addressing and transforming conflict. This can have a positive impact on our clients, communities, and our world.

This workshop will cover current verbal strategies and theories used in mediation and other processes commonly used for addressing conflict. These will include Conflict Resolution and Mediation, Conflict Transformation, Nonviolent Communication, Facilitated Dialogue, and Interest-Based Bargaining. Participants will gain a broad overview of conflict intervention strategies used to address a variety of conflicts in our world today. These strategies are used in settings that range from conflict between members of a family or community, to workplace or organizational disagreements, to war and conflict between nations.

The workshop will highlight research and learning from the presenter's doctoral studies looking at music and conflict transformation. This research used Grounded Theory methodology to create a framework for addressing conflict through music.

We will use experiential learning with music to explore challenges commonly found in the clinical and nonclinical setting. The challenges include, but are not limited to, poor communication, conflicted and/or intense feelings, lack of clarity regarding issues and concerns. The exercises will include singing, songwriting, improvisation, instrument playing, and use of recorded music. We will look at how the music making can dovetail with the verbal processes often used to address conflict. Participants will be able to apply knowledge gained from this workshop in the following settings: clinical work with clients, interactions with co-workers in the workplace, community contexts, and as an approach to addressing some of the greater conflicts in our world.

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Dunn, Barbara M. (2011). Music therapy: Connecting through music. In Laurence & Urbain (Eds.). Music and solidarity. Peace & Policy, Volume 15, New Brunswick, NJ: Transaction Publishers.

Dunn, Barbara M. (2008). Transforming conflict through music. Ph.D. dissertation, Union Institute and University, United States -- Ohio. (Publication No. AAT 3342508).

Mini Biography: Barbara Dunn, PhD, LICSW, MT-BC has 28 years of experience in music therapy. She is also a clinical social worker and completed doctoral work on music and conflict transformation. www.barbaradunn.com

Keywords: Conflict Transformation, Peace, Mediation

W-612

How VOICES come together: Pitfalls and possibilities of dialoguing about music and wellbeing

Katrina Skewes McFerran

VOICES: A world forum for music / Australia

Brynjulf Stige

Sue Hadley

Abstract: Voices: A World Forum for Music Therapy is an Open Access peer reviewed journal that publishes articles about music, health and social change at www.voices.no. In this round-table, the editors will dialogue with the audience to explain the possibilities and pitfalls of our open approach to publishing.

Description: Voices: A World Forum for Music Therapy is an Open Access peer reviewed journal that invites interdisciplinary dialogue and discussion about music, health, and social change. The journal nurtures a critical edge that refines the focus on inclusiveness, socio-cultural awareness, and social justice. Since its inception in 2001, the journal has encouraged participation from every continent, and because culture has an important role in music therapy, the journal has also encouraged contributions that find their source in the cultural influences of each continental region.

In order to allow for diversity and to enhance mutual understanding, dialoguing is the main approach chosen by the editors when developing and evaluating submitted texts. This involves nurturing dialogic review processes, where both authors, reviewers, and editors are invited to practice reflexivity by positioning themselves in relation to perspectives and values that inform their thinking and writing.

In 2015, the journal performed a Voices Author Survey that was later discussed at the European Music Therapy Congress in Vienna in 2016. The survey indicated that most authors find the review processes of the journal dialogic and helpful, but responses varied and it also became clear that dialoguing is sometimes both challenging and confusing, and it does require time.

In this round-table, the editors will dialogue with various stakeholders-such as authors, readers, reviewers, and translators-in order to explore what the pitfalls and possibilities of the chosen dialogic approach might be, compared to more conventional ways of editing music therapy journals.

Bibliography: Type yourself

Mini Biography: Type yourself

Keywords: Type yourself

W-652

Music Psychotherapy Treatments for Acute, Chronic and Procedural Pain

Joanne Loewy

The Louis Armstrong Ctr for Music Med/Mt Sinai Beth Israel Med Ctr/IcahnMedScl / USA

John Mondanaro, MMT, MT-BC

Andrew Rossetti

Abstract: Music therapy alters the perception of pain in babies, children and adults. It can provide coping strategies for acute, chronic and procedural pain, and has been found to be effective in randomized controlled trials. This presentation invites participants experientially to a variety of pain music therapy applications-utilizing live clinical improvisation.

Description: Music therapy offers a plethora of techniques for changing the perception of pain in babies, children and adults. It can provide coping strategies for acute, chronic and procedural pain, and is shown to be effective in randomized controlled trials. In recent years, our theoretical understanding of pain has broadened, and today the neuromatrix model of pain expands from earlier models towards a more integrative foundation of systems. When pain is triggered, we perceive a weaving of experience, and most particularly, an interaction between a wide array of dimensions inclusive of sensory, affective, evaluative, postural, and other domains of function. (Malzack & Katz, 2004, p. 23) Musical processes facilitated through the therapeutic alliance can influence multiple domains, ultimately resulting in less perceived pain. Music medicine and music therapy are safe, and potentially effective integrative treatments that are indicated for many types of pain. This presentation will invite participants to assess, evaluate through 'experiential' a variety of pain music therapy applications-utilizing live music and clinical improvisation.

Music therapy is a growing treatment for people in pain. Whether an acute episode during a pain crisis or a lingering pain resulting from a chronic condition, music therapy is becoming a well-known analgesic and an in-the-moment treatment modality for an increasingly pain stricken population. From hospitals, to clinics, and within particular treatment regimens where music therapists assess and evaluate; research and clinical practice is placing stronger emphasis on integrative strategies, which direct patients and caregivers in methods that integrate music into daily care. Implementing music therapy into the plan of care for patients in pain translates into safe, preventative, cost effective and, symptom-focused treatment.

Rhythm release, breath entrainment and visualization purposefully utilize live music to enhance physical strength or to relax and such techniques can unite individuals and groups from hospitals to clinical settings.

Bibliography: Melzack, R., & Katz, J. (2004). The Gate Control Theory: Reaching for the Brain. In Hadjistavropoulos, T. Craig, K. (Eds) Pain: Psychological perspectives. (13-34). Mahwah, NJ, US: Lawrence Erlbaum Associates Publishers.

Loewy, J. Tonal Intervallic Synthesis in Medical Music Therapy (2011) in Baker, F. & Ulig, S. (Eds) Voicework in Music Therapy, (242-263). London, Jessica Kingsley Publishers.

Mondanaro, J. F., & Sara, G. A. (2013). Music and medicine: Integrative models in the treatment of pain. New York: Satchnote Press.

Mini Biography: Joanne Loewy DA, LCAT, MT-BC is the Director of the Louis Armstrong Center for Music and Medicine, and an Associate Professor at Albert Einstein College of Medicine.

Keywords: Type Keyword

W-669

Orchestrated teaching or deep learning with a music therapist

Heini Merkkiniemi

New Beat Consulting / Finland

Teuvo Merkkiniemi

Virpi Sorsa

Abstract: In this study we explore two metaphors for education, an orchestra and a band. We argue that a band created with the help of a music therapist is a better analogy to conceptualize deep learning.

Description: In this workshop we explore two metaphors for education, an orchestra and a band. For us, when orchestra is used as a metaphor for learning, there are assumptions that we need to examine critically. For example, when the conductor of an orchestra is seen as an analogy to a teacher in a class room, there is a strong emphasis on teacher centric education. The conductor is both laying ground and managing the harmonic and rhythmic fundamentals in playing the music. Although contemporary conductors emphasize a climate of collegiality and of a mutual quest for excellence in performance (Bathurst and Williams 2013), there is a long standing history of conductor centric orchestras (Tommasini 2002). If such orchestra is an analogy to education, the focus of teaching is on determining perfection, on the 10000 hours rule for achieving the skill (Gladwell 2008), on harmony with the cost of burying the individuals, and on assigning people clearly defined roles and functions that are performed according to musical score. The contemporary shift from a focus on teaching to focus on learning (Gibbs 2013) is in many ways unfitting with the metaphor of orchestra.

Thus, we suggest that band is a better metaphor for learning. In a band, emotions that players show will create a joined experience of fun. Individuality is acceptable and also encouraged because differences and variation is considered valuable for aesthetic performance. Music played in a band is for everyone and the emphasis is not on rehearsing 10000 hours to achieve the skills of an expert. Even those without prior knowledge can participate in playing music.

Bibliography: Bathurst, R. and Williams, L. (2013) Managing Musically: How Acoustic Space Informs Management Practice. *Journal of Management Inquiry*, 22: 38.

Gibbs, G. Reflections on the changing nature of educational development. *International journal for academic development*, 18 (1): 4-14.

Tommasini, A. (2002, April 28). Is tyranny a thing of the past? *The New York Times*, p. 33.

Mini Biography: Heini Merkkiniemi is a music therapist and an entrepreneur in a start up company New Beat. She is an expert not only in music therapy but also in coaching of managers of organizations.

Keywords: Band metaphor, learning, power

O-003

The Music Therapist's Role in the Spiritual Treatment of Metastatic Breast Cancer

Mami Ito, RMT (Japan)
Japan

Abstract: This paper describes a case study of a 40-year-old patient who suffers from metastatic breast cancer followed by 'spiritual pain' and the decrease of her activities of daily living (ADL). According to the diagnosis, its causes might relate to the patient-mother relationship, which should be improved by music therapy treatment.

Description: This account describes a case of advanced metastatic breast cancer of a 40-year-old female patient in terminal stage. Prior to the disease, the patient has worked for years as a bank staff. With the disease, the patient who had endured a divorce (and was in a relationship by the time the disease set in) had received parental assistance and was living with her parents. According to her family, she was close to her younger sister, who is also divorced and has a daughter. In Japanese culture, there is a difference in the way people describe their feelings and emotions inside the many levels of social relationships if compared to other cultures. The patient was suffering from terrible anxiety derived from the fact that she could never describe her true feelings to her mother, as noted by her psych-oncologist. As a result, the patient's condition had worsened and along with it her ADL as well. Doctors, nurses and a chaplain had listened to her accounts carefully in order to make the patient feel comfort and solace within their words and presence. The chaplain worked hard alongside the doctors for a peaceful resolution of the daughter/mother conflict that had afflicted the patient. Central to this study, however, is the key role of the music therapist, which aims to change the patient's mood by gradually decreasing the anxiety and establishing an atmosphere of peace and harmony to the medical procedures. The treatment involved singing sections where the patient sang together with the chaplain and the music therapist. Also, non-verbal communication was used to help a stress-free communication flow between the patient and her mother. Finally, this account describes the spiritual care done with the assistance of music therapy at the Palliative Care Unit (PCU) within the background of Japanese culture.

Bibliography: Taniyama.Y, Ito. T, Kubotera.T (2004) *Supirichuaru Kea wo Kataru* (Narration of Spiritual Care), Hyo-go, Kansaigakuinnkaishultupansha.
Hayashi.A, Nakamura. M, Takahashi, M (2010), *Gansei To-tsu-Kea Kanzen Gaido* (Perfect Guide About the Cancer Pain Care), Tokyo, Sho-rinsha
Ito.M, Maruya.A (2013) *Qualitative Analysis of Stress Level Changes and Session Narratives in Initial MusicTherapy withPalliativeCarePatients*

Mini Biography: Mami Ito is RMT (Japan) at St.Luke International Hospital. She has a diploma in 'Musiktherapeut' (Music Therapy) from Universitaet Witten/Herdecke at Nordrhein-Westfalen, Germany.

Keywords: Spiritual Care, Chaplain, Music Therapist

O-007

Therapeutic Songwriting: Developments in Methods, Theory and Practice

Felicity Anne Baker, PhD

The University of Melbourne / Australia

Abstract: This presentation reports on models of songwriting constructed following interviews with 45 experienced clinicians and researchers. Models are categorised according to outcome-oriented, experience-oriented and context-oriented thinking. The presentation explains how orientation shapes methods and understanding of songwriting practices and the role music plays in the process.

Description: This presentation outlines the complex models and methods that capture the spectrum of therapeutic songwriting practice globally. Following in-depth interviews with 45 clinicians from 11 countries, I have constructed models of songwriting that epitomise outcome-oriented, experience-oriented, and context-oriented thinking. The research utilised adapted grounded theory methods to identify patterns in the way songwriting was understood according to the orientation of the music therapist. The models of songwriting were presented to the interviewees and other key music therapy theorists to examine the models as they were emerging and to offer reflections and to challenge my assumptions.

In my presentation, I will illustrate the differences in the way songwriting is understood when used by clinicians identifying as influenced by cognitive-behavioural, psychodynamic, humanistic, feminist, community music therapy, and resource-oriented therapy practices. As part of this, the role of the therapist, songwriter (client/s), and music are contrasted to highlight the different songwriting models used. For example, I will compare psychoeducational songwriting models, with strengths-based songwriting models, narrative songwriting models, and feminist group songwriting models. Delegates attending my presentation should expect to be able to locate their own songwriting practice within the models presented so they can better understand the songwriting method.

Bibliography: Baker, F. A. (2015). *Therapeutic songwriting: Developments in Theory, Methods, and Practice*. London: Palgrave Macmillan

Baker, F.A. (2015). What about the music? Music therapists perspectives of the role of music in the therapeutic songwriting process. *Psychology of Music*, 43 (1), 122-139.

Baker, F.A. (2013). The ongoing life of participant-composed songs within and beyond the clinical setting. *Musicae Scientiae*, 17 (1), 40-56. DOI: 10.1177/1029864912471674.

Mini Biography: Felicity is Professor and Associate Dean (University of Melbourne), and Associate Editor for the *Journal of Music Therapy*. She has published 6 books and 100+ articles and book chapters.

Keywords: songwriting, theory, models

O-010

Japanese Cover Version of Western Pop as a Music Culture

Noriaki Mitsui

The International Association for The Study of Popular Music / Japan

Abstract: In the early 1960's European and American pop music flourished as they were translated and sang in Japanese, and has become the favorite of Japanese teenagers. The Japanese version has J in the cover. The boom was accelerated by radio music programs and the spread of television.

Description: The first Japanese cover version of Western music is Teiichi Futamura's My Blue Heaven translated by Keizo Horiuchi. The pre-war jazz singer Dick Mine's own composition Dinah and many other songs prevailed soon after. However, all Western pop music was forbidden during the War and treating them as enemy's music. After the ban was lifted, European and American pop music spread nationwide through radio and was accepted favorably by the Japanese. Soon after, lots of Japanese cover music geared for the Japanese was released, too. In the early 1960's, a lot of music from popular singers like Elvis Presley, Neil Sedaka, Connie Francis, etc. were translated by Kenji Sazanami Kazumi Minami and others with a good command of English. Young singers like Mieko Hirota, Hisahiko Iida and Mie Nakao took up the songs and made it to the top charts. At that time, music records were expensive and its purchase by teenagers with limited pocket money was not easy. The channel to have the records was through telephone calls or through sending a postcard to radio stations that broadcasted the hit parade, a system planned by record makers. That phenomenon is called Radio Hit. In addition, a lot of pop singers appeared on TV variety shows that contributed to high ratings. The result was that distance between the stars and the audience became small. However, the English ability and knowledge of the music lovers improved and came to demand the original music. In addition, Group Sounds, a genre of Japanese pop music with Western style became popular in the mid 1960's. There was not much demand for Japanese cover music; it reached the end of its era. Many music lovers in their 60's today were teenagers at that time. A lot of music then were simple in meaning, bright and easy to get familiar with. Therefore, isn't it right that music therapists should have a correct understanding of the music culture in non-English world?

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Kusano, S. Pops Ougon Jidai (The Golden Year of Pop Music, Shinko Music)

Nakayama, Y. Sayonara Beatles Yougaku Pops No 50nen Ha Nandattanoka? (What Was It for Good-bye, The Beatles, 50 Years of the American & Europe Pop Music?) Hutabasha

Mini Biography: Member of The International Association for the Study of Popular Music

Member of The Japanesel Association for the Study of Popular Music research of Pop Music for Music Therapy

Keywords: Japanese Culture, Japanese Cover Version, Music Therapy

O-017

Development of a program for dementia prevention using a characteristic of rhythm

Nobuko Kubota, M.A.

RMT (JMTA)

Nagoya University of Arts / Japan

Abstract: The number of dementia patients has shown significant increase in recent years.

So I made a prevention program for mild cognitive impairment using a characteristic of rhythm. I would like to present process and contents of this program and also consider about characteristic rhythms.

Description: The number of dementia patients has shown significant increase in recent years, and many researchers are working on studies related to dementia at all territory.

There are many examples of older adults who recovered from mild cognitive impairment (MCI) to normal condition by receiving appropriate treatment.

Therefore, it is necessary to make prevention programs for elderly persons with MCI.

I invented a program using specific rhythmic characteristics, and this program has been founded to be useful for rehabilitating cognitive functions.

I conducted a study practicing this program to 67 older adults with MCI, and retention effectiveness on their Mini Mental State Examination (MMSE) values was observed after this study ($F=4.441$, $P=0.013$).

This program can be practiced to older adults who do not like to work out easily, and they can use this program even if they do not have a musical instrument.

I would like to present the process and the contents of this program and also to examine the rhythmic characteristics used in the program.

Bibliography: Shimada H.: Development of a program for nursing care, National Center for Geriatrics and Gerontology, 2015

Thaut. M.H.: Rhythm, Music, and the Brain, Taylor & Francis group, LLC 2005

Koizumi F.: Research of Japanese Traditional Music-Rhythm, Ongaku no Tomosha, 1984

Mini Biography: Nobuko is Professor at Nagoya University of Arts. Her research (Changes in NK cell activity in the Elderly) received an excellence award at the 1999 Tokai Science Promotion Conference.

Keywords: MCI, Rhythm, Dementia prevention

Disclosure: Ministry of Health, Labour and Welfare: Development of a program for dementia prevention, joint research project 2012~2014

O-021

Voices of the Dying and Emerging Themes in Palliative Care Music Therapy

Amy Clements-Cortes, hD, RP, MTA, MT-BC, FAMI

President, WFMT

Managing Editor, Music and Medicine

University of Toronto / Canada

Abstract: This presentation provides the results of an analysis of the literature on music therapy in palliative care which resulted in the emergence of nine themes. This is followed by a clinical case to illustrate how the themes emerge in therapy, and to give voice to the dying.

Description: The clinical case “Saying Goodbye with Song” shares the story of Dean, a 68 year old male dying of pancreatic cancer. Music therapy was instrumental in helping Dean connect to his wife, children and grandchildren. Songwriting, improvisation and song choice were the primary techniques utilized in the 11 music therapy sessions he received. Music therapy with Dean was implemented at three levels of practice over the course of his sessions. It was first introduced at the supportive and communicative/expressive levels to provide music for relaxation and sleep, as well as to help with emotional expression and reminiscence with his wife Elena. Music therapy quickly continued at the communicative/expressive level and the transformative level where Dean worked to select the songs and lyrics for a “Grandchildren Tribute”, and also for a song he was writing for Elena. Song choice and lyric analysis were particularly important in helping Dean connect with each of his grandchildren while leaving them a legacy gift. Relationship completion was at the forefront in the session where Dean’s family heard the Grandchildren Tribute for the first time. Song choice, and lyric discussion and analysis also helped facilitate the anticipatory grieving process. Music therapy was successful in helping Dean accomplish all of the goals set for him. Dean’s case is an example of the following emergent themes in palliative care music therapy: 1) Physical: Music Therapy to Promote Relaxation; 2) Psychosocial: Emotional Expression and Grieving, Supporting Relationships, and Relationship Completion; and 3) Spiritual and Whole Person Care: Life Review and Legacy Creation.

Bibliography: Bradt, J., Dileo, C., Grocke, D., & Magill, L. (2011). Music interventions for improving psychological and physical outcomes in cancer patients. *Cochrane Database of Systematic Reviews*, 2011 (8), Article. CD006911, doi: 10.1002/14651858.CD006911.pub2.

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Mini Biography: Amy Clements-Cortes: Assistant Professor, University of Toronto; Senior Music Therapist, Practice Advisor, Baycrest; Instructor, Wilfrid Laurier University; WFMT President; Managing Editor Music and Medicine.

Keywords: Palliative Care, music therapy, relationship completion

O-022

Outcomes of Research Study on Music Imagery and Relaxation with Women in India

Maria Montserrat Gimeno, EdD., MT-BC, LCAT, Fellow, Association for Music and Imagery
Professor of Music Therapy at SUNY New Paltz / USA

Haden W Minifie, MS, MT-BC, Co-founder, Director, Facilitator of Sing Out! International

Abstract: This presentation will disseminate the results obtained from the study entitled, “The Effects of Music Imagery Relaxation (MIR) on Anxiety Levels of Indian Women Undergoing Breast Cancer Surgery,” a randomized controlled trial. The presentation will share the results of the study and discuss implications of these results.

Description: This presentation will be done by myself and Haden Minifie, the co-investigator of the study. I would begin this presentation with a brief instruction on Music Imagery Relaxation (MIR), which would include how it is used clinically and how it connects to GIM and, more specifically, MED-GIM. We would then introduce the study, “The Effects of Music Imagery Relaxation (MIR) on Anxiety Levels of Indian Women Undergoing Breast Cancer Surgery”. Because the study was conducted in India, cultural issues will be addressed. Specifically, we would discuss music choices by the participants (did they prefer Western music or more tradition Indian raga music?) and how the songs chosen related to the imagery of their experience. Because Indian culture is vastly different from the Western cultures with which I have had clinical experience, I will present my own understanding of how the therapeutic relationship differed between my work with hospital patients in the United States versus our work with the patients in the study. The study has a second experimental condition in which the pre-surgical patients underwent a session of Progressive Muscle Relaxation (PMR) just prior to surgery. Comparisons between efficacy of MIR versus PMR will be outlined and discussed. The presentation will conclude with sharing the results of the study. Further, we will discuss the implications of these findings and how they can inform treatment in hospital settings. The presentation would conclude with an open forum for questions.

Bibliography: Gimeno, M. M. (2015, June 23). The effects of music imagery relaxation in medical setting. In S. Sundar, & Srinivasan, V. A. R. *Current Trends in Music Therapy Education, Clinical Practice and Research* (30-37). Pondicherry, India: Center for Music Therapy Education and Research.

Mini Biography: Maria Montserrat Gimeno is an Associate Professor at the State University of New York at New Paltz. Her research focuses on the effects of music and imagery in medical settings.

Keywords: music and imagery, medical setting, research

O-024

Quantitative differentiation of music therapy interventions with acute care mental health inpatients

Michael Joseph Silverman, PhD, MT-BC
University of Minnesota / USA

Abstract: The purpose of this presentation is to describe the results of three separate randomized group-based effectiveness studies with adult mental health patients. Based from the Dodo Bird Verdict, these studies were specifically designed to quantitatively differentiate group-based interventions with acute adult inpatients. Clinical examples, results, and implications will be shared.

Description: Group-based psychosocial treatments are common for mental health inpatients. As healthcare expenses have risen, group-based therapy can be a cost effective and practical alternative to traditional individualized therapy by allowing increased access to clinical psychosocial services. Various researchers have also found that group-based therapy can be as effective as individual therapy.

Many music therapists working in mental health facilities provide group-based treatment (Silverman, 2007; Thomas, 2007). Although researchers have found various group-based music therapy interventions can be effective with mental health patients, there was no between-intervention difference. From these studies, it seems that music therapy can be effective but a specific type of music therapy intervention is not necessarily more effective than another (Silverman, 2008). This finding tends to be congruent with other various forms of psychosocial interventions supporting the well documented but controversial Dodo Bird Verdict, wherein a certain type of therapy is not necessarily considered more effective than another but treatment remains more effective than no treatment (Silverman, 2015). However, there is a lack of music therapy intervention comparison studies using randomization, thus representing a considerable gap in the literature that prevents generalizing the Dodo Bird Verdict to music therapy.

There are needs for 1) a model for acute psychiatric music therapy treatment (Carr, Odell-Miller, & Priebe, 2013) and 2) quantitative differentiation concerning how acute psychiatric inpatients perceive various group-based music therapy interventions. Moreover, it is also imperative to focus on non-symptom measures that are specific to the group-based music therapy experience using randomized designs. In this session, the presenter will discuss results of three group-based cluster-randomized effectiveness studies designed to quantitatively differentiate various group based music therapy interventions with adult acute care mental health patients. More specifically, educational (EMT) and recreational (RMT) models of music therapy were compared in all three studies.

Bibliography: Silverman, M. J. (2015). *Music therapy in mental health for illness management and recovery*. New York: Oxford University Press.

Silverman, M. J. (2016). *Quantitative comparison of various music therapy interventions in acute care adult mental health inpatients*. Unpublished manuscript.

Silverman, M. J. (2016). *Differentiating music therapy interventions with adults on a detoxification unit*. Unpublished manuscript.

Mini Biography: Michael J. Silverman (PhD, MT-BC) is director of Music Therapy at the University of Minnesota. He is engaged in clinical work and research with psychiatric patients at the University Hospital.

Keywords: quantitative, music therapy, Dodo Bird Verdict

O-025

Music Therapy on functional improvement of paralysis caused by Cerebral Infarction Sequela

Satomi Jibe, RMT (Japan)
Mikajima Nursing Home / Japan

Abstract: Music Therapy Heightened the effects of rehabilitation of functional improvement on the part of paralysis focusing on sense being stimulated (vibration) at the time of playing music instrument.

Description: I shall verify long-term effects of Music Therapy on the part of paralysis.

An object person (Mr.A) is 63 years old male. He developed cerebral infarction and imperfect paralysis on the left upper and lower limbs, sense impediment and dysarthria continued to exist. Individual Music Therapy was carried out targeting “Expanding range of Activity of Daily Living” as it was restricted using the parts of paralysis.

Frequency: once a week, 20 minutes for two years and two months (total 94 times). Physiotherapy was carried at the same time. The programs were: sense input using the strings, drum, hold, exquisite movements and Range Of Motion exercise. African music, Japanese lyrical songs, pop songs and traditional folk songs were used. In order to evaluate, Brunnstrom recovery stage test was carried out and time of recognizing vibration on the eight parts of the left upper and lower limbs was measured using medical tuning fork. There was no changes on Brunnstrom stage but the time of recognizing vibration on every parts had been extended. The results of compiling statistics indicated significant changes ($p < 0.05$) on the middle finger, the left elbow and the left knee. It was reported that he could eat holding a cup and put on gloves on daily life.

It is suggested that as Music stimulation has been effected motor nerves system unconsciously, he repeated a series of movement at the time of playing music instruments for a long time and sense /movement functions have been heightened by feeding the result of movement of the sound and consequently ranges of movement on his daily life had been extended.

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Mini Biography: Satomi Jibe, BA. RMT (Japan), Music Therapist at Mikajima Nursing Home, Lecturer at International College of Music Therapy

Keywords: Paralysis caused by Cerebral I, Time for realizing vibration, Training of sense and motion f

O-029

Music Therapy with one woman in a red light district in Kolkata

Alice L Laing, MA Music Therapy (Guildhall School of Music, London)

ARCM (Royal College of Music, London)

BMus (Trinity College of Music, London)

India/UK

Abstract: This is a presented case study of Music Therapy work with one woman living and working in a red light district. It considers themes which emerged during the work, namely, femininity, intimacy, true and false self and aspects of her life referenced to trauma which were explored during the work.

Description: This is a presented case study of Music Therapy work with one woman living and working in a red light district. It considers themes which emerged during the work, namely, femininity, intimacy, true and false self and aspects of her life referenced to trauma which were explored during the work.

The United Nations (UN 2009) report that India is a source, destination and transit country for sex trafficking. Those with learning disabilities, or other psychosocial difficulties, are thought to be most at risk. By working in conjunction with a charity within the red light area in Kolkata that gives support to women affected by HIV, I offer Music Therapy to women in order to support their psychological and emotional health in the context of trauma. Through the therapeutic relationship and process, it is considered that aspects of trauma and self may be given the opportunity to be heard and explored, resulting in the individual's journey becoming less isolated and fragmented.

This presentation is a reflective case study on the work and the value of Music Therapy in such a context. A reflective case study of individual work with one woman looks at themes of femininity, intimacy, true and false self, and aspects of her trauma and life that emerged during our work together. Throughout this presentation I reference Music Therapy papers on trauma (Sutton 2002; Austin 2002), psychological and psychoanalytical papers on trauma (Kalsched 1996; Levine 1997; Scott et al. 2000; McNally 2003; Garland 2002) and other psychoanalytical writings (Bion 1962; Bowlby 1988; Klein 1984; Winnicott 1971). These have informed my thinking throughout the work and therapeutic process.

Much of this presentation would be based on the published article by British Journal of Music Therapy (BJMT): 'Music in the Dark': A Reflective Case Study on Music Therapy Work with One Woman in a Red-Light District in Kolkata, India: BJMT (2015) Vol 29/2

Bibliography: Kalsched, D. (1996) *The Inner World of Trauma: Archetypal Defences of the Personal Spirit*. London: Routledge

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Winnicott, D. (2005) *Playing and Reality*. Abingdon: Routledge

Mini Biography: Alice is a Music Therapist working in a red light district in Kolkata since 2013. She works with women that are trafficked and with children with disabilities in the area.

Keywords: Trauma, Trafficking, India

O-030

Effects of medical music-care therapy for children with neurodevelopmental disorders

Naomitsu Suzuki, Doctor of Philosophy in Medicine/
Certifying Physician in Japanese Society of Child Neurology
Tsukuba Clinic for Mental Sick Children & Adolescents / Japan

Tamiko Hayashi, Qualified as a music therapist of Japanese music therapy association /
Qualified as an instructor of Japan music-care association

Suzuko Matsumoto, Qualified as a music therapist of Japanese music therapy association /
Qualified as an instructor of Japan music-care association

Keiko Miyamoto, Qualified as a music therapist of Japanese music therapy association /
Qualified as an instructor of Japan music-care association

Abstract: Children with neurodevelopmental disorders often have a developmental coordination disorder owing to impaired cerebellar function. Music therapy is effective in improving cerebellar function. We wish to draw attention to the benefits of medical music-care therapy and thereby recommend its use for managing neurodevelopmental disorders.

Description: Autism spectrum disorder (ASD) and attention deficit hyperactivity disorder (ADHD) are categorized as neurodevelopmental disorders by the Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition (DSM-5). ASD, which is frequently comorbid with ADHD, is characterized by difficulties with communication, behavior, and/or social interaction.

Children with neurodevelopmental disorders often have a developmental coordination disorder owing to impaired cerebellar function, which has been shown to cause difficulties with physical balance. It is very difficult for such children to ride a tricycle or bicycle, turn a skipping rope, and go down a flight of stairs. Owing to the cerebellar dysfunction, some children with neurodevelopmental disorders exhibit poor physical balance, which may affect their behavior or social interactions in all situations. Specifically, children with ADHD tend to have a small cerebellar size. Therefore, we considered it necessary to train their cerebellar function as soon as possible, and hypothesized that their physical balance may gradually improve, leading to some positive effects on their behavior and/or social interaction.

Michael H. Thaut suggested that music therapy is effective in improving cerebellar function. Therefore, we think that it may be useful for treating a developmental coordination disorder through the stimulation of the cerebellum.

We have been using the “medical music-care therapy” method in our clinic since 2015. This new method is a group therapy conducted with mothers and infants. Further, it is also effective in identifying neurological deficits, particularly related to cerebellar function, which are evident from other assessments such as the finger-nose test, standing on one foot test, tandem gait test, diadochokinesis test. This new method combines training and evaluation, and is useful to improve the self-esteem of children with neurodevelopmental disorders.

We wish to draw attention to the benefits of medical music-care therapy, and thereby recommend its use for managing neurodevelopmental disorders.

Bibliography: Gold C, Wigram T, Elefant C Music therapy for autistic spectrum disorder (Review) 2010, The cochrane collaboration, Published by John Wiley & Sons, Ltd.

Juliette Alvin: Music therapy, John Baker, London, 1966

Micheal H. Thaut Rhythm, Music, and the Brain.

Mini Biography: 1985: Graduated from Akita University School of Medicine

1985-1992: Department of Pediatrics, Tokyo Medical and Dental University

2011: Director of Tsukuba Mental Sick Children & Adolescents

Keywords: Neurodevelopmental disorder, New method, Medical music-care therapy

Disclosure: A lecture fee: over half a million yen from Eli Lilly Japan K.K.

A lecture fee: over half a million yen from Janssen Pharmaceutical K.K.

O-031

Life long learning processes in Community music therapy -A case story from a school setting

Viggo Kruger

Norway

Abstract: How does Community music therapy function as a resource for life long learning processes in a school setting? A case narrative taken from a series of Community music therapy sessions is presented. The population is adolescents in the age 14-16 with low motivation for school participation. Implications for research and practice are discussed.

Description: How does Community music therapy function as a resource for life long learning processes in a school setting? The idea if lifelong learning is to develop a “whole child” with a balanced set of cognitive, social and emotional skills so that they can better face the challenges of the 21st century. Parents, teachers and employers know that children who are talented, motivated, goal-driven and collegial are more likely to weather the storms of life, perform well in the labour market and consequently achieve lifetime success. The concept of life long learning is inspired from OECD definitions of various forms of learning. Community music therapy can be regarded as a resource for the development of life long learning. I base the paper on an educational perspective suggesting that young people in lack of school motivation needs special help and support in order to participate in school and hence plan their future education. I suggest that music therapy may be a resource suitable for the facilitation of vocational training and training in social and emotional skills. Further, leisure and everyday life should be seen as fundamental learning arenas in relation to school learning. Individual freedom, support from adults, involvement of peers and community belonging is crucial to life long learning process. I present a case narrative taken from a series of music therapy sessions in a school setting. The population is adolescents in the age 14-16 with low motivation for school participation. The narratives show Community music therapy can be used in order to support life long learning processes. Implications for research and practice are discussed.

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Stige and Aaro (2012). Invitation to Community Music Therapy. New York: Routledge.

Mini Biography: Viggo Kruger holds a position as researcher and music therapist at Aleris Ungplan/BOI, Region vest, as well as a position as associate professor at GAMUT, University of Bergen.

Keywords: School, Community music therapy, Life long learning

O-035

Enhancing Growth: Evidence-Based Practices to Decrease Attrition among Music Therapy Professionals

Alejandra J. Ferrer, PhD, MT-BC
Belmont University / USA

Abstract: In this presentation, participants will be provided with the tools needed to maneuver successfully through a lifetime in the profession. Discussion will revolve around topics such as pursuing advanced degrees, seeking professional supervision, and the importance of self-care. Evidence-based practices to promote career longevity and fulfillment will be explored.

Description: Burnout and attrition are ubiquitous to the music therapy profession, yet neither topic is widely researched nor addressed. Attention to these issues is imperative as both affect the growth and development of the field. Music therapy professionals are faced with a multitude of challenging experiences within their first few years of clinical work. These may include emotionally complex clinical cases, difficulty asserting their role within their employment facility, workplace isolation, financial struggles, and continuous encounters with the general public's misconceptions about music therapy. At times, professionals lack the tools necessary to overcome these situations. Overtime, accumulating such unpleasant and demoralizing experiences may lead the individual to walk away from the field. This presentation will seek to address common challenges faced by music therapists and offer strategies for attaining personal and professional success. Through sharing personal experiences and research, the presenter will provide participants with the tools needed to maneuver successfully through a lifetime in the profession. Discussion will revolve around important topics such as pursuing continuing education, establishing communities of practice, engaging in professional supervision and mentorship, participating in interdisciplinary research efforts, serving the profession, and the value of daily self-care. It is the goal of the presenter to bring awareness to such practices which have repeatedly appeared in the research literature and have been shown to have a positive effect on the retainment of professionals. The dissemination of such practices could result in meaningful outcomes for the individual and the field of music therapy as a whole.

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Vega, V. P. (2010). Personality, burnout, and longevity among professional music therapists. *Journal of Music Therapy*, 47 (2), 155-179.

Mini Biography: Alejandra J. Ferrer, PhD, MT-BC coordinates the music therapy program at Belmont University in Nashville, TN. Dr. Ferrer is experienced in serving medical, mental health, and older adult populations.

Keywords: attrition, longevity, evidence-based

O-036

Community Music Therapy with Former Child Soldiers, Abductees, and Orphans of Uganda

Ashley-Drake Estes, MS, MT-BC, Neurologic Music Therapist
Sing Out! International / USA

Haden Wakely Minifie, MS, MT-BC

Abstract: Sing Out! International spent two months in Uganda working with former child soldiers, abductees, and orphans at Hope North School. Founders Ashley-Drake Estes and Haden Minifie created a six-week Community Music Therapy program. Goals will be addressed, and clinical footage will highlight key aspects of the program's development.

Description: In this presentation, researchers will take attendees on a journey to a secondary and vocational school in Uganda for former child soldiers, abductees, and orphans of Uganda's civil war. The presentation provides a detailed account of a co-led six-week Community Music Therapy program complete with clinical video footage, and photography, along with an account of the program's continuation after the researchers' departure. Researchers will discuss challenges and roadblocks regarding assessment, modifying treatment plans, and acknowledging the researchers' bias and limitations in interpreting data. The researchers will also share their personal process and reflections on living in a third world country, learning a new musical language, and starting a music therapy program from the ground up.

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Stige, B. (2002). The relentless roots of community music therapy. *Voices: A World Forum for Music Therapy*, 2 (3).

Swallow, M. (2002). Neurology: The brain- its music and its emotion: The neurology of trauma. In Sutton, J. (Ed.), Music, music therapy, and trauma (41-53). Philadelphia, PA: Jessica Kingsley Publishers.

Mini Biography: Ashley-Drake Estes, MS, MT-BC, Neurologic Music Therapist, is the Co-Founder of Sing Out! International, a nonprofit organization rehabilitating communities worldwide that have been affected by trauma.

Keywords: Community Music Therapy, Child Soldiers, Trauma

O-038

It's Time to Share the Data: Outcomes of the International Survey Study

Petra Kern, Petra Kern, Ph.D., MT-BC, MTA, DMtG
Music Therapy Consulting / USA

Daniel Tague, Ph.D., MT-BC

Abstract: Global Music Therapy - What does it look like? Where do we go? This presentation reveals the outcomes of the one-of-its kind international survey study, conducted in collaboration with WFMT's Clinical Practice Commission. Learn about worldwide demographics, employment, and clinical facts pertinent to global music therapy and share your viewpoints.

Description: Music therapy is a growing profession worldwide! However, most countries offering music therapy education and practice do not have any up-to-date workforce analysis in place. While previous attempts of WFMT Council members to evaluate the status of music therapy worldwide resulted in low responses rates (ranging from 1-26), this study involved 17 current organizational members of WFMT, its key partners and professional membership. The purpose of this study was to obtain descriptive data about the demographics, employment, and clinical facts describing the music therapy profession worldwide.

This presentation introduces the first time outcomes of the international survey study conducted in collaboration with the WFMT's Clinical Practice Commission. In a lively presentation including the investigators, key partners, and music therapy practitioners, participants will learn about

- the profile of a music therapist worldwide
- the current status of music therapy practices around the world, and
- trends that can be seen in the field

Responses from over 2000 professional music therapists around the world will be presented through comprehensive graphics, multimedia, and live examples. Analysis of the data will be interpreted in the context of clinical work, global advocacy, and the goals of WFMT's strategic plan. Suggestions for how to lead the profession into the future will be made. Participants across generations will be invited to express their viewpoints and inspiring ideas - to move forward with music therapy.

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Kennedy, R. (2015). Music therapy in the 21st century: An interview with Dr. Petra Kern. *Music Therapy Today*, 11 (1), 142-149.

Ridder, H. M., & Tsisir, G. (Eds.) (2015). Music therapy in Europe: Paths of professional development: A special issue in partnership with the European Music Therapy Confederation. *Approaches: Music Therapy & Special Education* 7 (1). 1-188.

Mini Biography: Dr. Petra Kern, owner of Music Therapy Consulting, professor at the University of Louisville, and Editor-in-Chief of *Imagine* is former WFMT President and recipient of the 2014 WFMT Service Award.

Keywords: music therapy worldwide, survey study, statuses and trends

O-039

Professional Challenges of Music Therapists: Comparison between Japan and the United States

Yumi Tahara, RMT (Japan)

Showa University of Music / Japan

Abstract: This study reveals the professional challenges of Japanese music therapists and compares the situations between Japan and the United States. The interviews and literature review illustrates the common challenges facing music therapists of both countries, with issues specific to each of them.

Description: Though employment of music therapists is unstable and opportunities to get position as a professional music therapist are limited, there are more than 2500 certified music therapists in Japan. In a 2011 survey conducted by the Japanese Music Therapy Association, it was reported that the number of full-time music therapists was less than 10% of all respondents. In spite of this, there are few studies dealing with the professional issues of Japanese music therapists. The purpose of this study, therefore, is to clarify how Japanese music therapists work in clinical settings and what challenges they are facing as professionals. Differences in the challenges of music therapists in Japan and the United States are also examined to illustrate the relationship of the profession and the culture. Semi-structured interviews with Japanese music therapists were conducted and the data were analyzed by the content analysis method. In addition, the results of the content analysis were compared with those of a previous study in the United States using a similar research method, which demonstrated the difficulties of music therapists in the United States (Ferrer, 2012). The results of this present study indicate that music therapists in Japan and the United States are experiencing some common challenges, such as lack of understanding or economic difficulties, while there are matters specific to each country. In this presentation, common features and differences between the two countries will be described and their backgrounds will be discussed. The findings of this study will contribute to the improvement of the professional situation of music therapists in the world.

Bibliography: Nihon Ongaku Ryouhou Gakkai Kokka Shikaku Suishin Iinkai (The National Certification Promotion Committee of the Japanese Music Therapy Association) (2011) Ongaku Ryouhou no Jisshi Taisyousi no Taisyousya no Hirogari oyobi Syokunou Seityou no Kagi ni naru Supervision no Genjou -2011 nendo Kaiin Enquete Kekka no Houkoku (The Increase in Music Therapy Practice Facilities and Populations and the Present Situation of Supervision as a Key for Professional Development -Report of Results of Members' Survey in 2011).

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Mini Biography: Yumi Tahara, RMT (Japan), is a doctoral student at Showa University of Music, and a music therapist at Yokohama-Aihara Hospital and St. Luke's International Hospital.

Keywords: professional challenges, music therapist, content analysis

O-040

How emotions are expressed through the voice in music therapy?

Tomoko Sakamoto

Japan

Abstract: This presentation will explore a relationship between voice and emotion in music therapy. Clients (children with ASD) voices in group music therapy are analysed by sound wave analyser software. How their voices which are picked up from specific moments indicate their emotion will be discussed from results of the analyser.

Description: This research will discuss how clients' voices indicate their emotions in music therapy through understanding the relationship between psychoanalysis and neuroscience. Recent development of neuroscience gives significant influence to medical areas in terms of evidence. However, it is difficult to show this effect in music therapy because of the difficulty of gaining visible evidence, such as digitalization or physical change. Psychoanalytic-music therapy is based on Freud's theories and those music therapy theories arising from this (Odell-Miller. 2001). Freud was originally a neuroscientist and some of his theories were developed based on neuroscience. Thus, it is obvious to connect neuroscience and psychoanalysis. In clinical situations, therapists listen to the clients' expression voice, especially "prosody" contains information about emotional states. Analysing voice components produces scientific evidence to show how clients' mental state changes better. It implies psychoanalytic music therapy can gain more scientific evidence.

In this paper, how humans feel and express their emotions in terms of neurology will be explored in the first part. Why it is important to care about clients' emotion in sessions is also described from a psychoanalytic view. Secondly, how clients change their voice which represent their emotion in the sessions. The clients' voice in the sessions will be analysed through sound wave analyser software. The mechanism of vocalisation has relevance to express emotion, thus their voice can be changed and appeared in result of analysed data. Clinical examples are child with ASD in group therapy.

Bibliography: Odell-Miller, H., 2001. Music therapy and its relationship to psychoanalysis. In: Searle, Y., Sabbadini, A., Streng Isabelle. eds, 2001, Where analysis meets the arts the integration of the arts therapies with psychoanalytic theory. London: Karmac Books. Ch. 8.

Moneta, M. E., Penna, M., Loyola, H., Buchheim, A., and Kachere, H., 2008. Measuring emotion in the voice during psychotherapy interventions: A pilot study. *Biol Res*, [e-journal] 41, pp: 389-395.

Juslin, P. N. and Sloboda, J. A. eds. 2001. *Music and Emotion*. New York: Oxford University Press.

Mini Biography: HCPC (UK) registered Music Therapist and qualified Speech Language Therapist in Japan. Using both Music therapy and Speech Language therapy skills in child with special needs settings.

Keywords: emotion, voice

O-041

Monthly concerts as a musicking space: Reflecting on 6 years of concerts

Yutaka Yoshida, Registered music therapist
Japan

Abstract: I will describe monthly concerts I have organized in collaboration with people in the community and how the concerts have become a space for musicking. I will also discuss the meaning of performances by people with disabilities in this process.

Description: As a music therapist, I have organized monthly concerts in collaboration with a local music store and school teachers in Ise, Mie prefecture, Japan since 2009. In these concerts, people with disabilities performed as music lovers along with music instructors, amateur bands, and others.

Based on participant observation, video analysis, and comments from people involved, the following became apparent: the concerts were not a place for playing and listening to music as an object but were rather a space for experiencing music as an activity, or musicking.

The concerts were different from normal concerts in two aspects: they were held monthly and always involved the performances of people with disabilities. As the concerts were held monthly, the performers were more likely to focus on doing their best at that moment rather than the outcome of their performances. This created an enjoyable atmosphere, encouraging performers to play freely and expressively.

The second characteristic, the performances of people with disabilities, especially their improvisational performances with music therapists, created an interactive music space. Musicking which usually takes place in a therapeutic context was publicly presented on stage, becoming attractive performances. Their performances encouraged the audience members to actively be involved in the musicking process rather than being passive audiences. Also, the performers gained confidence from these interactions with the audience, and played even livelier.

In addition, as the concerts provide performance opportunities to a wide variety of people including those with disabilities, the concerts have become a place where participants respect and appreciate each other as they are, regardless of genres, skill levels, presence or absence of disabilities, and so on.

In conclusion, the monthly concert has become a place for music as an activity. People with disabilities played an important role in this process of inclusive musicking.

Bibliography: Small, C. (1998). *Musicking*, Hanover, NH: Wesleyan University Press.

Mini Biography: Yutaka Yoshida, formerly a special education teacher, currently works as a registered music therapist with a master's degree in music education.

Keywords: musicking, monthly concert

O-042

Music Therapy for ‘ahead sick’ elderly

Ryotaro Takahashi, RMT (Japan), NMT fellow, certified care worker
Key Tone Co., Ltd. / Japan

Abstract: In Japan, social aging has been progressing so fast that we have to keep elderly healthy now. The key-word is ‘kaigo-yobou’, which means nursing prevention. Music is a good tool for that purpose. MT for ‘ahead sick’elderly can be good future stage for music therapist in aging country.

Description: In Japan, social aging has been progressing so fast, roughly 4 times faster than modern Europe. As for 2015, the rate of aging in Japan is over 25% already. At this rate, we are going to face financial crisis for expanding medical/nursing care of elderly. What we have to do is keeping elderly healthy, away from ‘yoh-kaigo’, which means public nursing-care service is necessary. Social demand for nursing-care will start exploding nationwide soon. The relevant ministry and agency started action on 2006, to keep healthy elders healthy as long as they can. The key-word is ‘kaigo-yobou’, which means nursing prevention.

Since MT is not national license in Japan, I started paid-MT-service 2009, including nursing-prevention for ‘ahead sick’ elderly. It did match the local demand in Yokohama-city of 3.7million population, especially Sakae-ward, most aging ward of 30% aging rate. MT-nursing-prevention session has been expanding to 7 other wards covering half of Yokohama so far. I have nearly 100 sessions of this kind during a year, organized by these wards’ administrations or local inclusive support centre. The contents of program focus on activating your brain, based on MT knowledge.

As for effect, participants have been showing positive reactions since 2009. Thanks to that, this session can continue on public budget every year. Music has advantage to be arranged flexibly for targeted purpose with fun. Public-health-nurses are more interested in MT program than before, seeing their response. This program aims decreasing social expense, then public budget is saved for younger generation. If you succeed in delaying outset of dementia, you create some kind of social value, I would say. So, MT for “ahead sick” elderly can be good future stage for music therapists in aging country.

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Pub. Ningen to rekisi sha
Kohya, I (2008) utau kotoga koukuu-kea ni naru

Pub. Aozora ongaku sha
Thaut, M. (2006) Rhythm, music, brain in Japanese version.

Pub. Kyodoh isho

Mini Biography: RMT (Japan) since 2009, NMT fellow since 2010, after working for day-service of elderly. Running a business of MT-service alone, since 2009. Certified care-worker.

Keywords: nursing-prevention, ahead-sick, aging

Disclosure: nothing

O-043

Music therapy with young children on the autism spectrum: Partnership with parents

Grace Anne Thompson, PhD, RMT
The University of Melbourne / Australia

Abstract: This paper will present results from recent qualitative research projects exploring parent perspectives on ways music therapy was meaningful and valuable for their children on the autism spectrum. Overwhelmingly, parents reported that music therapy is a motivating and engaging activity which provides meaningful opportunities for social engagement between family members.

Description: Understanding how to best support social development and inclusion for children with autism is important to all members of society. The preschool years are a time of rapid development, and as such are recognised as a period where intensive support will have benefits for child development and family outcomes. Young children learn best through play experiences with parents and family members who are nurturing, warm and attuned to their needs (Schore, 2005; Stern, 2010). Children with autism may have features that create challenges to their ability to relate and engage with their family (Carpente, 2013), often leading to fewer opportunities for social learning (Clifford & Dissanayake, 2008).

Partnering with parents in early intervention services is now recognised as best practice in COUNTRY (ECIA, 2016). Collaborating and partnering with family members is vital for positive child and family outcomes, as the foundational elements of social responsiveness are typically fostered within natural, everyday, 2-way purposeful communications with others (Schertz, Odom, Baggett, & Sideris, 2013). Activities that are motivating and engaging for children are essential in providing opportunities for spontaneous social engagement.

This paper will present the results from recent qualitative research projects exploring parent perspectives on aspects of music therapy that were meaningful and valuable for their children on the autism spectrum (AUTHOR NAME, in press, AUTHOR NAME, 2015; AUTHOR NAME, 2013). Overwhelmingly, parents reported that music therapy is a motivating and engaging activity which provides meaningful opportunities for social engagement between family members. This paper will also present ideas for how to translate these research findings into practice, with a particular focus on supporting families to use music for wellbeing in the home.

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Mini Biography: Grace Thompson is a researcher and lecturer at The University of Melbourne. Her research focuses on child and parent outcomes following music therapy participation.

Keywords: Autism Spectrum, Families, Qualitative research

O-049

Scaling Clinical Music Therapy Practice to Meet Patient Need

Hope Elizabeth Young

Center for Music Therapy, Inc. / USA

Abstract: Improving clinical research, treatment and outcomes through next generation solutions is the focus of this presentation. The presenter will discuss technology innovation for an emerging global music therapy industry through integrated platforms, partnerships and analytics for global healthcare solutions

Description: Improving clinical research, treatment and outcomes through next generation solutions is the focus of this presentation. The presenter will discuss technology innovation for an emerging global music therapy industry through integrated platforms, partnerships and analytics for global healthcare solutions. The presenter will provide examples and updates on current music therapy research; treatment and clinical programming utilizing integrated technology (IT), which incorporate smart sensors and data analytics to improve patient care. Implications for music therapy regarding current partnerships and collaborations with various public and private entities such as the SmartCity Initiatives which is building global IT infrastructure through local, national and international multi-sector collaborations will be explored.

Bibliography: U.S.A. White House, Office of the Press Secretary, Fact Sheet: Administration Announces New “Smart Cities” Initiative to Help Communities Tackel Local Challenges and Improve City Services.
2014 AMTA Member Survey and Workforce Analysis

Mini Biography: Hope Young, MT-BC is the founder of the Center for Music Therapy, Inc.; President of the Board of Directors of Soundwell Austin; Executive Producer of the Movement Tracks Project.

Keywords: Integrated Technologies, Research, Patient Outcomes

O-050

Training professional caregivers in the use of music for the daily care of people with dementias

Melissa Mercadal-Brotons

Escola Superior de Musica de Barcelona / Spain

Ayelet Dassa, PhD, music therapist (Israel)

Kendra Ray, MPH, MBA, MT-BC, LCAT (NYC)

Monica de Castro, music therapist (Barcelona)

Abstract: This presentation will show the results of a project conducted by music therapists in three different countries: Israel, Spain and the USA, which involved the training of professional caregivers in the use of music for the daily care of people with dementia.

Description: The extent of the coping required from those caring for a person with dementia is wide and complex. Family and professional caregivers are greatly affected by the long-term caring of people with dementia. In the later stages of the illness, the patient with dementia is usually hospitalized and the burden of care falls upon the paid carers in the institution. There is a great need for support, both physical (various aid devices), emotional (support groups) and professional (study days, programs for giving tools and ways of coping). Studies show that music should be used as a non-pharmacological intervention for patients with dementia since it has been found that music has the ability to reduce agitation significantly (Levingston et al., 2014; Ziv, Granot, Hai, Dassa, & Haimov, 2007), and contributes to the quality of life of the person with dementia, as well as improving the ability of the caregiver to provide the best care in a safe manner. There is great importance regarding the effect of training in the use of music, on both patients and caregivers.

The objective of this project was to evaluate the effect of a program designed to train professionals caregivers on the use of music interventions to facilitate the daily care of people in advanced phases of a dementia to reduce agitation, facilitate bathing, dressing, and wound healing. This program was carried out in three different countries: Israel, Spain and USA. The objective of this presentation is to explain the program in detail, present its results, and reflect on the role of the music therapist in giving and teaching music resources to other health professionals to use in their caregiving. The use of music by the carers is framed within the 'Person-Centered Care' approach and may contribute to reduce the physical and pharmacological constraints in advanced dementia, thus dignifying the person.

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Mini Biography: Dr. Melissa Mercadal-Brotons, MT-BC, SMTAE, music therapist and researcher in the field of dementias. Director of the Music therapy Master 's program i at ESMUC (Barcelona). Chair of the Publications Commission, WFMT

Keywords: music therapy, caregivers, dementia

O-052

Premature family music therapy intervention: protocol to support parenting and preterm development

Barbara Sgobbi

Hospital F.Del Ponte Varese Italy / Italy

Abstract: Neonatal Intensive Unit Care: an integrated psychological and music therapeutic italian protocol (PFMI) designed to stabilize the physiological states of premature new-borns, improve the wellbeing of caregivers and support the relationship between infants and parents; music therapy facilitates affective communication and emotional connection.

Description: The birth of a very premature infant is a critical event in the life of a family and has a significant emotional, social, health, and economic impact on infants and their parents.

Many studies have shown that a mother's psychological distress, early separation, and an increased tendency for depression may impair a parenting behaviour and adversely affect preterm children's long term development. So, in addition to the medical care and nursing, were gradually introduced alternative therapeutic processes in Nicu, with the aim of improving infant's neurobehavioral development and reducing parental stress. In the last decade among these family focused interventions, some music therapeutic approaches have developed in Nicu.

We have structured an integrated psychological and music therapeutic italian protocol, PFMI, designed to stabilize the physiological states of premature new borns, improve the wellbeing of caregivers and support the relationship between infants and parents. Music therapy does this by facilitating affective communication and an emotional connection between them. Music therapy session activities engage the parent and infant reciprocally in physical, sensory and emotional experiences. The methodologies that have been used, provide early intervention from the first days of hospitalization in Nicu and make use of music therapy sessions (active, chant parental) and (receptive, listening to recorded tracks). These techniques are used individually or in combination, depending on the stage of hospitalization, the stability of the newborn and the objectives to be pursued. Such therapy becomes a support for the born prematurely and her parents during hospitalization and after discharge. This stimulates parents to take an active role in the son's care and treatment and allows the baby to find the affectivity and the bonding experience interrupted by premature birth. From a research made on this protocol we have found out that it influences positively the outcome in the short and long term.

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Mini Biography: Barbara Sgobbi graduated cum laude in Music Therapy at Pro Civitate Christiana Assisi and in Clarinet at Conservatory G. Puccini. She is NICU music therapist Hospital Del Ponte Varese, Italy

Keywords: premature infant, Nicu, sound environment

O-057

Bringing it all back home

Alexia Quin

Music as Therapy International / UK

Abstract: This paper considers how music therapists who have led international skill-sharing projects have been inspired to undertake a series of pilot projects in the UK, supporting and enhancing care practice for young children, adults with learning disabilities and people living with dementia. It will include best practice recommendations.

Description: This paper explores the experiences of music therapists who undertook projects for the charity Music as Therapy International in countries where music therapy was not an established or widely accessible form of intervention. These projects, focusing on sharing skills with local care staff so that they might themselves run therapeutic music sessions, took professional music therapists out of the comfort zone of their familiar clinical practice. They all followed the charity's 3-step approach to skill-sharing: Offering introductory training (Getting Started), followed by sustainability work (Keeping Going) and, ultimately, capacity building activities (Taking it forward).

In 2016-17, informed by 18 months' research, the charity devised a programme of projects bringing its approach back home to support and enhance care practice for young children, adults with learning disabilities and people living with dementia across the UK. The author will examine the impact of these projects and the ways in which participating music therapists and UK care practitioners were inspired by their involvement in the projects. She will also describe the lessons learnt from this programme and any recommendations for best practice.

Consideration will be given to comparable work undertaken by music therapists independent of Music as Therapy International. The author will reflect on the increasing prevalence of skill-sharing and participation in international projects as music therapy practice moves forward.

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Jones, O. & Kumar, R. (2016) Starting a new conversation: Listening and responding to the needs of young families using Children's Centres in Greenwich. Unpublished paper. British Association of Music Therapy Conference Glasgow

Mini Biography: Alexia Quin is a music therapist and the founder director of Music as Therapy International. She supervises and consults on independent skill-sharing initiatives internationally.

Keywords: training, carers, UK

O-059

From the Community Music Therapy to peace: Music and Art to reduce conflicts and promote collective welfare

Enrica Tifatino Tifatino

Spain

Abstract: This study wants to be an investigation about the use of Community and Preventive Music Therapy, from considering it not only a tool to promote individual welfare within the social but also a potential vehicle to support peace and social justice.

Description: We live in a time particular time of instability, en politic, economic and social development. Violence and conflict are the consequences of such instability.

Since the Second World War, we suffered more than 150 armed conflicts, most of which have been developed in poorer countries. Throughout this century have killed more than 110 million people because of unjustified and pointless wars, where 90% of victims are civilians, including women and children.

And apart from direct violence, we submitted to other types of violence everyday: structural violence, including hunger, illiteracy, discrimination against women, racism, insecurity, etc.

The interest in this area is linked to a constant search to find a real solution to resolve the situation. The world needs peace and a just society. We should not accept and see the pain and suffering of innocent people, when the world is desperately shouting this necessitate of peace.

From this concern has developed this research is aimed to gather evidence that confirmed the hypothesis that through the Community Music Therapy can be reached and promote a culture of peace.

According to these sources confirm that the Community music and music therapy may be a potential for change and a tool to act on inequalities, with the hope that our actions as health professionals can influence the development of a more just world.

I have recently published a book from my master thesis "From the Community Music Therapy to peace" - 978-3-659-70173-3

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Mini Biography: Music Therapist. Formed in Body Language and Art Therapy. Degree in Literature and Philosophy. Cultural journalist. Currently Director and owner of Artistic Multiespai Artemisabcn.

Keywords: community music therapy, music, peace, conflict resolution

O-064

Effective Music Therapy Intervention to Reduce Stress for Japanese Women in Boston

Aki Ohmae, Master of Arts
Japan

Abstract: The purposes of this study are to gain more understanding of Japanese people's stress management when they are apart from Japan and how to utilize music therapy for the treatment. The experiential group was conducted to examine how music therapy can help Japanese people's stress management for five weeks.

Description: For a long time since the researcher of this study started studying music therapy in the United States, she has questioned how she can utilize her music therapy techniques for Japanese people and how she should adapt them to the culture. The researcher does believe that the Japanese people manage their stress differently from American people who she has worked with since she started studying in the United States. One of the purposes of this research is to examine what kind of quality of intervention is appropriate and effective to reduce Japanese people's stress degrees. The audiences are going to be able to know what kind of interventions are useful to reduce stress when they work with Japanese clients or clients who have strong background of Japanese culture.

The researcher does believe that it is important to know how different people's life styles are and how their life styles effect their stress management. For this research, the researcher examined whether or not there are different response or styles of their stress management between people who have different employment status. The audience of this research can gain their knowledge of the difference of people's stress management based on people's employment status.

Through the experience with music therapy group, the participants were asked to make music, draw pictures, move their bodies and fill out the check-sheets, which asked about their music therapy experiences. The data comparison between the participants who work full-time, part-time, and do not work was conducted in this study and the data was analyzed how and why they responded differently. The participants reported that music therapy intervention provided enjoyment, relaxation, and connections with other group members. Music therapy helps Japanese married women to reduce their stress management and improve their quality of life.

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Kim, A."A Study about the Relations on the Daily Stress and Health: The Comparison Between the Housemakers Have a Job and No Job" *Memoirs of Shiraume Gakuen College* 40 (2004): 19-30

Mini Biography: Aki Ohmae earned her master's degree in music therapy at Lesley University. After she returned to Japan, she started providing group and individual sessions to elderly at Medical Corporation Tatsuoka.

Keywords: Stress Management, Music Therapy, Japanese Married Women

O-069

Trauma-Informed Work in Africa Using a Music Therapy Framework Based on Neurobiology of Trauma

Gene Ann Behrens, sent by email
Elizabethtown College / USA

Abstract: While the literature provides suggestions for therapists involved in international trauma work, much is learned from field work. Experiences, concepts, and insights from three African trips, 2015-16, applying Behrens' music therapy trauma-informed framework with NGOs and children will be shared along with recent updates on the neurobiology of trauma research.

Description: While the literature provides some suggested 'to-do' and 'not-to-do' lists for music therapists working internationally, I have and will continue to learn a great deal from field work applying a music therapy trauma-informed framework I developed. Besides previous experiences in Bethlehem, OPT, I provided trauma-informed training to NGO staff in Somaliland in 2015 and am returning in 2016; I also will be traveling to Kenya to provide trauma-informed treatment for children in 2016. As a result of my experiences thus far and those upcoming in 2016, I am learning concepts, techniques, and insights related to international trauma-informed work as a music therapist. This presentation will summarize those concepts, techniques, and insights that are important when working in other countries.

One concept is how important it is to present oneself as a volunteer who will collaborate with organizations while designing projects that are sustainable. The focus for projects needs to be defined by the organizations as they best understand their needs, while volunteers provide collaborative roles. Volunteers should not believe they have "the answers". As an example from Somaliland, I will discuss how this meant that I be flexible and step out of my role as a music therapist.

Working internationally also requires music therapists leave their assumptions at home and understand the influence of their biases that still might exist. These concepts especially become important when understanding how a group of people define and use music in their culture and what resources are available for health care. In Somaliland, I am learning how they define traditional music, the music that I can use in treatment, and in Kenya I hope to explore which trauma-informed music experiences will provide in-the-moment changes for children. These, other concepts, and updates on the neurobiology of trauma research will be explored along with example experiences.

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Mini Biography: Gene Ann Behrens, Ph.D., MT-BC- directs music therapy program at Elizabethtown College, USA; is GCI commissioner for WFMT. Her research, presentations, and international work focuses on neurobiology of stress trauma.

Keywords: trauma-informed treatment, international work, multiculturalism

O-070

Songwriting focusing on process and implications for client as a social being

Akiko Nose

Japan

Abstract: This case study will describe the songwriting process of a client with cerebral palsy starting with collaborative song creation in sessions and evolving to activities in the community. Focus is placed on the meaning of creating and sharing songs in terms of his role and relationships in the community.

Description: Yasu is a client in his 50s with a severe physical disability due to cerebral palsy. He is non-ambulatory and requires assistance for daily activities. He has difficulty with speech; therefore, uses a conversation assistance device. He lives by himself and a home-helper comes to support him. Sessions began when Yasu visited the music store where I worked as a music therapist to take “music lessons” to create original songs. Over 35 sessions, Yasu created 5 songs. Through discussion and reflection on his musical ideas, we created songs in collaboration. This first phase led to performances outside the sessions. Following Yasu’s wishes, the songs were performed at a concert and gatherings. Also, one song was recorded involving community musicians.

Interviews indicated that the process of sharing and performing his songs was particularly important for Yasu. Therefore, rather than analyzing the content of the songs, the meaning of the process for the client was analyzed using session records and comments from Yasu and others involved.

First, songwriting enabled him to be a provider of music. A life-long music-lover, he had been limited by his disability to being a listener despite wanting to be an active music maker. When his songs were performed, he became a provider of music, being involved “actively” in the performances.

Also, songwriting provided him with opportunities to convey his message to “society.”

Additionally, his songs functioned as a medium for making connections. Yasu said one motivation for creating songs was “to be connected to people.” His songs encouraged interactions between him and others and allowed him to form relationships with people in the community.

The findings will be discussed employing the concept of a “song’s life” and an ecological perspective addressed in Aasgaard’s work (2000), and concepts emphasized in Community Music Therapy such as connections and performances.

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Mini Biography: Akiko Nose, MTA, MT-BC, works as a music therapist in Japan in a variety of settings including facilities for children and adults with special needs.

Keywords: songwriting, community

O-075

Home-based CD project: using music to enhance children's development in the Cantonese population

Jacqueline Leung, Registered Music Therapist, Hong Kong (BMusBA, MAMT, RMT, NMT, LRSM)
Hong Kong

Kingman Chung, Registered Music Therapist, Hong Kong (BA, MMT, RMT, NMT)

Bettina Wan, Registered Music Therapist, Hong Kong (BA (PSY), MMT, NMT, RMT, DipABRSM, CTS)

Abstract: Three Registered Music Therapists (RMTs) from Hong Kong worked together to create the CD project entitled "Music at Home Social at Ease", where they put together originally composed Cantonese songs to encourage parents to bond with their children in home-based music activities with goals targeting on social and communication development.

Description: One of the three RMTs in this CD project has often encountered questions from her clients' parents if there are any music therapy home-based exercises available, as other therapies such as physiotherapy and speech therapy offer take-home exercises.

The idea of creating home-based music resources is then arised, so that parents can help facilitate growth of their children in musical ways. Together with two other RMTs, they started this CD Project, hoping that children would be able to develop particular skills through the engagement in music activities with their parents while developing parent-child bonding at the same time. In the first CD that they published, they have put the focus on developing social and communication skills in young children.

The three RMTs have started working on this CD project since July 2014. The CD contains 20 Cantonese songs, 10 of which are in its original format with lyrics, and the other 10 are backing tracks. These songs were composed by the three RMTs and each song is paired with suggested activities with functional goals. The purpose of having duplicates of these tracks that do not include vocals is to encourage creativity within the children. This allows the children to create their own lyrics with the support of their parents.

The CD comes with a booklet with lyrics, materials required, goals and step-by-step instructions for each song for parents to carry out the activity with their children at home. Goals include getting children to start imitating actions, to encourage eye contact, to promote speech, to engage in turn taking activities and more.

In this project, 10 children aged four to six were recruited to be the singers. After 17 months of training, studio recording, CD mixing and mastering, Music at Home Social at Ease was released on 24 December 2015.

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Mini Biography: Jacqueline Leung is one of Australia's 400+ Registered Music Therapists and is currently residing in Hong Kong. Her clinical area of expertise is special education and aged care.

Keywords: Parent-Child Bonding, Social Development, Communication Development

O-085

Mechanisms of change in self-concept and wellbeing following songwriting interventions for people

Young-Eun Claire Lee, PhD, RMT, Professor and Associate Dean at the University of Melbourne
The University of Melbourne / Australia

Jeanette Tamplin, PhD, RMT, National Health and Medical Research Council Dementia Research Development Fellow,
The University of Melbourne

Chantal Roddy, Doctor of Psychology candidate and sessional teaching associate, Monash University

Nikki Rickard, PhD, Associate Professor, School of Psychological Sciences, Monash University

Felicity Baker, PhD, Professor, Associate Dean, Music Therapy, The University of Melbourne

Abstract: This study examined mechanisms of change active during a songwriting intervention for 10 people in the early stages of recovery post acquired neurological injury. The targeted intervention was positively associated with enhanced wellbeing and suggest that people who find songwriting highly meaningful may start accepting their emotions and experience increased anxiety and depression.

Description: Although anecdotal evidence suggest that songwriting can assist people with acquired neurological injuries to work through threats to their self-concept, there has been no systematic investigation of the mechanisms underlying therapeutic change. In this pilot study, we examined the relationship between changes in self-concept and psychological wellbeing, with mechanisms of flow and meaningfulness of songwriting. 5 people with acquired brain injury (ABI) and 5 people with spinal cord injury (SCI) participated in a targeted 12-session songwriting intervention, designed to promote reconstruction of fragmented self-concept. Measures of self-concept, mood, emotional regulation, satisfaction with life and flourishing were administered pre- mid- and post-intervention and this was compared with measures of flow and meaningfulness of songwriting. 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. These findings provide preliminary evidence that identity-focused songwriting intervention is positively associated with enhanced wellbeing outcomes. However, these findings also suggest that people who find the songwriting process to be strongly meaningful are more likely to accept their emotions, which results in increase in anxiety and depression. Acknowledging changes in circumstances for people with ABI and SCI may nonetheless allow them to grieve for their losses and assist in reconstructing a healthy post-injured self-concept.

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Tamplin, J., Baker, F.A., Rickard, N., Roddy, C., and MacDonald, R. (2015). A therapeutic songwriting protocol to promote integration of self-concept in people with acquired brain injuries. *Nordic Journal of Music Therapy*.

Mini Biography: Young-Eun Claire Lee is a clinical neuropsychology registrar and music therapist. She completed her PhD in the area of neuropsychology in 2014.

Keywords: songwriting, neurorehabilitation, self-concept

Disclosure: This work was supported by an Australia Research Council Discovery Grant DP150100201

O-086

Building your scope: Expanding your clinical expertise

Debbie Bates

USA

Annie Heiderscheit, PhD, FAMI, MT-BC

Abstract: Music therapists have an ethical responsibility to work within their scope of practice, but most are not competent in all clinical areas. How do music therapists pursue jobs in new clinical areas without experience? The presenters will share ways to ethically build competence and broaden scope of practice when clinical work experience is absent.

Description: The first item in the AMTA [US] (2014) Code of Ethics states, “The MT will perform only those duties for which he/she has been adequately trained, not engaging outside his/her area of competence” (1.1). While the undergraduate music therapy degree addresses the breadth of music therapy training, depth study of all clinical populations is not possible within a four-year academic period. When music therapy interns complete their internship experiences, they might wish pursue jobs in clinical areas different than addressed in their internship settings. Based on the first item in the Code of Ethics, is this an ethical pursuit? How do professionals who wish to change the clinical focus of their work obtain jobs without experience? How do professionals get experience without having the job? This is an age-old conundrum that is not unique to our field. In social media forums, professionals who have accepted jobs in brand new clinical areas frequently ask what to do with their new clients because they are uncertain about how to apply their clinical music therapy skills in the new setting without experience. Although we are always learning from our clients, this lack of experience raises ethical concerns about competence in the clinical setting. Music therapists have an ethical responsibility to be clinically competent in their work, which can create barriers to pursuing or succeeding in new job experiences. It is possible to expand one’s clinical focus, but this requires effort and intention on the clinician’s part. Based on the presenters’ experiences as educators, clinicians, and employers, this presentation will address building competence when work experience is lacking.

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Mini Biography: Debbie Bates, MMT, MT-BC is the Music Therapy Manager at Cleveland Clinic (OH).

Annie Heiderscheit, PhD, MT-BC, FAMI is the director of the Master of Music Therapy program at Augsburg College

Keywords: scope of practice, competence, continuing education

O-087

Family-centred MT in the NICU: Culture (s), clinical practice and research in Colombia

Mark Ettenberger, PhD, M.A., NICU-MT

SONO - Centro de Musicoterapia, Universidad Nacional de Colombia / Colombia

Abstract: This paper discusses the importance of considering the families' needs, preferences and music (s) when providing MT in the NICU or when conducting research in this field. The presentation outlines the basic pillars of a family-centred MT approach, and the results of three recent research studies in a NICU in Colombia.

Description: Preterm birth is a main cause for neonatal death, perinatal mortality and long-term morbidity worldwide. The required hospitalization in the Neonatal Intensive Care Unit (NICU) can be a very stressful life event for both the preterm babies and their parents. Music therapy (MT) is known to be beneficial for fostering the self-regulation and development of preterm babies and can help parents to reduce stress, anxiety levels and improve their wellbeing in the NICU (Ettenberger, Rojas Cárdenas, Parker & Odell-Miller, in press; Loewy et al. 2013).

In Colombia, South America, music therapy is an emerging profession and not a commonly used treatment in medical settings or hospitals. A focus of this paper will lie upon stressing the need to consider the cultural and structural realities when implementing such a service in a new country and culture. Family structures, social relationships, and of course the music and musicking are all culturally-shaped aspects that influence how music therapy research and clinical practice in the NICU can be done, developed and understood. Hereby, the main pillars of a family-centred approach in a NICU in Colombia will be outlined and examined within the frame of culture-centered music therapy (Stige, 2002). The results of three recently conducted mixed-methods research studies (Ettenberger et al., in press) in this NICU will be used to exemplify the potentials and challenges when actively integrating the families to the therapy process.

There is a mayor gap in addressing and making transparent the cultural and structural realities when discussing music therapy in the NICU. However, these realities can have a major influence on both the development and outcomes of research and clinical practice in this area.

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Stige, B. (2002). *Culture-centered Music Therapy*. Gilsum, NH: Barcelona Publishers.

Mini Biography: Music therapist trained in Austria, England and the United States. Coordinator of the Music Therapy Department of the Hospital Centro-Policlinico-del-Olaya in Colombia and director of SONO - Centro de Musicoterapia (www.sono.la).

Keywords: Family-centred care, Neonatal Intensive Care Unit, mixed-methods

O-091

Teaching Music Therapy Techniques to Non Music Therapist's in Phnom Penh, Cambodia

Emily Ruth Morris, MT-BC, Neurologic Music Therapist
USA

Abstract: In this presentation we will explore how best to teach music therapy techniques to aid other occupations in developing countries. In places where Music Therapy is not an option, we as Music Therapist's can teach others how to use universal applications of music in their jobs as nurses, teachers, and counselors to best cater to their students and patients.

Description: There are many occupations worldwide that could greatly benefit from using Music Therapy techniques, especially in most developing countries where music therapy is not currently present. The lack of international options for Music Therapy Certification should not limit one's ability to utilize elements of music to increase their affect on others in their current field. On this belief, the presenter of this lecture set off to Phnom Penh, Cambodia in Southeast Asia and facilitated a workshop for teachers, medical professionals, college students, nurses and anyone interested in using music therapy techniques in their day to day lives with their students or patients. This session will present the details of this workshop, including the topics covered, hands on activities used and universal applications for other occupations, as well as the presenter's experiences and findings in developing this workshop. When we have been given great knowledge, it is our responsibility to share it with those who desire to learn.

Bibliography: Young, H.E. (2012). Career in Music Therapy Workshop. [Presentation]

Mini Biography: Emily Morris is a Board Certified Music Therapist practicing in Austin, Texas. She specializes in Neurologic Music Therapy and has a strong passion for work in developing countries.

Keywords: developing countries, applications for music, non-music therapists

O-092

Shaping Transformational Communities: Critical Social Approach in Clinical Improvisation and Transgender Chorus

Rebecca Zarate

Lesley University / USA

Abstract: The Tran* Community is one of the most vulnerable populations in current society. Trans* individuals experience exclusion from social, cultural roles, perpetual displacement, isolation, anxiety and depression. Voice, chorus, aesthetics, vocal psychotherapy improvisation techniques are blended together to form a critical social approach on difference, power, and oppression in communities.

Description: 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 exploitation and displacement that has contributed towards a collective presence of anxiety that is disempowering cultures and communities. Discussions about music therapy and aesthetics have begun to embrace critical theory and consider the multiplicity of cultural difference. Cultural difference, from this critical perspective considers the meaning of difference as it relates to perceptions towards gender, race, social roles, and ability. Understanding how it impacts our clinical practice is a vital part of clinical discourse. Inspired from the work of Lee (2003), Stige (2002), and Rolvsjord (2010). A critical method of improvisation called Clinical Listening, ←---→ Cultural Listening will be presented in the context of human rights chorus work, using a blend of improvisation and expressive therapies techniques. Cultural reflexivity, unpacking the relational environment from a cultural perspective, and the social aspect and impact of aesthetics within improvisation will be presented as part of the method. The objectives of this presentation are to present a construct that is grounded in a critical social and arts- based improvisation theoretical approach, to discuss the importance of considering a culturally reflexive, relational, environmental, social aspect and impact of aesthetics in improvisation, and to offer a method called Clinical Listening <----> Cultural Listening that will be presented within the framework of the critical social aesthetics improvisation theory. This critical social approach is designed to provide a theoretical and practical gateway into unpacking and understanding the impact of both therapist and client's cultural, social, and relational experiences and perceptions within the improvisation environment.

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Mini Biography: Rebecca Zarate Ph.D., MT-BC, AVPT, LCAT - Assistant Professor/Coordinator of music therapy and faculty of interdisciplinary research in the expressive therapies doctoral program at Lesley University.
Background

Keywords: Critical Social Aesthetics, Improvisation, Transgender Human Rights

O-097

Handbell ensemble enhances the prefrontal cognitive function in elderly

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Shukutoku University / Japan

Abstract: We showed that music therapy that was centered on the hand-bell ensemble had an effect to enhance prefrontal cognitive function in elderly. The ensemble needs to play the handbells while singing; practicing such dual tasks is important for enhancement of cognitive function.

Description: Recently, a meta-analysis report that music therapy has effectiveness against dementia. Also, we have developed a program for elderly people to prevent dementia and have examined the effectiveness (Takahashi and Takano, 2010, in Japanese with English abstract). The developed a program is a handbell ensemble that is dual tasked by playing the handbell and singing a song from the music score at the same time. In the present study, we examined whether the developed program enhanced the frontal cognitive function in elderly people or not. We conducted our program on people over 60 years of age (N = 23, Mean = 70.5, SD = 6.24) during four months on alternating weeks, and tested a pre and post test about their frontal cognitive function. As control group, we coordinated a singing group (N = 15, Mean = 72.6, SD = 6.44) and tested as the same. At the pre-test, the averaged score of FAB in music therapy group was 13.2 (SD = 1.81), and that in control group was 14.4 (SD = 1.82). At the post-test, the averaged score in music therapy group was 15.3 (SD = 1.62), and that in control group was 14.5 (SD = 2.80). In results of mixed design ANOVA (music therapy x singing) x (pre x post), the interaction effect was statistically significant ($F(1, 36) = 9.07, p < .01$). According to the test of simple main effects, the averaged score of FAB in music therapy group at the post-test was larger than that at the pre-test ($p < .01$). These results suggest that our developed program of music therapy has an effect to enhance the prefrontal cognitive function in the elderly through practice of the dual task.

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Mini Biography: Takiko Takahashi, Ph.D., RMT (Japan), is Professor at College of Education Shukutoku University.

Keywords: handbell,, prefrontal cognitive function, elderly

O-098

Building bridges in Pediatric Care -the therapeutic role and environmental music therapy

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Abstract: In an ever-changing hospital world, this paper will address how music therapy can build bridges between patients and their families, the hospital wards and other professionals. This will be illustrated by case examples from both individual and environmental music therapy. Teamwork and the music therapist's professional role will also be addressed.

Description: A well functioning interdisciplinary team work is a crucial element in working together for the best of the pediatric patient who faces many challenges when being admitted to hospital.

At Oslo University Hospital the music therapists serves more than six different wards, and thus have a unique position of being able to follow the patient's journey throughout their admission, regardless of geographical belonging within the hospital.

In addition to the individual clinical work, environmental music therapy such as music group etc may function as safe platforms and a predictable element in a busy hospital stay. Relationships are formed and we experience over and over again how the music therapist can use this in order to promote patient coping and to ease the transition into for example a new ward, overcome a procedural fear, or promote the healthy aspect of their identity and promote new meaning and purpose of the hospital stay other to illness and treatment.

Being present at so many arenas in the hospital also poses some challenges in regard to the professional role. Especially in communicating the possibilities of music therapy to other staff and how to refer patients appropriately, but the implementation of systems in the existing hospital structure, regular staff teachings and supervision to mention a few are good and important tools in this work.

This paper will address the matters previously described, illustrated by clinical examples in both individual and environmental music therapy. It will argue that although contributing to the "confusion" of seeing the music therapist dressed up as a pirate one day, and working bedside in ICU another, the environmental part of the music therapy program is equally important as the individual sessions in building bridges throughout the hospital with the overall goal to achieve the very best care of the pediatric patient.

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Ærø, S.C.B and Aasgaard, T. (2011) Musikkterapeut på sykehusavdeling for barn: helsefremmende arbeid for både pasient og miljø. I K.Stønseth and L.o Bonde red. Musikk, helse, identitet s. 141 160. NMH publikasjoner 3. Oslo: Norges Musikkhøgskole

Lowey, J 2001 Building brigdes in teamcentred care. The Australian Journal of Music Therapy. Vol 12 p 3 12

Mini Biography: Tone Leinebø is working with children and adolescents at Oslo University Hospital, Rikshospitalet. Tone is also a qualified nurse and graduated as a music therapist in 2011, University of Queensland, Australia.

Keywords: Pediatric Music therapy, Environmental Music therapy, Interdisciplinary team work

O-100

Descriptive Research in Music Therapy in Spain

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Melissa Mercadal Brotons, Dr. Melissa Mercadal-Brotons, MT-BC, SMTAE, music therapist and researcher in the field of dementias. She has published extensively in this field. Director of the Master's program in music therapy at ESMUC (Barcelona).

Maria Teresa Del Moral Marcos, Dr. María Teresa Del Moral Marcos, MTAE, Lecturer at Universidad Pontificia de Salamanca (UPSA). Member of the Research Group "Neuroestética y Lenguajes Artísticos (NEYLA)". Member of the Research.

Abstract: Descriptive research, -particularly survey designs-, has been used as the main method to investigate the professional and employment status of music therapists and to evaluate trends in music therapy practice and among populations. This paper examines the contribution of descriptive research within the area of music therapy profession in Spain.

Description: Descriptive research refers to a broad range of research techniques, and in the field of Music Therapy it has contributed to increase knowledge on the status of the profession at different levels. The purpose of this research was to provide updated information about the professional situation of Music Therapy in Spain based on the analysis of descriptive research on this topic covering the last three decades.

The data included Survey studies conducted in Spain and Doctoral dissertations. Specific information was identified and categorized to analyze and to describe the current status of the profession of Music Therapy in Spain. Four categories were identified for data analysis: a) music therapy profession; b) music therapist profile; c) music therapy education & and d) music therapy research.

The total number of articles published was 16 covering the four categories identified. Most of them (75%) fall under the categories of Music Therapy Profession (37,5%) and Music Therapists' Profile (37,5%). Data showed that research related to professional issues started in the early 2000. Categories of Music Therapy and Training started in 2005 but increased later, mainly 2014-2015.

Regarding dissertations, a total of 19 were found in the Spanish Dissertations database "TESEO" (1976-2015) which included in the title the keyword MUSIC THERAPY. The topics addressed are: Music Therapy clinical practice with different populations (11), Music Therapy methods of evaluation (1), Music Therapy Profession (1), and History of Music Therapy (1).

The results of this study provided a map of the situation and identifies the areas where the collective efforts should be directed to, so that the professionalization of music therapy in Spain can move forward by: 1) increasing quality of research publications and to focus them on the theoretical issues of the discipline and 2) improving the quality of training approaching the international standards.

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Mini Biography: Dr. Patricia L. Sabbatella, EMTR, SMTAE, Senior Lecturer at University of Cádiz (Spain). Leader Researcher of the Research Group HUM-794. She has served on professional boards of the WFMT and the EMTC.

Keywords: Descriptive research, Professional status, Music Therapy

O-101

Validation of the effectiveness produced by “OTO RAKU training” using small instruments

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International College of Music Therapy / Japan

Erika Watanabe, RMT (JAPAN)

Shingo Nakai, Master

Nahoko Yoshimura, RMT (JAPAN)

Maho Hirano, RMT (JAPAN)

Abstract: “OTO RAKU training”, developed by music therapists, physical therapists and health fitness programmers, is an activity that combines performing small percussions to music and physical exercise programs. Here is an attempt to validate the effectiveness of this training on balance and cognitive functions after three months from introducing the training.

Description: The population of the elderly in Japan have reached 33 million and one out of four people aged 65 or older are estimated to have dementia or to be at risk. It is our belief that we can expect to participate in preventive care businesses by developing physical exercise programs using small percussions. 20 Healthy elderly women aged 75.6 in their average who have not been exercise continuously were divided into the intervention group (12 people with average age 75.6 ± 3.2) and the control group (8 people with average age 75.87 ± 2.2). We carried out two types of test for their walking ability and abilities in activities of daily living as an indicator for balance function (js-star2012). As indicators for cognitive function, we also carried out the Group-style Matsui Word Memory Test (immediate recall/delayed recall). In all of these test, we made comparisons between before and after the intervention by using t-test. The significance level was 5%. In the last session, we also carried out an individual survey on the degree of their satisfaction. There was no significant difference both physically and cognitively because of the training. However, caring out “OTO·RAKU training” had better effects for memory recall than when not caring it out, so it can be expected as a prevention for dementia. Miyaji’s research suggested that rhythmic information is processed through the process of encoding, storage, and retrieval in the same brain network. Addition to the exercise with music, controlling small percussions provides the intervention that allows regularity and sequencing of movements (Morioka, 2014), and it can be considered that the process in which movement leaning is renewed brought about the effects on cognitive functions.

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Mini Biography: Izumi Katsuragi, RMT (JAPAN), is staff at International College of Music Therapy.

Keywords: oto·raku training, small percussions, preventive care

O-104

The organization of Norwegian music therapy in pediatrics

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Abstract: This paper presents a master project describing and exploring the conditions of Norwegian music therapists in pediatrics. Organization theory is used to explore challenges and possibilities of the profession, and focus is set to enhance the conditions for the integration of music therapy in the future.

Description: Music therapy is a fast growing profession. A large number of music therapists are engaged in creating new positions and practises in a myriad of areas, and the profession is strengthened every day. This is a faceted development with aspects concerning methods of practise, research and theory, as well as profession identity and interdisciplinary role within the challenging processes of implementation and integration into existing systems and organizations. Music therapy practises in the area of pediatrics, as well as other somatic health systems, may experience difficulties finding a relevant position in the organizational structure of the hospital. Communication and inter-disciplinary work might be a challenge due to the hospital culture which traditionally is based on pathological and positivistic orientation, unlike the salutogenetic approach of music therapy.

This paper presents a master project describing and exploring the conditions of Norwegian music therapists in pediatrics within the perspective of organization theory. The thesis is a qualitative study describing various experiences concerning organizational affiliation, clinical practice and professional development. The data collection includes interviews with music therapists and their leaders in five Norwegian hospitals. Knowledge from organization theory is used to understand challenges and possibilities within this area of the music therapy practice in the hospitals. The thesis suggests that there is a close connection between organizational structure, professional role and possibilities for professional development that affects the working conditions for the music therapists. The structure of the leadership, the institution's goals with the music therapy, and structures of communication emerge as important elements to provide a fruitful practice. Finally measures that could enhance the integration of music therapy in pediatrics will be suggested.

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Mini Biography: Stine Camilla Blichfeldt Ærø, qualified music therapist MA (Norwegian Academy of Music, Oslo), GIM level I & II. Employed by Oslo University Hospital since 2001. Several publications with T. Aasgaard.

Keywords: Pediatrics, Organizing, Integration

O-117

Music Training and Psychological Well-Being among Early Adolescents in Hong Kong

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The Education University of Hong Kong

Abstract: This study examined the associations among music listening, emotions, and psychological well-being among adolescents in Hong Kong. Specifically, 1,318 Chinese adolescents aged 12-15 completed a questionnaire survey. Findings highlighted the relations among music engagement, emotions, and well-being. Importantly, negative emotions mediated between music listening and psychological well-being.

Description: Music engagement has long been considered as a medium in altering our emotions, which is associated with our well-being. Building on the theory of music, mood, and movement (MMM; Murrock & Higgins, 2009), this study examined the role of music listening in affecting emotions and psychological well-being among early adolescents in Hong Kong. Specifically, 1,318 Chinese adolescents with 12-15 of age ($M = 13.51$, $SD = 1.28$; 52.4% boys, 47.5% girls) from local secondary schools completed a questionnaire survey. To investigate the relations among the variables quantitatively, a structural equation modeling framework was used. Findings indicated that the model fit was adequate, $\chi^2(25) = 282.18$, $p < .001$, $CFI = .96$, $TLI = .92$, $RMSEA = .09$, $SRMR = .06$. Specifically, music listening predicted positive and negative emotions ($ps < .05$ and $< .001$, respectively) and psychological well-being ($p < .01$). Positive and negative emotions significantly predicted psychological well-being ($p < .001$). As for mediation effects, findings from bootstrapping indicated an indirect effect between music listening and psychological well-being via negative emotions (95% CI: $-.069, -.023$). These findings highlighted the role of negative emotions in mediating between music listening and psychological well-being. The present study has implications in music therapy and research. Importantly, adolescence is a unique developmental period marked with emotional, hormonal, and behavioral changes (e.g., Arnett, 1999). Music therapists should be made aware of adolescents' negative emotions as a process through which music listening affects well-being. As for research, translational prevention and intervention programs geared toward alleviating adolescents' negative emotions and promoting well-being merit future investigations.

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Mini Biography: Leung is a graduate student at The Education University of Hong Kong. Her interests include music education, emotions, and mental health. She hopes to eventually work as a music therapist.

Keywords: music listening, emotions, well-being

O-118

Music Interventions for Acquired Brain Injury: Findings from an Updated Cochrane Review

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Temple University / USA

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Jeanette Tamplin, PhD

Joke Bradt, PhD

Abstract: A Cochrane review update of music interventions for acquired brain injury. Music may benefit gait, upper extremity functioning, communication and quality of life. Rhythm embedded in music may improve treatment effects more than rhythm alone. Interventions delivered by music therapists provided greater improvements than interventions delivered by other professionals.

Description: We present a Cochrane review update examining music interventions for adults with non-degenerative acquired brain injury (ABI). The included studies examined the effects of music interventions, delivered by music therapists and other health professionals compared to standard care, versus standard care alone or standard care combined with other therapies. Primary outcomes of interest were gait and upper extremity function. Secondary outcomes of interest were communication, cognition, mood, social skills, pain, behavioral outcomes, activities of daily living and adverse events. We searched electronic databases, dissertation and specialist music databases and hand-searched grey literature. All randomised controlled and controlled clinical trials with quasi-randomised methods of treatment allocation were included, in any language, published and unpublished.

We included 29 trials with 775 participants. Music interventions may improve gait velocity and stride length of the affected side (moderate quality evidence), gait cadence and stride symmetry (low quality evidence), general gait following stroke and the timing of upper extremity function (very low quality evidence). Using a rhythmic auditory stimulus embedded in music may lead to greater and more consistent improvements in gait velocity than using rhythmic auditory stimulus without music e.g. metronome. Interventions delivered by a credentialed music therapist generated greater improvements than interventions delivered by other professionals. Overall communication was also improved (very low quality evidence) with beneficial effects in naming and repetition after stroke. When compared to standard care, music interventions may improve quality of life (low quality evidence).

Rhythm-based interventions remain important for movement rehabilitation in ABI. Future research should examine music intervention effects on cognition. Measures used for mood outcomes require greater uniformity and improved reporting. Across all domains, improved agreement on the core outcomes examined will enable more comprehensive meta-analyses and more accurate evaluation of the effectiveness of music interventions.

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Mini Biography: Dr. Wendy Magee is Associate Professor, Music Therapy Program at Temple University in Philadelphia, USA. She has worked in brain injury rehabilitation since 1987 as a clinician and researcher.

Keywords: acquired brain injury, Cochrane review, meta-analysis

O-121

Interprofessional music therapy and speech/language therapy for preschool-aged children and their caregivers

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Radford University / USA

Anthony Peter Kaseoru, Graduate Student Music Therapy

Abstract: This interprofessional music therapy and speech language therapy preschool program used the Language Environment Analysis System, a digital recorder that quantified the purposeful speech of children and evaluated language acquisition. Caregivers of the children participated in a training program in tandem with the preschool program, impact on caregiver stress was evaluated.

Description: The purpose of this paper will be to discuss an interprofessional music therapy and speech therapy program that was implemented for preschool-aged children (2.5 -6 years of age) with speech and language disorders including autism spectrum disorders, cochlear implants, polymicrogyria (a neurological disorder), phonological disorders, developmental apraxia of speech, and sensory processing disorder. This presentation will also focus on a caregiver-training program offered in tandem with the preschool program that emphasized the techniques and strategies implemented with the children to determine the impact on caregiver stress.

The participating speech therapy clinic was offering eight-hours per week of speech and language therapy to preschool-aged children from a rural community. Music therapy interventions were added to the offerings of the clinic as a part of the regular routine to gain further understanding of the impact of music on language acquisition.

Music therapy approaches such as singing, playing developmentally appropriate instruments, creative movement to music, and listening experiences were offered in conjunction with the typical speech therapy routine. The addition of these approaches was evaluated using the Language Environment Analysis System (LENA) and video recordings of the sessions.

Child responses were recorded and evaluated using the LENA, a small digital device worn by participants that recorded and analyzed utterances of the wearer. Various conversational language skills were explored including use of language skills with peers and adults, initiation of communication with peers and adults, and length of engagement time in interactions. Data obtained from video recordings of the sessions were also evaluated for nonverbal interactions such as eye contact, facial expression, and gestures, as well as musical responses and interactions of participants.

Caregiver experiences were evaluated via the Parental Stress Scale (Berry & Jones, 1995) and a focus-group interview.

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Mini Biography: Patricia Ph.D., MT-BC is an assistant professor of music therapy at Radford University, USA and has actively presented regionally, nationally, and internationally on the benefits of music therapy for diverse populations.

Keywords: early childhood, Speech/language, Interprofessional

Disclosure: This project was funded through a grant award from Radford University.

The project was reviewed and approved by the Institutional Review Board at Radford and a strict research protocol was followed to ensure ethical implementation and confidentiality of participants.

O-122

A Conceptual Framework for a Music Intervention for Fathers in the NICU

Kara Nicole Caine, MME, MT-BC
University of Kansas / USA

Abstract: It is critical for music therapists to understand a father's distinct role and experience of becoming a parent in the NICU. A conceptual framework, grounded in theory, was generated for how music therapy intervention can increase secure father-infant attachment relationships in this setting.

Description: Premature birth has long-term effects on an infant's development. Admittance to the NICU is stressful for both the infant and the parents. In this environment, parents may have barriers to bonding with their infant, making it more difficult to form a secure infant-caregiver attachment. The quality of attachment between an infant-caregiver can be predictive of future psychopathology or can act as a protective factor. Research is emerging regarding the father's distinct role and experience of becoming a parent in the NICU, and no published music therapy literature has focused specifically on fathers and their bonding and attachment with their premature infants in the NICU. The purpose of this study is to understand the unique experience of fathers with a premature infant admitted to the NICU in order to generate a conceptual framework, grounded in theory, for how music therapy intervention can increase secure father-infant attachment relationships. An iterative review of literature, and ecological systems theory and causal modeling were used to identify the key constructs relevant to the father's unique experience in this setting. A theory-based conceptual framework for a music-based bonding intervention for fathers with premature infants in the NICU is illustrated. Implications for further research and clinical practice were also explored.

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Mini Biography: Kara Caine, MME, MT-BC is a board certified music therapist, graduate teaching assistant and music therapy clinical supervisor at the University of Kansas.

Keywords: NICU, fathers, conceptual framework

Disclosure: This paper represents partial fulfillment of the master's thesis requirements at the University of Kansas

O-124

Collaborative song writing with children in the homelessness and family violence context

Rebecca Fairchild, Registered Music Therapist, MMus
The University of Melbourne; Bethany Community Support / Australia

Abstract: This paper will describe the use of songwriting as a collaborative research method to coconstruct knowledge with children experiencing homelessness and family violence. Children participated in writing songs about what helps them to 'do well' and the songs created are an arts based representation of children's resources in times of adversity.

Description: The majority of literature about children experiencing homelessness and family violence focusses on reporting problems and highlighting detrimental health, educational and developmental outcomes for children. In contrast, there is little acknowledgement of children's personal resources and capacities in times of crisis. Therefore a better balance is needed in representing children's strengths alongside their challenges.

This paper will describe a participatory arts based research project, involving 15 preadolescent children who were experiencing homelessness and family violence. The project aims to explore the resources that children draw upon when life gets hard and to engage children as coresearchers and represent their voices and experiences. Songwriting was used as a collaborative research method to coconstruct knowledge with children through group and individual interviews, with children being invited to write songs about what helps them to do well in their everyday lives.

This presentation will share excerpts from the songs written in collaboration with the children and the key learning's from across the cases will be discussed. The children described a range of resources that help them in their lives including family, friends, music, sport, pets and a positive outlook. They also explored other resources they wish they could have access to including more money, food, safety, positive relationships and recreational activities. The songs represent the capacity and strengths of children despite their experiences of transience and violence, while also acknowledging the gaps in the service system including the limited social and emotional opportunities for children in this context. Therefore, the results emphasise the need for music therapists to work towards building upon the existing resources in children's lives and to consider using song writing as a collaborative research method to provide opportunities for children's voices to be heard and responded to in times of crisis.

Bibliography: Sent by email

Sent by email

Mini Biography: Rebecca Fairchild is a PhD Candidate at the University of Melbourne, Australia. Her research explores children's resources in the context of homelessness and family violence.

Keywords: Child welfare, Resources, Music

O-126

Music-Centered Song Exploration

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Fellow of the Association for Music and Imagery

Loyola University / USA

Brian Abrams, PhD, LCAT, LPC, MT-BC

Fellow of the Association for Music and Imagery

Analytical Music Therapist

Abstract: Song exploration, often referred to as lyric analysis, is among the most common interventions employed in music therapy. This session will explore a music-centered approach to song exploration that systematically engages clients in the experience of the song as a whole, including the music, the artist's voice, and the lyrics.

Description: Many music therapists utilize song exploration, more typically referred to lyric analysis, in ways that focus upon the verbal content of a song's lyrics. In these more common approaches, the therapist utilizes the music as a pretext for verbal discussion, often targeting a psychoeducational and/or behavioral health agenda concerning the thematic or topical meanings or implications of the lyrics that align with certain clinical goals. In this work, while the music may "sensitize" the client for a verbal discussion, the work remains centered in the verbal realm. A music-centered approach to song exploration engages clients in the song as a whole musical experience, in which lyrics remain in the lived context of the music, as an inextricable, aesthetic gestalt. The theory underlying this approach is that much of the experiential, therapeutic potential of a song resides in its musical context, and a central argument for music therapists taking this approach is that a music-centered approach better integrates the unique expertise embodied in music therapy as a discipline. This session will present a music-centered approach to song exploration, including basic constructs of music-centered theory, and the procedural processes involved (including how to select, facilitate, and evaluate music-centered song exploration). Also included in the presentation will be discussion about the relationship to other theoretical constructs, and to other, extant receptive music therapy models such as the Bonny Method of Guided Imagery and Music.

Please confirm receipt of this e-mail and our abstract submission.

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Mini Biography: Kathleen M. Murphy, PhD, MT-BC is the Coordinator and Assistant Professor of Music Therapy at Loyola University. Her scholarly work focuses on music therapy in substance dependence

Keywords: song exploration, receptive methods, music-centered music therapy

O-129

The Collective Music Therapy Podcast: Innovative approaches to translating and communicating practice

Asami Koike, B. A. Mus (Audio Production)

M. A. MusTherapy

Australian Music Therapy Association / Australia

Matthew Roydon Lewin, B. A. Mus (Guitar)

M. A. MusTherapy

Abstract: How can music therapists move forward to provide the general public with an accessible and engaging communication platform that promotes greater awareness, demand and appreciation for music therapy? This presentation discusses the development of a music therapy podcast aimed at empowering individuals to make informed choices for their well-being.

Description: This presentation demonstrates the innovative use of digital media which addresses a challenge identified by the presenters during their professional engagement in community mental health. The presenters define the challenge by posing the following question: “How do we as music therapists provide the general public with an accessible and engaging communication platform that creates awareness, demand and appreciation for this therapeutic modality?”

The complexities of defining music therapy have often created robust debate and discussion within the field (Ansdell, 2002; Stige, 2012). However, the way in which the role of music therapy is translated from academic and professional discourse and communicated to the general public is often overlooked. This poses a challenge to the field as a lack of general awareness leads to music therapy being misunderstood, undervalued and underrepresented in health services. In response to this challenge, the presenters have developed an engaging, conversational podcast program about music therapy aimed at the general public (CMT, 2016).

Resource-oriented and Community music therapy frameworks support the empowerment of individuals and communities to enhance well-being through access to music activities and experiences (Rolvsjord, 2010). Drawing upon these frameworks, the podcast becomes a tangible tool that supports the individual to be better informed, thus creating the potential for greater equity in choosing health services. This is especially pertinent in Australia where changes in health-care delivery are shifting towards greater freedom of choice for many service users. Thus, more accessible forms of information delivery are required.

Relevance to conference theme:

For the profession of music therapy to move forward, it is imperative that music therapists embrace and create opportunities for broader appreciation and engagement with music therapy. This presentation will outline the goals, methods and implications of a music therapy podcast aimed at generating greater interest and demand in the field.

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Mini Biography: Asami is a registered music therapist in Melbourne, Australia and currently works with young people experiencing homelessness as well as running the Collective Music Therapy podcast with co-presenter Matthew Lewin.

Keywords: Music Therapy, Podcast, Community Mental Health

O-130

Clinical Practice of Orff Music Therapy in Japan and Europe

Eri Shimagaki, Master Music Therapy (2016 September)
Japan

Wosch Thomas, Professor Dr.

Voigt Melanie, PhD

Abstract: This paper will introduce Orff-Music-Therapy (OMT). OMT is a highly specialized approach to music therapy for children and youth with developmental disorders. The paper will present the application of OMT in Kisarazu Child Developmental Center, Nozomi Farm School, Japan including case studies. This will be compared to the application of OMT in the Social Pediatric Center in Munich, Europe.

Description: This paper will provide an introduction to Orff-Music-Therapy (OMT). OMT is highly specialized an approach to music therapy that was developed for use in the treatment of children and youth with developmental disorders including ASD and learning disabilities. Gertrud Orff developed OMT within the framework of Social Paediatrics in Munich, Germany using Orff-Schulwerk as the musical basis for her work. In Social Paediatrics, the earliest possible diagnostics and therapy of developmental disorders and the integration of the children in society are of central importance. Because of the emphasis of Social Paediatrics on development and resources of the children and their families, developmental psychology and humanistic approaches as well as knowledge from the field of paediatrics have influenced this special approach of music therapy strongly. Outcome research has shown that OMT influences preverbal communication, social interaction and social perception positively.

The first author's music therapy training in Germany included Orff Music Therapy. She has applied this approach in the Kisarazu Child Developmental Center, Nozomi Farm School, Japan. Some intercultural differences, especially regarding expectations of social roles, led to adaptations in OMT-processes here. This will be compared with case studies of OMT at the Social Pediatric Center in Munich, Germany. Finally, differences in clinical practice and the influence of cultural backgrounds will be discussed especially with regard to needs and tasks in Japan and the European Union.

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Voigt, M. (1990). Orff Music Therapy with Multi-handicapped Children. In T. Wigram and J. De Backer (eds) *Clinical Applications of Music Therapy in Developmental Disability, Paediatrics and Neurology*. London: Jessica Kingsley Publishers.

Scholtz, J. & Voigt, M. & Wosch, T. (2007). Microanalysis of Interaction in Music Therapy (MIMT) with Children with Developmental Disorders. In. Wosch, T. & Wigram, T. (eds.). *Microanalysis in Music Therapy*. London: Jessica Kingsley Publishers, 67-78

Mini Biography: Eri Shimagaki, B.A. social work, Japan. Graduation in music therapy in disability and dementia, Germany. In October 2016 works as music therapist in a Child Developmental Center in Tokyo, Japan.

Keywords: OMT, developmental disorders, children

O-131

An exploration of the experiences of music therapists working with a translator within clinical sessions

Emmeline Lynda McCracken, BMus, MSc Music Therapy
UK

Abstract: With the need for music therapy growing globally, therapists are increasingly working in countries with no access to music therapy. These settings necessitate support of a translator. This paper explores the cooperation between the therapist and a translator to pave out the experiences and the mechanisms defining their relationships.

Description: This exploration incorporates the experiences of a number of music therapists who have undergone clinical work with clients with the help of a translator within actual clinical sessions. All of the therapists were interviewed using semi-structured interviews and these were then looked at in greater detail to establish common themes and experiences.

The exploration highlights both the advantages, disadvantages and challenges of working with a translator, how this can perhaps be improved and ways of moving forward with the use of translators, given their ever growing need. This will hopefully, therefore, assist therapists working in areas of deprivation, areas post-war and in other situations where a music therapist of the native tongue may not be readily available.

There is currently very little written about the use of translators in music therapy sessions, apart from Woodward, 2015, who writes of her experiences using a translator at the Pavarotti Music Centre, Bosnia. There is currently research being undergone looking at the use of translators surrounding clinical work but not within practical sessions. (Anderson, 2016).

I, as a music therapist, have had experience of conducting community music therapy workshops and small song writing workshops with the use of translators which has assisted me in exploring this field but also I have never conducted clinical work with a translator which means I am viewing the topic more objectively. Knowing some of the challenges and triumphs I have experienced when using a translator inspired me to explore this topic further.

Bibliography: Woodward, 2015 *Tapestry of Tears: An Autoethnography of Leadership, Personal Transformation, and Music Therapy in Humanitarian Aid in Bosnia Herzegovina*

Mini Biography: Emmeline McCracken is a music therapist, working primarily in special education, mental health and challenging behaviour who has also worked frequently abroad, primarily in Bosnia i Herzegovina.

Keywords: Translator, Clinical, Language

O-138

Humour in music therapy: improvising change

Nicky Haire, NMT, MA Music Therapy, MMus (Performance), BA Hons (Music)
NHS Lothian / UK

Abstract: The author will explore the links between humour and improvisation in musical and non-musical exchanges in music therapy and draw together case material, including video/audio examples, to consider these in relation to therapeutic process with adults with neurological conditions.

Description: According to Simon Critchley: ‘...humour provides an oblique phenomenology of ordinary life; it is a way of describing the situation of our existence and, at its best, indicates how we might change that situation.’ (Critchley, in Baggini, J., & Stangroom, J., (eds.) 2002: 198)

While exploring the role of humour in a paediatric psychiatric setting as part of my Masters dissertation (Haire, 2008), I sought to understand the role of humour in the shared musical and non-musical exchanges I had with young clients, and consider the impact it had on the therapeutic process in this work.

I was interested in what makes humour in music therapy: e.g. exaggeration, imitation, clumsiness/slapstick and incongruity and how these qualities are realised in music therapy through ‘comedy’ instrumentation, musical style/devices, words, gestalt, gesture, facial expression etc. (Amir, 2005; Haire 2008)

Moving beyond this initial study, and now working with adults and elderly people, I have become interested in the phenomenology of humour beyond the widely held view that humour leads naturally towards some form of playful interaction. How is humour experienced by the music therapist and by the client? What does humour do, and what does it mean in music therapy work with adults with neurological conditions? Moreover, how does this sophisticated, embodied and often improvisatory way of relating arise in music therapy and allow for things to be seen differently and for the possibility of change?

Through detailed case exploration, including video presentation, I will consider humour in music therapy with adults with neurological conditions (both acquired and degenerative) and draw links between improvisation and humour in music therapy and explore the form it takes, and the impact on therapeutic process.

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Critchley, S., *Continental Philosophy and Emancipation* in Baggini, J., & Stangroom, J., (eds.) (2002) *New British Philosophy: The Interviews* London: Routledge

Haire, N. (2008) *An Exploration of the Role of humour in Music Therapy with Children in a Psychiatric Setting*. Unpublished Masters dissertation. Cambridge: Anglia Ruskin University

Mini Biography: Nicky Haire works as a music therapist with adults with neurological conditions. She is an active improviser and has a particular interest in empathic improvisation, culture, embodiment and humour.

Keywords: humour, improvisation, neurological conditions

O-140

Generate income and share your expertise as a music therapy entrepreneur on Music Therapy Online

Jacinta Calabro, MM RMT
Music Therapy Online / Australia

Abstract: Online professional development is a fantastic way for music therapists to share their knowledge, continue to learn and thrive in their career. Come and learn how you can use your unique expertise to generate income and join an inspiring new generation of music therapy entrepreneurs.

Description: Continuing professional development is an important indicator for success in the music therapy profession. However, it is not always easy to find quality advanced training that suits our individual area of practice or our level of experience.

We are a very diverse profession, spread out across the globe. With many different ways of working, many populations to service and differing frameworks and theories underpinning our work, it can be difficult to continue our learning once we leave university.

Music Therapy Online is a new website providing high quality ongoing professional development for music therapists. Tutorials and short online courses are provided online and available to you wherever you are in the world, and wherever you are in your career. Music Therapy Online provides tutorials and short courses on a diverse range of topics to enable you to continue to learn and grow in your career, with advanced education across a range of categories such as clinical skills, music therapy methods, theories and frameworks, research, supervision and self care.

The tutorials and short courses are provided by music therapists, for music therapists. By sharing our expertise and supporting each others learning we can grow and strengthen our professional globally.

Music Therapy Online not only seeks to support music therapists ongoing education but also to provide a new source of passive income for music therapists who contribute to the Music Therapy Online tutorial content. In this workshop I will discuss how music therapists can use Music Therapy Online to create educational resources that not only benefit other music therapists but also generate an income. Learn how you can create a music therapy tutorial that makes you money while you sleep. Together lets create a new world of music therapy entrepreneurs.

Bibliography: <http://continuingprofessionaldevelopment.org/the-benefits-of-online-training-and-development/>
The 4 hour work week. Timothy Ferris

Mini Biography: Jacinta Calabro is the founder of Music Therapy Online and lives in Melbourne, Australia. She is passionate about ongoing learning and empowering music therapists to leverage their knowledge for income.

Keywords: Music therapy, Entrepreneur, Income

O-141

May The Great Sound never leave you! Music therapy, soul and spirituality

Joy Faith Gravestock, RMN, BA, BSc, Dip Soc Pol, Dip FT, MA (music therapy), ATCL

Currently studying for PhD Music therapy at Sheffield University, UK.

BAMT HCPC / UK

Abstract: How can music therapists nourish our own souls for our work, in a future characterised by increased technicisation, capitalism, and the dominance of rationalist scientific mind? How might we speak about and value an indefinable, even spiritual essence of music therapy, embracing our clients in all aspects of human experience?

Description: Spirituality seems to be rarely discussed in a Western music therapy literature, yet spiritual care is an essential, life enhancing aspect of any well-rounded therapeutic approach. Soul may be described as our essence of being human, characterised by our individuality, or our aesthetic quality or aura that distinguishes one human being from another. Illness, disability, and trauma may all be associated with a loss of soul and wounding of spirit. Seemingly wherever in the world such damage occurs, the arts emerge spontaneously as remedies, or soul medicine. Eastern literature more willingly embraces and engages with the enriching concept of spiritual/soul care and healing. Practising music therapy draws upon the therapists deepest imagination and creativity to treat and heal, and recycle vitality back to daily living. We all surely recognise the unique qualities music has when it is utilized as a means of healing the innermost self. As therapists then we mediate in between sacred and mundane aspects of life, affirming our belief in the transformative power of music therapy. A consideration of the elements of music, and also of relationship, are essential to understanding how we might be offering care and healing for our clients souls and spirits. In the Jungian analytic tradition, a consideration of spirituality also recognises the indefinable alchemy between therapist and client, or healer and healed. Both are changed in the work together. This paper considers therefore how we first address the prerogative of caring for our own souls whilst engaging deeply with wounded people, and secondly how we become part of the soul healing journey of those we join. In the West it seems increasingly difficult to talk about soul/spirit, yet the soul of music therapy might most inspire us into our future, allowing our own souls into the essence of our work.

Bibliography: Care Of The Soul. Thomas More. Piatkus. 1992.

Presence And Process In Expressive Arts Work. Eberhart and Atkins. Jessica Kingsley. 2014

Eastern Body, Western Mind. Arodea Judith. Random House. New York. 2004.

Mini Biography: Joy specialises in music therapy for traumatised adoptees and their families. Her PhD research explores how body, mind, spirit and soul may all heal in a music therapy relationship.

Keywords: Spiritual care, Therapist self care, Soul

O-142

Therapeutic Music Activities with Evacuees from Fukushima

Yoshimi Otake, MA, MT-BC, NRMT
Japan

Nagako Goto, Registered Music Therapist (Japan)

Naomi Nitta, Registered Music Therapist (Japan)

Abstract: This presentation discusses therapeutic music activities that have been provided for evacuees from Fukushima now living in Niigata after the Great East Earthquake in Japan. It examines how to plan and provide better care for individuals suffering from disaster as well as displacement.

Description: This presentation discusses two kinds of therapeutic music activities that have been provided for evacuees from Fukushima now living in Niigata after the Great East Japan Earthquake. One is for families and another is for elderlies.

Before we plan services, we interviewed some evacuees what kind of help they needed at that time.

From the interview, their family dynamics seemed to have dramatically changed by the displacement because usually a father stay in Fukushima to make a living and a mother and children move to Niigata to evacuate from disaster. As a result, a mother suffered from a great amount of stress and children were affected by it.

After knowing this fact, we decided to provide services for families, usually a mothers and their children.

Through the service, children seemed to need to release their stress and to express themselves through music and other art medias. Also, it seemed to be important to strengthen the relationship between parents and children.

After each session, we had a meeting with staff who were also a mother and an evacuee from Fukushima to make it a better service. This communication was one of the most important factors to make our service more effective. At the same time, we found out that staff themselves were exhausted by the stress being a caretaker and an evacuee. It was also very important to understand their feelings and situation and to listen to their stories to lessen their stress.

A service for elderlies was requested by the same staff later. According to the staff, elderlies tended to isolate themselves. In sessions, they complained insomnia, increased amount of alcohol, and depression. It seemed to be important to create a sense of community through this service to support each other.

Bibliography: Loewy, Joanne V., and Hara, Andrea F., eds. (2002). *Caring for the Caregiver: The Use of Music and Music Therapy in Grief and Trauma*. The American Music Therapy Association, Inc.

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Otera, M. (2012). *What Do Music Therapists Need to Know Before the Disaster Strikes?*. *Voices: A World Forum For Music Therapy*, 12 (1). doi:10.15845/voices.v12i1.625

Mini Biography: MA, MT-BC, NRMT, is an executive director at Sounding Joy JAPAN. Master's Degree in music therapy at New York University. Trained at Nordoff-Robbins Center for Music Therapy.

Keywords: evacuee, disaster, therapeutic music activity

O-143

The Use of Music to Enhance Chinese Reading Skills of Elementary School Students

Hsin I Cindy Lai

LISTEN PLAY & CREATE CO. / Taiwan

Abstract: The purpose of the study was to evaluate the effects of use of a designed music program using melody, rhythm, tempo and movements to enhance Chinese character recognition among third graders.

Description: A total of 46 Taiwanese third graders that included 2 students with mild reading difficulties were participated in this study. They have been tested on Chinese character recognition, phonological awareness, music perception, and nonverbal IQ. Both experimental (n=22) and control (n=24) groups received an intensive reading instruction from the same music therapist for 6 weeks. Fifty novel Chinese characters were taught by incorporating elements of music including melody, rhythm, tempo and movements in the experimental group, while traditional teaching method was used in the controlled group. The results indicated that the experimental group performed significant better on word recognition, music perception and phonological awareness than the controlled group after 6-week reading intervention. The study also found that music perception and phonological awareness were strongly associated with Chinese character recognition. It was also excited to see that the students with mild reading difficulties were able to learn and memorize more than 20 new Chinese characters. Although this paper suggested that Chinese reading instruction that incorporates elements of music is more effective than traditional reading instruction, more research is needed to provide evidences on how music interventions could enhance reading abilities in students with and without reading difficulties.

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Kraus, N. and Ch and rasekaran, B. (2011). Music training for the development of auditory skills. *NEUROSCIENCE*, 11 (August), 599-605

Hallam, S. (2010). The power of music: Its impact on the intellectual, social And Personal development of children and young people. *International Journal Of Music Education*, 28 (3), 269-289.

Mini Biography: Hsin-I, a music therapist and writer who provides services to special education schools and hospitals and promoting music therapy to the professionals.

Keywords: music and reading intervention, phonological awareness, music perception

O-144

Min-you-Japanese soul and rap music

Tatsuya Adachi

Japan

Abstract: Some Min-you, Japanese traditional song, includes a part with only lyrics and handclaps, a kind of rap. This can be enjoyed even by participants who usually do not sing. It gives a hint to make more active those who think themselves as poor singers and hesitate to sing.

Description: Aizubandaisan is a mountain in Fukushima, at the same time a name of a Japanese traditional native song, Min-you.

Working at an old peoples home, I experienced a suggestive experience.

There is a lady who from Fukushima. She stays in her wheel chair and needs the help for ADL.

One day, she said to me, Aizubandaisan. At first I just took it as the mountain but later understood that she meant Min-you, Aizubandaisan.

After that, I have sung Min-you during the recreation session. The reaction has been better. They seemed to be sung very soulfully. I hypothetically write the points of this reason as follows:

- 1.They have been familiar with Min-you from their child food, not as just a songs prepared for children but a song they could sing together with adults in the community.
- 2.Each region has its Min-you, which tells about many local things with pride, such as nice food and beautiful landscape.
- 3.Min-you cannot miss the accompaniment by Tebyoushi, handclaps and Ohayashi, a kind of a call-and-response.

Referring to the above point 3, I had a unique and amazing experience when Aizubandaisan was sung.

In the song there is a part just with lyrics on handclaps. It seems to me a kind of a rap, not only from the view point of handclaps rhythm but also from its lyrics, telling ironically about a local rich merchant.

When the part started, almost all the participants including some participants who usually do not sing, started to rap with handclaps.

It gave me a hint to make more active and positive the participants who thinks themselves as poor singers and hesitate to sing.

Bibliography: Hosokawa, T. (2015) Koenidashite Fumitai In (rhyme you want to read aloud), Ohmusha;; Akasaka, N. (2009) Tohokugaku (a study on Tohoku Region), Kodansha; Satoh, M. (1953) Ohara Shosuke (A rich merchant once lived in Fukushima), Yamnada Shoten.

Mini Biography: Age 56, living in Ito City, working at local old peoples home as a careworker. graduated from Waseda University. speaks English and Italian. plays and sings Jazz at piano bars.

Keywords: Min-you, Aizubandaisan, Rap

O-146

Musical Interaction to facilitate Communication in Autism in an Indian Context

Baishali Banerjee Mukherjee, MA (Psychology), PhD (Music Therapy)

Sangeet Prabhakar (Master's Degree) in Bharatnatyam (Indian Classical Dance).

Sangeet Visharad (Bachelor's Degree) in Indian Classical Vocal Music.

Chennai School of Music Therapy, India / India

Abstract: The study aimed to facilitate communication skills in children with autism through improvised and interactive use of Indian music in individual musical interaction sessions. The study was designed as individual case studies of ten children where both categorical and narrative analysis was conducted. The results showed progress in children's communication skills.

Description: The study aimed to facilitate and enhance communication and interaction skills in children with autism through improvised and interactive use of Indian music in individual sessions of musical interaction. Techniques used for musical interaction were based on the principle of improvised music therapy and interactive music therapy with each child. The study was designed as individual case studies of ten children where both categorical and narrative analysis was conducted to record the progress in child's communicative behaviour through successive sessions of musical interaction. Both the quantitative and qualitative results showed improvement and progress in child's communication and interaction skills through participation in musical interaction session with the researcher who was a music therapist.

Researches in the field of mother-infant interaction and communication gave origin to the theory of 'communicative musicality' that scientifically prove the musical nature of human communication. It defines the intrinsic organizing principle of co-operative, co-dependent communicative interaction by giving scientific descriptions of its elements which are also found as common in music. Based on the theory of musicality the study concluded that the improvised and interactive music making motivated ten children with autism to respond in musical interaction with the researcher that led to the progress in communication skills in each of ten children. The analysis and results of progress in children's communication will be presented with the aid of selected interaction episodes from videos, to demonstrate that the interaction through the medium of music facilitated communication in each child with autism by reaching to the deepest source of human communication- the musicality.

Bibliography: Mukherjee, B. (2008). Musical interaction with children with autistic spectrum disorder in an Indian context, PhD Thesis. University of Strathclyde, Glasgow, United Kingdom.

Trevarthen, C. (1999). Musicality and the intrinsic motive pulse: Evidence from infant psychobiology and infant communication: In rhythm, musical narrative, and the origins of human communication. *Musicae Scientiae*, Special Issue, 1999- 2000, (pp.157- 213).

Trevarthen, C. & Malloch, S. (2000). The Dance of Wellbeing: Defining the Musical Therapeutic Effect in Nordic Journal of Music Therapy, Vol. 9 (2), (pp 3-17).

Mini Biography: Dr. Baishali Mukherjee, MA, PhD is a Faculty and Research Associate at CSMT, India. She did research on music therapy in autism in Indian context.

Keywords: Autism and Musical Interaction, Communicative Musicality, Case Study Design

O-150

Music Therapy to Meet Parents' Needs in the Neonatal Intensive Care Unit (NICU)

Lori Fogus Gooding, PhD, MT-BC
Florida State University / USA

Abstract: Music Therapy can be an effective way to meet the needs of parents whose infants are in the NICU. This session will provide an overview of evidence-based practices that address common parental factors like anxiety, environmental stressors, and altered parental role. Case examples and suggestions for practice will be provided.

Description: Parents of infants hospitalized in the Neonatal Intensive Care Unit (NICU) face a wide range of stressors including interpersonal stressors, financial difficulties, birth-related trauma, and issues related to work and child care balance. As a result, parents of infants in the NICU are more likely to experience posttraumatic stress symptoms, depressive symptoms, and delays in attachment (Hall et al., 2015). Healthcare facilities now recognize the need to provide parental psychosocial support (Hall et al., 2015), and music therapy has been shown to be an effective tool to both address psychosocial needs and provide patient and family centered care (Gooding, Yinger, & Iocono, 2015). Music therapy protocols are regularly used in the NICU (Gooding, 2010) and recent studies have also shown that 73% of music therapists who work in the NICU address parental anxiety (Trainor, 2015; Gooding & Trainor, in process). Research has shown that music therapy interventions can increase relaxation in parents (Colliver, 2015) and that music therapy may alter parental role behaviors in parents of infants in the NICU (Gooding, in process). Studies have further shown that addressing children 's needs through music therapy can positively impact parents and can improve their perceptions of the healthcare experience (Gooding et al., 2015).

This session will provide an overview of evidence-based practices that address common parental factors like anxiety, environmental stressors, and altered parental role. Information from the presenter 's own research will be shared, and case examples and suggestions for practice will be provided. In particular, the presenter will discuss the use of parent-preferred music, counseling skills, and singing and song writing. Complications that may impede patient-and family centered care will also be covered, and creative ways to deliver care will be shared.

Bibliography: Gooding, L. F. (2010). Using music therapy protocols in the treatment of premature infants: An introduction to current practices. *The Arts in Psychotherapy*, 37, 211-214. doi:10.1016/j.aip.2010.04.003
Gooding, L. F., Yinger, O. S., & Iocono, J. (2015). Preoperative music therapy for pediatric ambulatory surgery patients: A retrospective case series. *Music Therapy Perspectives*, 0-0. doi:doi: 10.1093/mtp/miv031
Hall et al. (2015). Development of program standards for psychosocial support of parents of infants admitted to a neonatal intensive care unit: A national interdisciplinary consensus model. *Newborn and Infant Nursing Reviews*, 15, 24-27. doi:10.1053/j.nainr.2015.01.007

Mini Biography: Lori Gooding, PhD, MT-BC, is Assistant Professor of Music Therapy at Florida State University. Her clinical work and research focus on psychosocial care and wellness in physical and mental healthcare.

Keywords: Psychosocial Care, Parents, NICU

O-152

A Music Therapy Protocol for People Suffering from Chronic Fatigue Syndrome

Gro Trondalen, PhD, Music Therapist, Fellow of AMI
Norwegian Academy of Music / Norway

Julie Mangersnes, Music Therapist

Abstract: This presentation addresses the music therapy treatment protocol used in the ongoing research project Chronic Fatigue Syndrome (CFS/ME) following Epstein-Barr virus (EBV) infection in adolescents, a Randomised Controlled Trial. The music therapy protocol highlights music interaction through improvisation, listening, songwriting, and the development of personal play lists for everyday use.

Description: This presentation addresses the music therapy treatment protocol within the ongoing research project Chronic fatigue syndrome (CFS/ME) following Epstein-Barr virus (EBV) infection in adolescents (12 till 20 years). The research study is a combined prospective and cross-sectional study of 25 adolescents suffering from acute EBV infections and 25 healthy controls of similar age- and gender distribution (50 in total).

The music therapy protocol is an integrated part of this project, where youths developing CFS/ME are offered a combination of music therapy and elements from cognitive behavioral therapy. The treatment program consists of 10 sessions of 90 minutes' duration, over a period of 10 weeks. The music therapy interventions include music improvisation on a variety of instruments, music listening (including relaxation procedures), songwriting (rooted in themes brought forward by the client in the session), and the development of personal play lists, to be used in the everyday life of the client.

The music therapy protocol is developed in order to support the general aim of the study that is to investigate the effect of an individually tailored training program in adolescents developing CFS/ME after an acute EBV infection. Chronic fatigue syndrome is characterized by unexplained, disabling and long lasting fatigue, as well as pain, impaired memory, sleep difficulties and other symptoms.

Bibliography: Wyller, V. B., Reme, S. E., and Mollnes, T. E. (2015). Chronic fatigue syndrome/myalgic encephalomyelitis-pathophysiology, diagnosis and treatment. *Tidsskr Nor Legeforen* 2015, 135 (23,24), 2172-2175.

Mini Biography: Gro Trondalen, PhD, Music Therapist, Fellow of AMI, is professor in music therapy and Director of Centre for Research in Music and Health (CREMAH) at the Norwegian Academy of Music, Oslo, Norway.

Keywords: protocol, chronic, fatigue

O-153

Music-therapeutical vocal improvisation as an intervention for pathological professional singers

Tina Horhold, Music Therapist (M.A.), Opera singer (M.A.)
University of the Arts Berlin, Euphonikum Berlin / Germany

Abstract: This single-case study examines the impact of music-therapeutical vocal improvisation upon the recovery of a dysphonic opera singer within a multi-modal setting. Outside of a short-term music therapy, this usually involves a longer process of vocal therapeutically oriented vocal training.

Description: Professional singers represent a special group of clients within the vocal therapy field. In order to treat these professional singers when they suffer from a functional dysphonia, a special interdisciplinary expertise in the areas of medicine, vocal pedagogy, singing and vocal therapy is necessary. Also, psychological factors play a role in the development of vocal problems. The implementation of a multi-modal therapy is necessary to help a dysphonic opera singer. One approach is a short-term music therapy in the framework of a vocal therapy oriented vocal instruction. This concept consists exclusively of a free vocal improvisation in the context of a multi-modal treatment in individual sessions.

The effectiveness of this therapeutic method is examined in this paper. The procedure as well as the contents of the music therapy are examined by means of a mixed-methods design. For evaluation purposes, the German version of the Center for Epidemiologic Studies Depression Scale, long form, Allgemeine Depressionsskala, long form (ADS-L), as well as the Singing Voice Handicap Index (SVHI) are used. Through a qualitative contents analysis, the conversations following the improvisations are worked through, the procedures compared, and the final interview carried out with the client are analyzed. The evaluation as well as the qualitative investigation indicate a significant decrease in the dysphonia and the psychological symptoms, allowing the singer to resume working. In the context of the therapy, the singer realizes that in the course of becoming a professional, the joy of singing has been lost. This can be recovered through reactivating the resources of singing during the music therapy intervention.

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Mini Biography: Music Therapist (M.A.), Opera Singer (M.A.) and Voice Teacher. Works in her own Studio with professional singers, as well as in an interdisciplinary early intervention with autistic children.

Keywords: vocal improvisation, high-performance voice, functional dysphonia

O-154

Singing for Wellbeing in a New Zealand School Severely Affected by Earthquakes

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MMusTher

MHealSc (MenH)

LTCL

RMTher

Victoria University of Wellington / New Zealand

Robert Legg, PhD

Dianna Reynolds

Abstract: Since the devastating earthquakes, our Christchurch primary school community have been singing to improve wellbeing. Teachers believe singing programmes have helped children feel safe, valued and supported. In this paper we will describe our participatory action research, and present the perceived correlations between participation in singing and perceptions of wellbeing.

Description: Since the devastating New Zealand earthquakes in 2010-2011, teachers at Waitakiri School in Christchurch have engaged children in daily singing specifically to enhance individual and community wellbeing. Teachers strongly believe that singing programmes have contributed to children feeling safe, valued and supported because, despite significant ongoing psychological and environmental challenges, their wellbeing scores remain high. While these results are positive, well-being and engagement remains a primary focus of the school's strategic plan, and teachers continue to involve learners in classroom singing every day to promote enjoyment and readiness to learn. The notion of communities engaging in health promoting musicking to develop a culture of connectedness and belonging, and to enhance overall well-being, is a familiar concept within the community music therapy literature. Similarly, the wider literature suggests group singing can have physical, psychological, social, cognitive and musical benefits. Yet more research is needed to determine the conditions under which singing is beneficial or harmful, and for whom, before strong evidence-based claims can be made for the value of singing for health (Clift, 2012; Gick, 2011; Hinshaw, Clift, Hulbert, & Camic, 2015). Our team which includes a music therapist, music education lecturer, principal, deputy principal, primary school music specialist and eight classroom teachers, have been engaged in participatory action research to examine the factors that have led to the development and maintenance of the daily singing at Waitakiri School during this particularly difficult period. In this paper we will describe the background and process of our research, and present findings in the form of perceived correlations between participation in singing and perceptions of well-being.

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Mini Biography: Daphne teaches music therapy at Victoria University of Wellington. She has practiced and researched music therapy for 25 years with learners with a wide range of diverse needs, in school and university settings.

Keywords: Singing, Wellbeing, School

O-157

Hip Hop Culture and Transformation: Understanding the Discourse in Music Therapy

Michael Viega

State University of New York (SUNY), New Paltz / USA

Abstract: This presentation will focus on exploring the discourse of Hip Hop Culture and its application in music therapy. Given that people around the world identify with Hip Hop Culture, it is imperative for music therapists to learn more about its cultural history, rituals, and experiences relevant for clinical practice.

Description: Hip Hop presents unique challenges for many music therapy clinicians. Conflicts may arise with various facilities, co-workers, and parents, who may, at minimum, voice concerns about the evocative sexual and violent lyrical imagery and the pulsating, war-like rhythms of rap music. People may also misunderstand the genre and culture of Hip Hop because of negative images in media, and feeling conflict with their own cultural values. This might lead to unwarranted fears and censorship of music that I considered vital to working and building a positive working relationship with my clients.

Music therapists have noted the therapeutic benefits of Hip Hop for adolescents, which include providing a source of individual and group empowerment, formation of identity, regulation of mood, expanding group consciousness, creating community, spiritual development, gender/role exploration, creating individual and group efficacy, individual and group affirmation and validation, exploration of cultural identity, improving impulse control and self-esteem, and identifying resources and implementing positive solutions to life challenges. Given the therapeutic benefits of Hip Hop, its global popularity, and peoples' strong identification with rap music, it is imperative that music therapists approach working clients who identify with Hip Hop culture with sensitivity and understanding.

This presentation will review the discourse surrounding Hip Hop Culture and rap music to reveal the implications and applications of its use in treatment planning. Ethical considerations of rap music's use in therapy will be discussed. Clinical examples, including video and audio, of the presenters work using Hip Hop with children and adolescents who have experienced trauma will be provided.

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Mini Biography: Dr. Michael Viega is an Assistant Professor of Music Therapy at the State University of New York, New Paltz and a Fellow in the Association of Music and Imagery.

Keywords: Hip Hop Culture, Multicultural Therapy, Critical Discourse

O-158

Multidisciplinary group rehabilitation for patients with Parkinson's disease: roles of music therapy

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Japan

Kohei Marumoto, MD

Yoshiko Miyata

Takayo Yamamoto

Satoshi Obata, PhD

Takeshi Higashiyama

Kazumasa Yokoyama, MD

Abstract: The presentation shares the outcomes of a study on how music therapy can support patients with Parkinson's disease in multidisciplinary group rehabilitation and can establish positive relationships with other professionals. The presentation will provide the detailed information of the program, results of the rehabilitation, and the collaboration work.

Description: Parkinson's disease (PD) is a chronic and long-term disease, thus patients need to manage their daily routines including medication, exercises, and rehabilitation for a life time. Self-efficacy (SE); the belief that one can accomplish tasks is an important skill that can help patients engage in healthy behaviors. According to Fujii's study (1995), approximately 66.5% of Japanese PD patients who took his survey fell into the low-SE group. High SE can help prevent relapse to unhealthy behaviors, and there is also a strong correlation between SE, self-management skills, and depression. In our study, eighteen patients with PD (Hoehn&Yahr 2-4, F=10 M=8) participated in an-hour multidisciplinary group rehabilitation 5 times per week for 8 to 12 weeks in addition to their regular rehabilitation. The group program included educational lectures about management of the disease, swimming, dance, games, and music therapy (MT) which focused on singing, and respiratory and oral motor exercises. Nurses coordinated the whole program, and a music therapist worked with the nurses to provide MT sessions once a week. During the group sessions, increasing knowledge about the disease, performance accomplishments, positive physiological states (e.g. pleasure & excitement), and decreasing fear were targeted. Results showed that there were significant improvements on General Self-Efficacy Scales ($p<.05$) and the Geriatric Depression Scale ($p<.05$). Participants reported that they had positive experiences in MT and recognized the importance of singing to maintain their oral and respiratory functioning. Some participants continued singing activities on a regular basis after completing the program. It is assumed that the multidisciplinary group rehabilitation including MT increased patients's SE and that encouraged them to continue engaging in healthy behaviors. The detail of the MT program, the limitation of this study, and tips for collaboration work with other disciplines will be discussed during the presentation.

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Mini Biography: Yayoi has worked in the United States and currently working in Japan. She provides Music Therapy services directly to children and adults in a variety of settings.

Keywords: Parkinson's disease, Self-efficacy, Music Therapy

O-159

Efficacy of ParkinSong groups for improving communication and wellbeing in Parkinsons disease

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Adam Vogel, BA, MSc, PhD

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Felicity A Baker, BMus (MThy) (Hons), MMus (Research), PhD

Jane W Davidson, BA (Hons), PGCE, PG Cert (Counselling), MA Music, MA Contemporary Arts (Dance), PhD Music Psychology

Meg E Morris, BApp Sci (Physio), Mapp Sc, Grad Dip (Gerontol), PhD

Abstract: This feasibility study examined the efficacy of ParkinSong singing groups for improving communication and wellbeing for people living with Parkinsons disease and their caregivers. Control participants attended non-singing groups. Measures included speech, voice and respiratory outcomes, as well as wellbeing and relationship quality.

Description: Communication impairment is one of the most common symptoms of Parkinsons disease, significantly impacting quality of life. Speech characteristics may include a soft, monotone, breathy or hoarse voice quality, imprecise articulation, dyprosody and dysfluency. These characteristics, combined with reduced nonverbal communication, cognitive-linguistic impairment and poor self-perception of speech, make communication difficult and lead to self-consciousness, reduced likelihood to participate in conversation, and the avoidance of social interaction that requires speaking. Communication difficulties can compound issues of depression and related social isolation for both the person with Parkinsons disease and their caregiver. These substantial problems negatively impact social participation and vocational opportunities, and may lead to breakdown in family and social relationships.

Singing shares many of the neural networks and structural mechanisms used during speech. Therapeutic group singing sessions can be designed specifically to target the functional communication issues resulting from Parkinsons disease and to provide rhythmic cues to stimulate and organise motor speech output.

We shall report the effects of ParkinSong singing group participation over 3 months on speech and communication participation, using a comprehensive battery of measures. All participants with Parkinsons disease completed assessments of speech, voice and respiratory function at baseline and 3 months. Intervention participants attended 2-hour weekly or monthly singing group sessions incorporating targeted vocal and respiratory exercises and singing specifically selected, familiar songs. These sessions were designed to elicit high intensity vocal output and respiratory effort, with the aim of increasing respiratory pressure, voice intensity, pitch and loudness ranges, improving voice quality, enhancing communication confidence. Control participants took part in regular peer support and/or creative activity groups that did not involve singing. Data collection was still underway at the time of submission, and results will be available for presentation at the World Congress.

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Mini Biography: Dr Jeanette Tamplin is a Research Fellow at the University of Melbourne and music therapist at Austin Health. She is widely published on her research and clinical work in neurorehabilitation.

Keywords: Parkinsons disease, Singing, Communication

O-160

Novel musical instrument for severely disabled and healthy elderly people to play

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Naomi Takehara, PhD,

RMT (JAPAN)

Tsutomu Masuko, RMT (JAPAN)

Mototsugu Horai

Ryuhei Okuno, PhD

Abstract: We have been developing a novel musical instrument, Cyber Musical Instrument with Score, Cymis since 2000. It consists of a personal computer, various kinds of user interfaces and programmed musical scores. At present, nineteen facilities such as hospitals, special schools, and nursing homes are utilizing it in Japan.

Description: Background:

Recently, usefulness of music support therapy has been widely recognized in the neural rehabilitation since the pioneer work by Schneider (2008). We have developed a novel electronic musical instrument Cymis which the severely disabled are able to enjoy playing.

In the other field, there is an important cohort study (2003) indicating that frequent performance of music instrument has the significant effect of reducing the risk of dementia in the elderly. Since to prevent dementia is an urgent issue, we have commenced a pilot study of applying Cymis to the healthy elderly.

Methods: Cymis consists of PC (Windows) and interfaces. Programmed musical scores are stored in a PC so that any previous music experiences are not required. We developed various user interfaces responding to weak force, small movement and to breath pressure. A client was able to make music easily, by pointing a touch screen or a user interface where score was displayed on a monitor. Signal from a user interface was sent to PC, and then processed to produce sound with MIDI signal source.

For the healthy elderly, guide of performance was displayed on the monitor. Computer network system was made for ensemble.

Results: In 2008, a field experiment commenced, and in 2016 nineteen facilities were utilizing it. These results seem to show the validity and usefulness of Cymis. In one facility (the capacity 54 clients, an average age 59.5, cerebral palsy 31 clients), progress of each client in performance, which possibly reflected improvements of the upper limb motor control function, was examined with the record of over 7 years. The progress was showed by 13 clients in 34 (42%). No change was 17 clients (55%).

Pilot study for the healthy elderly was made in a small community. Five beginners of music were able to perform in music ensemble with Cymis.

Conclusion: Cymis was useful, effective and attractive to the disabled, it permitted them to enjoy music performance that might not otherwise be possible, and some evidence to therapeutic effect was found. It was showed that the healthy elderly could play Cymis with enjoying ensemble.

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Verghese J, et al: Leisure activities and the risk of dementia in the elderly. New England Journal of Medicine, 348 (25), pp.2508-2516, 2003.

Mini Biography: He is the professor Emeritus of Osaka University, and Director, Advanced Applied Music Institute, Kibounoie. He received his Ph. D. in Osaka University, Biomedical Engineering, nerve and muscle, in 1974.

Keywords: musical instrument, cerebral palsy, prevention dementia

O-161

“Singing in the Brain” -Therapeutic Singing Group for Parkinson’s

Megumi Azekawa, MM, MT-BC

Puget Sound Music Therapy / USA

Blythe LaGasse, Ph.D., MT-BC

Abstract: More than 80% of the Parkinson’s Disease (PD) population develops voice/speech deficits collectively called hypokinetic dysarthria. This presentation will introduce research results of group music therapy treatment for the voice/speech deficits in PD, which also led to the development of a community music therapy group for individuals with PD.

Description: This presentation will be two-fold. First, the presenters will begin with a brief overview of Parkinson’s disease (PD) and explain the prevalence of voice and speech deficits seen in individuals with PD. Then, the background of the presenters’ study on the effectiveness of group vocal and singing exercises for individuals with PD will be introduced. Methods of the study will be discussed including descriptions of the participants, research design, assessment tools and the protocol procedure. The statistical findings will be presented using graphs, charts, and spectrographs based on perceptual and acoustic analysis. Then the presenters will introduce the development of a group music therapy offering (PD Therapeutic Singing group) based on the above research project and results. The research project has been continued in this community based music therapy singing group, and data from three sessions the group will be presented.

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Di Benedetto, P. Cavazon, M., Mondolo, F., Ruggiu, G., Peratoner, A. & Biasutti, E. (2009). Voice and choral singing treatment: a new approach for speech and voice disorders in Parkinson’s disease. *European Journal of Physical and Rehabilitation Medicine*, 45 (1), 13-19.

Mini Biography: Megumi Azekawa, MM, MT-BC, is the owner of Puget Sound Music Therapy (WA, USA) working with local and regional communities for neurological disorders (Parkinson’s, TBI, Stroke, PD, ASD, Alzheimer’s/ Dementia).

Keywords: Parkinson’s Disease, Speech Rehabilitation, Therapeutic Singing

O-163

Ensemble fosters bonds: music band activities in psychiatric day care

Yukari Imamura, ME, RMT (Japan)

Yokohama Aihara Hospital/Tokai University/ Showa University of Music / Japan

Katsuaki Yoshida, M.D.,PH.D., RMT (Japan)

Abstract: Attending band activities in a psychiatric day care, clients found ties with fellow band members, regained bond with themselves and related better to the local community as well. Ensemble playing allowed them to understand others in higher degree and expand self-understanding so that they performed for the local audience.

Description: A psychiatrist as the director of the hospital observes the roles of psychiatric day care which support clients' daily lives among local community in Japan. Secondly, a music therapist outlines those case studies for music activities with clients and music band performance at large. The therapeutic values for client participants in ensemble playing will be discussed.

Psychiatric day care was established in late 1980s in Japan, and since 2001, our program has focused on group work providing large-scale day care at a private psychiatric hospital with music therapy installed in 2002.

Since 2009 around ten music therapy participants set up voluntary music bands and performed in ensemble for peers at the day care, focused mainly on Japanese pop music arranged for them. Music therapist facilitated the sessions and at times performed with the band. Our program started to promote self-expression of those clients as well as to acquire shared experience among them. They gained additional advantages and built relationships with local communities.

We observed remarkable results in three aspects. Firstly, improved mutual understanding among music performers: the clients were interviewed and it was measured that ensemble playing enhanced those cases. Secondly, they played at an open music concert for the local community in 2015.

Participating members regained bond with themselves: a number of clients, who suffer from disturbance of the self or relation disorders, acknowledged that they advanced better comprehension of the actual state of themselves, which lead them to overcome self-stigmatization.

Playing in a band at large calls for spontaneous, or flexible musical exchange with other players in the group. By listening to and paying attention to other band members, it was distinct that clients had a chance to realize themselves as "coping with the present state spontaneously" during ensemble plays.

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Mini Biography: IMAMURA Yukari, ME, RMT (Japan).Lecturer at Tokai University, Lecturer at Showa University of Music, Music Therapist at Hoikukai Yokohama Aihara Hospital.

Keywords: Psychiatric day care, Ensemble playing, Self-awareness

O-166

Ideas for Music Therapy Interventions Based on Mindfulness Principles

Ozgur Salur

Turkey

Abstract: While mindfulness continues to grow as an evidence-based psychotherapy and stress reduction technique worldwide, there are music therapy clinicians, who use music therapy interventions containing ideas from mindfulness. This paper is an overview of some common practices and self-developed music therapy interventions that emphasize mindfulness principles.

Description: Mindfulness is a growing evidence-based psychotherapy technique and stress reduction training that is being researched in prestigious universities such as Harvard and Oxford and there have been attempts to combine it with music therapy in past decades. This paper and the presentation will start with describing mindfulness, discussing what it is, what it is not and how it works. Mindfulness Based Cognitive Therapy and Mindfulness Based Stress Reduction will be the main approaches towards using mindfulness as a sole of this purpose, although this presentation will not go deeply into them. It will go over basic principles of mindfulness and music therapy intervention examples will be given for these principles. Some of them will be using receptive techniques, during which the participants can experience these interventions, others (active techniques) will be discussed and explained and the chance will be offered to participants to imagine how they would feel like in it. An example of this would be imagining playing one of your favorite tunes on one of your favorite instruments and focusing on the imaginary sensations on your fingers. Some music therapy interventions containing mindfulness will be discussed about how they can be useful from different approaches perspective (e.g., psychodynamic, cognitive, existential).

The presentation is planned to include also short beginning and ending meditations that will help the audience to enjoy simple mindfulness experience. These parts will not include music and the aim is to introduce mindfulness to the audience experientially and to create a mindful gathering environment with higher level of presence.

Bibliography: Segal, Z. V., Williams, J. M. G., & Teasdale, J. D. (2012). *Mindfulness-Based Cognitive Therapy for Depression* (Second Edi.). New York: The Guilford Press.

Fidelibus, J. F. (2004). *Mindfulness in Music Therapy Clinical Improvisation: When the Music Flows*. New York University.

Mini Biography: Ozgur is a musician, who is working towards his masters degree in music therapy at University of Jyvaskyla. His main research interests are mindfulness and severe mental illnesses.

Keywords: mindfulness

O-167

Recent Developments in Music Therapy Research

Barbara L Wheeler, PhD, MT-BC
USA

Kathleen M Murphy, PhD, LCAT, MT-BC

Abstract: Music therapy research is becoming more sophisticated and diverse. This presentation will provide an overview of developments in music therapy research over the past 21 years. It will trace developments from the first edition of this book, published in 1995, to the current edition published in 2016.

Description: Music therapy research is continuing to grow and develop. This presentation will provide an overview of these developments in music therapy research as reflected in the third edition of *Music Therapy Research*, published in 2016. It will trace the development of music therapy research from the first edition of this book, *Music Therapy Research: Quantitative and Qualitative Perspectives*, published in 1995, through the second edition, *Music Therapy Research*, published in 2005, to the current edition. Overall trends in research will be presented.

This session is designed to highlight new developments in music therapy research including an explanation of the terms objectivist and interpretivist. These terms were introduced in the third edition of *Music Therapy Research* to describe approaches to research. The session will describe and explain the rationale for the changes made to the third edition of the text as a way to highlight how music therapy research has developed. An obvious change is an increase in the number of chapters: from 24 in the first edition to 41 in the second and 68 in the third. Authors in the first edition were all from the U.S, the second edition included 13 international authors from 7 countries, and the third edition includes 26 international authors from 12 countries.

Changes of content include an increased emphasis on the relationship of theory to research; attention to multicultural considerations and interdisciplinary and multidisciplinary research; details of gathering, measuring, or representing musical and clinical data; information on microanalysis, mixed methods, and syntheses of research; a division of historical research into objectivist and interpretivist; and considerably more detail on designs for all types of research.

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Wheeler, B. L., & Murphy, K. M. (Eds.). (2016). *Music Therapy Research (3rd Ed.)*. Dallas, TX: Barcelona Publishers.

Mini Biography: Barbara L. Wheeler, PhD, MT-BC, is Professor Emerita from Montclair State University and retired professor from the University of Louisville. She has edited several books and is an active researcher and presenter.

Keywords: research, interpretivist, objectivist

O-168

Accompanying a Musical Life: A 25 year case study of musical befriending with Tony

Gary John Ansdell

Nordoff Robbins (UK); University of Exeter / UK

Abstract: A 25 year longitudinal case study of an unusual music therapy relationship, beginning conventionally but developing into musical befriending. The presentation reflects on the nature, ethics, and significance of this case from a Community Music Therapy perspective and its key motto - Follow where people and music lead...

Description: In this presentation I will reflect on an unusual case that spans 25 years - my professional and personal relationship with Tony, a blind musician with many additional challenges in life. This began as a traditional music therapy relationship (1989-1991) but then developed into musical befriending, ending with his death from cancer in 2016. I have written before about Tony as a case in my books - *Music for Life* (1995) and *How Music Helps* (2015). This presentation will bring the whole story together, reflected on in the light of the Community Music Therapy motto, Follow where people and music lead (Wood, 2016). My reflections will focus on the following themes that are part of the ongoing conversations between different world music therapy traditions:

What happens after music therapy (as traditionally defined) ends?

How does Community Music Therapy conceptualise the shifting nature of musical and therapeutic relationship in broader music therapy work?

What are the ethics of musical befriending?

What is the possible significance of musical befriending for music therapy practice, theory, and research?

Bibliography: Ansdell, G. (1995). *Music For Life*. London: Jessica Kingsley.

Ansdell, G. (2014). *How Music Helps: In Music Therapy and Everyday Life*. Farnham: Ashgate.

Wood, S. (2016). *A Matrix for Community Music Therapy Practice*. Gilsum, NH: Barcelona.

Mini Biography: Prof Gary Ansdell is an experienced music therapist, trainer and researcher. He is currently an Associate of Nordoff Robbins, UK, where he is Convenor of the PhD programme, and also an Honorary Professor at Exeter University.

Keywords: musical befriending, longitudinal case study, Community Music Therapy

O-169

Collaborating with Teachers to Promote Inclusion Through Music

Megan Ellen Steele, BMus (Therapy), Hons

Grad Dip Ed (Secondary)

Masters of Education (Special Educational Needs)

The University of Melbourne / Australia

Abstract: This paper will present music therapy PhD research into the use of music to promote inclusivity within schools. The conditions that promote and impede the sustainability of school music programs, and the process of collaborating with teachers to develop skills at using music to build inclusivity will be outlined.

Description: This paper will outline the presenter's PhD research into the conditions that promote and impede teachers' ability to sustain delivery of inclusive school music programs. A focus on the sustainability of music therapy programs has recently arisen within the community music therapy literature (Bolger & McFerran, 2013). Sustainable development is inextricably linked to schooling, and indeed, the provision of "inclusive and equitable quality education for all" (UNESCO, 2016) is the fourth goal under UNESCO's current sustainable development agenda. In particular, this paper will argue that school music programs have a unique role to play in promoting the inclusion of all students. The results of this project have wide reaching implications for music therapists internationally as they strive to work effectively with school leadership and teachers towards the establishment of inclusive education for all.

Firstly, a model for the implementation of sustainable school arts programs determined through qualitative analysis of interviews with school leaders will be provided. Results will then be detailed from stage two of the project, in which the music therapist researcher engaged in prolonged ethnographic observation of tailored school arts projects within four primary schools. The conditions that promoted or hindered inclusivity and subsequent sustainability of arts cultures at these schools will be described. These findings have been used to inform the final stage of the project, in which the music therapist researcher engaged with school leaders and teachers to implement music programs to promote inclusion within a further primary school setting. Particular attention will be given to the importance of the music therapist's focus on highlighting the resources of classroom teachers through collaboration (Rolvjord, 2010) when outlining the emerging findings.

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Rolvjord, R. (2010). *Resource-oriented music therapy in mental health care*. Gilsum: Barcelona Publishers.

UNESCO. (2016). Sustainable development goals: 17 goals to transform our world. Retrieved from <http://www.un.org/sustainabledevelopment/>

Mini Biography: Meg is a current PhD candidate at The University of Melbourne combining her experience as a RMT and educator to research possibilities for school arts programs in promoting inclusive education.

Keywords: Inclusive education, Collaboration, Sustainability

O-171

Traditional Japanese culture provides effective music therapy techniques for elderly Japanese clients

Eiichiro Makino, M.D. (Designated Psychiatrist), M.A. (Musicology), RMT (Japan)
Musashino Central Hospital / Japan

Abstract: The musical sensibilities of elderly Japanese clients are strongly influenced by traditional Japanese music and culture, which values non-auditory senses, strolling, lyrics, tone color, nature sounds, etc., but young Japanese music therapists often overlook this. An understanding of these traditions allows the development of more effective music therapy techniques.

Description: When practicing music therapy, there are often cultural barriers between clients and therapists. Traditional music culture influences on the musical sensibilities of most elderly Japanese clients (ECs), but young therapists (YTs) are more familiar with classical western music. Several techniques based on characteristics from traditional Japanese music culture have proven to be effective with Japanese ECs:

”Beyond Ears” - Traditional Japanese music culture, like ancient Greek “mousike”, is a combination of singing, dancing and instrument playing (Noh, Kabuki, etc). YTs are advised to use multi-sensory techniques such as letting ECs move while singing, combining auditory and tactile senses through the use of drums, vibro-tactile stimulation, or stimulation of all five senses through activities based on season-themed festivals.

”Beyond the Fixed Stage” - “Nagashi” refers to performances by traditional strolling musicians. This technique has proven to be effective both in a hospital setting and with disaster survivors.

”Sing Your Own Lyrics” - Group singing is the most popular form of singing for ECs. In order to make it more individually therapeutic, clients are encouraged to improvise their own lyrics, in the traditional manner in which lyrics are created in folk songs at local festivals, by the royal family, and by disaster survivors.

”Tone Color First” - Traditional Japanese music has no harmony, so tone color plays very important role. ECs are still more sensitive to tone color than to rhythm or melody, so YTs should keep this in mind.

”Nature Sounds” - Some sounds of nature have been listened like a kind of music. In modern music therapy sessions, remembering and discussing nature sounds can be therapeutic, even if clients do not hear these sounds directly.

Thus, music therapy techniques inspired by traditional Japanese music culture can be more therapeutic than those based on western music when working with elderly Japanese clients.

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Hughes, W. D. and Tokita M. A., eds., *The Ashgate Research Companion to Japanese Music*, pp.257 SOAS Musicology Series London: Ashgate (2008)

Mini Biography: M.D., M.A. (musicology), a psychiatrist and the director of Musashino Central Hospital in Japan, a founder of Society for the Study of Japanese Culture and Music Therapy

Keywords: Traditional Japanese music, Techniques for the elderly, Nature sounds

O-172

Breathing Training for COPD Patients Using Old Japanese Verses (Seven, Five-Syllable Meter)

Mitsuko Fujii, RMT (JAPAN)

Toyosato Hospital Breathing Rehabilitation Center / Japan

Abstract: Seven, five-syllable meter songs were used in FITT breathing training (biweekly, 3 months), with assessments before and after. PULSOX®-24 measured SpO₂ and bpm during rest and singing. Bpm indicated upward trends while singing. After 3 months, SpO₂ during singing showed significant improvement, due to breathing technique mastery and improved tolerance.

Description: Drops in breathing efficiency and oxygen intake with respiratory occlusion occur in COPD patients. Breathing rehabilitation used domestically involves breathing training as a conditioning technique. Music therapists are introducing this approach at this clinic. Here, the effectiveness of songs in the form of old Japanese verses (seven- and five-syllable meter) was examined from the perspective of FITT (Frequency, intensity, Time, Type) formulation. Test subjects were 18 COPD patients (15 with arterial oxygen tension of 55 ~ 60mmHg), aged 73.78 ± 12.44 (15 males, 3 females). Training was conducted twice weekly for 3 months. The songs used were (1) “The Tortoise and the Hare” (6 min.) and (2) “Songs of Railways” (28 min.), set to a beat of 80 and respiratory quotient of 7:1. The procedure involved an initial assessment of (1) and (2), then continuous use of (2) for 3 months, and finally a reassessment of (1) and (2). A 5-minute rest was taken prior and post signing of each song, and the PULSOX®-24 (Teijin Medical) pulse oximeter was used to measure the SpO₂ percutaneous oxygen saturation and pulse rates. As the results, bpm displayed a tendency to rise while singing compared to when at rest. When comparing initial and reassessments of SpO₂, a significant improvement was observed in the reassessment of the singing of The Tortoise and the Hare and Songs of the Railways. For “consistent rhythm and beat and speech exhalation: inhalation = 7:1,” it is thought there was an extension of exhalation time and an increase in the amount of single ventilation, and that SpO₂ increased. The seven- and five-syllable meter rhythm of the songs and the conformity of the breathing rhythm, as well as the FITT formulation, are thought to be effective in instructing and mastering efficient breathing techniques and in improving tolerance.

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The Japan Society for Respiratory Care and Rehabilitation of respiratory rehabilitation Committee working group. (2012) Kōkyūrihabiriteshonmanyuaru-Undo-Ryōho-Dai-2-han (breathing Rehabilitation manual-kinesitherapy-second edition), The Japan Society for Respiratory Care and Rehabilitation et al.

Sakano, N. (1996) 7-5-Chō no Nazo wo Toku, Nihon-go-rizumu-gennron (Japanese rhythm speech to clear up the mystery of the seven-five syllable meter), Tokyo; taishu-kan.

Mini Biography: Mitsuko Fujii, BM, RMT (JAPAN), is a music therapist working in the respiratory rehabilitation center of the Toyosato Hospital.

Keywords: Seven, five-syllable songs, COPD, SpO₂

O-173

‘History, Method and Education’ at Turkish Music Therapy

Emine Elif Sahin Karadeniz

Turkey

Abstract: This study subjects the Turkey’s history in music therapy from past to now. The techniques which are used in this process are explained in it. Now, there are some ongoing training projects to have qualified specialists on music therapy.

Description: While Europe was living without any kind of application or knowledge with the impact of the ‘the inquisitions; Turkish - Islamic societies were advanced in terms of science and technology. The musical healing methods were the main pillars of Turkish medicine. In the Islamic Civilization, sufi’s were interested in music and they used it for they believed it to be beneficial. They noticed the effects of music on human health and advocated its importance. In Central Asia healing ceremonies have been used by the musician shamans called “baksi” and “kam” for various diseases. In Islamic Civilizations, Zekeriya Er Razi (854 - 932), Farabi (870 - 950) and Ibni Sina (980 - 1037); the doctors and musicologists who are close to Tasavvuf, worked on the healing effects of music. The resulting musical healing techniques were continued to be used in Seljuk and Ottoman hospitals. Today, the traditionally applied technique is receptive music therapy. It is applied with the patient’s decision of relevant makams, a relaxing music, rhythm and the sound of water. The aim of this method is to alter the emotional state of the patients to relax them and encourage their self-esteem. Historically speaking, it can be said that music therapy found its place through Turks who appreciated the importance of music applying the methods they had developed. The hospitals made for the mentally disordered, utilizing the music therapy methodologies in the Seljuk and Ottoman period pioneered the advancement of World psychiatry and medicine. In order to utilize this impactful and historical method correctly, The Turkey Music Therapy Association was established in 2014 for the first time and was acknowledged by the Turkish ministry of health as a complementary and traditional medical applications in 2015. Today, there are endeavors to build certificate programs to raise talented experts.

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Ahmet Sahin ak. Avrupa ve Turk Islam Medeniyetinde Muzikle Tedavi, Tarihi Gelisimi ve Uygulamalari. Istanbul: Otuken Yayıncılık, 2006

Mini Biography: I studied Music Teaching at Marmara University and graduated. I have a master’s degree at the Conservatory of Halic University. I did my thesis on music therapy with adults who are diagnosed with Alzheimer’s.

Keywords: Turkish, Music Therapy, History

O-174

Using Japanese drum for emotional release of seniors with dementia in facilities

Yukiko Yamada, RMT (Japan)

Nishinomiya Music Therapy Association / Japan

Abstract: When Shindogata Hiradaiko (Japanese deep shell flat drum) is used in a group music therapy session for seniors with dementia living in facilities, there are notable changes in expressions, and positive attitude can be observed. The sound of the drum and ancient rhythms evidently play an important role.

Description: Activities assimilating Japanese culture are effective in a music therapy session targeting seniors with dementia. Shindogata Hiradaiko (Hereinafter referred to as Japanese deep shell flat drum) is often used in activities to play an instrument in my sessions. As the name suggests, it is a flat drum which has a deep shell. It allows drummers to hit the wooden frame like Miya-daiko (an imperial drum), and produces deeper sound than other flat drums. When seniors are encouraged to play music by ear using this drum, there are notable changes in their expressions after the performance, and positive attitude can be observed even in their subsequent activities. In addition, when rhythmic activities are performed in a group session, Japanese ancient rhythms enhance energy of the entire group and improve concentration. Therapists participate by calling out certain phrases, such as “Sore”, “Iyo-” and “Dontsuku”, which also enhances rhythmic patterns.

In Japanese classical performing arts such as Gagaku and Nogaku, drums play a role as a conductor by indicating the changes in rhythmic patterns and speed. They also play an important role in local performing arts such as local festivals and Bon dances. Rhythms seen in those Japanese performing arts are different from western rhythms. There is no accented beat, and rhythms are often structured only by single beats. Seniors are familiar with Japanese drums, and the sound of Japanese drum and rhythms it produces bring a nostalgic a feel to them. Japanese deep shell flat drum is an instrument which requires only a small force to make a loud sound, and players can change tone by hitting the wooden frame, providing high satisfaction to seniors. Therefore, Japanese deep shell flat drum is considered to release emotion and bring positive expressions to seniors.

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Morita,S. (1990). Maturi no Bunkajinruigaku (Anthropology of ‘matsuri’ or Japanese festivals), Kyoto; Sekaisisosya.

Yamakawa,N. (1991). Hogaku no Sekai (The world of Japanese traditional music), Tokyo; Kodansya.

Mini Biography: Yukiko Yamada,RMT (Japan) is a freelance music therapist working with seniors, and is a councilor of Japanese Music Therapy Association.

Keywords: Dementia, Japanese deep shell flat drum, Rhythm

O-177

Voicework-transcending societies, generations, continents-vocal sensitivity and diversity, essential for music-therapy

Sylka Uhlig, send by email
Netherlands

Abstract: Vocalizations and Singing are used in all human societies: influencing emotions individually, socially and culturally. Vocal sounds seem to be related more to biology than to culture, define human attributes and transcend societies, generations and continents, as demonstrated by research of neurology, biology, psychology and archaeology, essential for music therapy.

Description: Vocalizations and singing are used in all human societies, generation and continents, and present a broad diversity of human expression and communication patterns. Vocal sounds of clinical and non-clinical populations influence our emotions individually, socially and culturally, and offer treasures of information. Vocal sounds seem to be related more to biology than to culture, like the natural authentic expressions of emotions in situations of pain, sorrow or pleasure. These vocal sounds are acoustic symbols of collective values (Uhlig, 2006). For that reason, through the voice, vocalising and singing define human attributes and transcend cultures and generations. Vocal emotional expression is an authentic innate program, whereas vocal communication performs the exchange of emotions, feelings and attachment values. Vocal sounds as protection and warning system for fear and danger support feelings of safety and develop trust for survival and cooperation. Voicework from birth to death, the anatomy and function of human voice, its sensitivity and evolutionary connotation is presented. Research of neurology, biology, psychology and archaeology defines the specificity of the voice as human instrument and its understanding for communication and interaction. A large diversity of perception and interpretation of human voices as well as approaches to therapeutic voice work will be demonstrated – a comparative analysis. An overview about these subjects gives information for basic and professional use, and offers an invitation for awareness for the development of vocal interventions and dialogues in music therapy.

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Uhlig, S. (2006) *Authentic Voices - Authentic Singing: A Multicultural Approach To Vocal Music Therapy*. Barcelona Publishers, USA.

Mini Biography: Lecturer Music Therapy&Voice; HAN University; PhD Vrije University, Netherlands. 20 years music therapy experiences; psychiatry, rehabilitation, special education.

Keywords: Voice/vocalization/singing, primary human instrument, vocal sensitivity/diversity

O-182

The experience of five young adults with disability forming a rock band

Melissa Amy Murphy, Bmus.RMT
Universtiy of Melbourne / Australia

Abstract: This paper describes the collaborative process of forming a community music group with a committee of young people with intellectual disability who are transitioning from school. The project is part of a larger participatory action research exploring social connectedness for this population through community music involvement.

Description: Young people with disability often face challenges in building their social networks once they leave school. We explored how a collaborative process of forming and participating in a community music group could help to address this. A participatory action research method was used to establish an ongoing community music group with young people with intellectual disability. This occurred amid the most significant policy reform of disability funding ever in our country, signalling a shift from a welfare model to an insurance model. This means that people with disability are now given the opportunity for far greater choice in their daily lives. One of the most requested goals for people with disability when planning for their new funding packages is greater social participation.

This presentation will describe how a group of interested young people signed up to form a community music group. They made decisions regarding the type of music group they wished to participate in, when and where it would be, who could join, as well as how to evaluate it. The group decided to form a rock band and now meets weekly in a youth specific community centre where young people from all walks of life come to hang out.

Participants have said that increasing their social networks has been important, but that equally important reasons for being a part of a music group are opportunities for playing instruments, writing songs and performing. Participation in community music has shown to improve social participation and feelings of connectedness and this presentation will give a unique insight into how young people with disability can gain from the experience. The project was informed by community music therapy, critical disability theory and feminist theory and provides a new and exciting model for music therapists working into the future.

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Kindon, S., Pain, R., & Kesby, M. (Eds.). (2007). *Participatory action research approaches and methods: Connecting people, participation and place.* Routledge.

Mini Biography: Melissa Murphy is a registered music therapist with over 20 years of experience working with young people and adults who have disability in schools, day services and the community.

Keywords: Intellectual disability, Community music therapy, Social connectedness

O-184

Coping with Bipolar Affective Disorder: Music Therapy in Body-Mind-Spirit (BMS) Model

Siu Wah Francesca Tam

Australian Music Therapy Association / Hong Kong

Abstract: The presentation introduces the application of music therapy integrated body-mind-spirit (bms) model against people with bipolar affective disorder in hong kong. Through an individual case illustration, strength-based, needs-driven and bms model was adapted into the music therapy practice including song writing and vocalization. Music therapists across cultures are encouraged to identify this approach and integrate into existing practice.

Description: BIPOLAR AFFECTIVE DISORDER IN THE CLASSIFICATION OF MOOD DISORDER IN DIAGNOSTIC AND STATISTICAL MANUAL OF MENTAL DISORDERS, 5TH EDITION (DSM-V). THE PATIENT SUFFERED FROM THE CYCLING BETWEEN MANIA AND DEPRESSION OVER TIME. ANNIE (PSEUDONYM) WAS DIAGNOSED IN HER ADOLESCENT STAGE. ANNIE IS 48 YEARS OLD NOW AND WAS HOSPITALIZED AND INSTITUTIONALIZED FOR OVER 26 YEARS. SHE LOST HER MOBILITY DUE TO JUMPING FROM HEIGHT IN AGED 30 AND WAS NOW WHEEL-CHAIRED BOUND.

BODY-MIND-SPIRIT MODEL WAS A CORE CONCEPT IN THE REHABILITATION INSTITUTION I WORKED WITH. IT EMPHASIZES A HARMONIOUS INTERPLAY BETWEEN BODY, MIND AND SPIRIT. MUSIC THERAPIST INTEGRATED MINDFUL BREATHING, THERAPEUTIC DIALOGUE AND SPIRITUAL SEEKING INTO MUSIC PERCEPTION, SONG WRITING AND VOCALIZATION IN ACCORDANCE WITH ANNIE'S PREFERENCE AND NEEDS.

ANNIE WAS REFERRED TO MUSIC THERAPY DUE TO HER INTERRUPTIVE BEHAVIORS ARISEN DURING MANIZ EPISODE AND WAS RE-HOSPITALIZED OVER YEARS.OVER 2-YEARS INDIVIDUAL MUSIC THERAPY SESSION, ANNIE'S SONG WRITING AND SINGING REFLECTED THE PROGRESS AND TRANSFORMATION IN HER THOUGHT, EMOTION AND MENTAL STATUS. HER SONG WRITING AND SINGING WOULD BE ILLUSTRATED IN WORDS AND VIDEO DURING PRESENTATION. REDUCTION OF THE FREQUENCY OF RE-HOSPITALIZATION RESULTED AFTER ATTENDING REGULAR MUSIC THERAPY SESSIONS. ALSO, MUSIC THERAPIST WOULD SHARE HER REFLECTION AFTER THIS THERAPEUTIC JOURNEY WITH ANNIE AND THE SIGNIFICANCE OF MUSIC.

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*Baker, F. & Wigram, T. (Eds.) (2005). Songwriting: Methods, techniques and clinical applications for music therapy clinicians, educators and students. London: Jessica Kingsley Publishers.
*Kenny, C. (2012). The use of musical space with an adult in psychotherapy. In Bruscia, Kenneth E. (Ed.), Case Examples of Music Therapy for Mood Disorders (p.46-54). Barcelona Publishers.

Mini Biography: I am working in Hong Kong multi-storey rehabilitation institution as a full time Music Therapist for over 5 years. My specialization are adults and elderly with mental illness and intellectual disability especially, autism.

Keywords: Body-mind-spirit, Music Therapy, Bipolar

O-185

Group music therapy in the treatment of eating disorders

Ingvild Stene, Ingvild Stene is music therapist, psychotherapist and PhD student at the Norwegian Academy of Music. Stene has long experience working from hospital with young people suffering from an eating disorder. The Norwegian Academy of Music / Norway

Abstract: This paper presents a mixed-method PhD study with people suffering from an eating disorder. The research embeds a pilot- and a follow up based on semi-structured interviews, tests, and observations. The paper discusses how group music therapy and receptive music therapeutic approaches can support emotional knowledge and mentalization.

Description: This paper presents a mixed-method PhD study with people suffering from an eating disorder. Eating disorders are psychiatric conditions in which medical complications are common. Despite their prevalence and the devastating effects on those who suffer from them, there is still no clear consensus on how to best understand and treat these multifaceted conditions.

This study includes semi-structured interviews, test, and participatory observations. The main objective is to investigate how five female adults experiences receptive music therapy approaches in 11 group sessions. The researcher is music therapist in the group sessions, which also included a clinical psychologist. The receptive approach in the study is an exploratory one, which embraces music examples brought forward by the group members. Music listening examples chosen by the music therapist, inspired by Guided Imagery and Music (GIM).

This paper presents the results from the study, discusses the clients' experiences, which also includes, how music affects their bodily experiences and their emotional states of being. Examples from these experiences elaborates on as emotional knowledge development in the group music therapy. Positive and negative experiences of the body theoretically discusses within a mentalization-based framework.

Bibliography: Trondalen, G. (2016). Relational Music Therapy: An Intersubjective Perspective. Barcelona Publishers.

Mini Biography: Ingvild Stene is music therapist, psychotherapist and PhD student. Stene has long experience working from hospital with young people suffering from an eating disorder.

Keywords: Eating disorders, Group music therapy, Emotional knowledge

O-189

Crisscrossing Cultures: Eastern and Western Concepts & Practices of Music Therapy

Laura E Beer, PhD, MT-BC
Marylhurst University / USA

Abstract: A qualitative research study is presented which examined the experiences of US trained Asian music therapists who returned home to practice. Topics include: differences between Eastern and Western clinical practices; cultural considerations in education and training; tips for students, educators, and supervisors; music excerpts; themes; and group discussion.

Description: Music therapy is a recognized therapeutic form used throughout the world. Educational programs for the modality exist in various countries, yet many students choose to attend school in the United States to study music therapy. They do so out of a deep commitment to music and to helping others. A Western education, however, not only presents a culture clash of customs, values, foods, and landscape, but also propels these students into a tradition of therapy in which self-awareness and the expression of emotions are valued as goals. These goals are inherently counterintuitive to many international students: they grew up, were socialized, and steeped in an Eastern tradition of caring for others over self, collectivism, strong family ties, and reserved emotional expression. What can result is the creation of internal struggles of identity and torn loyalties to traditions and familial standards. The purpose of the study being presented was to look at what happens to graduates, specifically those from Asian countries, when they return home and are faced with bringing their new-found knowledge into the workplace. Music improvisation was paired with interviews in data collection, analysis, and representation, and music excerpts will be played to highlight themes and experiences. Included in this session: cultural differences in education & training; information on microaggressions; tips for students, educators, & supervisors; the role of music in arts-based research; and themes derived from data. Time will be allowed for a short group discussion. As will be seen, becoming more aware of and sensitive to the needs of international students is only a beginning point for Western music therapists, clinical supervisors, and educators.

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Mini Biography: Laura Beer is Chair and Music Therapy Program Director at Marylhurst University. She is an experienced clinician, researcher, musician, and educator. Her current clinical work is in the NICU setting.

Keywords: Multicultural Awareness, Cultural Concepts of Therapy, Research

O-197

Music Integration Group for Refugee Mothers and Children Seeking Asylum in Sweden

Dale Beth Copans Astrand, MM, MT-BC
Sweden

Abstract: A music therapy group for refugee mothers and children was started in the Spring of 2016 at Tibble Church in Sweden. The original goals of the group were to teach Swedish through music and to integrate them with Swedes. Gradually additional goals were added to meet their needs.

Description: Sweden has taken in thousands of refugees, most recently from Syria, in the past few years. Typically, when the refugees arrive, the men are enrolled in Swedish classes for immigrants, whilst the women stay at home to tend to their children. The women are thus isolated from meeting Swedes and learning the language. In the Spring of 2016 we started a music group for mothers and their small children at the Swedish Church with the purpose of teaching the Swedish language and providing a forum for them to meet Swedish mothers and their children. As the group developed it became apparent that the needs of the mothers were greater than we had anticipated. One mother only ventured out of her apartment to come to our group so that when she prepared her son to go outside he became so excited knowing he would be making music soon. She was eventually persuaded to join two other mothers on an excursion to another town after a music group. Another woman told us she had not danced in five years and this was now her greatest desire. We covered the windows in the room with screens so no men could look in and played dance music she was familiar with. The expression of joy on her face was incredible as she danced freely around the room with her baby in her arms. The sessions include singing, dancing, playing instruments, and using props such as pom-poms and scarves to demonstrate directions, colors, and other concepts. We take time to discuss our different cultures and music. We have now advertised the group for the Fall of 2016 and hope more Swedish mothers will come, increasing the social connections for the immigrant women.

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Swedish government policy on immigrants website

Mini Biography: BA Cornell University 1989, MM Florida State University 2000, Supervisor Royal College of Music Stockholm 2016. Employed at Church of Sweden working with integration, theater, and music groups for children.

Keywords: refugee, integration, music therapy

O-200

Psychodynamic oriented music therapy for a child with pervasive developmental disorder

Masae Yokobori

British Music Therapist / Zambia

Abstract: Psychodynamic oriented music therapy is one of the most powerful approaches to understand clients' internal world, as this is a combined practice of clinical musical process and their correlative psychological process in mother-infant interaction. This presentation describes how the music therapist developed the therapeutic relationship by using of psychodynamic theory.

Description: The client: an 11-years-old boy with pervasive developmental disorder, who displays extreme emotional instability and low self-esteem.

This work is divided by three phases, according to how the therapeutic relationship developed.

At the first phase, he did not respond toward any musical interventions. Instead, the therapist was deliberately controlled by him in his 'game-world' in order to experience his 'internal-world' together. The main aim of this phase is how to 'contain' (Bion 1962) the client, and create a secure attachment base. In the following phase, the therapist did not remain passive, but tried to accompany and shape the musical outburst by using improvised music. At the third phase, he gradually became able to respond musically and engaged more with his therapist by representing himself through the improvisation.

This subsequence process could be in comparison with mother-infant interaction, such as establishing the secure attachment, the separation and creating the 'potential space' (Winnicott, 1971). Winnicott claims that 'the aim of therapy might be to enable the client to play in the potential space'. (Winnicott, 1971) I found that the client also needed to be re-experienced the same subsequence process in order to enable him to play in the 'potential space'. Improvisation is considered as an effective context for developing therapeutic relationship, as the nature of the spontaneous musical exchange is seen as intrinsic to the pre-verbal to-and-fro of a mother and infant.

Bibliography: Bion.W.R (1962) A theory of Thinking, International Journal of Psychoanalysis.

Winnicott.D (1971) Playing and Reality, Penguin.

Margaret Heal and Tony Wigram (1993) Music Therapy in Health and Education, J.Kingsley, London

Mini Biography: Masae Yokobori. British registered music therapist. Worked for psychiatry units of NHS hospital and special needs department of primary school and private facilities (U.K/Japan). Living in Zambia since 2016.

Keywords: Psychodynamic oriented, Mother-infant interaction, Potential space

O-201

Musical recovery: Regaining healthy relationships with music during mental health recovery

Jennifer Bibb

Australia

Abstract: This paper will present the results of a grounded theory research study which investigated the role of group singing during mental health recovery. Findings suggest that the supportive conditions within a therapeutic group singing context is important for regaining healthy relationships with music during periods of acute illness.

Description: 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. Existing research suggests that the way people engage with music is influenced by their fluctuating mental health and if unhealthy music choices are made music use can result in unhelpful outcomes.

This research project investigated the role of group singing in inpatient and community contexts during mental health recovery. A constructivist grounded theory approach was used and 29 participants were interviewed about their experience of engaging with songs in isolation and in a group singing context. Findings suggest that the supportive conditions within a therapeutic group singing context is important for regaining healthy relationships with music during periods of acute illness. Participants reported triggering encounters with songs played in the group experiencing intense emotional reactions due to pre-existing associations with songs or their similarity to their current situation. Participants described using the encouraging conditions of the group such as being with co-consumers who understood, singing painful songs together and getting support from a music therapist to de-sensitise songs which they previously had avoided or used in unhealthy ways in isolation. Participation in group music therapy acted as a resource for regaining healthy relationships with songs.

This paper will discuss the importance of guiding and supporting consumers in their music use during acute periods of illness to ensure music is a healthy resource for their long-term mental health recovery. Clinical implications for music therapists will be discussed, as well as the importance of the facilitator's role in supporting and containing intense emotions that may be experienced by mental health consumers in community choirs and singing groups.

Bibliography: McFerran, K. S., & Saarikallio, S. (2013). Depending on music to make me feel better: Who is responsible for the ways young people appropriate music for health benefits. *The Arts in Psychotherapy*, 41 (1), 89-97.
Saarikallio, S., & Erkkila, J. (2007). The role of music in adolescents mood regulation. *Psychology of Music*, 35 (1), 88-109.

Saarikallio, S., McFerran, K. S., & Gold, C. (2015). Development and validation of the Healthy-Unhealthy Uses of Music Scale (HUMS). *Child and Adolescent Mental Health*, 20 (4), 210-217.

Mini Biography: Jennifer is in the final stages of her PhD at the National Music Therapy Research Unit, University of Melbourne, Australia. Jennifer works clinically with people during mental health recovery.

Keywords: mental health recovery, group singing

O-203

A study of MT for QOL of bed-ridden people with severe dementia

Nanako Yumita, RMT (Japan)
Japan

Abstract: This case study reports how music therapy sessions contributed to improvement in QOL of a non-verbal bed-ridden elderly woman with severe dementia. The sessions were aimed to access her hidden communication abilities and provide opportunities to interact with others through singing, talking, and providing appropriate sensory stimulations.

Description: During the late stages of dementia, people often have difficulties communicating with others. However, interventions through music and providing multi-sensory stimulations may potentially access their abilities to communicate. This case study reports how music therapy sessions enhanced the abilities of an 89 years old bed-ridden woman who suffered with severe dementia. She lost the ability to talk and express needs, had no facial expressions, hardly interact with others and response to the environment. The music therapy sessions were conducted twice a month for 20-30 minutes per session for 7-month period with the aim to access her hidden communication abilities and provide opportunities to interact with others, and improve her QOL. At each session, the music therapists provided appropriate sensory stimulations such as hand rubbing while singing and talking to the patient. The music was selected from Japanese folk songs and music from her younger age. The patient's responses to the activities were inconspicuous at the first few sessions, and the music therapist carefully observed the responses. During the hello song, as her name was called, her eyes which were usually tightly closed, opened and made eye contact with the music therapist. When her son joined a session and sang a song, her eyes opened widely and facial expression changed distinctly as if she recognized her son. She also responded to some visual stimulations such as pictures of Autumn leaves while gentle music played from a tablet by moving her eyes. These interventions eventually elicited her voice "Ah" while she exhaled, especially at the end of the singing activities. The music therapist found that the patient's responses were becoming more recognizable. The music therapy outcomes indicate that the interventions which provided appropriate auditory/visual stimulations and sense of touch may access hidden abilities of people with severe dementia, and improve their QOL.

Bibliography: Michiko Nuki (2010). *The Annual of Music Psychology & Therapy 2010 Vol.39*. Japan
Naomi Feil (2002). *The Validation Breakthrough: Simple Techniques for Communicating with People with 'Alzheimer's-Type Dementia'*. United States
Futoshi Matsushita (2007). *Quality of Life in Profoundly Demented Patients: -Sensory integration for Profoundly Demented Patients-*. Japan

Mini Biography: Nanako Yumita, RMT (Japan), is a music therapist, working in Sendai-city, Japan.

Keywords: severe dementia, QOL, multi-sensory stimulations

O-204

Addressing Complex Needs of Pediatric Long-Term Brain Injury Patients: A Music Therapy Approach

Marissa G Emple, MA - New York University

LCAT - Licensed Creative Arts Therapist, License #1609

MT-BC - Music Therapist Board Certified, Certification #08586

Elizabeth Seton Pediatric Center / USA

Abstract: The presenter will discuss evidence-based music therapy treatment for use with pediatric long-term brain injury patients, specifically children who present with disorders of consciousness. The presenter will address assessment, treatment planning, and implementation of clinical practice. The focus of the presentation will be clinical application, and includes audio and video examples.

Description: This presentation will focus on music therapy treatment for children and adolescents who present with disorders of consciousness, specifically minimally conscious and persistent vegetative states. The presenter will offer case examples of children who presented with these conditions at birth, as well as children who acquired brain injuries later in life. The client base within this presentation are children who reside in a specialized long-term care facility in New York. Areas of discussion will include pertinent research, music therapy methods of assessment, treatment planning for children with disorders of consciousness, and implementation of music therapy techniques. The presenter will provide clear background on disorders of consciousness, distinguish between persistent vegetative and minimally conscious states, and discuss research-based clinical application. The presenter will discuss pertinent research and innovative technology, with an emphasis on clinical practice. Further topics for the presentation will include goal planning, limitations, ethical and age-specific considerations, and rehabilitation co-treatment within a holistic, client-centered approach.

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Mini Biography: Marissa is a music therapist and internship director at the Elizabeth Seton Pediatric Center. She treats infants, children, and adolescents who have sustained brain injuries of varying etiologies

Keywords: pediatric, disorders of consciousness, clinical

O-206

The impact of piano training on cognitive, motor, and psychosocial outcomes in adults with Parkinsons Disease

Teresa Lynn Lesiuk, Ph.D., MT-BC
University of Miami / USA

Jennifer Bugos, Ph.D.

Abstract: Deficits in executive functions (e.g., attention, processing speed) result in emotional and motor problems for adults with Parkinsons Disease. Participants were provided a 10-day, 3 hours per day piano boot-camp that consisted of finger patterns, music reading and playing, and music theory instruction. Outcomes of piano training on cognitive, motor, and psychosocial measures are delineated.

Description: Parkinsons Disease (PD), a neurodegenerative disorder affecting five million Americans over age 65, is often accompanied by executive dysfunction in addition to motor symptoms such as bradykinesia, tremors, rigidity, gait and postural difficulties. While research supports the effectiveness of music listening interventions (e.g. Rhythmic Auditory Stimulation) on mobility, balance, and gait, the impact of musical performance on executive dysfunction is not yet known. Deficits in executive functions (e.g. attention, processing speed) in patients with PD result in gait interference, deficits in emotional processing, loss of functional capacity (e.g. intellectual activity, social participation), and reduced quality of life. Short-term interventions with temporal elements may improve executive functions in patients with PD. In piano training, fine motor finger movements activate the cerebellum and supplementary motor area thereby exercising the cerebellar-thalamocortical network (CTC) network. The researchers (co-investigators Lesiuk and Bugos) hypothesize that exercising the CTC network through piano training will contribute to enhanced cognitive performance and elevated mood.

A music intervention, particularly group piano instruction, has been shown to delay cognitive impairments in age-related cognitive decline, but has yet to be examined with PD. Participants were provided a 10-day, 3 hours per day piano boot-camp that consisted of finger movement patterns, music reading and playing, and music theory instruction. The researchers evaluated the outcomes of piano training on cognitive, motor, and psychosocial measures. Further, the effects of the training were evaluated for motor performance to elucidate the benefits relative to common PD motor symptoms: tremor, bradykinesia, rigidity, and postural stability. No study to date has examined the effects of piano training on PD symptomatology with rigorous randomized clinical trial methodology including a comparable active control group (computer training) and a no treatment wait-list control group.

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Mini Biography: Teresa Lesiuk, Ph.D., is Director and Associate Professor of Music Therapy at the Frost School of Music, University of Miami, Miami, Florida, USA.

Keywords: Parkinsons Disease, Piano training, Executive functions

Disclosure: This research is funded by the University of Miami Provost Research Award and the GRAMMY Research Foundation.

O-210

Inspiring the next generation of parents to identify with their musical selves

Vicky Abad

University of Queensland, Boppin Babies / Australia

Helen Shoemark, PhD, Associate Professor Temple University

Margaret Barrett, Professor, University of Queensland

Abstract: In today's rapidly changing world technology, knowledge and understanding of the role of music on early childhood development and time poor parenting is impacting the way parents use music in their parenting. We will explore and reflect on the past, present and future practices and changes, and discuss the role of music therapists in supporting parents to identify with their musical selves.

Description: Parents have used music since time began to soothe and connect emotionally to their babies and to teach them social and cultural nuances. This has predominately been done by mothers through lilted musical interactions and singing, and existed as a means to communicate and connect before language even existed. Modern families and lifestyles have evolved since then and the ways that they interact musically has changed with this. This paper builds on our previously presented thoughts and reflects further on these changes by firstly presenting an overview of the evolution of parent-child musical interactions; and then exploring how recent developments in knowledge and technology have impacted on these musical parenting interactions and practices. Specifically, our understanding of the impact of early music exposure and learning, and the technological changes in use and access to music, and their impact on modern families will be unpacked and explored. Advances in science and technology have allowed researchers to better understand why we use music the way we do to support early parent-child attachment and how music supports childhood development in general. Technological advances have also seen changes in the way we use music, moving from a process of making music in social settings with children to listening to music individually for children. This knowledge, coupled with the changing social fabric of our society, and ease of access to recorded music, may be undermining parent confidence to use music to support their everyday parenting practices. This paper will explore through a neuroscience paradigm the potential for music therapists to re-connect families and empower parents to use music as part of their everyday parenting and musical identity. Case studies drawn from community and acute healthcare music therapy settings will be used to support this.

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Oxford: Oxford University Press.

Mini Biography: Vicky Abad is a lecturer, researcher and music therapy clinician with over 20 years' experience working in a range of clinical settings including parent-child music therapy intervention and family music therapy.

Keywords: musical parenting, parent-child interactions, parenting

O-213

Clinical improvisation: Relevance of the biological indications and subjective statements of music therapists

Ayako Sugata, Master of Regional Science (Gifu University)
Ogaki Womens College / Japan

Takako Ito, Master of Integrated Arts and Science
Makoto Iwanaga, Ph.D

Abstract: Clinical improvisation is an important technique taught in the music therapy curriculum in Japan. Various techniques of clinical improvisation have been developed based on the clinical experiences of music therapists. This study investigates the results of biological indications and the responses of music therapists regarding the effectiveness of clinical improvisation.

Description: The therapeutic effects of clinical improvisation have been discussed in various studies (Aigen, Pavlichevic, Okazaki, et al., etc.) Since many clients have severe disabilities, it can be difficult for them to discuss their experiences with clinical improvisation. Myoelectricity is a method of analyzing a subject's muscle movements, which can indicate emotional changes during improvisation in a chronological manner. A subject's heart rate (RR) variability can also be used to indicate their emotional or mental state, such as annoyance, excitation or relaxation. This presentation consists of three parts. First, semistructured interviews were conducted with 13 music therapists who use improvisation in their practices (Sugata,2011). A questionnaire was then developed to collect a larger number of responses from other music therapists in order to investigate common experiences when using clinical improvisation. 81 music therapists responded via Survey Monkey and by mail. Synchronization was found to be the most useful improvisation technique, according to the results of the survey. Finally, a role playing experiment was conducted in which a student played the role of the music therapist during improvisation while music therapists played the role of the client and tried to communicate nonverbally.

Myoelectricity readings on the flexor carpiulnaris, corrugator supercilii and zygomatic major muscles and heart rate variability were measured. We will discuss the relevance of these biological indicators as well as the statements of music therapists in interviews and responses to the questionnaire.

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Mini Biography: Ayako Sugata, Assistant Professor of music therapy at Ogaki Women 's College.

Keywords: Clinical Improvisation, heart rate (R-R) , Myoelectricity

O-214

Our health support for the elderly in community with singing and session

Makiko Ueno, Registered nurse

St Luke's International University/ St Luke's International Hospital Nursing Unit / Japan

Yuri Goto

Kyoko Ichihana

Keiko Kogure

Yasuko Sawato

Abstract: We carry out this program every month in the church. Not only singing, games, trolling, and sign language are included. Dysphagia lectured in the teatime, entertaining performance also held. We would like to share our activity which might have contributed to activation of communication and improvement of QOL in community.

Description: We present our group music therapy which is held on weekday from 14:00 to 16:00 once in a month. Every time about 30 people come, and their age mainly ranges from 70 to 80. Some people take their children or grandchildren, which makes the range broader from 21 to 95, and the average is 71. Although our primary targets are those who can come themselves, some people have basal diseases such as dementia, cerebrovascular disease, and deafness. A person likes our program so much to take even more than an hour train.

A singer who also teach voice training in the hospital leads the program, and some other staff such as a nurse, care worker, organist, pianist, guitarist, and dancer support.

The initiation was three years ago based on the "Oto no Izumi" program developed by M. Motoda. Now we modify our original program, in which we control breath, stretch, or exercise sitting, singing children's songs and nostalgic songs. We practice latest popular songs with them for several months. Not only song teaching, but games for brain training, trolling, sign language, and simple musical instruments are also incorporated, and a specialized nurse gives a lecture of swallow training and oral care before the interval teatime, furthermore, entertaining performance by the staff from the stage is also held.

Some people says, "I endured rehabilitation to attend." Some family regard this as one of their goals.

We would like to share our activity which might have contributed to activation of communication and improvement of QOL in community.

Bibliography: I.Koya Singing brings oral care

Mini Biography: Registered Nurse, working at St.luke's International Hospital, Tokyo

Graduated University of Kobe in 1999

Certified in The Japan Society of Dysphagia Rehabilitation

Keywords: Community, Aged/Elderly, Sing

O-218

One Kind of Music Therapy Born in Japan, Music Care

Chihiro Nishijima

Japan

Abstract: In Japan, there is a method in the field of music therapy called “Music Care”. It was born and has evolved in Japan. The membership of Japanese Music Care Society now exceeds 2,700 in 2016. The number of participants in beginners’ workshops has reached more than 20,000 worldwide.

Description: In Japan, there is a method in the field of music therapy called “Music Care”. It was born and has evolved in Japan. Tetsuro Kagaya, a specialist in the field of education for children with disabilities is the originator. It was called “Kagaya’s Music Therapy” in the 1960’s. He is also known to have established the Japanese Music Therapy Society in 1967 at a time when the term “music therapy” was not known in Japan.

Kagaya’s Music Therapy became popular through the summer seminars and other opportunities sponsored by JMTS. After Kagaya’s death, Keiko Miyamoto, Kagaya’s immediate pupil, established the Japanese Music Care Society (JMCS). It was Miyamoto who started using the term “music care” instead of “Kagaya’s Music Therapy”. The membership of JMCS now exceeds 2,700 in 2016. JMCS conducts workshops in Japan and even overseas, in recent years. The number of participants in beginners’ workshops has reached more than 20,000 worldwide.

Music Care has several unique features. First, Music Care uses recorded music (music CDs) for the session: it is based on Kagaya’s idea that everyone should be able to practice. Second, Music Care is practiced in groups because Kagaya thought that the real growth came out of actual interactions. Lastly, most practitioners of Music Care are, or once were, working at welfare facilities, such as that for elderly people, children with disabilities, people with disabilities, and so on.

Music Care is sometimes regarded as illegitimate because of the use of music CDs during the sessions, and because most practitioners are not trained musicians. It is worth looking at closely because, a while “community music therapy” is practiced in private, Music Care is a more public form of therapy. In this presentation, I’d like to summarize the features of Music Care from data I collected in my research.

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Mini Biography: Associate Professor, Nihon Fukushi University

My main focus of research is music education. I have recently been interested in Music Therapy from educational point of view.

Keywords: music care, Japan, community music therapy

O-219

Music Therapy for Earthquake Survivors: Restoration of Identity and Community through Musicking

Kazuko Mii, JMT, Board Member of the Tohoku Music Therapy Project, Music Therapist at the Lumbini, Facility for developmental delayed adults.

Japan

Shizue Terata, JMT, Music Therapist at MT Room SAKURA (Private Practice)

Kana Okazaki-Sakaue, DA,MT-BC,NRMT,ARAM /Associate Professor,Kobe University; Advisor of the Tohoku Music Therapy Project.

Abstract: This presentation will illustrate how group music therapy has helped to restore the survivors' identity and their sense of community through indigenous traditional music making. Implementation and conservation of this traditional music took a clinically significant role to nurture their emotional as well as social needs in the community.

Description: Since the Earthquake in 2011, the survivors have been living with a huge sense of loss, such as family members, friends, housing, work and also sense of community due to the spread-out residency in temporary housings. There used to be a big community in Kirikiri-district of Otsuchi-cho,Iwate prefecture, where the tsunami had washed away their housings. Some families were able to stay in their own houses, the others had no choice except to live in temporary housings provided by the government. This has generated some splits in the community, and the chief priest of the temple in the town felt concerned about the situation and provided a space for people to assemble for musicking.

The presenters were asked to conduct group music therapy on a regular basis. It was called the "Utakko no Kai (sing-along group)" at first, and then the members changed its name to "Kujirasan Gasshodan (Chorus Group)", as they felt dignified through the process. Their sense of cohesion had grown through the process and they were able to find their roles in the community.

They started to give spontaneous ideas in the music making and started to share each other their indigenous drumming and dances of "Kirikiri Jinku (a very traditional folk music in Kirikiri town)". They were so eager to enjoy and tried to conserve their traditional music even though all the landscapes and scenery were collapsed due to the earthquake.

Music therapists have supported and helped them to retain survivors' pride and identity and to restore their sense of community through their indigenous traditional music making. It took a clinically significant role to nurture their emotional as well as social needs in the community.

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Mini Biography: JMT,Board Member of the Tohoku Music Therapy Project, Music Therapist at the Lumbini, Facility for developmental delayed adults

Keywords: Earthquake Survivors, Japanese traditional music, Restoration of Community

O-220

And the current state of psychiatric care in Japan, music therapy

Fumie Hirama, JMTA Authorized music therapist
Social Medical Corporation Sato Hospital / Japan

Abstract: By problems such as recent low birthrate and aging, the psychiatric practice of Japan becomes the financial difficulty music therapy should join IPW (Interprofessional Work) and has to develop a session variously according to the situation.

Description: A mental medical treatment and mental health services and social security of Japan is pressed due to low birth rate and aging in recent years and financial problems, and will also be strictly expected. During being lack of finance, hospital and facilities are twisted by a calculation important matter by a medical service fee revise, and a private hospital also applies survival and is learning by trial and error. In particular, psychiatric care has problems such as regional transition, medical and care for dementia, mild of schizophrenia, qualitative change in the depression, increase in suicide, and reform is required. In such present conditions, what kind of role may the musical therapy take? Our corporation established a super emergency ward in 2004. During hospitalization shortens it by hospitalization time and evolution of the treatment of schizophrenia, the musical therapy will support an individual session of immediate nature period as needed. In addition, as for long-term inpatient, independence support and come back to normal life are pushed forward by the progress of the drug including Clozapine. Therefore, as for the musical therapy, content aiming at adaptation to group and society is asked. Furthermore, as support after the discharges, daycare and nightcare session are carried out, too. The musical therapy of daycare aims at prevention of recurrence and fullness of spare time and promotion of communication. The night care is aimed for relaxation. About dementia, the person targeted for a hospital and facilities is a tendency to increase. A level and the quality of dementia diversify, too. A variety of correspondence is demanded from the musical therapy. The Japanese musical therapy does not have national qualification. However, I think the musical therapy to enter IPW positively. And it must support the social present situation to change.

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Yamane, H. *Ima sagyouryoushou ni motomerarerukoto*. (Now, what is expected in the OT) Japan Psychiatric Hospital Association. 2015, 34, 7

Mini Biography: Fumie Hirama is a music therapist of the Sato hospital, and a member of Japanese Music Therapy Association. And a music therapy for 20 years.

Keywords: Psychiatric care, Diversification, IPW (Interprofessional Work)

O-221

Elements to select music therapy for psychiatric patients

Haruko Hisamatsu, RMT (Japan)

Tokyo Womens Medical University / Japan

Sayaka Kobayashi, Psychotherapist, Ph.D.

Hidehiro Oshibuchi, M.D., Ph.D.

Katsuji Nishimura, M.D., Ph.D.

Abstract: We administered description-and selection-type questionnaires to survey preferences regarding music therapy. Subjects were psychiatrists, nurses, psychologists, occupational therapists, and pharmacists. Staff members exhibited different attitudes toward music therapy, suggesting that the proper selection of music therapy is an important consideration when assessing the effectiveness of music therapy.

Description: We are interested in the effective application of music therapy by a music therapist in a psychiatric hospital for patients with psychiatric disease. Reasons for patients to participate in music therapy are various, and many patients choose music therapy based on suggestions from medical doctors and other co-medical staff. There are no currently established criteria, however, for music therapy for psychiatric patients. Thus, the purpose of this study was to survey the recognitions of music therapy within various medical staff to promote more efficient application of music therapy. We administered questionnaires to medical staff members regarding the preferences and perception of music therapy selections. Staff members exhibited different attitudes toward music therapy, although the criteria considered important for music therapy were similar. These findings suggest that accurate application of music therapy for patients with psychiatric disease could provide more effective therapeutic results. Additional studies with a larger number of subjects and analysis of the correlation between the elements of the music and the efficacy of music therapy for psychiatric disease are warranted.

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Effects of group musical therapy on inpatients with chronic psychoses: a controlled study.

Psychiatry Clin Neurosci. 2002 Apr;56 (2):187-93.

Mini Biography: Haruko Hisamatsu is RMT (Japan).

I am working with patient psychosis as a music therapist.

I am a part-time lecturer of Tokyo woman medical University and Tokyo Musashino hospital.

Keywords: Psychiatry, Medical staff, Qualitative analysis

O-223

Music Therapy in Huntington's Disease: a multi-center, randomized controlled trial

Monique van Bruggen Ruffi, MMT

ArtEZ school of Music, Enschede, Netherlands / Leiden University / Netherlands

Annemieke Vink, PhD

Wilco Achterberg, PhD

Raymund Roos, PhD

Abstract: In this presentation the results of a double blind, multi-center, longitudinal randomized controlled trial studying the effects of music therapy on improving the quality of life by means of improving communicative and expressive skills of patients with Huntington's Disease will be revealed.

Description: Huntington's Disease (HD) is a progressive, neurodegenerative disease characterized by motor - and psychiatric disturbances, and cognitive decline. Cognitive and behavioral changes place the greatest burden on patients and their caregivers. In the later stages of the disease, language comprehension may be preserved while the ability to speak is significantly diminished. Loss of expressive- and communicative skills often result in behavior problems. Overall, the quality of life (QoL) becomes worse over time. Since there is no cure for the disease, all treatment is aimed at improving QoL.

The aim of the study is to improve QoL by means of improving the communicative and expressive skills, resulting in behavioral changes.

The study is designed as a multi-centre double-blind randomised controlled intervention trial. Sixty (60) patients from four long-term care facilities specialized in HD-care in The Netherlands participated in the study. Two random groups were created. The experimental group received 16 sessions of music therapy, while the control group participated in 16 weeks of regular recreational day activities.

The primary outcome measure to assess changes in expressive and communication skills are the social-cognitive domain of the Behaviour Observation Scale Huntington (BOSH), while changes in behavior (secondary outcome) are assessed by both the Problem Behaviour Assessment-short version (PBA-s) and by the BOSH. Measurements are taken place at baseline, then 8, 16 (end of intervention) and 12 weeks after the last intervention.

At the time of submitting this proposal, all data is being analyzed through t-test statistics, Chi-square tests and linear mixed models with repeated measures. No results are known yet, but will be by October 2016. This study will provide greater insight into the effectiveness of music therapy on social-cognitive functioning and behavior problems by improving expressive and communication skills, thus leading to a better quality of life for patients with Huntington's disease.

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Mini Biography: Monique holds a Masters degree in MT and is NMT-fellow. She lectures music therapy at ArtEZ School of Music in Enschede, Netherlands. She will defend her PhD-dissertation mid 2017

Keywords: Huntington's disease, quality of life, RCT

O-227

Effects of Music Therapy on the Attention of Children with Externalising Behaviour Problems (EBP)

King-Chi Yau, MA (Music Therapy), BSW
HCPC; BAMT / Hong Kong

Abstract: This study examined the effects of clinically-selected Motifs on the attention of a male child with EBP. Video microanalysis of four therapy sessions was employed. Interaction segments with / without Motifs were identified for statistical analysis. Results showed that Motifs were effective in enhancing efficiency of joint attention execution over time.

Description: Background: Recent studies highlight the role of attention (i.e. executive attention and joint attention) contributing to the negative association between children's Externalising Behaviour Problems (EBP) and self-regulation. In music therapy improvisation, Motifs represent a repeated and meaningful use of freely improvised or structured music. They have been reported to be effective in drawing attention towards joint musical engagement.

Aim: This study aimed to examine the effects of clinically-selected Motifs on the attention of a single male child with EBP.

Method: Video microanalysis of four therapy sessions was employed. Motifs were selected from the beginning session. Then, interaction segments with / without Motifs were identified for the following analysis: (1) Executive attention measurement: a two-way ANOVA was conducted to examine the effects of the presence / absence of Motifs (factor I) across sessions (factor II) on the duration of interaction segments. (2) Joint attention measurement: another two-way ANOVA investigated effects of these two factors on the duration of attentive gaze, playing and vocalisations in each segment. Micro-analytic tools utilising Music Notation System (MNS) of therapist's Motifs, Bruscia's Improvisation Assessment Profiles (IAP) of child's music, and Plahl's Interaction Graphs (IG) on child-therapist interaction patterns were further employed.

Results: (1) The Motif interaction segments tended to decrease in duration throughout the four sessions, while (2) these segments showed a significant increase in proportions of joint attentional responses. These findings suggested a positive effect of Motifs on enhancing efficiency of joint attention execution over time, indicating the child's recognition of the Motifs through learning. Micro-analytic tools (i.e. MNS, IAP and IG) identified themes of novelty, affect regulation, communicative musicality and secure base in explaining this positive effect.

Conclusion: Motifs are effective in enhancing efficiency of joint attention execution of an EBP child. The present thesis suggests mechanisms underlying the use of Motifs in promoting attentional efficiency.

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Mini Biography: Registered Music Therapist (HCPC, UK); Neurologic Music Therapist (The Academy of Neurologic Music Therapy, US); Registered Social Worker (SWRB, HK); Theraplay Practitioner Level One (The Theraplay Institute, US)

Keywords: Behaviour Problems, Attention, Music Therapy

O-228

Progressing parent perspectives: Parents' musical engagement and emerging parental identity in neonatology

Elizabeth McLean, BMus (Therapy) with Honours, PhD Candidate
The University of Melbourne and Monash Health / Australia

Abstract: A study exploring how a parent's musical engagement with their baby contributes to parental identity within the neonatal unit will be discussed. Findings from this study will be presented, drawing conclusions on the significance of exploring the parents' perspective within music therapy research to inform future neonatal music therapy practice.

Description: A growing body of scholarship argues for the need to further understand and foster this process of becoming a parent and a parent's role in the neonatal unit (NU) context to support the critical development of the parent- infant relationship (Vazquez & Cong, 2014). Furthermore, there is a rising increase in neonatal music therapy research and practice acknowledging the benefits of parentally inclusive approaches to support the hospitalised infant and their family system (Haslbeck, 2012). However, limited music therapy scholarship currently explores the appropriation of music to support and target a parent's sense of identity as a parent in the NU. Further exploration to understand the potential connection between a parent's musical engagement with their baby and their own identity as a parent in the NU and the role of the neonatal music therapist in fostering a parent's musical engagement warrants additional inquiry. This paper presents the findings of a Constructivist Grounded Theory (Charmaz, 2014) study as part of the author's doctoral degree, exploring parents' musical engagement with their premature baby and their emerging parental identity across the NU journey. Concurrent data collection and analysis took place through in-depth interviewing with nine parents of a premature baby across varying time points in their NU journey. Data analysis involved close collaboration with parents to co-construct an emerging theory, honouring the practice of reflexivity as a dual researcher and clinician. Findings from this study will be presented and discussed in the form of a substantive grounded theory, with conclusions drawn on the significance of exploring the parent's perspective within music therapy research to inform future neonatal music therapy practice.

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Mini Biography: Elizabeth McLean is Registered Music Therapist and current PhD candidate at the National Music Therapy Research Unit (NaMTRU), The University of Melbourne. Elizabeth works as a music therapist in neonatology.

Keywords: parental identity, neonatal unit, musical engagement

O-230

The influence of the quality of accompaniment on emotion of vocal groups

Akane Okada, RMT (Japan)

Tama Saisei hospital, and music therapy team ARIA / Japan

Lisa Ishimine, RMT (Japan)

Abstract: The quality of piano accompaniment is important to provide effective music therapy interventions. A pilot study was conducted, and the participants sang two songs along with two different accompaniment styles. The result showed they felt confident in singing with more skillful accompaniment. Full-scale research will be conducted for the congress.

Description: As Puig-Roget stated playing music means to lead one to the purposed destination (Funayama, 2003), many music therapists, in practical settings, recognize how the quality of piano accompaniment influences the clients' facial expressions and the content of conversation after the sessions. In 2012, Mishiho found positive responses in physical expressions of students with intellectual disabilities when the piano accompaniment was well structured. Although the importance of piano accompaniment skills has been discussed, Fukui (2014) pointed out education of these skills has not been fully addressed in music therapy programs in Japan. The purpose of this study is to examine how the quality of piano accompaniment influences emotion of vocal groups and reconsider the importance of the accompaniment skills.

A pilot study was conducted prior to full-scale research. The participants of this pilot study included inpatients at a mental hospital, elderly who attended music therapy sessions for well-being, and music therapy students (n=36). One folk song and a well-known pop song were selected, and each song was accompanied in two different styles in order to compare the effects. The accompanist used fewer chords and played with a simple rhythmic pattern for Accompaniment A while she used more chords and played with a variety of patterns as well as fill-ins and obbligato for Accompaniment B. The participants took a survey after they sang the two songs in two different accompaniment styles.

The sign test was used to analyze the results. There were not significant differences between Accompaniment A and B for the folk song; however, the participants stated it was easy to know when to start singing with Accompaniment B for the pop song. They also stated they felt confident in singing with Accompaniment B. The authors will conduct full-scale research with more participants and present the results at the congress.

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Mini Biography: Akane Okada, RMT (Japan), is a music therapist at Tama Saisei hospital and in a music therapy team ARIA

Keywords: Teaching of accompaniment, importance of accompaniment, emotion

Disclosure: No significant relationships.

O-231

Rehabilitation by Electronic Musical Instruments Performance for Cerebrovascular Accident Patients

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Japan music therapist, Special health Psychologist

Abstract: The practice playing musical instruments with hemiplegic upper limbs improved paralysis. And also it had a positive effect on mental health. Moreover, group activities with a purpose of presenting their achievements, such as ensembles and concert planning, may contribute to improving the sociability of such patients.

Description: To evaluate the effect playing electronic musical instruments has on functional improvement of the hemiplegic upper limbs and the psychological effect in patients living at home. Twelve cases of stroke hemiplegia patients (56 ± 6.4 y.o.) living at home, in which 8 to 270 months had passed since developing, were included. Electronic musical instruments with performance support functions, electric guitars and electric drums, were lent to the patients to practice playing the instrument at home using their hemiplegic upper limbs. Patients were tasked to engage in a minimum of 30 minutes practice every day. Instructions on playing the musical instrument were provided by a music therapist at the outpatient visit once every week, along with ensemble practices with other patients, for 14 weeks. A concert to which the families of the patients were invited was held at the end. The concert was planned and prepared by the patients as part of a group activity, for which we provided advice as necessary. Fugl-Meyer Assessment for the Upper Extremity (FMA-UE, 66 points maximum), Goldberg's General Health Questionnaire (GHQ), Rosenberg's Self-Esteem Scale (SES), Collaborative Activities Assessment Scale (CAAS), and individual questionnaires. FMA-UE was improved from 36.17 points to 41.67 points ($p < 0.01$). GHQ improved from a pre-intervention mean score of 14.4 points to a post-intervention mean score of 9.0 ($p < 0.05$). SES and CAAS demonstrated no significant differences. However, according to the individual questionnaire, all participants indicated that they had a feeling of accomplishment and satisfaction. Practicing playing musical instruments with their hemiplegic upper limbs not only improved paralysis but also had a positive effect on mental health. Moreover, group activities with a purpose of presenting their achievements, such as ensembles and concert planning, may contribute to improving the sociability of such patients.

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Mini Biography: FUMIHITO KASAI MD, PhD Japanese Physiatrist
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Qualification of the specialist of the Japanese Association of Rehabilitation Medicine.

Keywords: Rehabilitation, Cerebrovascular Accident Patient, Electronic Musical Instrument

O-242

Drumming for a pre-language period ASD girl to improve her social interaction

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Clinical Developmental Psychologist (Japan),
School Psychologist (Japan)

Yuko Shirakawa, MA, RMT (Japan)

Naoko Matsumoto, MA

Abstract: This was a single case study to analyze drum-rhythm and behaviors of interaction between a music therapist and a pre-language period ASD girl in drumming. Results showed that the more times the therapist successfully synchronized the girl's drum-rhythm, the more times the girls' social interaction such as Eye-contact increased.

Description: ASD in DSM-5 is characterized by 1) deficits in social communication and social interaction and 2) restricted repetitive behaviors, interests, and activities (RRBs) (APA, 2013). The purpose of this study was to improve social interaction behaviors of a pre-language period five-year old ASD girl in a drum activity. This was a single case study on the girl to analyze drum-rhythm and behaviors of interaction between a music therapist and the girl. Music therapy sessions took place once a week, thirty minutes each, for nine months in a music therapy room with audio-visual equipment. The drum activity was about 10-minutes in every session, and all behaviors of the therapist and the girl in the activity were recorded. To see her progress, the data were collected from three sessions, session #1, #4 and #12. These recorded behaviors were counted and analyzed on the following points: the number of times the therapist synchronized the girls' drum-rhythm, the number of times the girl looked at the therapists' eye (Eye-Contact), the number of times the girl held the therapists' hand to manipulate therapists' playing the drum (Crane-Action). The technique of synchronized drum-rhythm playing by the therapist is the same technique as Mastui's Echo-Technique (Mastui, 1988). Two results showed through this study: (1) the more times the therapist successfully synchronized the girls' drum-rhythm, the more times her Eye-Contact and her Crane-Action increased. These increased behaviors were nonverbal communicative behaviors used for social interaction. So it can be said that her social interaction were improved through these sessions. (2) The therapists' interaction with the girl in drumming was similar to interaction between mothers and babies. This was analyzed by a developmental psychologist. Further research is needed to analyze interaction between the music therapist and the pre-language period five-year old ASD girl in a drum activity.

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Mini Biography: Keiko Ito, MA, MT-BC, RMT (Japan), is a professor at Showa University of Music, and an executive board director of Japanese Music Therapy Association

Keywords: ASD, Social Interaction, Drumming

O-243

Child Music Psychotherapy as a Continuum of Development: Theory and Practice

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Abstract: A psychodynamic phase-specific approach of music in child psychotherapy as a holding of emotions, portrayal of empathy, and a source of insights is introduced. Theoretical, methodological and research background is illustrated with a positive outcomes of 5-year follow-up in a case study of severely traumatized 4-year old boy.

Description: In this paper of child psychiatric music therapy research, theory and methods of psychodynamic music psychotherapy are described. In a phase-specific approach, music can be a holding environment of emotions, portray empathy, and provide insights for clients. Music and sounds are informative sources of dynamic unconsciousness, transference, resistance, defenses, early reciprocity, symbolism, and music and a therapist as developmental objects. Active psychotherapeutic music therapy methods can be applied in a psychoanalytic context. Such methods as free improvisation and free association, reflection and interpretation, mirroring, matching, clarifying, confrontation, and emphatic describing can be used respectively. In a long enough therapy, a therapist can become a developmental object for a child, a similar to parents. With clinical improvisation, songs, projective music listening, plays, drawings, games, and other creative methods, a therapist can collaborate with children and attune into their experiences. In psychodynamic music psychotherapy, the early relationship between a mother and an infant is modelled by the therapist with non-verbal emotional elements of music in a present moment. A therapist also verbalizes and interprets the experiences of child. This enables emotional corrective experiences in the development of child, especially in the very early layers of self, relating to the unconscious processes before language. Better self-understanding, regulation of emotions and behavior with a help of words and music is usually the objective of music psychotherapy with children. Theory and practice of music psychotherapy in child psychotherapy is illustrated with a case study of severely traumatized 4-year old boy. Three years of therapy, three sessions a week, are followed and analyzed in the beginning, working through and ending of therapy. Music and symbolic play enabled a safe therapeutic regression to the earlier developmental phases, leading to progression and positive outcomes in a 5-year follow-up.

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Mini Biography: Alanne was establishing and completing the first music psychotherapy training authorized as an own form and orientation of psychotherapy at the University of Oulu, Faculty of Medicine in Finland (2013).

Keywords: Music psychotherapy, child psychiatry, trauma

Disclosure: Apollo Terapiapalvelut

O-244

The Online Conference of Music Therapy: Supporting International Collaboration and Online Education

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Bahrain

Faith Halverson-Ramos, MA, LPC, MT-BC

Abstract: The Online Conference for Music Therapy (OCMT) is a unique 24-hours live and recorded online event where professionals and music therapy students from around the world meet to learn, network, disseminate research. The OCMT creates opportunities for international collaboration and provides accessible online education options for music therapists.

Description: Background: Online education and professional development for music therapists is relatively new. The Online Conference for Music Therapy (OCMT) is a unique 24-hours live online event, that 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

Funding: This work was supported by the Online Conference for Music Therapy, a registered 501 (c) 3 not-forprofit organization registered with the State of Maryland in the United States.

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Kavaliova, A. (2012). Online Conference for Music Therapy: Reflection on two successful years. *Ensemble: Canadian Association for Music Therapy Newsletter*, 38 (2), 22.

Mini Biography: Aksana Kavaliova-Moussi, MMT, Neurologic Music Therapist, is a Co-Chair of the Online Conference for Music Therapy. She has a private practice in the Kingdom of Bahrain since 2008.

Keywords: OCMT, online conference musictherapy, music therapy research

O-245

Focal Music Therapy in Obstetric (FMTO) with Teen Pregnancy

Gabriel Fabian Federico, Lic. Mt.

Lic. / Argentina

Abstract: 20 years of development in the clinical treatment of different types of pregnancy promoting links between families and society supporting the new role. This programs focusing on prevention to reinforce motherhood, help to become a mother or the bonding with the newborn and the orientation they need to help the baby develop in each step of childhood.

Description: Focal music therapy in obstetric (FMTO) has more than 20 years of development in the clinical treatment of different types of pregnancy. This time we will share the working model in different hospitals with teen pregnancies.

In Argentina 1 of 6 birth are from teen mother, so music therapy have a new field to develop. When we talk about teen pregnancy, we are referring to two types of crisis; one inside the other. Teenage Identity, and maternity with all the responsibilities that involve raising a child.

The pregnancy interrupts all the projects that the young woman may have in her life; modifying the path which that life takes. It is very common to leave school in this condition.

There are different situations that exist around teen pregnancy. The most dangerous are the ones where the future mothers are under sixteen, or in girls of 11 or 12 years old, where their bodies are not sufficiently developed to handle a pregnancy. And it is also dangerous because of the impact the pregnancy has on their consciousness about the real care the baby needs.

The young person is letting go of childhood and comes into an adult world very quickly as a premature woman.

FMTO promote links between the families and society to support them in this new role. The Music Therapy programs focusing on prevention at all levels are very important. Especially those, which reinforce motherhood, help to become a mother, the bonding with the newborn and the orientation they need to help the baby develop in each step of childhood.

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Hanson- Abromeit, D, Medical music therapy for adults in hospital settings, AMTA monograph series, USA, 2010

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Mini Biography: Gabriel F. Federico is Director of CAMINO (Spanish acronyms) Argentinian Centre of Music Therapy and Investigation in Neurodevelopment and Obstetrics; WFMT clinical practice commission member, writer and college professor.

Keywords: pregnancy, teen, obstetric

O-246

Significance of Simultaneous Improvisation in Large Group Music Therapy in Hawaii

Kazumi Yamaura, MT-BC
USA

Abstract: This presentation emphasizes the use of improvised music in a group music therapy, which consists of large, inconsistent members of the group. The clinical improvisation, in which music therapist reflects each client's musical expression simultaneously, is used in the sessions to create a therapeutic environment when group dynamics are chaotic.

Description: Can simultaneous, improvisational music making in group music therapy create a therapeutic environment for each participant? Weekly music therapy sessions for adolescents with mental health needs were provided to a group of 10 to 15 clients for 6 months.

The conventional music therapy group would limit its members and size to be the same to make the therapy environment stable and predictable to each participant. However, music therapy at its grassroots stage in Hawaii, this often is difficult to achieve. And moreover, the clients' lengths of stay in the hospital, levels of needs, and support system vary; therefore, the music therapy group faces a various size and attendees each time.

There were many occasions when the group became chaotic with each client making freely their own music simultaneously. To allow each client still to feel supported and be accepted in those moments, the music therapist had to find a unique way to sustain and facilitate each client's expressiveness. That was for music therapist to create improvised music, responding to musical elements expressed by each client simultaneously. This music sounded like "non-harmonized, multidimensional polyphony."

The music was effective to contain the group members comfortably without eliciting adverse reactions even when they were playing several different songs or non-compatible instruments. The approach has been successfully received by the youths as they often have issues with peer-pressures and intense dynamics in group therapy, allowing them to feel relaxed in music. It provides the youths with therapeutic environments for self-exploration and socialization, which leads to re-discovering their strength, value and identity, resulting in self-empowerment and positive changes.

Session data by the music therapist and questioners and feedback from the clients are collected currently, and the effectiveness of the approach supported by quantitative and qualitative analysis will be discussed by the time of this presentation.

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Mini Biography: Kazumi Yamaura is a Board Certified Music Therapist working at Sounding Joy Music Therapy, Inc. in Hawaii. She has Bachelors Degree of Music Therapy from Marylhurst University in 2013.

Keywords: improvisation, mentalhealth, adolescent

O-248

Giving Voice to Client and Cultural Resistance

Katie Jean Van Loan, MA, MT-BC, LCAT
Mount Sinai Hospital NYC, NY / USA

Yoomi Park, MA, AMT, NRMT

Abstract: This presentation will examine both client and cultural resistance from the perspectives of two music therapists. Considerations for working in a Japanese culture and/or with clients from diverse cultural backgrounds will be shared. Additionally, clinical techniques for supporting resistance in clients with mental illness will be outlined.

Description: Resistance is a phenomenon occurring across cultures and when provided the therapeutic relationship. A review of theoretical definitions of resistance will be presented as well as the cultural connotations, particularly in the US and Japan.

Case studies will illustrate the experiences of two music therapists with client and cultural resistance. Both therapists were trained in the United States. One therapist works in New York City in a psychiatric setting and will address client resistance from a multi-cultural perspective. The other therapist practices in Japan, also working in a psychiatric setting will share how her training and cultural experiences living in New York City influences her current clinical work and perspective on Japanese culture.

The therapists will provide considerations to enhance one's awareness when working with client and cultural resistance in both musical and non-musical contexts. Aspects to theoretical orientations and techniques will be shared. The therapist's role includes sensitivity, empathic understanding, a warm environment, respect, and a willingness to join, witness and understand client resistance. Therapist countertransference and client transference will be reflected to affirm and deepen understanding of client resistance and support self-discovery. The various ways resistance is portrayed in multi-cultures.

Implications of this presentation may 1) provide clinical resources to students and professionals, 2) foster understanding and appreciation for client and cultural resistance, 3) inform future implementation of clinical training programs with emphasis on cultural awareness and a broader theoretical framework for working with client resistance.

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Stige, Brynjulf (2003). *Elaborations toward a Notion of Community Music Therapy*. Oslo: Unipub AS.

Mini Biography: Ms. Van Loan, MA, MT-BC, LCAT is experienced working with children adults and seniors in a variety of settings, and supervises music therapy students.

Keywords: Resistance, Multi-culture, Techniques

O-250

Introducing an Online-based International Music Therapy Group: Working with a “Glocal” Perspective

Aiko Onuma

Music Fits LLC / USA

Yayoi Nakai-Hosoe, MT_BC, MM, RMT (Japan)

Abstract: Established in 2011, an online-based international MT group has been working to develop a network and support among Japanese music therapy professionals and students, as well as music therapists in other countries, by providing a variety of on-line and off-line activities. This presentation outlines the goals, challenges, and achievements of this group.

Description: The “Kakehashi” Music Therapy Connection Group was established on June 6, 2011, after the Great East Earthquake which occurred on March 11, 2011 in Japan. As volunteer staff, three Japanese music therapists living in the U.S. and Japan were committed to developing a network and support among Japanese music therapy professionals, students, and organizations, as well as music therapists in other countries.

Their work has been conducted with a multi-faceted glocal perspective which considers local and global factors that can contribute to development of the music therapy field by increasing awareness and facilitating education. Their website and blog provide domestic and international information and considerations related to music therapy. As members-only services, the group provides monthly e-newsletters which report the latest music therapy news from around the world and discuss music therapy topics from multiple perspectives, as well as quarterly on-line peer support meetings. Off-line activities have included annual workshops and seminars hosted by the group with a variety of topics and speakers.

In 2012, the group was the first organization outside the U.S. to become a CMTE approved provider, and in 2014, it was also accepted as a JMTA seminar/workshop approved provider. The group has expanded its services by providing Skype music lessons, supervision, and consulting for music therapy professionals and students. The group has increased the number of memberships, seminar participants, and online exposure, as well as connections and collaborations with Japanese music therapists and organizations; however, it has also encountered many challenges and struggles, such as the difficulty of remote communication and financial issues. In this presentation, the details of the achievements, challenges, and new goals will be discussed.

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Shamsuddoha, M. (2016). Globalization to Glocalization: A Conceptual Analysis. SSRN Electronic Journal, DOI: 10.2139/ssrn.1321662

Mini Biography: Aiko Onuma is the president of Kakehashi Music Therapy Connection Group, and works as a music therapist/educator in Boston, MA as well as internationally.

Keywords: Glocal Perspective, International, On-line

O-253

The Licensing System for Music Therapists of the Japanese Musictherapy Association history

Hiroko Fujimoto, MA,RMT (Japan)
Japanese Music Therapy Association / Japan

Masaki Gunji, RMT (Japan)

Abstract: The Japanese Music Therapy Association has established a system for educating, training and licensing music therapists in Japan. This session reports on the system and invites suggestions for its improvement.

Description: Japanese Music Therapy Association (hereafter, the Association) is the largest music therapy association in Japan with its membership of approx. 5,500 as of April, 2016. It was established in 2001 based on All Japan Music Therapy Union (hereafter, the Union) which was formed in 1995 as a result of the merger of Bio-music Society and Clinical Music Therapy Association. In order to promote the development of music therapy, a certification system for music therapists is indispensable. Since there was no such system in Japan, the Union, the forerunner of the Association started to establish two measures in 1995. One is to set up the curriculum guidelines for colleges which were considering setting up a course for music therapists. The Union recognized those colleges which followed the guidelines. This guideline is still valid with a revision in 2011. The other was to give a license to eligible members of the Union and, later, the Association. This program started in 1996 and was intended to end in 2003. But it was extended to March, 2010. This was, for example, to help those members who had a certain academic background, e.g., bachelor's degree and who were working as therapists of other genres. The Association provided such people with alternative means to obtain the qualification to apply for the license test. This was to meet the growing social demand for music therapists. Since 2010, the licensing system of the Association has become simplified. The license of Association is given to applicants who pass the paper test, the music performance test and interview test of the Association. There are three categories of applicants. i.e., graduates of recognized colleges, non-graduates, and those who hold foreign music therapist certificates. Applicants of the last category are exempt from the paper test. We would like to invite your comments.

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Mini Biography: Hiroko Fujimoto, MA,RMT (Japan), is Chief Director, NPO Musashino Music Therapy and Vice President, Japanese Music Therapy Association.

Keywords: JMTA, Licensing System, Music Therapist

O-257

The Efficacy of Music Therapy for Evacuees of the Fukushima Nuclear Disaster

Atsuko Sato

Japan

Abstract: In 2011 Japan was stricken by an earthquake, tsunami and nuclear disaster. Many people suffered from PTSD, particularly those forced to evacuate in Fukushima. This study looks at the efficacy of music therapy, the musical tastes of the evacuees, and the perceived benefits.

Description: There were three explosions and meltdowns at the Fukushima Dai-ichi Nuclear Power Station in March of 2011. Local residents were forced from their homes and relocated to temporary or leased housing in areas scattered around Japan. The evacuees had an average age of 65. Many suffered from PDST. Using questionnaires and theory sessions we tested the efficacy of music therapy in relieving the anxieties of these evacuees. Mental states were classified into three categories and were interpreted using the Fischer statistical analysis method. We also analysed musical elements. We asked how PDST shapes the musical preferences of the evacuees, and what they felt they received from music. The results showed that the evacuees preferred school chorus and children's songs. Nostalgic melodies with narrower pitch ranges, longer note durations, open spacing between phrases, and broad formal sections were popular. The evacuees showed a preference for song themes that include references to nature, family, and old friends. We learned that this music calmed their fear, anger, and other strong emotions, and helped them to be open and frank with each other as well as visitors. We found that music therapists are able to be in close proximity with disaster victims, to read their mental states, and to understand their individual needs. In conclusion, group music therapy is highly efficacious in relieving the symptoms of PDST in disaster victims.

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Mini Biography: Atsuko Sato

Professor, Fukushima College

Headmaster of Combines Nursery and Kindergarten of Fukushima College

Atsuko Sato specializes in Autism, children with special care needs, and

Nuclear Disaster Evacuee Issues.

Keywords: nuclear disaster, group music therapy, PTSD

O-268

Practice report of music therapy by a medical worker

Minori Uchijima, nurse

/master of science nurse

/music therapist qualified by JMTA

certified psychologist

digestive endoscopy technician

National Hospital Organization Asahikawa Medical Center / Japan

Yasuyuki Sato, nurse

/master of science nurse

/assistant professor of asahikawa university

Rie Hanaoka, social welfare worker

/social welfare bachelor

/music therapist qualified by JMTA

/care manager

Masaki Kobashi, occupational therapy

/occupational therapy diploma

/music therapist qualified by JMTA

Nobuko Saji, special high school teacher (music)

/Doctor of pedagogy

/music therapist qualified by JMTA

Abstract: Our Symposium discusses that how to address the practical problems, as well as raise awareness and understanding facing medical workers, such as nurses holding music therapist certificate, social workers.

Also the Panelists will engage in an exchange of ideas concerning the future prospects of musical therapy in medical environments.

Description: In Japan, the prevalence of musical therapy conducted by medical workers is low. The reasons are; firstly that most music therapists do not have adequate medical knowledge and situations having majored in musical technique at their universities, and secondly, that medical professionals have limited understanding of what musical therapy is and of the effectiveness of music therapy.

This symposium aims to present actual information concerning musical therapy practice from the perspective of multiple medical professionals of a nurses and music therapist certificate in Hokkaido, a social worker and care-manager in Nagano prefecture, an occupational therapist in Ibaraki prefecture and an assistant professor of Health Nursing Departure of Asahikawa University in Hokkaido.

Each presents as a part of duties in medical environment; 1) the report on the music therapy conducted by nurses at palliative care wards and for the patients with intractable neurological disease, 2) the reality of music therapy done by social workers for elderly people, 3) music therapy done by for occupational therapists for neurological patients and dementia patients, and 4) the educational theory of music therapy at nursing schools.

Bibliography: Nakajima Y, et al: Development of Music therapy in Health care and Future challenges. Journal of Health Care and Nursing. Juntendo University School of Health Care and Nursing. 8 (1). 8-15. 2011

Mini Biography: nurse / master of science nurse / music therapist qualified by JMTA certified psychologist digestive endoscopy technician / asahikawa medical center

Keywords: medical worker

O-269

Legacy of Japanese Music for Next-Generation Music Therapists

Chiyuki Sugihara, RMT (Japan)
Japan

Abstract: Events and rituals that promote sensory enjoyment of the seasons belong to Japan's national character. The modern Japanese experience diverse musical forms but some traditional music is still deeply ingrained. The author presents examples of this legacy for effective use in music therapy for the challenged by future music therapists.

Description: Postwar Japan has experienced westernization and the information society, with an accompanying change in the music that children hear. Schoolchildren study Western classical music and Beatles songs, with less music that celebrates Japan's changing seasons or has local character. Within the changing cultural scene, there remains however a strong tradition of musical transmission in the family and in education. These are songs expressing the hopes and joys of seasonal events and children's songs depicting the seasons, such as springtime songs about the Dolls' Festival or cherry blossom. Children's motion songs include Temariuta, a ball-game song from Kumamoto with a strong local character. The game has died out, but the song is still treasured locally. Motion songs with no seasonal connection such as Gu-choki-pa de nani tsukuro have been used in kindergartens for almost 40 years. There are also orally transmitted songs such as Kuishinbo no Gorira. In my work in music education at a special school and then as a music therapist, I have used diverse music. Specifically for people with disabilities, I use music with seasonal associations and new and old motion songs. This is because people with disabilities will, in the shared educational environment, have experienced the same seasonal pieces and motion songs that guided my spiritual development. Client and therapist share the experience of the changing weather and natural world. Sharing anticipation, enjoyment, or resignation in the face of seasonal change fosters an empathetic relationship. Using traditional seasonal music and seasonal motion songs allows patient and therapist to share emotion in a spirit of mutual respect. Sharing sensory and emotional impressions is effective in eliciting mutual motivation and activity. It is important for next-generation music therapists to appreciate extant seasonal music and motion songs and to employ them in therapy for people with disabilities.

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Mini Biography: RMT (Japan), qualified originally as a teacher of special education, is engaged in the development of music therapy as a Councilor for JMT and is active in the training of music therapists.

Keywords: Japanese four seasons, People with disabilities, Music therapist

O-272

The Relationship between Personal Meditation Practice and the Practice of Music Therapy

Chi-Yen Chang

Singapore

Abstract: The paper aims to explore how personal meditation practice of music therapists affects their work. It is found personal meditation practice can not only facilitate self-care for the therapist, but also make valuable use of professional knowledge or skills, and enhance the quality of the clinical work in music therapy.

Description: Recent years have seen increased attention being given to the need for spiritual consideration in music therapy. However, the majority of studies in discussion between music therapy and spirituality have focused on adopting broad ideas from spirituality in a limited field with little empirical investigation.

One of the main spiritual practices, meditation, will be employed as the focal point for the purpose of intensive investigation. The paper aims to progress the understanding of how personal meditation practice may impact music therapy work. It will focus on discovering the relationship between meditation and music therapy from the point of view of music therapists who have been practising meditation in the long-term.

It is a retrospective study which investigates four therapists' and the author's experiences. Qualitative-phenomenological design is adopted as the methodology in this paper. The study strategies involved qualitative interviews and self-reflection alongside clinical material. In order to further knowledge and understanding of the subject, the answers are sought to the following questions: (1) what are the main influences of personal meditation on the music therapists in terms of the clinical practicality? (2) To what extent does the personal meditation practice influence the music therapy?

The results suggested that the personal meditation practice of the music therapists enhances the quality of their clinical work and facilitates the on-going learning process of developing as music therapists. It has shown the positive impact on the therapeutic use of the music, therapeutic relationship with clients, and the intra-relationship with therapists themselves. These findings of the study may help to extend and cultivate the thinking of music therapy work from different perspectives.

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Aldridge, D., 2006a. *Music, Consciousness and Altered States*. In: D. Aldridge, & J. Fachner, eds. 2006. *Music and altered states: consciousness, transcendence, therapy and addictions*. London: Jessica Kingsley Publishers. Ch1

Mini Biography: Multilingual music therapist, trained in Taiwan and the UK. Experienced in working with clients of various ages and from diverse cultural backgrounds. Currently based in Singapore.

Keywords: Spirituality, Meditation, Music Therapy

O-273

“See me-hear me: The music therapist’s voice as therapeutic factor”

Ingeborg Nebelung

Norway

Abstract: Everyday life can be chaotic and fragmented for children with special needs. How can the music therapist promote experiences of acknowledgement and control for a severely handicapped girl? Through video clips, we will see how the music therapist uses her voice to meet this girl at different levels of arousal.

Description: The audience will meet Ida, an eight-year-old blind girl with cerebral palsy and severe brain damage. Three video clips show Ida with her music therapist during the “welcome song”. The recordings have been shot on three different days during the same activity, with Ida showing three different states of mind. In the first clip, Ida is calm and responsive. Here we meet the satisfied Ida; awake, calm and ready to interact. In the second clip, she is upset and displeased. Here we meet the frustrated Ida, who depends on the music therapist’s voice to help her regain calmness. In the third clip, Ida is furious and angry, and nothing seems to help - until a truly magical meeting happens through the therapist’s musical affect attunement. These clips show how the music therapist tunes in to Ida’s level of arousal, just by using her voice. We see how musical interaction between the child and the music therapist gives her support in the process of becoming aware of, getting to know, and taking control of her own emotions. This musical support through the music therapist’s voice, seems to give Ida the feeling of participating in the world, and being acknowledged as a person.

Ida’s story will show how Daniel Stern’s theories on affect attunement can be a purposeful approach in understanding the dynamic force in singing with children with special needs.

Bibliography: Stern, Daniel (1985): *The Interpersonal World Of The Infant: A View from Psychoanalysis and Developmental Psychology*,

Mini Biography: Type Mini-biography

Keywords: affect attunement, children, Stern

O-277

The effects of Music Attention Control Training (MACT) in residential youth care

Tom Abrahams, MMTh, NMT
Spirit Youth Care / Netherlands

Abstract: Music Attention Control Training (MACT) has proven to be an effective intervention to improve attention skills in several populations. Around 75% of all adolescents placed in residential youth care in The Netherlands are diagnosed with attention-related problems. This population might also benefit from MACT.

Description: Music Attention Control Training (MACT) is one of techniques originating from the Neurologic Music Therapy (NMT). It has proven to be an effective intervention to improve attention skills in several populations including traumatic brain injury, stroke, autism and dementia.

Attention related problems are quite common in forensic and residential youth care in the Netherlands. Around 75% of the population is diagnosed with at least ADHD, ADD, ODD or CD. This population might benefit from a short term music therapy intervention like MACT.

Therefore, a randomised controlled pilot study was conducted to obtain preliminary evidence on the effects and usability of MACT on attention skills in residential youth care. Participants (n=6) were randomly assigned to either a MACT-group, an Improvisational Music Therapy (IMT) group or control conditions. The MACT- and IMT-groups followed a six-week program of once-a-week music therapy sessions of 45 minutes. Attention skills were measured using the Trail Making Test A + B and the WISC-III Digit Span Forward and Backward.

Although the results show no significance due to a small sample group, measurements indicate an improvement in attention outcomes varying from 12 to 88 percent with participants in the MACT-group. Although the IMT-group showed improvements on specific areas of attention, the results of this study indicate that MACT seems to be more effective. Furthermore, we found that the population is very motivated to participate in both MACT- and IMT-groups. Also, participants were eager to complete all the tests to see if they had improved specific attention skills. MACT therefore seems like a usable intervention to improve attention skills with adolescents placed in a residential youth care setting.

Currently, a follow-up study is being carried out using a larger sample-group.

Bibliography: Thaut, M.H. (2005). *Rhythm, Music, and the Brain: Scientific Foundations and Clinical Applications*. New York: Routledge.

Pasiali, V., LaGasse, A.B., & Penn, S.L. (2014). The effect of Musical Attention Control Training (MACT) on Attention Skills of Adolescents with Neurodevelopmental Delays: A Pilot Study. *Journal of Music Therapy*, 51 (4), 333-354. doi:10.1093/jmt/thu030.

Thaut, M.H. & Gardiner, J.C. (2014). Musical Attention Control Training. In M.H. Thaut & V. Hoemberg (Eds.), *Handbook of Neurologic Music Therapy*. New York: Oxford University Press.

Mini Biography: Tom Abrahams, MMTh, NMT: Senior Music Therapist at Spirit Youth Care, Amsterdam, The Netherlands.

Wide experience on (neurologic) music therapy practice in forensic youth care, psychiatry and special education.

Keywords: MusicAttentionControlTraining, Attention Skills, Residential Youth Care

O-279

A/r/tography as a methodology for researching in Music therapy/Music education

Beate Gilje Tumyr

University of Stavanger / Norway

Abstract: In the presentation, I would like to present my ongoing Ph.D-Project, exploring a/r/tography as a Research Methodology within the Field of Music therapy/education.

The project is within the Field of Childhood Education and Care at the University of Stavanger, Norway.

Description: The aim for this Ph.D-project is to investigate in what ways participating in practice of aesthetic performance contribute to a good psychosocial environment and promote health in a Kindergarten in Norway.

This Is a suggestion for a new kindergarten law in Norway: Children In kindergarten have the right to a good physical and psychosocial environment that promote health, well-being and gives childrens a good environment for play, care and learning (NoU 2012:1, p. 383).

Being a music therapist, and working with children with special needs for many years, I find it interesting to investigate how community music therapy and music therapy approach can contribute to a good psychosocial environment in a kindergarten.

A/r/tography (Irwin and Springay) is an arts-based methodology used as a framework for this Ph.D-project. The letters stands for Artist, Researcher and originally teacher, but I think also therapist. The graphy emphasizing the writing as well. The conversation between the three roles is seen as an important part of the research process. It is an artsbased research methodology aiming at investigate educational fenomenon through artistic and aesthetic mean. It is characterized as practice- and practitioner based and seeks understanding by way of an eveloution of questions with the living inquiry process. A/r/tographers emphasizes meaning and new questions rather than facts and certainty. It is compared to action research. The meaning emerges in a context where the art work, the researcher and the persons involved in the project works at the same time. I believe this research methodology will be a good framework for futher research in music therapy, being a practice- and practitioner based and aesthetically focused, also acknowledging forms of knowledge that is difficult to articulate verbally.

The paper presentation will be a presentation of the Ph.D-project in progress with focus on the methodological process of A/r/tography.

Bibliography: Springay and Irwin (2008): Being With A/r/tography

Mini Biography: Music therapist, Master at The Norwegian Academy of Music, Oslo working as a Music Therapist in special education since 2000.

Since 2015: Ph.D-student at the University of Stavanger

Keywords: A/r/tography, Music therapy and education

O-282

What was required of music therapy in East Japan Earthquake evacuation shelters?

Haruka Kitamura, RMT (Japan), Master degree of Miyagi Education University.
Japan

Nobuko Saji, RMT (Japan), PhD degree of Tohoku University.

Abstract: Changes were seen in the spontaneous actions of the East Japan Earthquake victims who participated in music therapy in evacuation shelters. Music therapy helps to prevent disuse syndrome and provides a place for interaction with others. Continuation was shown to be important.

Description: This study examined the significance of music therapy in evacuation shelters through a needs survey and the implementation of music therapy soon after a disaster.

About one month after the East Japan Earthquake, the authors conducted an advance needs survey of staff in three evacuation shelters (B, C, D) in City A, which suffered great tsunami damage. The results showed that shelter staff alone had difficulty in supporting all victims. During the daytime they especially needed to support the victims remaining in the shelter when others went out searching for family or cleaning up damaged houses. The results also revealed that evacuation shelter B, unlike shelters C and D, had no music therapy or physical exercise support.

We therefore provided music therapy four times in the evacuation shelter B gymnasium. The music therapy was focused on physical exercise, hand movements, and singing. It was done for about 30 minutes from 11:00 a.m., and a total of 26 people (age 40s to 80s; 13 men, 13 women) participated. In the later sessions, more people participated in sitting or standing physical exercise or hand movements, or performed original exercises to the music. Conversation and laughing increased among the participants. Some people said they wanted to continue, and so we followed this with music therapy in the temporary housing for these disaster victims.

Our music therapy is continuing, but the results suggest that music therapy in shelters soon after the disaster was helpful in preventing disuse syndrome through support for physical exercise, and provided a place so that family members could leave the evacuation center with peace of mind, a place to release stress, and a place for victims to interact with each other. An advance survey of needs and continuation of music therapy were also shown to be important.

Bibliography: Ministry of Health, Labour and Welfare (2011). Prevention of deterioration in mental and physical function accompanying life in an evacuation shelter following the Tohoku Pacific Ocean Earthquake.

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Saji, Nobuko (2014) "THINKING OF MUSIC THERAPY PRACTICE FOR VICTIMS OF THE GREAT EAST JAPAN EARTHQUAKE 2011," Music Therapy Today, Proceedings WCMT2014, pp.194-195. http://www.musictherapy2014.org/fileadmin/download/Congress_Proceedings.pdf (accessed on May 28, 2016)

Mini Biography: Haruka Kitamura, MA, RMT (Japan), holds music therapy for the demented people at nursing homes and for the victims in Japan.

Nobuko Saji, PhD, RMT (Japan), an emeritus professor of Miyagi University.

Keywords: The Great East Japan Earthquake, Shelter, Music Therapy

O-284

A Students Cultural Journey in Music Therapy -Being a foreign music therapy student in Japan

Gregory Stephen Lourey, Masters of Creative Music Therapy (Completion October 2016)

Advanced Diploma of Gestalt Psychotherapy

Bachelor of Commerce

Certificate IV Massage Therapy

Australian Music Therapy Association - Student member / Australia

Abstract: Studying in a culture where you do not speak the verbal language but share the common language of music is a courageous and professionally rewarding opportunity. This presentation aims to inform and encourage students and supervisors of the merits of an international placement as part of training.

Description: In 2016 I was given the opportunity for an independent placement in Japan as part of my clinical practicum for my Masters of Creative Music Therapy from Western Sydney University. During this time I spent three weeks working with different registered music therapists across a range of clinical populations.

This presentation will aim to provide an insight into the life of being a foreign student in Japan and the opportunities and challenges of such an undertaking.

The sharing of such an experience is intended to encourage registered music therapists in any country to be open to the idea of accepting a foreign student, even where there is a language barrier, in support of cross-cultural relationships and the sharing of the indigenous music of each culture.

Using case examples from my time training in Japan and in Australia this presentation will highlight the differences and similarities between music therapy in Japan and Australia and encourage students to consider such a opportunity as part of their training.

Bibliography: No references sited

Mini Biography: Greg Lourey Is studying for a Masters in Creative Music Therapy at Western Sydney University and is a Gestalt Psychotherapist. He spent many years working as a consultant in organisational and leadership effectiveness.

Keywords: Cultural Music, Foreign Student, Student exchange

O-286

Musical Memories: Connecting People with Dementia and Their Caregivers Through Song

Imogen Nicola Clark, Registered Music Therapist, PhD
University of Melbourne / Australia

Jeanette Tamplin, Registered Music Therapist, PhD

Claire Lee, Registered Music Therapist, PhD

Abstract: This mixed-methods feasibility study examined the effects of active and receptive music therapy for people with dementia and their caregivers living in the community. Areas of interest examined were relationship quality, caregiver satisfaction, quality of life, and management of dementia symptoms. Results and implications will be presented.

Description: Active music participation may offer benefits for PWD/CG dyads living in the community. For the PWD, this capacity to respond to music-making activities, such as singing, may facilitate reminiscence and successful social engagement. As a consequence, CGs may experience meaningful and satisfying connection with their loved one. Receptive music listening interventions may also assist with management of challenging symptoms of dementia, such as agitation and anxiety, offering CGs strategies to use in the home.

This feasibility study investigated the effects of therapeutic singing groups for PWD/CG dyads on: PWD/CG relationship; life satisfaction, caregiver satisfaction, flourishing, and depression in CGs; and anxiety, quality of life, agitation, apathy and cognitive function in PWD.

A mixed-methods, single group pre-post design utilised standardised outcome measures and qualitative interviews. Participants were recruited through dementia clinics, consumer groups, and support agencies. The intervention consisted of 20 weekly group sessions (attended by PWD and CG together) that incorporated singing preferred songs and opportunities for social interaction. Each PWD/CG dyad was also provided with individualised music programs using familiar, recorded music. These resources aimed to support the CG to use music-based strategies at home for management of dementia symptoms.

Data collection is still underway for this study, but results will be available for presentation at the Congress. Findings from the feasibility study and implications for further planned research will be discussed. Expected outcomes include support for: 1) sustained and fulfilling relationships between PWD and their primary caregivers; 2) alleviation of psychosocial and emotional difficulties commonly experienced by PWD and their CGs; and 3) PWD and their CGs to remain together in the family home for as long as possible. These outcomes may improve the quality of life for the PWD/CG dyad while also reducing healthcare costs.

Bibliography: Australian Institute of Health and Welfare. Dementia in Australia. Canberra: AIHW; 2012.
Crystal HA, Grober E, Masur D. Preservation of musical memory in Alzheimers disease. *Journal of Neurology, Neurosurgery, and Psychiatry* 1989; 52, 1415-6.

Mini Biography: Imogen Clark recently submitted her PhD examining music listening and physical activity in older adults with cardiac disease. Imogen has published in several peer reviewed music therapy and medical journals.

Keywords: Dementia, Singing, Care givers

O-290

Development and Refinement of the Music Attentiveness Screening Assessment, Revised (MASA-R)

Eric G. Waldon, Ph.D., MT-BC
University of the Pacific / USA

Abstract: The purpose of this paper presentation is to discuss the development of the Music Attentiveness Screening Assessment, Revised (MASA-R). Specifically, the presentation will review the conceptualization, test design, and statistical field trials leading to the current version.

Description: Neuropsychological evidence suggests that attention plays a significant role in the attenuation of pain (Frankenstein, Richter, McIntyre, & Remy, 2001; Petrovic, Petersson, Ghatan, & Stone-Elander, 2000). Wolfe and Waldon (2009) designed the Music Attentiveness Screening Assessment (MASA) to gauge the extent to which a pediatric patient can systematically attend to musical stimuli used during procedural support interventions. In carrying out MASA, the music therapist uses popular children's music and directs the child to respond to specific musical cues; this performance is then used to predict how well a child may attend to music stimuli during an invasive medical procedure. MASA is designed to be engaging for the child and efficient for the clinician to administer; however, at the time of its publishing, there was no empirical support to justify its use in the clinical setting.

This presentation will describe the development of MASA, including: the instrument's conceptualization, results from two statistical field trials (Waldon & Broadhurst, 2014; Waldon, Lesser, Weeden, & Messick, 2016), and the measure's current version (Music Attentiveness Screening Assessment, Revised; MASA-R) which is presently undergoing study. Using a combination of didactic, video, and experiential methods, the presenter will review: the neurobiological assumptions underlying MASA-R; issues related to MASA-R's technical adequacy (reliability and validity); and a current field trial aimed at expanding MASA-R's treatment validity (i.e., the extent to which findings can contribute to treatment planning in a broader way).

Bibliography: Frankenstein, U. N., Richter, W., McIntyre, M. C., & Remy, F. (2001). Distraction modulates anterior cingulate gyrus activations during the cold pressor test. *NeuroImage*, 14, 827- 836.

Petrovic, P., Petersson, K. M., Ghatan, P. H., & Stone-Elander, M. I. (2000). Pain-related cerebral activation is altered by a distracting cognitive task. *Pain*, 85, 19- 30.

Waldon, E. G., & Broadhurst, E. H. (2014). Construct validity and reliability of the Music Attentiveness Screening Assessment (MASA). *Journal of Music Therapy*, 51, 154 - 170. doi: 10.1093/jmt/thu008

Mini Biography: Dr. Waldon is a board-certified music therapist and California licensed clinical psychologist. He is an Assistant Professor of Music Therapy at University of the Pacific in Stockton and San Francisco, CA.

Keywords: pediatrics, test development, procedural support

O-291

Music Brings us Home: Research and practice regarding music therapy for homeless persons

Cheryl Dileo, PhD, MT-BC
Temple University / USA

Jennifer Gravish, MMT, MT-BC
Jennifer Swanson, MMT, MT-BC

Abstract: An innovative collaborative clinical and research project is described in this presentation. Effects of weekly music therapy sessions offered over 5 months on mood, coping, expression, hope and quality of life of homeless persons are presented with qualitative data from participant interviews. Clinical process are described via video.

Description: This presentation will describe a study conducted in a collaborative effort between Temple University's Arts and Quality of Life Research Center, the Collaborative Learning Department of the Philadelphia Symphony Orchestra and Broad Street Ministry that examined the effects of a 14 week music therapy program on mood, coping, expression, hope and quality of life in persons experiencing homelessness. Music therapy sessions were by two masters level music therapists and included 2 to 3 orchestra musicians who provided musical support. Data were collected pre and post the 14 week sessions and at the end of each session. Interviews with participants at the end of the program provided insights into their experiences in music therapy. Videos will show the clinical process of participants as well as the respective roles of music therapists and professional musicians.

Bibliography: Dileo, C. (2016) (Ed). *Envisioning the Future of Music Therapy*. Philadelphia, PA: Temple University.

Mini Biography: Dr. Cheryl Dileo is the Carnell Distinguished Professor of Music therapy, Director of the PhD Program in Music Therapy and the Arts and Quality of Life Research Center, Temple University.

Keywords: music therapy, homeless, quality of life

Disclosure: This project was funded by the Philadelphia Orchestras Collaborative Learning Department.

O-292

The music therapists training program by Hyogo prefectural administration

Takako Tsukuda, RMT (Japan)

Hyogo Earthquake Memorial 21st Century Research Institute / Japan

Naoko Sayamoto, RMT (Japan)

Abstract: In Kobe Earthquake, music and activities using music gave hope and energy for living for those who were suffering. Through those episodes, Hyogo prefectural administration started to make a system of developing music therapists. We would like to show how we have trained as many as more than 350 therapists.

Description: In order to run the program, the administration made a position “music therapist advisor”, with certain requirement.

1997-1998: Starting to considerate the program

1999: Opening the Basic music therapy training course (run by the administration)

2000: Opening the Advanced music therapy training course (run by the administration)

After that, we, public interest incorporated foundation, Hyogo Earthquake Memorial 21st Century Research Institute-Hyogo Institute for Traumatic Stress, were entrusted those programs by the administration and have continued those programs as one of the program series “Hyogo human care collage”, which is not only music therapy programs but also programs about caring traumatic stress.

In 2001, we qualified 27 students as Hyogo Prefectural Music Therapist. Now we have 352 qualified therapists.

The training programs are following;

1. the Basic music therapy training course (20 hours)
2. the Advanced music therapy training course screening test (the first stage; written examination, the second stage; practical examination and interview)
3. the Advanced music therapy training course (the practical field, the related fields, the practice training: 250 hours total)
4. Qualified as a temporary Hyogo Prefectural Music Therapist
5. The internship (session practices; 24 times/ half a year, study, observation and assistant of the related fields: more than 72 hours/ half a year)
6. The final screening test
7. Qualified as a Hyogo Prefectural Music Therapist (valid for 5 years) by the administration
8. Qualified as a Hyogo Prefectural Music Therapist (valid for good) through the renewal screening test after 3-5 years from the acquisition of a qualification

Firstly, Hyogo prefectural administration started those programs and then the administration entrusted those programs to public interest incorporated foundation, Hyogo Earthquake Memorial 21st Century Research Institute-Hyogo Institute for Traumatic Stress. Now we have 352 therapists and aggressively support activities of therapists and some therapists go to different disaster areas.

Bibliography: public interest incorporated foundation, Hyogo Earthquake Memorial 21st Century Research Institute-Hyogo Institute for Traumatic Stress (2016), Hyogo-ken Kokoro-no-kea center Heisei-27-nendo zigyou-houkokusyo (Hyogo Institute for Traumatic Stress Business Report 2015)

Mini Biography: Takako Tsukuda, RMT (Japan), is music therapist advisor at Hyogo Institute for Traumatic Stress, an councillor member of JMTA and the head of the secretariat of JMTA in Kinki Branch.

Keywords: training music therapists, support by an administration, care of traumatic stress

O-298

Nagashi: Traditional Japanese strolling music performances as a music therapy technique

Maki Uemura, B.S. in Psychology, B.A. in Law,
RMT (Japan),
Psychiatric Social Worker,
Mental Care Expert certified by Mental Care Association
Musashino Central Hospital / Japan

Eiichiro Makino, M.D., M.A. in Musicology,
Designated Psychiatrist, Director of Musashino Central Hospital in Japan, Founder of Society for the Study of Japanese Culture and Music Therapy, RMT (Japan)

Abstract: Nagashi, a traditional form of strolling music performance in Japan, is explored as a music therapy technique in a hospital's chronic internal medicine ward. Therapists walk from bed to bed performing music requested by patients and visitors. The characteristics of nagashi therapy and its effects on patients are discussed.

Description: Street performances by strolling Japanese musicians, an art form known as "nagashi", were popular in pre-modern Japan. The presenters have used nagashi as a music therapy technique in the chronic internal medicine ward of a Japanese hospital due to the difficulty of moving aged patients. Two therapists walk from bed to bed playing the violin and keyboard-harmonica, performing requests instantaneously for patients and their visitors, mostly without sheet music. Therapists also discuss client memories evoked by the requested music.

Since the therapists move around the entire ward during their performances, clients hear the sound of music approaching and fading away. The ambiguous beginning and ending of individual therapy sessions encourages client participation, even if they are hesitant to participate. Clients can also participate regardless of their physical location, including in halls or lobbies. They can also participate individually or in groups, because they can share the music with nearby patients and make friends in the process. Clients are also encouraged after listening to a live performance of their request. These characteristics make nagashi a useful and effective form of music therapy.

One client, a semi-professional guitarist suffering from cerebral infarction, was depressed and upset due to hemiplegia. While participating in nagashi sessions, he gradually began to enjoy the performances, and then played the harmonica with the therapists and joined them in performing requests for other patients. The client thereby regained his motivation for physical rehabilitation, which he had previously rejected. His Function Independence Measure (FIM) improved from 28 to 46. The improvement of dementia symptoms was also observed in another client, who said that the sound of nagashi music approaching and fading away evoked pleasant memories from her past.

The usefulness and effectiveness of nagashi therapy will be discussed, with examples from actual cases.

Bibliography: Tokita, M. A. Music in Kabuki: more than meets the eye, Chapter 10 of Hughes, W. D. and Tokita M. A., eds., *The Ashgate Research Companion to Japanese Music*, pp.257 SOAS Musicology Series London: Ashgate (2008)

Amino, Y. *Taikei Nihon Rekishi to Geino: Oto to Eizo to Moji niyoru*
(Compendium Japanese history and performances: by sounds, Videos and characters)
Vol.6 (1990) *Chusei Henrekimin no Sekai* (The world of itinerants in the medieval time)
Heibonsha/Victor

Makino, E. *Nihonjin no Kansei ni Najimu Ongaku-ryoho* (Music Therapy in Harmony with Japanese Sensibility), *Japanese Journal of Music Therapy* Vol.13/No.1 (2013)

Mini Biography: BS, in Psychology from Emmanuel College, BA, in Law from Rikkyo University, RMT, works at Musashino Central Hospital, Ozora Clinic and Comfort Royal Life Tama Nursing Home as a music therapist and psychiatric social worker.

Keywords: Traditional forms of music, Strolling music performances, Dementia

O-303

The effectiveness of music therapy techniques based on the example of an autistic child-research conclusions

Sara Marta Knapik-Szweda

University of Silesia, Katowice, Poland / Poland

Abstract: The study to be presented here regards the influence of music therapy and play therapy techniques on the improvement of a development of autistic children, especially in terms of communication as well as their social, cognitive, emotional and behavioral development. Mixed research methods are used in this project.

Description: The study to be presented here regards the influence of music therapy and play therapy techniques on the improvement of a development of autistic children, especially in terms of communication as well as their social, cognitive, emotional and behavioral development. The researcher presents and compares two indirect methods: Music therapy and Play Therapy. The main research questions are: What is the efficacy of music therapy in the improvement of communication, social, cognitive, emotional areas of autistic children -in quantitative approach (measurement) and qualitative approach (phenomenological inquiry) ? What is the efficacy of therapy through play (GPS) in the improvement communication, social, cognitive, emotional areas of autistic children -in quantitative approach (measurement) and qualitative approach (phenomenological inquiry) ?Mixed methods of qualitative and quantitative research (quasi-experimental model) are used in this project. The quantitative element will include pre and post test measurements, the phenomenological inquiry (based on observation, interviews, and daily logs) will be performed during the whole experiment. The same group will receive MT and GPS and serve as its own control. The independent variables will include MT and GPS. The data analysis will be based on a few assessment tools: The Autism Development Skillset Assessment, Autistic Child Observation Sheet, Scale: Observing Behaviors Children Rating Form (standardized research tool). The results from scales will be described statistically. One part of results of the research project will be presented on this paper.

Bibliography: Kern P., Humpal M., Early Childhood Music Therapy and Autism Spectrum Disorders. Developing Potential in Young Children and their Families, Kingsley Publishers, London/Philadelphia 2013.

Kim J., Wigram T., Gold Ch., Emotional, motivational and interpersonal responsiveness of children with autism in improvisational music therapy, SAGE Publications and The National Autistic Society, vol 13, nr 4, s. 389-409, 2009.

Wheeler, B. (red.), Music therapy research. Barcelona Publishers, Gilsum 2005.

Mini Biography: MA, MT-BC, is a PhD student at the University of Silesia in Katowice. She works with in various therapy center in Poland as a music therapist.

Keywords: music therapy, play therapy, mix methods of the research

O-306

Exploring the neurological underpinnings of improvisational performance in correlation with creativity performance

Jared Franklin Boasen, B.S. in Biochemistry, Ph.D. course student in the Graduate School of Health Sciences, Hokkaido University, Sapporo, Japan
Hokkaido University / Japan

Yuya Takeshita, M.S., semi-RMT, and Ph.D. course student in the Graduate School of Health Sciences, Hokkaido University, Sapporo, Japan (note: he will have completed Ph.D. course by conference commencement.)

Veikko Jousmäki, Ph.D., MEG researcher, Aalto University, Finland

Koichi Yokosawa, Professor in the Faculty of Health Sciences, Hokkaido University, Sapporo, Japan

Abstract: Due to limited neurological research on improvisational music therapy, and to contribute evidence that supports the use of improvisational music for therapeutic and educational purposes, we are exploring a paradigm that qualitatively measures creative performance, and uses magnetoencephalography (MEG) to evaluate differences between improvisationally experienced and inexperienced populations.

Description: Improvisational music has come to be used as a therapy across a diverse range of patient demographics, particularly children and elderly with cognitive impairment, and there are numerous observational and qualitative reports regarding its benefits[1]. However, research on the neurological underpinnings of improvisational therapy is still lacking. Recently, neuroimaging studies have been using improvisational music performance as a paradigm for studying creativity[2]. Indeed, there are multiple reports linking improvisational music performance experience with higher creative performance ability, suggesting that training in this musical style could benefit the creative ability of those in normal populations[3]. Yet such studies are limited, and have not attempted to directly explore the effects of improvisational training, nor correlate neurological results to qualitative measures such as creative performance. In order to contribute neurological evidence to support the current and expanded use of improvisational music for therapeutic and educational purposes, we are exploring a paradigm that qualitatively measures creative performance, and uses magnetoencephalography (MEG) to evaluate differences between improvisationally experienced and inexperienced populations, and diagnostically measure neurological changes that occur due to improvisational training. Preliminary MEG results show that alpha band brain activity in response to varying rhythmic stimuli is reduced significantly earlier in rhythmic improvisation performance planning compared to copy and metronomic beat performance conditions ($p = 0.042$ and $p = 0.024$ respectively), a result which was furthermore not correlated with response nor stimulus complexity, suggesting the improvisational nature of performance underlies the differences in alpha activity. Furthermore, preliminary spatial analyses indicate each performance type induces differing regions of brain activity. Experimental focus is now shifting to creative performance assessment. Results from these and other experiments will be ready for presentation by next year, which we hope will be useful to the field of music therapy.

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Limb and Braun, Neural Substrates of Spontaneous Musical Performance: An fMRI Study of Jazz Improvisation, *PlosOne* 2008

Benedek et al., Creativity and personality in classical, jazz and folk musicians, *Pers and Individ Dif* 2014

Mini Biography: Professional musician/singer-songwriter actively performing in Hokkaido and elsewhere in Japan. Pursuing Ph.D. to support future social outreach and research involving improvisational music therapy/education.

Keywords: Improvisation, creativity, neuroimaging

O-308

Lessons learnt in paediatric neurological rehabilitation across the globe

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Neurologic Music Therapy Fellow

Australia

Abstract: This paper will highlight important cultural considerations for music therapy in paediatric neurological rehabilitation. The author draws knowledge from first hand experience in two contrasting cultural contexts: a private facility in the United Kingdom and a public facility in Australia, with patients and families from diverse backgrounds.

Description: This paper will discuss how an Australian therapist assimilated into the unique culture of a private British hospital with Middle Eastern patients, and colleagues from a diverse range of cultural backgrounds. The clinician was faced with the challenge of gaining consent to work with children from families for whom music may be forbidden. Sensitivity in offering the service was heightened, as the clinician respected the cultural values and beliefs of the families. She was met with a surprising flexibility, as families equally respected the opinion of the clinician as a member of the health care service for which they were paying thousands of pounds. The clinician and the family were then able to meet on middle ground to best meet the needs of the child in this context.

The clinician felt that she assimilated into the culture of the hospital, however so did the families. In most cases, the families traveled to the UK for treatment and stayed for extended periods, some even up to or over a whole year. They were paying for a private, elite service unavailable in their home countries. With that they handed responsibility to the therapists expertise to provide the best treatment for their child, and in this facility, it included the use of music.

Case examples will be described to further explain how the clinician was able to create partnerships with these families and colleagues to increase children's access to music and promote equitable human health. The paper will expand on this unique environment and what both surprised and challenged the clinician.

Similarities and differences between the facilities and music therapy programs in the UK and Australia will be explored, and how knowledge gained has been applied to enhance more informed clinical work with patients and families from diverse backgrounds.

Bibliography: Gadberry, A.L. (2014). Cross-cultural perspective: A thematic analysis of a music therapist's experience providing treatment in a foreign country. *Australian Journal of Music Therapy* (25) 66-80.

Mini Biography: Michelle Fisher has over seven years experience, primarily in special education and paediatric neurological rehabilitation. Michelle has experience working and studying in the UK, USA and Australia.

Keywords: Culture, Paediatrics, Neurological-Rehabilitation

O-311

“Wired by music”-A pilot study on the effectiveness of music therapy in depressive adolescents

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School of Therapeutic Sciences, SRH University Heidelberg, Germany / Germany

Thomas Karl Hillecke, School of Therapeutic Sciences, SRH Hochschule Heidelberg, Heidelberg, Germany

Peter Parzer, Department of Child and Adolescent Psychiatry, Centre for Psychosocial Medicine, University of Heidelberg, Heidelberg, Germany

Franz Resch, Department of Child and Adolescent Psychiatry, Centre for Psychosocial Medicine, University of Heidelberg, Heidelberg, Germany

Michael Kaess, Department of Child and Adolescent Psychiatry, Centre for Psychosocial Medicine, University of Heidelberg, Heidelberg, Germany

Abstract: The present paper describes the development and pilot evaluation of a music therapy treatment manual for depressive adolescents including active and receptive techniques. Primary treatment goals are the improvement of emotion regulation and interpersonal relationships. Preliminary results from the pilot study will be presented.

Description: Depression is among the most prevalent mental illnesses in adolescents. Recent research found evidence supporting the hypothesis of depression mainly being a disorder of emotion regulation, involving severe mood disturbances. Listening to music and associated activities are of major importance in adolescents' identity formation, mood regulation, and peer group building processes. Moreover, neuroimaging studies found strong associations between neural networks involved in music processing and those responsible for emotion regulation. However, despite positive experience of a growing number of music therapists working with depressive adolescents, there is a lack of scientifically sound studies and formalized treatment guidelines. Therefore, the aim of the present pilot study was to develop a treatment manual and to evaluate suitable methods for a subsequent randomized controlled trial. The present pilot study utilizes a prospective, single-arm repeated-measures design. Recruitment has started in January 2016 and is expected to be completed in July 2016. The primary outcome is depression (CDRS-R, BDI-II), secondary outcomes encompass emotion regulation (Feel-KJ), quality of life (KIDSCREEN) and stress (heart rate variability, hair cortisol). Clients aged between 13 and 17 years with a depression diagnosis are eligible to participate in a manualized music therapy treatment lasting for twelve weekly single sessions. Interventions of the manual will mainly focus on stabilization, improvement of emotion regulation, realization/recognition/expression of own feelings and the work on interpersonal relationships. The manual combines receptive music therapy methods as listening to the client's preferred music and creating playlists with active approaches, such as referential improvisations and musical role plays. Expected results are a feasible and methodologically robust design for a phase-II clinical trial and the final version of a music therapy treatment manual for depressive adolescents. Preliminary results concerning the clinical outcomes of the pilot study will be presented.

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Gold, C., Voracek, M., Wigram, T. (2004). Effects of music therapy for children and adolescents with psychopathology: a meta-analysis. *Journal of Child Psychology and Psychiatry*, 45 (6), 1054 - 1063.

McFerran, K. (2010). *Adolescents, Music and Music Therapy*. Philadelphia: Jessica Kingsley.

Mini Biography: Josephine Geipel, M.A. is a research associate and lecturer in the undergraduate and graduate programs of the School of Therapeutic Sciences, SRH University Heidelberg, Germany.

Keywords: adolescents, depression, music therapy

Disclosure: The presented study was funded by the Robert-Enke-Stiftung, Germany.

O-325

Music and Vibroacoustic Therapy for Pain Relief: Pilot Study Results

Elsa Anne Campbell, Music Therapy Doctoral Student at the University of Jyväskylä, Finland
University of Jyväskylä, Finland / Finland

Esa Ala-Ruona, Vice-head and supervisor at the Department of Music, University of Jyväskylä, Finland

Abstract: Vibroacoustic therapy is the tactile application of low-frequency sound vibration. It is used for both psychological and physical therapeutic outcomes, such as treating pain, either in a stand-alone or collaborative healthcare manner. Pilot study results from a vibroacoustic therapy trial with contact and self-care phases for chronic pain are presented.

Description: As music is vibration, the development of Vibroacoustic Therapy as the tactile application of music for physical/psychological outcomes is a natural progression. This therapy is applied using a mattress or recliner chair, or smaller portable devices, with frequencies between 20 - 130Hz and is used in the treatment of depression/anxiety, insomnia, Parkinson's/Alzheimer's diseases as well as acute and chronic pain. Even as a prosaic function in our lives, pain can be cumbersome to treat and often demoralising in chronic cases. In Finland alone, musculoskeletal pain is the prime reason for work absenteeism and a major economic drain. To counteract these societal impacts, a pilot study on the effects of vibroacoustic therapy on outpatients' chronic pain and anxiety/depression in a Finnish hospital was planned. The pilot protocol consists of patient preferred music listening during contact sessions with a vibroacoustic therapist at the hospital, and a self-care phase with the participants applying low-frequency sound vibration with portable devices at home. The aims of the study are to reduce pain and depression/anxiety levels, and to increase patients' independence. The results are presented in five single cases in a 13-week repeated measures experiment conducted with outpatients suffering from somatic nociceptive pain. The protocol is a 1-week baseline, 4 weeks of contact sessions twice per week at the hospital, 4 weeks of self-care five times per week at home, and 4 weeks of washout, during which the measurements will be taken. The scales used will be the VAS for pain, MADRS for depression scale and HADS-A for anxiety. A 30% reduction in pain levels is taken as the minimal clinically important difference and the overall results will be considered in the protocol review to better reflect the chronic pain patients' needs.

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Mantyselka, P. T., Kumpusalo, E. A., Ahonen, R. S. & Takala, J. K. (2002). Direct and indirect costs of managing patients with musculoskeletal pain - a challenge for health care. *European Journal of Pain*, 6, 141 - 148.

Mini Biography: Elsa Campbell is a music therapy doctoral student at the Department of Music, University of Jyväskylä. Her research focuses on the applications of music and sound vibration in medical settings.

Keywords: vibroacoustic, music listening, pain

O-330

Being in a music therapists' band: musical and clinical benefits

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Universite du Quebec a Montreal (UQAM) / Canada

Dany Bouchard, MTA, B.Mus

Julien Peyrin, MTA, B.Psy, B.Mus

Abstract: Presentation of a band experience as a form of music-centered peer supervision. Discussion about the importance being involved personally in a creative process, the particularities and challenges of a music therapists' band and the impact on our professional practices and identity.

Description: In all caregiving professions, self-care outside the clinical space is an ethical responsibility; it allows us to revitalize and be available again for our client's needs. Taking into account the specificity of using music in our therapeutic approach, the goal of this presentation is to highlight the importance of making music and being involved in a creative process for ourselves as music therapists.

With a function similar to peer supervision groups, our band was formed in a music centered vision, as we put our needs to be active and nourished musically in the forefront. By going through the joys and challenges of group music creating, we follow the idea of walking the same path that we invite our patients to engage.

The particularities of a music therapists' band will be described: space for free improvisation, sense of security, freedom and acceptance, adaptation to different levels of needs (from individual needs to the song's needs). Therefore, our musical approach both differs from clinical context (where the client's needs prevail) and professional music making (less pressure on results and time issues).

We will point out the relevance of crossing the bridge between improvisation and composition by going through the full musical production process, as it allows us to continuously explore and reinforce our musical identities. Phases of our creative process include: 1) free improvisation and raw recording, 2) re-listening and making choices, 3) building structure and consolidating the song's vision, 4) recording sessions, 5) editing and mixing, 6) broadcasting and sharing. There will be short audio examples of these phases.

Then through clinical examples, we will focus on how being in a music therapists' band influences our professional practices. We will end with a reflection about the need to include basics of musical production techniques in music therapy education programs.

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Priestley, M. (1994, 1975). *Analytical Music Therapy* (chap.29 Intetherapy), Barcelona Publishers, Phoenixville, p.297-307.

Mini Biography: Julie Migner-Laurin studied Music Therapy (2000) and Psychology (2009) at UQAM University (Quebec, Canada). She has a private practice where she conducts music psychotherapy and clinical psychology with adults and adolescents.

Keywords: Peer supervision, Self-care, Creative process

O-331

Learning music therapy in foreign cultures: students' unique experiences in cross-cultural practices

Asako Miyahara Kando, MA,IPGDCMT

The Music Therapy Trust / Japan

Abstract: This paper explores experiences of international students who learn music therapy while residing in foreign cultures, focusing on multifaceted challenges they navigate during their training. The discussion provides a new understanding of their reciprocal and intercultural experiences as a critical resource for music therapy practices which, by nature, are multicultural.

Description: Those who learn music therapy while residing in a culturally different environment inevitably encounter various barriers in and out of their music therapy training. The challenges they face and navigate would vary depending on the cultural aspects which make each individuals unique and diversified. How do international students navigate and negotiate these barriers during their coursework and clinical experiences? Does their way of engaging with the host cultures affect their navigation of barriers in music therapy practice? How do their learning experiences differ from those of students who study in their own cultures? Does the nature of music therapy have specific impact on their experiences? Ultimately, would their experiences be turned into their strength as music therapist and be applicable to the music therapy practice in their home countries?

Although the experiences of international students are relevant to the cross-cultural music therapy practices, the current literature has not yet examined them in depth. Especially, the narratives and perspectives of those who have learned in a culturally different environment need to be unfolded further to enhance our understanding. This presentation explores some distinctive features of international students' learning experiences, reflecting on the presenter's experiences as a foreign student in different cultural societies, most notably in India, along with the views from existing literature. The examination will be given in particular on the barriers related to 1) students' cultural/social backgrounds, 2) their identities, and 3) their learning environments, using theoretical frames such as acculturation, dominant narratives, mono/multiculturalism, and collectivism/individualism. The discussion subsequently takes a further perspective on how their reciprocal and intercultural experiences would become crucial in a broader context of music therapy practice which should be multicultural in its orientation.

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Thomas, A. & Sham, F.T.Y. (2014). "Hidden rules": A Duo-ethnographical Approach to Explore the Impact of Culture on Clinical Practice. *Australian Journal of Music Therapy*, 25, 81-91.

Young, L. (2009). Multicultural issues encountered in the supervision of music therapy internships in the United States and Canada. *The Arts in Psychotherapy*, 36, 191-201.

Mini Biography: Asako learned music therapy in graduate diploma course with UK curriculum under an Australian tutor in India. Her clinical experiences vary from children to adults with a range of challenges.

Keywords: music therapy students, music therapy training, cross-cultural music therapy

O-332

Building music therapy in pediatric medicine: donors, documentation, and data

Jami Marie Kadolph

USA

Annie Heiderscheid, Ph.D., MT-BC, LFMT

Jana Skrien Koppula, MT-BC

Abstract: Music therapy is becoming a valuable part of integrative pediatric medicine. This presentation addresses navigating philanthropic donor relationships, describes the creation of meaningful documentation to effectively communicate program data with foundations or current and potential donors, and shares examples of data from a major teaching hospital.

Description: Pediatric hospitals are becoming more focused on integrative and family-centered care. Research has shown that music therapy is a valuable service within pediatric hospitals, and is now better positioned to become an important part of the integrative care team providing services to patients and families. Having a better understanding of how to navigate potential donors, create effective documentation forms, and analyze the data is needed to build and maintain pediatric music therapy services. While philanthropy is funding more patient care programs in healthcare settings, this requires organizations and healthcare professionals to navigate these major gift relationships carefully. Nurturing relationships with donors is often the task of trained fundraisers or foundation staff. However, donors may desire closer relationships with those executing the services they are funding, and may ask for clinical data to see where their money is going. Music therapists might also be asked to generate clinical data to share with administration, foundations, or current and potential philanthropic donors. In order to do this, data gathered on a session report or progress note should allow music therapists to easily access and compile this information. This presentation will discuss how music therapy services have been established through philanthropy on a Pediatric Intensive Care Unit (PICU), Transplant and Oncology Unit, and an Outpatient Oncology Clinical at a major teaching hospital. Presenters will share the process of creating clinical documentation forms that allowed for (1) easily and efficiently recording a client's clinical and therapeutic progress, (2) reducing the amount of time spent documenting, allowing for more time to work clinically, and (3) acquiring and synthesizing needed data efficiently. Examples of clinical data collected and methods of presenting and sharing data and information to address donor expectations will also be presented.

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McDonald, K., Scaife, W. & Smylie, S. (2011). Give and take in major gift relationships. *Australian Journal of Social Issues*, 46 (2), 163-182.

Waldon, E. G. (2015). Clinical documentation in music therapy: Standards, guidelines, and laws. *Music Therapy Perspectives*, doi:10.1093/mtp/miv040

Mini Biography: Jami Kadolph is a recent music therapy graduate of Augsburg College. She recently received the Undergraduate Research Grant Opportunity (URGO) prize from Augsburg College in 2015.

Keywords: philanthropy, documentation, pediatrics

O-333

Improvisational Music Therapy and transcultural challenges among Asians

Ti Liu-Madl

KBO Inn Salzach Klinikum / Germany

Eckhard Weymann

Abstract: Improvisation and cultural specific differences are the topics of this presentation, which is structured in two parts. Part-1 deals with improvisation in psychodynamic music therapy and its characteristics. Part-2 discusses the results of a survey-based study about Asia specific behavioural patterns in group music therapy improvisation.

Description: Part-1: To participate in a free (non-idiomatic) musical improvisation means to get into a dynamic playing state. The presumption that an improvisation shows and unfolds mental structures makes improvising and play core method in active, psychodynamic music therapy. Improvising in a group fosters openness for the situation, intense listening and mindfulness, respectful integration of variety and difference, interaction, co-creativity. Theories from psychology and sociology build up a framework for the experiences from music therapy practise.

Part-2: The result of a survey-based investigation deals with the question, whether there is an Asian specific behavioural pattern in group music therapy improvisation. The following four aspects provide the theoretical background of this study: (i) collectivistic self-concept of Confucianism vs. individual self-concept of western society; (ii) structure of traditional, hierarchical relationship in a Confucian society; (iii) emotional expression as a culture dependent phenomenon; (iv) shame as a dominant emotion in East Asian societies. The correlating questions are e.g. how does Asian self-concepts affect self-expression in music therapy? How do Asians - accustomed to follow instructions from authorities - deal with spontaneous impulses as a basis of self-expression? Do Asians experience expression of emotions in music therapy as breaking of a taboo? Does shame play a role in the music therapy improvisation among Asians? And finally, confronted with group music therapy improvisation, which developments did Asian music therapists make during their educational/professional activities and which educational measures promote this process?

Bibliography: Haag, Antje: Versuch ueber die moderne Seele Chinas, Eindruecke einer Psychoanalytikerin, Psychosozial-Verlag, 2011, Giessen, Germany

Mini Biography: Studies in China/Austria

Cello, M.A., 2004,

Music Education, B.A., 2004,

Musicology, Doctorate, 2013,

Music Therapy, BSc, 2009,

registered music therapist (Austrian government),

Currently working in a psychiatric clinic

Keywords: Improvisation, transculturality, self experience

O-334

Music. Matter. Making: Toward a music therapy beyond the human

Simon Keith Gilbertson, Associate Professor, Music Therapy
University of Bergen / Norway

Abstract: In this paper I will introduce an ontology which engages with the matter, devices and processes of how music therapy is made that goes beyond interpersonal relations and ingrained dualism (Kohn, 2013) towards correspondences (Ingold, 2013) multiplicities (Mol, 2013), and inseparability (Gilbertson, 2015) using examples from practice, research and education.

Description: Major definitions of music therapy commonly struggle with both encompassing the diversity of practices whilst at the same time using restrictive verbal devices such as “use of music” and “relationships” to draw boundaries over expansive ranges of music and health practices, rituals and ancient behaviours of caring and living. However apparently different these descriptions and definitions seem, they commonly share one aspect: a near complete absence of acknowledgement of the non-human agential and creative properties of the world in which all clients and therapists are.

In this paper I will introduce an ontology to music therapy discourse which engaged with the matter, devices and processes of how music therapy is made that goes beyond interpersonal relations and ingrained dualism (Kohn, 2013) towards correspondences (Ingold, 2013), multiplicities (Mol, 2013), and inseparability (Gilbertson, 2015). This shift is characterised by a questioning of the apparent familiarity of what it is to be human, an extended and materially engaged reflexivity and a dissatisfaction with the mainstreaming of research or educational methods which disregard material agency and ecological situatedness.

To illuminate this ontological stance I will use audio, video, semiotic, computer graphic, body casting, instrument design and architectural examples taken from therapeutic work, research projects and music therapy education.

Bibliography: Gilbertson, S. (2015). In visible hands: The matter and making of music therapy. *Journal of Music Therapy*, 52 (4), 487-514.

Ingold, T. (2013). *Making: Anthropology, Archaeology, Art and Architecture*. London: Routledge.

Kohn, E. (2013). *How Forests Think: Toward an anthropology beyond the human*. London: University of California Press.

Mini Biography: Simon Gilbertson is Associate Professor of Music Therapy at the University of Bergen, Norway. His educational and research work is characterised by cross-discipline theory and ecological reflexivity.

Keywords: Music, Matter, Making

O-336

Music Production in Adult Mental Health Setting: a Community Music Therapy Model

Dany Bouchard, MTA, B.Mus
MUHC (McGill University Health Center) / Canada

Abstract: How music production (from composition to releasing a Cd) can be used as a therapeutic process. How it develops into a community music therapy model. And the role of the music therapist as a music producer.

Description: In a context in which the music therapist has to record his clients original songs and musical performances, how can music production be used as a therapeutic process. What are the objectives and the short and long-term benefits?

Limited budgets are always a reality that music therapists have to face. In order to implement a project that involves the recording of a CD, we have to strategize how to produce a CD of a high standard (professional results) with a very limited budget. During that process, the music therapist will often become a music producer. We will explore the double role of the music therapist regarding this aspect.

A description of a complete cycle of music production process will be presented: Pre-Production (improvisation to composition), Tracking (recording, mixing), Post-Production (editing, live performance, broadcasting, etc.).

This complete cycle is linked to two case studies: 1) a mental health choir, 2) creation of a band with mental health clients. Both cases demonstrate the music production cycle in order to share creativity (original songs) and perform concerts in the community thus sensitizing the public about mental health issues.

The difference between musical improvisation and composition in music production will be highlighted.

We will also discuss how music production in mental health can be consider as a community music therapy model. Links that can be made with other interested professional musicians and how to reach the community at large in the post-production stage will be elaborated.

Bibliography: Turry, Alan (2001). Performance and Product: Clinical Implications for the Music Therapist [online]. Music Therapy World. Retrieved October 21, 2005 from http://www.musictherapyworld.net/modules/archive/papers/show_abstract.php?id=39

Pavlicevic, Mercedes and Ansdell, Gary (2004). Community Music Therapy. London: Jessica Kingsley Publishers

Mini Biography: Dany Bouchard studied Music Therapy at UQAM University (Montreal, Canada). He is been working in Adult Mental Health since 2007 for the MUHC (McGill University Health Center) and the foundation Les Impatients.

Keywords: Mental Health, Community music therapy, Music production

O-341

Music Therapy: Breaking the Cycle of Pain

Joy Allen, PhD, MT-BC
Berklee College of Music / USA

Abstract: When pain becomes a part of everyday life, patients quality of life can be severely diminished. Through case reports, this presentation will introduce participants to advanced music therapy techniques for assessing and treating chronic pain.

Description: Like music, pain is a universal phenomenon that touches everyone at one time or another. The pain cycle was developed to illustrate the connection between physical and psychological components of pain. When a person experiences pain, it can lead to activity avoidance, which leads to progressive deconditioning and muscle tension, which leads to decreasing activity and further deconditioning, which leads to more pain, which leads to anger/anxiety/fear/distress, which leads to improvised mood, which leads to depression, which leads to increased perception of pain. The goal of chronic pain management is to break this cycle of pain.

In assessing and treating pain, music therapists may consider the description, source, level, and meaning of pain as well as whether the patient believes that the pain can be controlled (Bailey, 1986; Loewy, 1999; Magill, 2001). An assessment of the patient's medical condition, including functional ability, coping ability and prior musical experiences are usually considered by the music therapist (Magill-Levreault, 1993). The process is centered on the patients' needs, wishes, and goals, with an effort to work in the physical, psychosocial, emotional, and spiritual components of the total pain experience in a supportive environment. In turn, this can modify the suffering components and influence overall pain perception (Magill et al., 1997).

Several music therapy techniques, both active and passive, may be applied with patients. These include: Guided Imagery and Music; Entrainment - process of improvisation whereby the therapist and client work together to create pain and corresponding healing music (Dileo & Bradt, 1999; Rider, 1999); Music assisted relaxation; and song writing, story songs, and song improvisation. Case examples of each of these methods, including implementation procedures, will be shared with session participants.

Bibliography: Allen, J. (2013). Pain Management. In Allen, J. (Ed.), *Guidelines for Music Therapy: Adult Medical Care*. Barcelona Publishers.

Dileo, C. & Bradt, J. (1999). Entrainment, resonance, and pain-related suffering. In C. Dileo (Ed.), *Music Therapy & Medicine: Theoretical and Clinical Applications*. American Music Therapy Association.

Lowey, J. (1999). The use of music psychotherapy in the treatment of pediatric pain. In C. Dileo (Ed.), *Music Therapy and Medicine: Theoretical and Clinical Applications*. American Music Therapy Association.

Mini Biography: Joy Allen, PhD, MT-BC is the Chair of Music Therapy at Berklee College of Music. She has extensive experience working with medical patients, focusing on psychological health, pain management, and the family system.

Keywords: Chronic Pain

O-342

Music Therapy for the severely multiple challenged children

Tomomi Ozawa

Japan

Abstract: This paper shows that music therapy (MT) is useful to discover the possibilities and abilities for those who are told that there is nothing to do with except for just living by the doctors. MT makes it possible to communicate and know what they feel, think, and want to do.

Description: When he was born, he was at the apparent state of death for six minutes. The grave physical and brain damage were left. Even the doctors didn't know until when he could live, whether he could see, hear, and needles to say, communicate. Now he is eleven years old and he comes to our facility once a week. I have done the MT for several years. He really enjoyed the time of MT. His pulse became stable and saturation went up and this is the proof of his satisfied state. One day, I noticed that his head slightly moved and it was like he nods toward to my talk and questions and more, he followed the rhythm. It took long time for him to acquire the skill to move his head (nodding) to show his positive feeling like "yes". It changed his environment greatly. Because of the tracheotomy, he is completely a "silent boy". To beak down this "silence", we now try to make sounds when he wants to call someone, or want to say something. His mother found that his toe finger moves as if the gives back-channel feedback. I made a "sound-making machine". When he moves his toe finger, the mallet pasted to his toe hit the board (connected to the percussion-sound making tool) and the sound comes out. He understands the mechanism and moves his toe towards to my song. By repeating this song, strengthen his leg power, he can make bigger sound through this machine. I'm sure that he has a lot of things to say, in his minds, there are many words. By using this machine and the hiragana board, I can elicit the words from him and communicate with him. The day will come, I'm sure.

Bibliography: Michael.H.Thaut (2011) RYUTHM, MUSIC, AND THE BRAIN; Kyodoisyo DTP Staion

Mini Biography: Through the several kinds of job (relating education), reached the world of the music therapy. Working at the facility for the severely multiple challenged children.

Keywords: multiple challenged children, useful tool, communication

O-343

Five-Year Music Therapy for Victims of the 2011 Great East Japan Earthquake

Nobuko Saji, PhD, RMT (Japan)
Miyagi University / Japan

Abstract: We investigated the significance of offering music therapy practice after a devastating disaster by examining the effectiveness of our five-year music therapy works through questionnaire surveys conducted on victims and administrative staffs who have lived in the most disaster-stricken areas of the Great East Japan Earthquake in 2011.

Description: The aim of this research is to investigate the significance of our five-year music therapy work held at the disaster-stricken areas since one-and-a-half-month after the occurrence of the Great East Japan Earthquake (GEJE) in 2011.

We distributed questionnaires to 89 victims (response rate 23%) and 83 administrative staffs (response rate 72%) asking their life situations and thoughts and feelings towards music therapy in 4 periods of time after the GEJE; (1) immediately after the disaster; (2) shelter period; (3) temporary housing period; and (4) at the present- 5 years from the disaster.

As a result, we have gained noticeable answers: the topic of “What was the most difficult problems after the GEJE” have revealed different recognitions between victims and administrative staffs concerning with “Money” and “Stress and Anxiety”. In shelter period, 11% of the victims and 8% of the staffs answered having economic problems, but, at the present, 16% of the victims and 0% of the staffs expressed economic problems. Contrarily, in shelter period, 4% of the victims and 8% of the staffs expressed “Stress and Anxiety”, but, at the present, 0% of the victims and 29% of the staffs answered

having “Stress and Anxiety”.

On the topics related with “Foods”, “Clothes”, “Residences” and “Human Relations”, the victims and the staffs have given a similar answers. Regarding with the question of “Did you think music therapy was necessary after the GEJE?”, in shelter period, 38% of the victims and 36% of the staffs felt they needed music therapy, and at the present, 51% of the victims and 83% of the staffs expressed their needs for music therapy.

We analyzed these results and investigated what continuous music therapy have provided to victims and administrative staffs in the past 5 years after the disaster.

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Stephen W. Porges (2011). “The Polyvagal Theory: Neurophysiological Foundations of Emotions, Attachment, Communication, and Self-Regulation,” W.W. Norton & Company, 6.

Suzuki, Y., et al. (2013). “Research on Mental Health Treatment at a Time of Emergency Immediately after a Disaster; Global Research Activity on the Health Security and Risk Management Measure,” 1-12.

Mini Biography: Nobuko Saji, PhD., RMT (Japan), is an emeritus Miyagi University, a member of International Affairs Committee of JMTA and the chair person of Commitment Clinical Practice of 2005-2008 WFMT. 30-year music therapist.

Keywords: the Great East Japan Earthquake, music therapy, questionnaire survey

O-346

Returning musicality to parents: Constructing a parent strategy from therapist lead intervention

Helen Shoemark, Associate Professor of Music Therapy

Boyer College of Music & Dance, Temple University

Philadelphia, USA

Temple University / USA

Lauren Stewart, Goldsmiths, University of London, and Center for Music in the Brain, Dept. of Clinical Medicine, Aarhus University & The Royal Academy of Music Aarhus/Aalborg

Fiona Brien, MSc student, Goldsmiths University of London

Marie Dahlstrom, MSc. Student, Goldsmiths University of London

Abstract: “Time Together” is a parent education program in which voice is the central platform. A decision tree mechanism accounts for the parent’s musical heritage and the specific capacities of the parents and their infants. Outcomes indicate success in the domains of maternal self-efficacy, maternal sensitivity and infant expressive capabilities.

Description: Time Together is a parent education program devised by Shoemark (2012) to develop the capacities of parents to use their voice to meet the needs of their hospitalized infants. This method emulates naturally occurring infant-directed speech, involving the conscious manipulation of musical attributes to balance stimulation and support, contingent on infant needs. Previous research demonstrated that contingent singing by a music therapist can preserve the neuropsychological development of hospitalized newborns when compared with a standard-care control group (Malloch et al., 2012). Shoemark and Arnup (2014) undertook a feasibility trial with mothers about the acceptability of singing to infants, in potentially sustaining critical experiences of meaningful interaction for healthy development. Shoemark then developed this parent education program in which the interpersonal relationship is a key component alongside consistent content about parent-infant interplay. The current study (now in data analysis) extends the reach of these findings and, for the first time, objectively assesses the efficacy of this parent education program on measures of maternal self-efficacy and the quality of child-parent interactions. The study employed a convergent parallel mixed methods design in which participants completed quantitative pre- and post- self-report assessments on maternal self-efficacy and infant bonding, enabling an examination of the relationship between these variables and maternal musical heritage and training. Participants also completed a daily journal and took part in a semi-structured group interviews conducted at a two-week follow-up session, to explore in more depths the qualitative aspects of their experience in completing the program. Full analysis is currently underway, however preliminary analysis of qualitative material reveals themes congruent with mothers in the NICU. Common experiences included empowerment to soothe and engage, realization and delight in infant expressive capabilities. The community group demonstrated greater spontaneous translation to partners and extended family, and reported useful implementation. The full results will be presented.

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Mini Biography: Helen Shoemark’s research is focused on constructing inter-disciplinary and international research for effective auditory experience and the role of music for at-risk parent-infant dyads.

Keywords: Parent-infant interaction, Newborn, Parent voice

O-348

Music therapy education in Brazil: analyzing graduation courses' curriculums

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Universidade de Brasilia - Universidade Estadual do Parana / Brazil

Noemi Nascimento Ansay, PhD. in Education, music therapist, psychopedagogue, and teacher of Universidade Estadual do Parana (Brazil).

Abstract: Brazilian music therapist certification can be obtained in two ways: attending graduation courses or post graduation courses. This study analyzes the curriculums of six existing music therapy undergraduate courses in Brazil. It reflects on the importance of thinking the education of music therapy and possible outcomes in Brazilian music therapists.

Description: Brazilian music therapy began to take shape at least 40 years ago with the creation of the first music therapy course in the state of Rio de Janeiro in the 1970's. Over the years, offers of graduation courses widened, with currently six (6) bachelor degrees in Music Therapy in Brazilian universities. There's also some post graduation courses in Music Therapy nowadays, these are destined to graduated professionals in the healthcare or music area: music teachers, musicians, psychologists, nurses, occupational therapists, doctors etc. Even after all these years and the expansion of music therapy in Brazil, the music therapist profession is not yet regulated in the country. However, music therapists receive a register number issued by the association from which they've graduated, allowing their practice. The goal of this study was to bring a first look on graduation courses in Music Therapy in Brazil. To obtain a music therapist certification in Brazil the graduation students must complete three requirements: 1) classroom hours, 2) internship and 3) an graduation thesis. 6 (six) music therapy undergraduate courses' curriculums have been analyzed in this study, including their classroom disciplines (theoretical subjects) and training internship activities offered in the courses. It was possible to notice significant differences in the analyzed curriculums. Some courses have a greater focus on the provision of specific disciplines in music and music learning, while others focus on clinical management. The available data on e-MEC platform - a public Brazilian platform with graduation courses data - are outdated in the Music therapy session, which can affect the diffusion of the area. Reflection on training in music therapy is essential to think about the expansion and recognition of the profession in Brazil and also in the world.

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Mini Biography: Music Therapy undergraduate in Universidade Estadual do Parana - Brazil. Gestalt therapist psychologist. Doctoral student in Universidade de Brasilia. Member of Associacao de Musicoterapia do Parana - AMT-PR - Brazil.

Keywords: music therapy degree, Brazilian music therapy course, education

O-351

The Effectiveness of Environmental Music Therapy on Acute Care Unit Staff

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Japan

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Emi Shibata

Sayo Adachi

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Misato Horiuchi

Kyoko Nagaike, MSN, RN

Michiko Kawai, RN

Mieko Iifuru, RN

Hitomi Yano

Abstract: Rakuwakai Healthcare System (RHS) has introduced Environmental Music Therapy (EMT) to their hospital, where not only patients and their families but also medical staff may be physically and emotionally distressed. This presentation will discuss the effectiveness of EMT to medical staff in an acute care unit.

Description: Based on the revised Industrial Safety and Health Act in 2014, Japanese government has obligated all companies that own over 50 employees to have the employees take a stress check-up every year for maintaining their mental health since December 2015. Rakuwakai Healthcare System (RHS) not only provides those who are already distressed with the appropriate care, but also started working on improving their work environment before the employees get distressed.

Rossetti and Canga (2013) stated that EMT is designed as a music therapy technique for addressing and modulating external ambient stressors in hospital units where a state of near medical emergency, which would include an acute care unit. There are medical staffs as well as patients and their families in the acute care environment, and it is obvious that the care should be also designed for the medical staffs who may also be physical and emotional distressed.

The method of this project is that music therapists improvise soft music with guitar, and/or other instruments for 10 minutes 5 days a week. After the 2-week intervention, all medical staffs who are presented in the unit during the intervention are asked to answer questionnaires, in regards to their own perception on the effectiveness of EMT for patients, their families, and themselves.

This presentation will discuss the effectiveness and possibility of EMT in hospital units such as an acute care unit, and also discuss the result of data analysis on the perception of medical staffs regarding the effectiveness of EMT in their work environment as one of the ways to reduce their stress.

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Mini Biography: Ayumu kitawaki received a Master of Music in Music Therapy from Michigan State University, specialized in hospice palliative care. Currently works at Rakuwakai Healthcare System, serving various population in hospital.

Keywords: Environmental, Medical, Employee

O-352

A Study of Music Therapy for Patients with Rheumatoid Arthritis

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International University of Health and Welfare Graduate School of H. & W. Sciences / Japan

Ikuko Yamazaki, MA, RMT (Japan), OTR

Kenya Oga, MA, OTR

Tomoko Hayashi, BA, RMT (Japan)

Abstract: Music therapy has been used as a mean of rehabilitation in recent years. However, little is reported on its use for patients with rheumatoid arthritis (RA). The purpose of this presentation is to discuss the effects of music therapy for this population based on singing-focused sessions we conducted since 2010.

Description: In 2010 we began conducting a music therapy group session for 12 to 28 RA patients once a year. Some patients participated in multiple years although every year there were new participants. Their ages ranged from thirties to eighties while a majority was between fifties and seventies. The ratio between male and female patients was 1:10. Each session lasted approximately an hour and was singing-based, using eight songs that were chosen and accompanied on electronic piano by a music therapist. These included seasonal songs and Japanese pop music from older eras, and the selection was different each year. Since 2013, 'chime bars' were used introduced for a couple of songs, and in 2014 a theme song from a television show was included. Participants were familiar with the songs used. The staff consisted of one physician, one or two nurses, one occupational therapist, one or two registered music therapists, and several university students majoring occupational therapy, physical therapy, medical technology, or nursing.

To assess the effectiveness of the session, in the first year Visual Analog Scale (VAS) was used to measure the patients' overall physical condition, and face scale was used for the measurement of pain level. In the sessions during 2011 and 2012, State-Trait Anxiety Inventory (STAI) was added to assess patients' state of anxiety, and General Self Efficacy Scale (GSES) was used in 2013 session and Self-Efficacy Score (SES) in 2014 instead of STAI. In 2015 session, Temporary Mood Scale (TMS) and 'KOKORO' scale were used to assess the state of patients' feelings.

These six music therapy sessions with RA patients across the six-year period revealed significant improvement in the patients' overall physical condition, pain, and anxiety, the self assessed efficacy and the mood showed improvement. In conclusion, music therapy appeared as a useful interventional approach for RA patients.

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Miura, Y. Yamazaki, I. et al (2013) *Gakki wo mochiita Riumachi kannjya ni taisuru ongaku-ryoho ni kannsuru kentou (A Study of Music Therapy using instruments for Patients with Rheumatoid Arthritis)*

Mini Biography: Yasushi Miura, M.D. is associate professor at Kobe University Graduate School of Health Sciences

Keywords: Rheumatoid Arthritis, music therapy

O-355

Exploring an Integral Understanding of Evidence-Based Music Therapy Practice

Brian Abrams, Ph.D., MT-BC
Montclair State University / USA

Abstract: The music therapy profession has sought to advance itself by promoting Evidence-Based Practice (EBP) of music therapy. The purpose of this presentation is to illustrate a framework based upon four distinct epistemological perspectives on evidence-based music therapy practice that together represent an integral understanding.

Description: In response to a pervasive trend across a wide array of health care professions, the music therapy profession has sought to advance itself by promoting Evidence-Based Practice (EBP) of music therapy. The extant literature on music therapy practice, theory, and research provides a range of very different perspectives on what may count as the “evidence” upon which practice is based (e.g., biomedical, cognitive-behavioral, psychodynamic, existential-humanistic, music-centered, and holistic orientations; objectivist and interpretivist research methods; etc.). Furthermore, a close examination of the core elements in some of the more prominent definitions of EBP reveals the possibility for an inclusive understanding, potentially embracing the full range of perspectives on evidence for music therapy practice. In spite of this diversity, however, the inter-relationships among these different perspectives on evidence, and how each informs music therapy practice, have not been explored and organized into a coherent framework wherein each perspective is considered on balanced, equal grounds along with each of the others. Without such a framework, the endeavor to “locate” a particular perspective with respect to others, as well as to promote productive dialogs among these various perspectives, can become problematic, and may be accompanied by certain risks, such as the possibility for mistaking one perspective for another, or for overshadowing and obscuring one perspective with one or more of the others, impeding the advancement of the music therapy field’s own evidence base. Thus, the purpose of this presentation is to illustrate a framework based upon four distinct epistemological perspectives on evidence-based music therapy practice that together represent an integral understanding.

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Mini Biography: Brian Abrams has been a music therapist since 1995, with experience across a wide range of clinical contexts. He currently serves as coordinator of music therapy at Montclair State University.

Keywords: Evidence-Based Practice, Integral, Music

O-356

Establishing a theoretical basis for evidence-based practice in music therapy

Masako Otera, PhD, RMT (Japan), MT-BC
Japan

Abstract: This presentation focuses on evidence-based practice (EBP) in music therapy, including an overview of EBP discussions in music therapy, remaining issues regarding the EBP movement, and theoretical discussions using Structural Constructivism for establishing the foundation of evidence and existence of multiple forms of evidence in music therapy.

Description: In order to fulfill accountability to music therapy clients and gain social recognition as a new profession, evidence-based practice (EBP) has been the subject of discussion as a movement in music therapy. Otera (2013) reviewed EBP discussions in music therapy up to 2012 and noted the following issues based on Saito's (2012) discussion regarding evidence-based medicine. First, it is important for music therapists to be aware of their own way of recognizing or understanding EBP and evidence, as different interpretations of EBP and evidence among people of different positions can cause unnecessary confusion and conflicts. Second, some discussions have suggested that the definition of evidence in EBP is not limited to the results of quantitative studies. However, a problem remains regarding the existence of multiple forms of evidence, which concerns how to incorporate these different forms of evidence into EBP. Previous studies have discussed a conflict of quantitative versus qualitative evidence and an attempt to classify different types of evidence (e.g. Abrams, 2010; Aigen, 2015). Although their conclusions suggest the existence of multiple forms of evidence, a need remains for discussion on overcoming the conflict between quantitative versus qualitative evidence, establishing a theoretical basis for evidence, and the existence of the multiple forms of evidence in music therapy. Structural Constructivism is an epistemological framework presented by Saijo (2005). In this presentation, the presenter's theoretical work in establishing the foundation of evidence in EBP in music therapy, based on Structural Constructivism, will be presented. Moreover, the presenter will discuss the theoretical validity concerning utilizing multiple forms of evidence in EBP using an intention-correlation principle, which is a core concept in Structural Constructivism, and introduces how to apply the idea of Structural Constructivism to EBP in music therapy.

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Saito, S. (2012a). *Iryo Ni Okeru Naratibu To Ebidensu Tairitsu Kara Chowa He [Reconciliation Between Narrative and Evidence in Medicine: Beyond the Dichotomy]*. Tokyo, Tomi shobo.

Mini Biography: Masako Otera, PhD, RMT (Japan), MT-BC, is associate professor at Shikoku University, Junior College.

Keywords: evidence-based practice, theoretical study, Structural Constructivism

O-358

A Public Education Programme of Music Therapy: Collaborating with a Chinese Ensemble

Yuen Chun Phoebe Wong, MA in Music Therapy, Registered Music Therapist (Australia Music Therapy Association)
China

Wai Man Ng, MA in Music Therapy, Registered Music Therapist (BAMT and HCPC, UK)

Man Ting Yeung, MA in Music Therapy, Registered Music Therapist (BAMT and HCPC, UK)

Abstract: In 2016, three music therapists and a Chinese music ensemble collaborated to conduct a public education programme of music therapy in Hong Kong including touring concerts, community concerts, workshops, lectures, and exhibitions. The evaluation shows that the public awareness of music therapy have increased after participating in the programme.

Description: Music Therapy is a developing profession among different countries. Although the industry is on the rise, many still do not have the least inkling of music therapy. In Hong Kong, only have 70 music therapists serving over a seven-million population, promoting music therapy to the public is a piece of difficult work.

In Hong Kong, many people enjoy live Chinese music and concern the relationship of music and health. Based on this linkage, in 2016, three music therapists collaborated with a Chinese music ensemble to provide a public education programme of music therapy for the local citizens. The programme included five items:

(1) Touring Concerts: 36 concerts were conducted in different community settings to introduce music therapy and emotions to the general public.

(2) Community Concerts: 8 concerts were conducted in the local city halls. Music therapists guided the audience to experience different music therapy methods including GIM, singing, lyrics analysis, and musical improvisation in the concerts.

(3) Workshops: 120 workshops were offered to the local citizens for learning the musical relaxation methods such as drumming and GIM.

(4) Lectures: 3 lectures were provided to the people who enjoyed the topics relating to Chinese music and music therapy, Qin (Chinese Zither) for health, and Xiao (Chinese Flute) for health.

(5) Exhibitions: 8 exhibitions were arranged in different districts in Hong Kong. Music therapy information was shown in poster style in the public areas.

At the end of programme, over 175 sessions of activities were provided. Over 12,000 people participated in the programme. The result of questionnaire showed that the public awareness level of music therapy in the society have increased remarkably. In the presentation, the whole plan and results of programme, video demonstration will be shown. Hopefully, the presentation will provide an inspiration to more music therapists in different countries.

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Mini Biography: Wong, Yuen Chun is an Australian registered music therapist since 2009. She is a freelance music therapist mainly serving the elderly with dementia and children with autism in Hong Kong.

Keywords: Music Therapy Public Education, Chinese Music, Ethnic Music

O-359

Experiences of Cancer Surviving Music Therapists Who Work in Medical or Hospice Settings

Jin-Hyung Lee, PhD, KCMT, MT-BC
Ewha Womans University / Republic of Korea

Abstract: Five music therapists surviving cancer shared their story of diagnosis, treatment and survival, and reflected on how those experiences influenced their clinical work in medical or hospice settings. Additionally, issues relating to countertransference, self-disclosure, and ways of developing empathic approaches will be discussed.

Description: Cancer is a debilitating illness that affects more than one in every three Americans at sometime in their life time regardless of their social, cultural, ethnic, religious, or economic status. A few studies in the psychotherapy literature have investigated the impact of cancer on the personal and professional lives of psychotherapists. However, such investigations are yet unknown in medical or music therapy literature. In this exploratory phenomenological study, the researcher interviewed five music therapists who have survived cancer and also work with patients in medical hospitals or hospice settings. The purpose of this study was to fully describe their lived experience of cancer throughout the process from diagnosis and treatment to recovery, and examine how the cancer experience affected their clinical work thereafter. The data was analyzed using an open coding method from grounded theory which identified five major themes: (a) experience of diagnosis and treatment; (b) personal significance; (c) relational significance; (d) musical significance and (e) professional significance. The descriptions provided by these participants of their cancer experience as patients, survivors, and cancer surviving therapists, have revealed various psychosocial and physical issues encountered, and numerous coping methods they employed, and poignantly explained how their clinical approach evolved and expanded due to the personal experience of cancer. Therefore, this presentation will begin with vivid illustrations of cancer experiences told by the participants, and discuss specific issues in relation to countertransference, self-disclosure, and ways of developing empathic approaches without having such personal experience.

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Mini Biography: Dr. Jin-Hyung Lee is an assistant professor of music therapy at Ewha Womans University, Korea, and serves as a board of directors for the National Association of Korean Music Therapists.

Keywords: Cancer survivor, music therapist, phenomenology

O-361

Singing Training with Automatic Evaluation for People with Dysarthria

Maki Nanahara, MM, Certified Music Therapists of Japan
Kizen no sato / Japan

Abstract: This research introduces the process of Singing Automatic Judgement Application, which focused on the singing effect of the music therapy clients who have dysarthria. The results indicate a possibility of the correction of their pitch and rhythm of song. These musical elements are effective to improve speech intelligibility.

Description: For singing training so far, there was not an objective method to evaluate improvement of clients' singing, so human judgment was the only way to evaluate their singing. This research is a fundamental study to evaluate their singing automatically for people with dysarthria. A previous study (Kato, 2014) reported that pitch and rhythm were effective musical elements to make improvements for singing and speech intelligibility. Based upon the results, an application for singing (pitch and rhythm) was created. The research methods included ten patients with dysarthria practicing music therapy to improve speech intelligibility and oral functioning. They received group music therapy sessions in which a program of singing and vocal training was also included for more than 1 year. The result of the evaluation showed that an improvement rate of 90 percent was seen in the patients. Many patients sang each sound carefully by listening the sound of melody and reading words, which were produced from the software, and their motivation rose by score-based incentives. Furthermore, there is a benefit for a music therapist to give some feedback to the clients whose sound has to be improved or controlled, according to the results of their songs. Therefore, the combination of vocal training and utilizing the singing application are effective ways to improve their speech.

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Thaut, M. (2013). The Neurobiological Foundation of Neurologic Music Therapy, Music Medicine.

Mini Biography: Certified Music Therapist of Japan, MM, Completed Ph.D program without a Ph.D degree in computer sciences and engineering of Toyohashi University of Technology, Japan.

Keywords: Dysarthria, Singing, Evaluation

Disclosure: Netcom Inc.

O-364

Effect of music on psychophysiological parameters of hemodialysis patients: randomized controlled trial

Kala Varathan, PGDMT
India

Sumathy Sundar, PhD

Abstract: Often times hemodialysis patients experience high levels of stress and anxiety and find it difficult to cope with the treatment process. This study evaluated the effects of live music therapy on the psychophysiological parameters of hemodialysis patients and observed reduction in blood pressure, respiratory rate, heart rate and also anxiety levels.

Description: The aim of the study was to observe effects of live music therapy on systolic blood pressure (SBP) and diastolic blood pressure (DBP), heart rate (HR), respiratory rate (RR) and state anxiety (SA) in hemodialysis patients. 42 hemodialysis patients were randomly divided into 2 groups of 21 each in experimental and control group. Patients in music group listened to live Veena instrumental music for 30 minutes twice a week for 2 months in 16 sessions while the control group just received standard care. SBP, DBP, HR, RR and SA were recorded before and after the music therapy interventions. State Anxiety levels were recorded using the numerical rating scale pre and post music therapy sessions.

Paired t tests revealed that there was a significant reduction in systolic blood pressure, heart rate and respiratory rate in the music group before and after the live instrumental (Veena) music therapy intervention. Between the groups, independent t tests revealed that the music group had a significant reduction in respiratory rate compared to the control group not receiving music. To conclude, listening to live instrumental (Veena) music may reduce anxiety and blood pressure, bring down heart rate and also improve breathing. More studies are needed to confirm these findings.

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Angella Bascom Mark of Breiner Michael Briggs, Michael F cantwell, et al. Professional guide to complementary and alternative therapies

Mini Biography: Kala Varathan is a tutor and Music therapist at Sri Balaji Vidyapeeth University Pondicherry India. The clinical populations she has worked with are psychiatry, dialysis, special children.

Keywords: music therapy, hemodialysis, Psychophysiological

O-366

Resource-Oriented Music Therapy in Pediatric Oncology

Annabelle Brault, MA, MTA, MT-BC
Concordia University / Canada

Abstract: This presentation demonstrates the clinical relevance of a resource-oriented approach in pediatric oncology music therapy, and the feasibility of working with this approach in a problem-oriented context. It aims to provide music therapists interested in working within a resource-oriented approach in pediatric oncology with the vocabulary necessary to do so.

Description: The presenter argues for the clinical relevance of a resource-oriented approach in pediatric oncology music therapy, and then proposes a conceptualization of this approach using Rolvsjord's four characteristic statements of the resource-oriented approach as guiding principles. An overview of Rolvsjord's characteristics is provided, in addition to examples from the literature making a case for the relevance of the approach. This master's thesis aims to provide music therapists wanting to work within a resource-oriented approach in pediatric oncology music therapy with the vocabulary necessary to do so, while arguing the feasibility of working with the approach in a problem-oriented context. Presentation attendees will participate in discussions as to the relevance of this approach within their own clinical setting.

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Mini Biography: Annabelle Brault, MTA, MT-BC is the executive assistant for the World Federation of Music Therapy, and has recently completed a Master of Art in Creative Arts Therapies at Concordia University in Montreal, Canada.

Keywords: Pediatric Oncology, Resource-Oriented, Philosophical Inquiry

O-367

Music and Imagery in the Treatment of Intrafamilial Sexual Trauma

Tomoka S. Howard, MA, MT-BC, FAMI (Fellow of the Association for Music and Imagery).
Anna Maria College/Lesley University / USA

Abstract: This case presentation describes two years of Music and Imagery treatment with a young female client with intrafamilial sexual trauma. Over the course of therapy, she rediscovered her inner resources, developed healthier boundaries with others, and regained a sense of ownership of her body and life as a whole.

Description: This case presentation will illustrate the use of Music and Imagery with a female client, who is in her mid 20s and has a history of intrafamilial sexual trauma. She referred herself to music therapy due to emotional conflicts that were associated with her trauma, which had been repressed and untreated for over 10 years. Over a period of two and a quarter years, she has learned to 1) recognize and accept her inner-resources and strengths, 2) understand how her past trauma impacts her wellbeing, 3) accept the sensory-emotional experiences as her own, 4) better manage her stress/triggers and develop healthier boundaries with others, 5) reconnect with herself and her own body, and 6) practice better self-care. The presenter's clinical work is informed theoretically by humanistic, psychodynamic, and existential approaches, as well as the Bonny Method of Guided Imagery and Music and its adaptations, i.e., Music and Imagery (MI). Each technique employed throughout the course of therapy is described, along with the continuum of MI practice (supportive, re-educative, and reconstructive levels).

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Mini Biography: BMus from Musashino Ongaku Daigaku. MA from Lesley University. Currently a Music therapy faculty at Anna Maria College and a doctoral student at Lesley University.

Keywords: Music and Imagery, Sexual Trauma, Sense of Ownership

O-368

Effects of music therapy on the Emotional Factors on corrosive acid poisoning

Bhuaneswari Ramesh, MBA, PGDMT

Sri Balaji Vidyapeeth / India

Sukanto Sarkar, DPM,MD

Sumathy Sundar, PHD

Abstract: A rare case of music therapy on a patient with corrosive acid poisoning who was operated for corrosive stricture oesophagus, was referred to us for negative emotional states of depression, anxiety and anger outbursts. Spanning over 24 sessions, she listened to preferred music. practiced chanting/deep breathing techniques. Significant changes to positive emotions were observed.

Description: This is a case report of a girl of 24 years, a student of dentistry. She was reported to have had an ingestion of corrosives as a suicidal attempt, referred to us for depression, anxiety and anger outbursts. The sessions lasted 45 minutes,24 sessions, 6 weeks. She listened to preferred music along with deep breathing & chanting exercises. In the process of working with these psychological parameters, the chanting and deep breathing technique helped to improve the vital capacity of the lungs as she was able to use her incentive spirometry more efficiently. This reduced the phlegm facilitating the air pathway to breathe more easily.

Hamiltons depression rating scale, Hamiltons anxiety rating scale, modified overt aggression scales were used to record the improvement in the patients. The vital capacity of the lungs was recorded using the incentive spirometry on self assessment by the patient. There was marked reduction in depression the scores in the rating scale from severe depression to mild, anxiety severe to mild, anger outbursts to null in the 4 weeks of music therapy intervention. The vital capacity of the lung showed improvement to 75 percent at the end of four weeks as compared to inability to breathe normally in the beginning.

In conclusion, corrosives ingestion results into deliberate selfharm in adults with psychiatric tendencies while the emotional factors of depression, anxiety and anger outbursts can be seen even after the medical treatment. The results of music therapy intervention with the patient in discussion was very positive. A therapist may be able to use music to help some patients fight depression and improve, restore and maintain their health. A bunch of random group and individual studies indicates music intervention to have positive effects on emotional factors and its consequential actions. Further research studies could strengthen the impact

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Mini Biography: Bhuaneswari Ramesh, Tutor and music therapist at sri balaji vidhyapeeth university Pondicherry India. Clinical populatons involve, pregnant women, cardiology and neurosurgery

Keywords: Music therapy, Emotional factors, Corrosives acid poisoning

O-370

The Usage of Musical Instruments based on Sensory Integration Theory

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Abstract: Sensory integration (SI) therapy, which focus on individual's sensory needs, have overlapping commonalities with music therapy. Hence, SI theory can widely support MT as interdisciplinary guideline. The presentation provides basic SI theory and examples using instruments according to specific sensory behaviors often observed by children with atypical development.

Description: Ayres defined "the organization of sensation for use", SI is an indispensable function for all to carry out everyday tasks. By integrating gustatory, olfactory and tactile senses, we can identify an apple is edible. By integrating vestibular, proprioceptive and visual senses, we can safely ride a bike. Ayres also explains sensations are "food for the brain", as sensory stimuli nurture child development not only for physical but also academic skills.

Since musical instruments bear multisensory stimuli, music therapists have an advantage to utilize sensory stimuli for treating children. Yet, an overview of MT literature reveals limited documentation regarding the use of SI therapy in MT practice. Thus, practical application of basic SI knowledge into MT is necessary.

Children with atypical development tend to respond differently to musical activities. If a child is hypo-reactive to tactile stimulus, the child may crave a cabasa. Contrarily, if a child is hyper-reactive to auditory stimulus, the child may exhibit aversive behaviors to sounds of wind chime. These behavioral differences may have origins stemming from individual sensitivity to stimuli. For example, the child's aversive behaviors may be caused by unbearable sensory discomfort. Sensitivity is a physical issue children find difficult to manage alone. Hence, music therapists need to understand each child's sensory responsiveness prior to treatment in order to facilitate desirable behaviors.

Children with atypical development also tend to have dyspraxia, such as problems with bilateral coordination, hand-eye coordination and midline-crossing. These SI problems may be improved through musical activities. When making two different sounds with a woodblock, the hand needs to be crossed over midline of the trunk. Similar notion in alternately hitting djembe, requires using both hands.

Use of musical instruments and SI tools applicable for MT practice will be introduced through several case studies, which have been conducted by the presenter.

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Mini Biography: The presenter has a master's degree in MT from Shenandoah University (USA), after Kurashiki Sakuyo University, currently teaching at Yamato University as a professor and serving clinical practices in Japan.

Keywords: Sensory integration, Use of musical instruments, Children with atypical development

O-372

Music Therapy Developmental Scale for Handicapped Children

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Graduate School of Human Science and Environment, University of Hyogo, Japan / Japan

Hayato Uchida, PhD (Medical Science)

Abstract: It is important that music therapy for handicapped children should match with their developmental level. However, as several previous studies pointed out that standard evaluation tests for handicapped children might not be sufficient to evaluate their small developmental changes, we created an original developmental scale.

Description: Since 2000, we have supported the severely retarded children at A treatment center in A city, A Prefecture, Japan as one of the presenters is a qualified music therapist of Japanese Music Therapy Association. We have conducted the music therapy with orthopedic therapists, physical therapists, nurses, nursery teachers, based on the results of conventional developmental test and requests of parents. We perform the therapy through music in order to achieve the long-term and the short-term goal. It is important that music therapy for handicapped children should match with their developmental level. However, several studies pointed out that standard evaluation tests of handicapped children (Kinder Infant Development Scale) might be not sufficient to evaluate their small developmental changes. We could find small growth and development in handicapped children during the treatments, but the standard developmental tests cannot show the level of small developmental changes. A purpose of this research is to clarify a new developmental method for the handicapped children. I created a simplified developmental test which can evaluate the changes in handicapped children. The participants are sixty-one serious retarded children with both physical and mental handicaps (4-6 years old, 30 boys and 31 girls) in A treatment center. Participants in this research will also include new children in the future. (1) Review previous studies to evaluation methods of small developmental changes in handicapped children. (2) Examine the characteristics of growth and development in handicapped children. (3) Select the small and conventional evaluation items in cooperation with a specialist in the treatment facility. (4) Conduct research using the selected evaluation items. (5) Compare the values of small evaluation items with the conventional development test in handicapped children. (6) Develop a simplified small developmental test by using the results of research. (7) Verify validity and reliability of the new simplified developmental test.

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(Research in Music Therapy), Tokyo; Ongaku-no-tomosha

Hiroshi, Usagawa. (1998) Syougaiji no Hattaturinnsyou to Sonokadai

(Clinical Development Disabilities and other challenges), Tokyo; Gakuensha

Mini Biography: Junko Murakami, RMT (Japan), is Himeji City Center for the handicapped, Renais Hanakita Music Therapist. Master's Degree Candidate, Graduate School of Human Science and Environment, University of Hyogo, Japan.

Keywords: Music Therapy, Handicapped children, Development Scale

O-377

“What’s That Sound?” Tele-intervention music therapy for young children with hearing loss

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Roxanne McLeod, MA MusThy, RMT AMTA

Abstract: This paper focuses on a family-centred tele-intervention music therapy program in Australia for young children with hearing loss. The presentation will cover the intervention models and therapeutic approach used, along with initial findings and practical suggestions for music therapists embarking on tele-intervention service provision.

Description: The landscape of providing therapeutic services and healthcare in Australia is evolving with the increased use of tele-intervention programs, particularly as communication technologies have become more advanced and accessible. Community and private organisations are realising the potential of reaching rural and remote families via video conferencing platforms. With greater access to high speed internet connections, families with health and wellbeing concerns are now able to access specialists in major cities and regional hubs from their own homes, therefore maximising the potential for positive outcomes.

The provision of music therapy via tele-intervention is an emerging field of practice, requiring collaboration and investment by service providers and clients to navigate the challenges inherent in this form of service delivery. Music Therapists are venturing into this new space with a small number of projects and services underway in Australia. In addition to current practice, an innovative partnership has recently been established between an early intervention music therapy program, and an organisation providing services to hearing impaired children and their families. Through this connection the challenge of reaching families in rural areas was identified, and a music therapy tele-intervention trial commenced with three varying models of group intervention. Programs were led by registered music therapists, supported by listening and spoken language specialists.

Preliminary feedback indicates positive potential for these modes of tele-intervention delivery. To date, parents/carers have been favorable when giving early informal comments on the programs. Initial observations and experiences have indicated there may be a positive impact on the level of parent-child interaction and hands on music making when the music therapist is not physically present.

Within this paper, the collaborative partnership, intervention models and therapeutic approach will be presented along with practical suggestions for music therapists embarking on tele-intervention service provision.

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Thompson, G. 2012. Family-Centered Music Therapy in the Home Environment: Promoting Interpersonal Engagement between Children with Autism Spectrum Disorder and Their Parents. *Music Therapy Perspectives*, 30 2, 109-116.

Mini Biography: Allison Fuller has over 20 years of experience as a Music Therapist across a range of settings, with a focus on family-centred practice. Her present roles are as Lecturer at Western Sydney University and Director of MusicConnect.

Keywords: Type keyword

O-379

Roots: a Case Study of Melody to Alleviate Symptoms of Anxiety Crisis

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Abstract: A retrospective case study of a year-long therapeutic process carried out in Mexico with a patient with symptoms of an anxiety disorder. The study explores the use of melodic interventions used to alleviate respiratory crisis. The process was supervised and analyzed using Bruscia's IAP and aspects of multiculturalism and countertransference.

Description: Anxiety disorders are becoming more common among the world's population. Music therapy is emerging as a possible treatment solution in many countries where music therapists are included within the community of health professionals.

This paper seeks to provide insight into melodic interventions provided during a music therapy treatment carried out in Mexico during the years of 2015 and 2016. The patient was a 26 year old female with symptoms of an anxiety disorder that involved mainly respiratory crisis and a need to flee out of small spaces. This was associated to the recent death of her grandmother and the relocation from her hometown to a new and larger city.

Supervision was an important aspect of the treatment's success. During the supervision, Bruscia's Improvisation Assessments Profiles (IAP) were identified as a possible tool to analyze the patient's improvisation in the search of the appropriate interventions to alleviate her symptoms. This research instrument provided an objective view of the patient's musical experiences and a clear direction for the interventions needed. Aspects of multiculturalism and countertransference were also analyzed in supervision given that the treating therapist was from Argentina and was going through a grieving process himself.

Most of the interventions on the therapeutic process aimed to provide security for the patient and a solid base by using the tonal center as a prevailing holding structure. Techniques such as Diane Austin's vocal holding and elements from Diego Schapira's Plurimodal Approach were essential to the process.

At the end of the treatment the patient reported a considerable decrease in the frequency of the respiratory crisis as well as an increasing sense of self and direction in her life. This paper intends to share these perspectives in music therapy and the use of melody as a possible intervention for patients with similar characteristics.

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Schapira, D; Ferrari, K.; Sanchez, V.; Hugo, M. (2007). *Musicoterapia: Abordaje Plurimodal*. Buenos Aires, Argentina. ADIM Ediciones.

Mini Biography: Music therapist. Former professor at the Bachelor's of Music Therapy program at the Universidad del Salvador in Buenos Aires, Argentina. Currently completing the Master's in Music Therapy at Temple University.

Keywords: Melody, Anxiety, Supervision

O-381

The function of Community Music Therapy promoting Grief-Care

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Japan

Hiroko Kimura, RMT (Japan)

Abstract: This report describes the functions of Community Music Therapy (CoMT). Our CoMT supported one participant who was bereaved of her spouse and promoted her grief-care, and CoMT moreover assisted her participation in community-activity. The functions of CoMT are to vitalize participants and to prepare them to enter into the outside society.

Description: We practiced Community Music Therapy (CoMT) in the form of group singing of familiar old songs, with the elderly for ten years in one corner of an old shopping arcade in Kumamoto, Japan. Some of the participants had worries of every kind in our CoMT sessions. Some members were bereaved of their spouses and passed every day lost in their grief. Some of them had serious diseases. In addition to their original grief, all of the participants were shocked by the sudden death of fellow participants in succession during the program. However, those who were engaged in grief-care gradually got well by continuing their participation in CoMT.

I would like to report about the case of one aged woman. She participated in CoMT with her husband, but her husband died after five years. Though she was depressed, she came back to CoMT two months later. She said that because she had already gotten well, she would continue enjoying CoMT again. Her singing volume increased more and more. She seemed to regain her will to live through singing with CoMT. She also showed renewed interest in outside activities. She achieved participation in community-activity as a volunteer in the production of a Music Therapy Session performed in a local hospital. She performed like a co-therapist of Music-Therapy team, and she supported the elderly patients.

Her participation in CoMT helped her to move out of her “the internal place”. So she could express her feelings to the “external place” through her participation in volunteer-activity. She was healed at the place where she had spent time singing with her husband. CoMT became grief-care and became an important step for her to move forward into the society. Initially she was receiving assistance from CoMT, but through the program she herself became a care giver.

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Mini Biography: Yumi Nishimoto, MA, RMT (Japan), is a music therapist and a singer, based in Kumamoto University, working with aged elderly and in palliative care.

Keywords: Community Music Therapy, grief-care, community-activity

O-384

Music Therapy in Geriatrics: A target group specific needs analyses

Biljana Coutinho

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Michael Kessler

Dorothee v. Moreau

Alexander F Wormit

Carsten Diener

Thomas K Hillecke

Abstract: Within the project “Music Therapy 360° ” a target group specific needs analyses including patients, residents, their relatives and nursing staff in two German geriatric facilities was conducted.

The needs were assessed to develop, implement and evaluate a needs oriented music therapy concept to improve quality of life in geriatric care.

Description: Within the project MUSIC THERAPY 360°, a concept for the establishment of music therapy interventions to improve quality of life for patients, relatives and care workers in eldercare is developed, implemented in two local geriatric facilities in South Germany and evaluated in terms of quality of life criteria. The nursing home “Pflegeheimat St. Hedwig” and the geriatric hospital “Geriatrische Klinik des St. Marien− und St. Annastiftskrankenhauses” are closely involved in the development and implementation of the concept.

To develop the music therapy concept, a systematic literature search was conducted and initial needs analyses in both facilities were undertaken. The aim of the needs analyses was to identify the need for music therapy in both participating geriatric facilities.

Self−report questionnaires as well as qualitative Interviews were conducted with nursing staff, patients of the geriatric clinic, and residents of the nursing home and their relatives to assess specific needs of the different target−groups in nursing practice with elderly people. In addition to the results of the literature review, the results of the need analyses were used as a basis for the development of a modularly−designed music therapy concept that is attuned to the specific needs of patients, residents, their relatives and care workers.

The Project is funded by the German Ministry of Research and Education for a period of three years (2015 − 2018). In the presentation, the results of the needs analyses for music therapy for older people in the participating geriatric facilities will be presented. Additionally, initial experiences with implementation of the concept, as well as implications for future music therapy practice in Geriatric Care, will be described.

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Mini Biography: Biljana Coutinho is a research associate and a lecturer for undergraduate and graduate students at the SRH University Heidelberg.

Keywords: music therapy, elderly, needs analyses

O-391

Music Therapy in Geriatrics: A toolbox of music and music therapeutic interventions

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Biljana Coutinho

Dorothee v. Moreau

Alexander F Wormit

Carsten Diener

Michael Kessler

Abstract: Within the project MUSIC THERAPY 360°, a concept for the establishment of music therapy interventions to improve quality of life in eldercare is developed, implemented and evaluated. To develop the concept, a systematic review was conducted to identify music and music therapeutic interventions. Results of the review will be presented.

Description: Within the project MUSIC THERAPY 360°, a concept for the establishment of music therapy interventions to improve quality of life for patients, relatives and care workers in eldercare is developed, implemented and evaluated in two local pilot facilities: a nursing home “Pflegeheimat St. Hedwig” and an acute clinic for geriatric patients “Geriatrische Klinik des St. Marien- und St. Annastiftskrankenhauses” in southern Germany. It is promoted by the Federal Ministry of Education and Research of Germany for three years until October 2018.

To develop the therapeutic concept not only were qualitative interviews with music therapy practitioners conducted, but also systematic analyses of established literature about music and music therapy with the elderly were conducted. The systematic review includes a search in 15 different online databases (e.g. PubMed, Cochrane, CINAHL). Articles published between 2006 and 2016 were screened according to predefined exclusion and inclusion criteria. Articles were included if they (a) provided a sufficient description of the music and music therapeutic intervention with the elderly and (b) were published in English or German language. In the next step, the methods and description of the interventions were isolated to create an overview of all music- and music therapeutic interventions used in geriatric care and described within literature.

Because of the 3-tier structure of the MUSIC THERAPY 360° project, the isolated interventions were assigned either to “Tier 1”: Basic everyday module, “Tier 2”: Recreational module or “Tier 3”: Patient specific, indication based module. The tiers themselves are split in different subgroups with similar outcome measures of the applied interventions. For each tier, music therapy interventions can be combined on a modular basis in accordance with individual needs and demands of the pilot facilities.

At this point this is one of the largest collections of music and music therapeutic interventions in eldercare.

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Mini Biography: Prof. Dr. Thomas Hillecke is vice dean of the School of therapeutic sciences, SRH University Heidelberg. Since 15 years he is a successful researcher in the field of evidence-based music therapy.

Keywords: music therapy, elderly care, systematic review

O-397

The Potential of Chinese Music Elements in the Contemporary Music Therapy Practice

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Sit Lo Wong, Bachelor of Music, Professional Zhang Performer and Teacher

Abstract: Two research studies were conducted in 2016 to evaluate the application of Chinese music in the contemporary music therapy practice in Hong Kong. The results showed that Chinese music elements provided very positive impact on both music therapists and senior clients which leads to realize the importance of musical-cultural identities.

Description: Background: Music is a universal language that speaks our humanity. Han (2015) discussed in her thesis about cultural identities in relation to music therapy practices. She mentioned that cultural knowledge is a music therapists competency - their ethnic background, musical trainings, contribute to the process with their clients.

Current Needs for Research: Despite the multi-internationalities among Hong Kong, Chinese community remains to be the majority of the population. Their musical ethnicity is unavoidably become a crucial factor to be considered, or even included in when music therapists working with Chinese clients.

Research One: In Hong Kong, an empirical study targeted the local music therapists has been conducted in 2016 to examine the use of Chinese musical elements in clinical practices. The results showed that there is less Chinese music materials used, due to their lack of knowledge. Explanation for this will be discussed and explored under the current context, that music therapists can only receive formal music therapy training in western countries, where, the notion of contemplating Chinese ethnic practices is a considerably less advocated one in their training programmes offered.

Research Two: Following the first study, a short research study was designed upon this empirical study. A series of six music therapy sessions were offered to elderly in a local community centre. Each session consisted of both Chinese music elements and Western harmonic materials. The sessions were video-taped. The clients reactions in the sessions, the qualitative and quantitative data based on interviews and micro-video-analysis, will be presented.

Significance: Musical-cultural identities and ethnic music in contemporary music therapy practices for the future development of local training programmes is very important. Both researches provided an insight and direction to the music therapy educators to increase the cultural elements and ethnic music in the professional training of music therapy.

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Wong, S. L. (2016). Hong Kong Music Therapists Knowledge on Chinese Music and its Use in their Music Therapy Practice, Unpublished Undergraduate Thesis, The Hong Kong Academy for Performing Arts.

Mini Biography: Yeung, Man Ting is a UK registered music therapist since 2015. She provides music therapy service for all ages of clients in Hong Kong.

Keywords: Chinese Music, Music Therapy Training, Music Therapy Practice

O-405

Understanding the East and West: Comparing music therapy curricula between North America and Japan

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Puchong Chimpiboon, BM, MA

Abstract: This study aims to investigate the similarities and differences in undergraduate music therapy curricula from leading universities in North America and Japan. By comparing music therapy curricula, the result of this study is useful as database and helpful information for developing undergraduate music therapy curriculum for researchers or educators in the future.

Description: Music Therapy has been increasingly getting attentions from doctors, nurses, health care administrators, music educators and researchers all over the world. It is considered a very new discipline in many countries while its program has been offered in universities abroad in a number of decades ago. This comparative study on undergraduate music therapy curricula will be helpful for any educators, music therapists, and researchers to understand music therapy curricula comparatively and it can be as guidelines for music therapy curriculum development.

This study employs comparative methodology to investigate the similarities and differences in four selected curricula from leading universities in the United States of America, Canada, and Japan. The data in this research were collected from published documents and online websites. Comparatively, the researchers examined the name of degree, the length of study in the programs, subjects offering and credit hours, and proportion of subjects. In addition, the selected curricula were compared to the guidelines of the National Association of Schools of Music (NASM).

The result shows that there are three degree titles offered in undergraduate in music therapy programs; Bachelor of Music Education with major in Music Therapy, Bachelor of Music Therapy, and Bachelor of Music in Music Therapy. The length of the study is between four years and four and a half years. The subject contents are quite similar and divided into three categories; general education subjects, music subjects, and music therapy subjects. The credit hours are offered differently while the highest percentage focused more on the music subjects. This study is useful as database and helpful information for developing undergraduate music therapy curricula in any countries and it can drive researchers or educators to further improve music therapy curriculum in the future.

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Mini Biography: A full-time lecturer at Mahidol University. Dr.Somchai Trakarnrung accomplished several degrees in music education, piano performance and pedagogy, linguistics, language and communication, and business administration.

Keywords: comparative study, music therapy curriculum, undergraduate education

Disclosure: A research granted by National Research University Project, Office of Higher Education Commission, Mahidol University, Cluster Music Therapy, Thailand

O-406

The Therapeutic Vocal Interactions of the Adolescents with the Hearing Impairments in UAE

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The Sharjah City for the Humanitarian Services,

Sharjah, the United Arab Emirates

Abstract: We investigated the effects of the therapeutic vocal interactions on the self-esteem of the adolescents with the hearing impairments in the United Arab Emirates.

Description: Seven subjects were diagnosed with the Sensory Neural Hearing Loss and their ages were from 10 to 14. The subjects were prelingually deaf and communicated with the Arabic Sign Language. The subjects were divided into the small groups and they attended the 30 minute music therapy sessions twice a week for 8 weeks. The Rosenberg Self-Esteem Scale questionnaire that was translated into the Arabic language and the Arabic Sign Language was used. Six out of seven subjects showed the remarkable improvements of the Rosenberg Self-Esteem Scale scores from M (pre) = 11.7 to M (post) = 14.1. In particular, three out of the six subjects with the significant improvements showed the self-esteem scores that were similar to those of the normal individual. The subjects mostly showed the positive behaviors and the improvements of the vocal acoustic components such as the Maximum Phonation Time and the lower pitch. The results suggested that the therapeutic vocal interactions of the adolescents with the hearing impairments can contribute to the establishment of the self esteem, the positive interactive behaviors and the vocal quality.

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Mini Biography: Eunyoung Han is pursuing doctoral program in music therapy at Ewha Womans University Graduate School, Seoul, Korea. Her research focuses on voice as music and medicine for therapeutic singing program.

Keywords: Therapeutic vocal interaction, Hearing Impairment, Arabic adolescents

O-407

Beneficial Effect of Group Rhythm Sessions on Children at Risk

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Kibono-ie / Japan

Maiko Yamada, RMT (Japan)

Miho Fushimi, RMT (Japan)

Tsutomu Masuko, BA from Kyoto University.M.M.from Ball State University.

Naomi Takehara, Ph.D. RMT (Japan)

Abstract: This is a case study based on the research by Fushimi (2016) examined the effectiveness of group rhythm sessions in improving children's attentiveness and concentration. The subjects were lower grade elementary school students from low-income families. A series of 17-minute group rhythm sessions was held after homework tutoring.

Description: Introduction: Children from low-income families tend to experience a greater risk of falling behind in schoolwork mainly because of inattentiveness. To increase the children's attentiveness and ability to concentrate, the welfare facility "Kibouno-ie" offered music therapy rhythm sessions once a week. We examined the children's behavior for one year (47 sessions) from May 29, 201X

Recruitment: Lower grade students were recruited from elementary school A in city T.

Participants: Of 28 subjects from the initial session, 17 (4 boys, 13 girls) returned for subsequent sessions from July 3rd.

Session Protocol: The sessions' main component was imitation of the therapist's rhythmic patterns. To maximize the children's motivation, a progressive plan for the sessions was developed.

1. Each child was assigned an instrument. Instruments included castanets, clappers, tambourines, bongo drums, and tone chimes.
2. Accented beats were shifted.
3. Sudden stops were made, then the rhythm was restarted.
4. Crescendos and diminuendos were introduced.
5. Volunteer leaders were selected.

The abovementioned transitions 1 thru 5 were adopted step by step.

Analysis: Three methods were employed.

1. Tutors filled out questionnaires assessing children's learning stimulation.
2. Narrative descriptions were made of the children's behavior during music therapy session.
3. Video images were analyzed using ELAN Ver. 4.9.1.

Results: All three analysis methods indicated diminishing stray behavior, with significantly longer attentiveness and concentration.

Discussion: Musical integration stimulated the children and focused their concentration on playing together in an ensemble. The instant reaction to "Stop" and "Restart" and the rhythmic dialogue contributed to develop attentiveness.

Limitations: The effect on attentiveness could only be examined within the experimental group, as the school's administrative hurdles prohibited comparison with a control group.

Conclusions: This pilot study found that group rhythm sessions significantly improved attentiveness and reduced social-emotional stray behavior among participants.

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Miho Fushimi (2016) To improve attentiveness of elementary school pupils at risk

Mini Biography: Natsumi Oura, RMT (Japan), Kibono-ie.

Keywords: Group rhythm session, Extended concentration, Sudden stop of music

O-408

Clinical Study of Music Therapy for Mental Disorders

Shine Chen, None

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Ju-Kuang Hsieh

Chong-Zhi Zhao

Xiu-Bi Cao

Abstract: This study applies harmless and clinically effective “Biowave Resonance Music Therapy” as a complementary therapy on criminals with mental disorders. The study also uses cross validation between Heart Rate Variation Analysis (HRV) and 3DMRA Magnetic Resonance Cell Analysis, and evaluates its effect with Breaking Rule Ratio.

Description: Criminals with mental disorders are socially marginalized people. In prison, due to the difficulties of interpersonal interactions, there are endless violence such as quarrel, fight, and internecine war. Thus, drug therapy has become the first choice. However, because of frequent side effects and sequel from drug, under various types of subjective and objective unfavorable situations, “correctional practice” becomes futile.

Through senses (eyes, ears, noses, tongues, skins) stimulation, “Biowave Resonance Music Therapy” plays a role as an auxiliary psychotropic substance. Increased emotional, stress management abilities and insight, decreased incidence of diseases, and increased correctional functions of criminals are expected.

Method: 55 mentally ill criminals divided into three groups, along with 18 normal people as the control group, were administered Biowave Resonance Music Therapy treatment for 6 months.

Result: The result shows that this kind of therapy can enhance mentally ill criminals’ emotional stability, reduce stress index and SDNN of autonomic nervous system, and possess its statistical significance. It also consolidates drug treatment, causes reduction in the number of incidence, and extends the duration of “stabilization period.”

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Mini Biography: Traditional Chinese Physician; Western Doctor; Doctorate Degree in Naturopathic Medicine

Keywords: Mental disorder, Biowave Resonance Music Therapy, Heart Rate Variation Analysis

O-411

Neuro-cognitive approach in music therapy for oncological rehabilitation

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Clinic for Oncological Rehabilitation University Hospital Freiburg / Germany

Abstract: The neuro-cognitive music therapy method is applied for cancer patients during their rehabilitation. This method can support cancer patients by improving their motor skills and cognitive functions as well as by helping them to release their emotional burdens.

Description: Previous investigations from neuroscience regarding music verify the strong connection between music and cognitive abilities. In functional music therapy, which is developed in the clinical field of neurology, the media music and music elements are applied to improve gross and fine motor skills of patients. Furthermore, results from brain research reveal the emotional influence of music (both listening and playing) on the human brain. In the clinic for Oncological Rehabilitation of University Hospital Freiburg, Germany, a neuro-cognitive music therapy method is applied for cancer patients undergoing rehabilitation. Cancer patients often complain about their downgraded cognitive functions and motor skills as a result of their medical treatment and long-term illness situation. This clinical study investigates the positive effect on cancer patients who received this neuro-cognitive music therapy treatment in the course of three weeks during their rehabilitation. The quantitative data reveals not only that patients benefit from this music therapy treatment from neuro-cognitive point of view, but also that this music therapy influences significantly emotional relief directly after treatment.

Bibliography: For over 10 years, she has been working as a music therapist as well as a researcher in the field of oncology, neurology, and special education. She currently works with cancer patients undergoing rehabilitation and palliative care, as well as with patients at the acute hospital unit.

Mini Biography: Eun-Jeong Lee works as a professional music therapist and researcher (PhD) at Department of Psych-Oncology, Clinic for Rehabilitation, University Hospital of Freiburg in Germany.

Keywords: neuro-cognitive method, drumming group, music therapy, emotional support

O-414

A Research Project of Five Chinese GIM Music Programs

Wai Man Ng, Ng, Wai Man is a UK registered music therapist and a US registered GIM therapist. He provides music therapy, GIM service and music therapy education in Hong Kong.

Hong Kong Professional Music Therapy Centre / China

Abstract: Five Chinese GIM music programs were created based on the concept of Yin-Yang Principle. A research project using those programs was conducted for 10 participants. The results showed that 50% of participants improved on the Ryff Scales; cultural differences impacted on the responses to music, imagery content and well-being.

Description: The earliest Chinese GIM music program was created by Hanks (1992) for a study comparing imagery of people from Taiwan with US participants. Since then no other Chinese programs have been created. However, the development of the contemporary Chinese orchestra has been clearly established, and a thousand Chinese orchestral works have been composed which enable a wide selection of music for creating Chinese GIM music programmes. Ng created his first Chinese GIM music programme (Harvest) in 2008, and the second Chinese GIM music programme (Springs) in 2010. He used the concept of the Yin-Yang Principle to select and arrange the musical selections. Program 3 (Reminiscence), Program 4 (Universe) and Program 5 (Resetting Off) have also been completed based on a Yin-Yang contour.

Ten participants involved in the research project received seven individual GIM sessions (approximately 1.5 hours each session) over seven weeks. The Ryff Scales of Psychological Well-Being (Ryff, 1989), The GIM Responsiveness Scale (Bruscia, 2000), and questionnaire were used in the research project. The GIM therapists were interviewed after all the sessions. The results showed that not all the Hong Kong participants benefited from the Chinese GIM music programs. Although Hong Kong is a part of China, many peoples living style is very western. However, for the people with a Chinese core, they were able to benefit from Chinese GIM music programs.

During the 60-minute presentation, the Yin-Yang Principle, research design, research process and result will be explained. A few music extracts from the five Chinese GIM music programs will be tasted by the participants. Hopefully, the presentation can encourage both music therapists and GIM therapists to use Chinese music or ethnic music in further music therapy and GIM sessions.

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Hanks, K. J. (1992). Music, Affect and Imagery: A Cross-cultural Exploration, *Journal of the Association for Music and Imagery*, 1, pp.25.

Ryff, C. (1989). Happiness is Everything, or is it? Explorations on the Meaning of Psychological Well-Being. *Journal of Personality and Social Psychology*, 57, 1069-1081.

Mini Biography: Ng, Wai Man is a UK registered music therapist and a US registered GIM therapist. He provides music therapy, GIM service and music therapy education in Hong Kong.

Keywords: Chinese Music, Yin-Yang, Guided Imagery and Music (GIM)

O-415

How are changes in repetitive drumming patterns experienced in psychiatric music therapy?

Okiko Ishihara, Dip. MA. in Music Therapy, UK.
Kobe University / Japan

Abstract: Experiencing repetitive patterning with a client with Schizophrenia, as compared to playing in a professional percussion ensemble when repetitive patterning occurs within the context of a minimalist composition. A micro-analysis of transitioning between rhythmic patterns in both scenarios is discussed in relation to Tustin's concept of autistic object (1992, p.111-126).

Description: Subtle variations in rhythmic patterning can be experienced as communicative and enjoyable when performing pieces such as 'Drumming (1971)' by the composer Steve Reich (1937-). Identifying such rhythmic discrepancies (Kiel, 1994) in drumming improvised by a client and a therapist, may help a music therapist understand significant moments of communication.

A characteristic of drumming created by some psychotic clients in music therapy, has been identified as repetitive or constantly similar musical patterning. Backer (2007) explains these style of playing as sensory playing. He questions whether, when patterns are repeated continuously, psychotic patients have the psychic space for symbolization, meaning they cannot appropriate a 'musical object' and therefore be aware of the inter-relationship between one player and another.

This paper builds on De Backer's research by offering a micro-analysis of how music made by a psychotic client and therapist, contains transitions between discrepancies in rhythmic patterning, and musical synchronicity between therapist and patient.

In order to shed light on the potential emotional meaning of such musical experiences, the presentation identifies differences in the therapist's emotional reactions to rhythmic patterning, when performing 'Drumming' (by the composer Steve Reich, 1971), to her emotional experience of synchronized drumming with drum patterns improvised by the patient in a music therapy session. The paper presents audio examples from the music therapist's professional performances and her work with this psychotic patient, in an attempt to further explore the potential meaning of musical variation within rhythmic patterning when working with patients whose music seems to be locked in repetitions.

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Keil, C. (1987) Participatory Discrepancies and the Power of Music. *Cultural Anthropology* 2. No. 3: 275-283
Tustin, F. (1992) *Autistic States in Children*, revised Edition. London Routledge.

Mini Biography: Okiko Ishihara qualified as a music therapist and completed an MA in UK. Currently, Okiko works with adults in mental health services, and doing Ph.D. at Kobe University in Japan.

Keywords: repetitive patterning, psychiatric music therapy, micro-analysis

O-421

Exploring diverse approaches to musical relationships: Supporting students develop musical flexibility

Oliver Francis O'Reilly, Master of Creative Music Therapy; Bachelor of Music
Western Sydney University / Australia

Abstract: Prior to music therapy training, many students have focused exclusively on score-based performance. For these students, improvising with clients can be a daunting task. This project engages with diverse music practitioners to curate musical blending strategies to support these students develop musical flexibility and responsiveness.

Description: Music can act as a structure to support partnerships, however like humanity in general, music is diverse and manifests differently across ethnic, religious and geographic communities. Bourdieu (2010) explains the inaccessibility of unfamiliar music with his concept of habitus. The capacity of musicians to engage in music outside their own music culture depends on how it aligns with the music they are trained in.

Music therapy students have invested years of musical training before training in music therapy. Many of these students learned to play music in recitative traditions, focusing on recreating scores (Deas, 2007; Wigram, 2004). In some cases, music students are discouraged from exploring music beyond the score (Knight, 2010).

Flexibility is essential for music therapists when using music to establish therapeutic relationships with clients. Diverging from the score is unfamiliar for these students and can expose vulnerability and induce anxiety (Wigram, 2004).

While some musical traditions veer towards this fixed, recitative approach, many are more open in nature (Knight, 2010; Wigram, 2004; Aigen, 2002; Macarthur, 1999; Schaefer, 1987).

A series of semi-structured interviews engaged with music practitioners who feature blending of different musics or moderating aspects of music in their creative practice with the intent of enhancing accessibility and engagement. Subjects were recruited from a broad range of allied music disciplines including performance, improvisation, discotheque, composition, music therapy, education and research.

The musical evolution and approaches to musical partnerships of participants were explored. Strategies gleaned from the interviews were curated and will contribute to a subsequent research project: a teaching program to support students access a broader range of music approaches. This will prepare students to engage more effectively in clinical settings.

This project is part of a higher degree research program and is undertaken with appropriate academic supervision and ethical clearance from the university.

Bibliography: Wigram, T. (2004). *Improvisation: Methods and techniques for music therapy clinicians, educators and students*. London: Jessica Kingsley Publishers.

Bourdieu, P. (2010). *Distinction: A social critique of the judgement of taste*. London: Routledge.

Knight, P. (2010). *Creativity and Improvisation: A journey into music*. In B. B. Ellis, *Music Autoethnographies: Making autoethnography Sing / Making music personal* (pp. 73-84). Bowen Hills: Australian Academic Press.

Mini Biography: Oliver O'Reilly is a Registered Music Therapist, multi-instrumentalist and Higher Degree Research candidate. His research interests include applications of different musical traditions in clinical musicianship training.

Keywords: music therapy training, music culture, musical flexibility

O-422

Resource-oriented group music therapy program for Korean conscripts with military maladjustment

Aimee Jeehae Kim

Ewha Womans University / Republic of Korea

Abstract: The presentation will highlight case series on Korean conscripts with military maladjustment. A short-term resource-oriented group music therapy program was developed focusing on resource-oriented themes including self and emotional exploration, individual strength, social-relationship and coping with difficulties for psychological recovery and rehabilitation.

Description: Military maladjustment has emerged as a serious social issue in Korea. Given the unique circumstances being socially isolated and adjusting to a completely different social environment have caused various mental problems in young male conscripts. A resource-oriented music therapy program was developed to facilitate reconnection to inner resources for coping and improving resilience. The music therapy program includes five stages as following: 1) self-exploration; 2) reconnection to positive emotions and inner resources; 3) dealing with negative emotions; 4) exploration of external resources and supportive relationships; and 5) applying resources to daily life. Each session was structured in following steps: 1) opening; 2) musical check-in; 3) experiencing and exploring emotions via music; 4) redirecting and connecting emotions with external world; and 5) reflecting on coping strategies. The program used various techniques including music listening, song-psychotherapy and instrument playing. In this presentation, each stage of the program will be discussed with clinical examples.

Bibliography: Rolvsjord, R. (2010). Resource-oriented music therapy in mental health care. Gilsum, NH: Barcelona Publishers.

Mini Biography: - Title: Mt-DMtG, KCMT, M.A. Music therapy

- Doctoral student, Music Therapy, Ewha Womans University, Graduate School

- M.A. and Diploma in Music Therapy, SRH Hochschule Heidelberg, University of Applied Sciences, Germany

Keywords: resource-oriented, military, maladjustment

O-427

Can Music Support Emotion Regulation Development? Exploring a Music-based Intervention Strategy

Kimberly Sena Moore, Ph.D., MT-BC
Frost School of Music, University of Miami / USA

Deanna Hanson-Abromeit, Ph.D., MT-BC

Abstract: Emotion regulation (ER) develops in early childhood; many clinical populations experience barriers to healthy ER development. The theoretical constructs that framed a music intervention strategy targeting real time practice of ER with preschoolers will be described. Feasibility and fidelity of the intervention will be examined, as well as clinical implications.

Description: Emotion regulation (ER) is the ability for a person to maintain a comfortable state of arousal by controlling and shifting his or her emotional experiences and expressions. The emergence of maladaptive ER occurs in childhood and is one characteristic often shared by several disorders. Maladaptive ER can significantly affect multiple areas in child development, such as the ability to learn in school, form and maintain healthy relationships with peers and adults, and manage and inhibit behavioral responses.

Interventions for children at-risk for developing maladaptive ER skills are limited and need further exploration. Based on limitations noted in existing treatment options, a Musical Contour Regulation Facilitation (MCRF) intervention was developed to improve ER abilities in preschool-aged children by providing opportunities to practice real-time management of high and low arousal experiences. As part of the intervention development process, the feasibility and fidelity of the MCRF intervention were examined, with the aims of exploring the efficacy and perceived meaningfulness of the intervention (feasibility), as well as examining the impact of the music stimulus and therapist effect on child engagement and arousal levels (fidelity).

The purpose of this presentation is to outline the development of the MCRF intervention through an overview of its theoretical and conceptual framework, and to present results on its feasibility and fidelity. Participants will learn about the potential impact of a music-based approach on ER development, as well as how to incorporate a theory-based approach in intervention development. Implications of research findings are explored in relation to how they influence clinical music therapy practice and future research.

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Mini Biography: Dr. Sena Moore is a music therapy professor at the University of Miami. She serves as CBMT's Regulatory Affairs Associate, blogs, and studies music's impact on emotion regulation development.

Keywords: emotion regulation development, intervention development, mixed methods

O-430

From conflict to synergy -a ten-year successful partnership with social workers

Hok Tsun Ma

Evangelical Lutheran Church Social Service Hong Kong / Hong Kong

Abstract: The case demonstrates how music therapists and social workers overcame inter-professional conflicts and leverage synergies to establish an aged-care music therapy service program for ten years. Key to success was revealed by fact sheets, surveys and focus groups. It reinforced the importance of inter-professional collaboration in industry development in the future.

Description: Music therapy, with a broad range of applications, has been findings ways to integrate into different fields. In some countries, music therapists rely on social workers to enter most social welfare settings where conflicts often exist between the two professions. This adversely affect benefits of clients as well as development of the industry. The story demonstrates how music therapists co-worked with social workers and established a sustainable community program.

This is an ongoing aged-care music therapy service program which has been established since 2006. While most similar projects in the region could not continue, it has been sustained for a decade which offered more than 150 therapeutic groups and more than 800 elderly people and care givers in the community were served. Besides regular services, the program has a goal to raise recognition of music therapy by the public. Two pilot and one randomized-controlled-trial level research studies had accomplished under the program.

As the in-house music therapist for previous 5 years, the presenter consolidated information from personal experience, documentations, surveys and interviews with current and former staff to recapitulate the begin of the program and its development. Viewing from different perspectives, challenges, practice wisdom, and successful keys of this mutual relationship were discussed. This story intends to inspire music therapist colleagues to reshape thinking and practices to give a more prosperous industry.

Bibliography: A ten-year walk: the story of successful partnership between music therapists and social workers in aged care services of a non-profit organization. (2007) 41st Australian Music Therapy Association National Conference

Mini Biography: Edmund is a Nordoff-Robbins music therapists trained in Australia. He has been the in-house music therapist of elderly services section of a non-profit organization in Hong Kong for 5 years.

Keywords: Aged care, business model, inter-professional partnership

O-431

The influence of singing in the healing journey of vocal psychotherapists

Susan Gail Summers, PhD, AVPT, NMT, MTA
Capilano University / Canada

Abstract: This qualitative doctoral research explores the personal singing and vocal journey of five Canadian music therapists trained in the Austin model of Vocal Psychotherapy. Each person was asked how singing had been a healing influence for change in her life. Emerging themes include identity, spirituality, vocal freedom, and energetic healing.

Description: Being a singer, music therapist, vocal psychotherapist, and spiritual energy healer, I have always been interested in the healing influence of voice and singing in my life and my work. Literature and research about singing often speaks of singing as a therapeutic technique with clients or its effectiveness for building community and engendering feelings of wellness, wholeness, and inclusiveness for singers in a group. There is little literature that speaks about how singing is a healing influence in a music therapist 's life, how singing contributes to a music therapist 's personal/professional identity, and how it is connected to their spirituality.

Using the qualitative methodology of portraiture (Lawrence-Lightfoot & Davis, 1997), five Canadian female music therapist colleagues trained in the Austin model of Vocal Psychotherapy offered their singing stories. They were asked about their experience of singing as a healing influence and how singing had contributed to change and transformation in their lives. Participants defined healing in their own way, made connections between their singing experiences and their own healing journey, and shared how their personal singing journey brought them to their own individual identity and experience as a music therapist.

Portraits were created of each story including an audio-recorded "vocal portrait ". Participants spoke to having or wanting vocal freedom and that singing gave them an energetic or vibrational healing (like a cat ' purr). Singing offered music therapists a particular and unique identity of being of service. Being authentic and singing from an embodied place was also cited as a healing influence in each person ' story. Singing played an important role in the expression of each person ' spirituality and search for meaning and purpose. Implications for how singing is of importance, relevance and meaning for music therapist ' work and lives will be discussed

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Summers, S. (2014). *Portraits of vocal psychotherapists: Singing as a healing influence for change and transformation* (Unpublished doctoral dissertation). Antioch University: Yellow Springs, OH.

Mini Biography: Susan is an accredited music therapist, vocal psychotherapist, energy healer, researcher, author, presenter, community leader, and music therapy educator (Capilano University) who lives in Vancouver, British Columbia, Canada.

Keywords: singing, healing, change

O-434

Looking Back and Moving Forward: 25 Years of a Music Therapy Business

Jody Conradi Stark, Ph.D., MT-BC
Creative Arts Therapies, Inc. / USA

Abstract: Music therapists face an increasing number of employment options in their career. One of these options is a community based private practice. This presentation will look back on the experience of 25 years of music therapy business ownership, with recommendations for moving forward into the future of service delivery.

Description: Music therapists face an increasing number of employment options in their career. One of these options is a community based private practice. This presentation will look back on the experience of 25 years of music therapy business ownership, with recommendations for moving forward into the future of service delivery. Established in 1991, Creative Arts Therapies, Inc. provides music, dance/movement, and art therapy services to community agencies and private clients throughout the metropolitan Detroit area and Southeast Michigan. Individuals of all ages and abilities are served through sessions designed to use the creative arts in the accomplishment of therapeutic aims: the restoration, maintenance, and improvement of mental and physical health. Populations served include: geriatric, psychiatric, developmentally disabled, autistic, learning disabled, sight impaired, physically and multiply impaired, and special needs preschoolers. This presentation will provide attendees with information on business models, program development, marketing and web presence, and administration.

Bibliography: Fontenot, D. (Ed.) (2005). Music therapy business: From vision to financial success. Silver Spring, MD: American Music Therapy Association.

Mini Biography: Jody Conradi Stark, Ph.D., MT-BC is a board-certified music therapist, university professor, and music therapy business owner. She has over 30 years of clinical experience with various populations.

Keywords: Business

O-435

Group Music Therapy Interventions to enhance Mentalization

Gitta Strehlow

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Abstract: The concept of mentalization has changed a lot over the past decade and music therapists have been working successfully with it. Mentalizing is seeing ourselves from the outside and others from the inside. This paper will demonstrate interventions to stimulate implicit and explicit mentalization capacity in group music therapy.

Description: The concept of mentalization has changed a lot over the past decade. Originally developed in the mid nineties by Peter Fonagy and his colleagues in England, the term mentalization is nowadays well known and the concept of mentalization is used in many countries all over the world.

Mentalizing, seeing ourselves from the outside and others from the inside, develops within the context of attachment relationships. The most recent enhancement focuses on group therapy and the theory of epistemic trust.

For the past ten years music therapists from different countries e.g. Belgium, Denmark, Germany, UK have been working successfully with the concept of mentalization. Patients and therapists are interpreting their way of playing music, the moods and wishes of self, others and the relationships between the players. Fonagys interventions focus on explicit mentalization. Music therapists deal with implicit automatic and explicit controlled mentalization during and after playing or listening to music. The capacity to mentalize depends on the level of stress, therefore music therapy interventions should be carefully matched to the arousal level.

This paper will give an update on music therapy publications and conferences regarding mentalizing and music therapy. The first conference about the Art of Mentalizing was held in New York 2016 and showed how the therapeutic dialogue through art, music and dance can enhance the mentalization capacity.

This paper will demonstrate one of the core interventions, mentalizing the affect, in group music therapy. Other interventions to stimulate the implicit and explicit mentalization capacity in group music therapy will also be shown.

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Hannibal, N. 2014. Implicit and explicit mentalization in music therapy in the psychiatric treatment of people with borderline personality disorder. In J. de Becker, J. Sutton Ed, The music in music therapy. London: Jessica Kingsley Publishers,pp 211-223

Mini Biography: Dr.Gitta Strehlow, Dipl.Music Therapist. She has worked sixteen years at Bethesda-Hospital-Hamburg-Bergedorf, Psychiatry, Psychotherapy, and with sexually abused children. Part time lecturer in Hamburg and in Switzerland.

Keywords: mentalization, implicit explicit, group music therapy

O-436

Music Therapy for premature infants and their parents: A randomized controlled trial

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Germany

Sophia Frey, University Children 's Hospital, Department of Neonatology, Heidelberg, Germany

Johannes Poeschl, University Children 's Hospital, Department of Neonatology, Heidelberg, Germany

Abstract: The present study investigated the effects of music therapy on the neurodevelopmental competences of premature infants and on the emotional state of their parents. First results and correlations will be presented.

Description: In Neonatal Intensive Care Units (NICUs) premature infants, exposed to acoustic, environmental and emotional stressors, are at high risk for developmental problems. But their parents also are vulnerable for psychological problems. Music therapy in NICUs bears the potential to positively influence these stressors. Hence, music therapy could support the self-regulation ability of preterm infants and the emotional state of their parents.

Recent research focused on beneficial effects on short-term physiological parameters of preterm infants (e.g. heart rate, respiration rate, oxygen saturation). Moreover, music stimulation could reduce anxiety and stress in mothers of preterm infants. While music therapists report on positive effects on parents and infants, there still is a lack of music therapy studies investigating the correlation between premature infants behavioural and physiological state and parental emotional state.

Therefore, the present study aims to investigate beneficial effects of music therapy on neurodevelopmental competences of premature infants and on parental emotional wellbeing.

We conducted a randomized controlled trial (RCT) with extreme low birth weight infants (born before 28 weeks of gestation) and their parents. A total of 50 parent-infant-dyads took part in the study. The experimental group received music therapy twice a week over a period of 6 weeks compared with a standard treatment control group. Indicators of preterm infant 's physiological and behavioural states as well as evaluations of parental stress (parental stress questionnaire), parental competences (parental competences questionnaire) and mood (EPDS, STAI) were addressed within a multi-layered statistical analysis, to address the effects of the intervention. Correlations between the emotional state of the parents and premature infant 's neurodevelopmental competences were examined.

It is expected, that music therapy improves preterm infants neurodevelopmental competences and fosters parental emotional wellbeing. First results of this ongoing study will be presented and potential correlations will be described.

Bibliography: Haslbeck, F.B. (2012). Music Therapy for premature infants and their parents. An integrative review. *Nordic Journal of Music Therapy*, 21 (3), 203-226.

Noecker-Ribaupierre, M. (2013). Premature infants. In J. Bradt (Hg): *Guidelines for Music Therapy in Pediatric Care*. S 66-115. Gilsum: Barcelona Pub.

Mini Biography: Barbara M. Menke M.A. conducts her PhD at University Children ' s Hospital, Heidelberg and works as research administrator at SRH University Heidelberg, Germany.

Keywords: music therapy, preterm infant development, parents

O-437

From fragments to masterpiece: Using improvised songs to inspire creativity

Jenny Hoi Yan Fu, MA, MT-BC, LCAT, Nordoff-Robbins Music Therapist, Austin Vocal Psychotherapist
USA

Ming Yuan Low, MA, MT-BC, Nordoff-Robbins Music Therapist

Abstract: This presentation uses video excerpts to describe the use of improvised songs with a gifted and talented girl with attention and focusing issues in sifting through her overwhelming fount of creative ideas. The presenters discuss the complexities of working through resistiveness with an atypical client and how to create form.

Description: This presentation will use video excerpts to describe the use of improvised song experiences to help a gifted and talented girl with attention and focusing issues. This client was first referred to the Nordoff-Robbins Center for Music Therapy by her parents. They described their daughter as a child with attention issues and suspected she had Attention Deficit Hyperactivity Disorder, but did not want to get her diagnosed or use medication to treat their child. They wanted to find a creative therapeutic environment to support and assist her through this seeming obstacle especially in the academic setting.

Working together for the past two-and-a-half year, the therapists were challenged weekly by the client's constant new and unexpected ways of healthy and creative resistiveness, and how quickly she learned complicated pre-composed pieces. They also had to negotiate the subtleties of introducing material that was just right for the client in the moment. If the piece was too easy, she would get bored; if the piece was too hard, she would negotiate her way out of working through the challenge.

In this process, the therapists helped the client sift through her overwhelming fount of creative ideas, establish musical forms, and eventually experience improvising songs from start to finish.

The therapists found that, through improvised song experiences, the client offered insight into her fantasies, imagination, and insecurities. Having this creative outlet where she experiences organization, beauty, support, and accomplishment, she is now more capable to sit through classes in school and excel in academics.

The presenters will also discuss the importance and complexities of psychodynamic processes when working with an atypical music therapy client, creating improvised song structures in popular music idioms, and work through creative resistiveness.

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Austin, D. (2007) *Vocal Psychotherapy*. In (Barbara J. Crowe, Ed.) *Best Practice in Music Therapy for Adults, Adolescents and Children with Psychiatric Disabilities*. Silver Spring, MD: American Music Therapy Association Publisher.

Mini Biography: Jenny Hoi Yan Fu is currently a staff member at the Nordoff-Robbins Center for Music Therapy in New York City and a PhD Candidate at New York University.

Keywords: Improvisation, Creativity, Resistiveness

O-441

Cogan Syndrome: Improvement of Psychomotoric Aspects with a Music Therapy Program

Belinda Sanchez

Spain

Abstract: This is a unique music therapy project about the psychomotoric aspects of a ten-year-old patient with Cogan Syndrome. Objectives: Improve the patients visuomotor/visuospatial coordination; Decrease the patient's cephalic movements and pain; improve the patient's self-concept.

Description: The present research project explores the impact of music therapy on the ataxia with oculomotor apraxia of a ten-year-old female patient that suffers from the Cogan Syndrome. The main objective was to improve the visuomotor and visuospatial coordination; the secondary objectives included the reduction of pain, the improvement of the self-concept and the reduction of compensatory cephalic movements. A quantitative quasi-experimental "before-after" design was realized during a period of eight and a half months, in a private context. The adapted tests were used as methodological material. The music therapeutic intervention consisted of two stages and a previous exploratory study. The secondary objectives were used as methodological material and were addressed through improvisation, piano playing, singing and dancing. This allowed for the verification of improvement in pain and the self-concept, but not, however, in cephalic movements. Observed results show a general improvement in pain, both in zone and level. The self-concept improved in all three parameters. Cephalic movements did not show a significant improvement. Visuomotor coordination implied a higher percentage of execution after music therapy without visual support. Visuospatial coordination improved in representation proportionally more with visual support. Therefore, our conclusion is that a personalized music therapeutic programme, improves aspects derived from the Cogan Syndrome. Piano performance proves to be especially efficient when it comes to the eye-hand coordination and the visuospatial ability.

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Mini Biography: Belinda Sanchez is a piano teacher and music therapist. She has been involved on applying music therapy to rare disease Cogan Syndrome. She collaborates with Spain's National Institute of Optometry.

Keywords: Cogan Syndrome, Visuomotor/visuospatial, Music Therapy

O-445

Software based and automatized microanalysis in music therapy assessment for clinical practice

Thomas Wosch, Professor Dr. (PhD)

University of Applied Sciences Wuerzburg-Schweinfurt / Germany

Abstract: This paper will present and discuss the state of the art of software based and automatized microanalysis for music therapy assessment of musical emotions and social behavior in clinical improvisation.

Description: Microanalysis in music therapy focused in the very beginning in research of micro-processes in clinical practice of music therapy (Wosch, Wigram, 2007). In a very small number first tool of music therapy assessment for clinical practice was included (Wigram, 2007). Up to date the number of microanalysis music therapy assessment methods for clinical practice increased to the number of five (Wosch, Erkkilae 2016). All are observational methods and need training to learn these methods for application in clinical practice. However, in 2007 there were also first automatized microanalysis methods used in music therapy research (Baker, 2007, Erkkilae, 2007). One method (MTTB) was based in Music Information Retrieval (Erkkilae, 2007). This method has been further developed and applied in pilots in clinical practice of music therapy in developmental disorders, in adults with psyche disorders (Jonscher, Gruschka 2011) and in health prevention in industry. These methods (MTTB-B, CoGeEmo) assess musical emotions and social behavior in music (i.e. in clinical improvisations). Especially social behavior (interaction) fits a need of clinicians (Streeter, 2010). The paper will present and discuss the state of the art of these automatized assessment tools. This includes also the need of more research and development in gaps of reached probability and validity. One challenge in this is the difference between algorithm and complex flexible human perception. Another challenge is the theoretical frame including theory of music therapy, psychology and neuroscience. Finally interdisciplinary perspectives of software based music therapy assessment including biomarkers will be presented and discussed.

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Mini Biography: Thomas Wosch, clinician in adult psychiatry, senior lecturer, now professor of music therapy, director of MA music therapy in dementia, research foci: microanalysis, music therapy in dementia, ICT in eldercare

Keywords: microanalysis, music therapy assessment, automatization

O-446

Tinderbox Project: Partnership working to facilitate a large youth music group

Jenny Laahs, MSc Music therapy (Nordoff Robbins)
Nordoff Robbins Scotland / UK

Luci Holland, MA

Abstract: This case study describes the experience of adapting music therapy skills to work in partnership with a large team of mixed professions, including community musicians, performers and youth workers, facilitating a large, open youth music group. The challenges of working both in a broad team, and with a broad participant demographic are discussed.

Description: As the music therapy profession grows, so does the need to find ways to utilise our music therapy training in increasingly adaptive, flexible ways, as the range of client groups and circumstances in which we may find ourselves working expands. This case study is written from the perspective of a music therapist working as part of an unusually broad project, named Tinderbox Frontiers. This is an innovative and exciting music project; an open access, all-inclusive group aimed at ages 8-25 which has taken place weekly in Edinburgh, Scotland since 2014. The project aims to use music as a means of developing confidence and creativity, and promoting positive relationships. It is broadly described as a youth music project; this wide description remains appropriate due to the melting pot of influence provided by the team of fifteen facilitators, which includes music therapy, community music, music performance, social work and youth work. The project is also broad in terms of the demographics of attendees; around thirty participants currently attend regularly, who vary in their ages, socio-economic backgrounds, musical tastes, musical training and additional support needs or lack thereof. Furthermore, the ways in which music is used are also highly varied due to the participant-led nature of the group, and has included composition, trying new instruments, performance, rapping and music technology.

The case study describes the challenges and processes of adaptation required for membership of such a broad team of facilitators. Feedback from participants, parents, carers, members of the local community and facilitators has been regularly collected and has been overwhelmingly positive, and these evaluations alongside audio/visual evidence will be presented. The project has evolved considerably over time and continues to do so as participants and facilitators learn about, from and with each other in this unusual group.

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Mini Biography: Jenny Laahs completed her MSc in Music Therapy (Nordoff Robbins) at Queen Margaret University, Edinburgh in 2014, and now works for Nordoff Robbins Scotland with a variety of client groups.

Keywords: open group, community music therapy, case study

O-448

A Comparison of Resistance and Resistiveness in Nordoff-Robbins Music Therapy

Andrew Krahn, MT-BC, Nordoff-Robbins
USA

Abstract: This case study focuses on a 23-year-old man with autism, over the course of a 1-year period of individual sessions at the Nordoff-Robbins Center for Music Therapy in New York. Special attention is paid to the analysis of resistive behaviors, with both psychoanalytic and Nordoff-Robbins philosophies taken into consideration.

Description: This case of a 23-year old man with autism, conducted over the course of an academic year by a board-certified music therapist receiving training for level 1 Nordoff-Robbins certification, is a well-suited example for examining varieties of musical ways to incorporate clients' resistance. Primary foci are the clinical concepts and techniques that help to define this specific approach. One of the aspects of Nordoff-Robbins music therapy that seems to set it apart from other widespread music therapy models is the manner in which it conceptualizes and reacts to resistive behaviors.

Nordoff and Robbins (2007) suggest that even if a client's behaviors are not participatory, they can still provide valuable insights about the clinical process: "resistiveness manifests in many forms to influence and determine the conditions in which relationship develops" (p. 373). Participatory and resistive behaviors are discussed together; presenting a contrast to some of the negative connotations the researcher had previously associated with resistiveness. In both personal experience and in conversation with colleagues, resistiveness tended to come up only when describing behaviors that inhibited effective music therapy. The core principles of Nordoff-Robbins music therapy provide ample support for conceptualizing all client behaviors as capable of aiding in the development of a clinical relationship.

Other music therapy philosophies, such as Analytical Music Therapy (AMT), favor the view that all resistant behaviors originate in the unconscious, and that music can play a role in accessing this unconscious resistance where words alone may fail.

Both AMT and NRMT perspectives were used in creating a plan of action for working with the client; this paper compares and contrasts how these philosophies are utilized.

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Mini Biography: Andrew Krahn is a board certified music therapist, living in Boston. He has experience with a variety of client groups, including early intervention, special education, and hospice.

Keywords: Nordoff Robbins, resistance, autism

O-452

Musical dialogue groups between Arabs and Jews in Israel

Avi Gilboa, Dr.
Bar-Ilan University / Israel

Bissan Salman
Monica Tanny
Shahd Abu-Hamad

Abstract: In this lecture we would like to examine the roles of music in a special project we developed called “Let’s talk music”, this is a music therapy project aimed at enhancing communication between Arab and Jewish university students in Israel.

Description: In this lecture we would like to examine how music enhances communication between groups which are in cultural conflict, and more specifically, between Arabs and Jews in Israel. We will do this by describing “Let’s talk music”, a music therapy project which we have been conducting and developing for the past few years. In this group, Arab and Jewish university students meet on a weekly basis and are involved in different musical activities aimed at enhancing the communication between the cultures and enabling rich and complex inter-cultural processes to take place.

Based on interviews we conducted with participants in this project, we would like to show the roles that music had in dealing with cultural conflict. Six roles were found: Enhancing musical capabilities, forming “togetherness”, a way to enhance feelings, a way to get to know the “other”, a way to raise political issues, and a means for distraction from inconvenient contents. We would like to conduct an open discussion with the audience and see if “Let’s talk music” could be implemented with conflicting groups in other contexts and in other places in the world.

Bibliography: sent by e-mail

Mini Biography: Avi Gilboa is head of the Music department at Bar Ilan University, Israel and Heads its music therapy program. He publishes and lectures extensively on multiculturalism in relation to music therapy

Keywords: dialogue

O-453

A gift for next generation: group music therapy and ICF assessment

Paola Pecoraro C Esperson, Music therapist and Process Oriented Conflict Facilitator, devoted to inclusion of diversities to promote peace.
FORIFO Rome Italy / UK

Abstract: We live in a complex historical time: inclusion of diversities is more needed than ever. The aim of the research is to investigate and measure with ICF if Group Music therapy for inclusion is an effective tool for the integration and development of children with special needs as well as their peers.

Description: The emergency that many countries face with migrants seeking asylum, reminds us that special needs children, are not only “disabled”, but often disadvantage pupils that have experienced personal and collective trauma. Their trauma will effect the entire society if not taken care of at early stages. This is why, in our perspective, group music therapy for inclusion should be promoted in every country and school. In fact Music therapy is a powerful tool, crosscultural and trans disciplinar that could support the growth in awareness of diversities and develop emotional and social skills to cope with disability, and any other kind of PTSD.

To achieve and support this ambitious scope evidence are needed, ICF assessment by WHO has been developed in this study to measure the effect of Music therapy intervention and we are now ready to open an international dialogue within music therapist to study it further as an international assessment tool.

In the future this common language could be used to persuade governments and local authorities of the efficiency of music therapy in schools/communities/institution.

Our effort of researching and collecting evidence could strengthen our profession and the diffusion of Music therapy and its application, especially in schools, to educate and help the future generations to develop emotional wellbeing and personal confidence, important for the understanding of diversities, tolerance and community peace building

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Mini Biography: Music therapist and Process Oriented conflict facilitator, devoted to inclusion of diversities to promote peace.

Lecturer and Head of FORIFO’s Music Therapy training, Rome (IT) from 1998 to 2013.

Keywords: inclusion, assessment, research

O-454

The Momentum Choir as Community Music Therapy: Belong, Believe, Inspire

Joni Milgram-Luterman, PhD, MT-BC, LCAT

Director, Music Therapy at the State University of New York at Fredonia, Fredonia, NY USA

Artistic Director, Momentum Western New York

State University of New York at Fredonia / USA

Mendelt Hoekstra, BMT

Director, Music Therapy at Bethesda Services, Niagara, Ontario, Canada

Artistic Director, Momentum Choir

Abstract: This presentation tells the story of the Momentum Choir and Momentum WNY. An example of Community Music Therapy, the choirs provide authentic musical experience in which the gifts of unique artists are professionally nurtured, and their communities have the opportunity to learn about the abilities and talents of individuals with disabilities.

Description: Established in September 2015, Momentum Western New York is a highly disciplined, professionally facilitated performance choir that developed from a vision to nurture the gifts of musicians who live with a disability. Artistic Director and founder Dr. Joni Milgram-Luterman was inspired by the performers and Artistic Director Mendelt Hoekstra of the original, highly successful Momentum Choir, established 2007 from the Niagara Region of Canada, whose mission is to provide an authentic musical experience in which the gifts of unique artists can be professionally nurtured, and through which the artists can be given the opportunity to belong, believe and inspire. The original Momentum Choir began with 8 choir members eight years ago and currently has over 45 choir members who perform for audiences of over 800 people at a single concert. Momentum Western New York, inspired by the success of the Momentum Choir, held auditions in the Fall of 2015, began rehearsals in January 2016, and has already had 3 successful concerts of over 80 audience members - complete with standing ovations. Momentum Western New York also began with 8 choir members, and ended the first season with 12 choir members.

This presentation will follow the history of the Momentum Choirs, outline the administrative, funding, social and creative aspects of the choirs that led to their successes, and share the experience from the perspectives of participants, music therapists, friends, family members and the wider community. We are hoping to be able to inspire music therapists from all over the world to establish their own Momentum Choirs.

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Mini Biography: Dr. Joni Milgram-Luterman, MT-BC, LCAT is the Director of Music Therapy at Fredonia and Artistic Director of Momentum WNY. She has been a music therapy clinician, supervisor and educator for over thirty years.

Keywords: Community Music Therapy, Musicians with Disabilities, Community Awareness

O-457

An expressive journey: A Nordoff-Robbins approach for children with severe developmental disabilities

Min-Min M Cheung, MA MTBC NRMT NZRMT
Nordoff-Robbins New York / New Zealand

Abstract: Currently Developmental disabilities is one of the fastest growing categories in classified disabilities. Traditional approaches have been focused on treating the behavioural and medical symptoms of the conditions. The Nordoff-Robbins approach takes on a humanistic perspective and explores the treatment of developmental disabilities built on the foundation of a creative musical relationship between the client and the therapist.

Description: Developmental disabilities are on the rise all over the world, with ASD leading with the most rapid growth. Studies spanning Asia, Europe, and North America have identified individuals with ASD at an average prevalence of 1 - 2.6%. (CDC, 2015). As awareness of developmental disabilities increase so does the need for effective treatment, especially in Asia where there is a stigma towards disabilities and the approaches available for treatment. Traditional approaches towards developmental disabilities focused on symptomatic treatment, limiting itself to superficial and behavioural changes that do not provide a positive long-term prognosis (Greenspan & Wieder, 2009).

The Nordoff-Robbins approach provides treatment from a humanistic and holistic perspective; focusing on the engagement of the individual through creative musical experiences built on the foundation of a musical client-therapist relationship. Often the responses of the severely developmentally disabled can appear fragmented or reflexive - manifestations of their diagnosis; but through improvised and individualized musical experiences, a purposeful connection is created wherein a therapeutic self-realization is gradually fostered. Musical activities utilize form and order, tempo and rhythm, dynamics, melodic movement to stimulate the receptive, cognitive, expressive and communicative capabilities of the child; parallel to everyday real-life exchanges. (Nordoff, Robbins & Marcus, 2007) This stimulation gives the child “anticipation” and a “will” to want more, eventually engaging into a personal process of self-actualization. Instead of treating symptoms, the focus is on the treatment of problems.

I will use a case study to illustrate and highlight the Nordoff-Robbins approach in working with children with severe developmental delays as well as fitting the theme of instill hope and excitement in music therapy work for the next generation.

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Mini Biography: Min-Min Cheung is a music therapist from New Zealand. She holds a Masters in Music Therapy from NYU and trained at Nordoff-Robbins New York. Her area of specialization is in children with severe developmental delays.

Keywords: Nordoff-Robbins Music Therapy, Severe Developmental Delays, Musical Connection

O-461

Supporting musical activities for hearing impaired children who are cochlear implant recipients

Yuji Matsumoto, Bachelor

Music Institute for Hearing Impaired / Japan

Noriko Maruyama, Bachelor, RMT (Japan)

Abstract: Cochlear implant recipients cannot hear music as well as the hearing. My research team and I have studied musical activities that enable children with cochlear implants to feel music. Based on that research, I will present these methods of music activities for children with cochlear implants.

Description: When a hearing aid is inadequate for the hearing impaired to hear, cochlear implants can often provide positive results. For these cochlear implant recipients, it becomes possible to converse. According to a survey in Japan, the subsequent wish for these recipients is to listen to music. However, cochlear implant recipients cannot hear music as well as the hearing and because of this, some of the recipients abandon listening to music altogether.

For more than 15 years, my research team and I have provided recipients a means for enjoying music through various musical activities. Through these activities, we found that recognition tasks involved with pitch and harmonic differentiation was difficult. However, we also discovered that having them play musical instruments provided a positive reinforcement and created a willingness to listen to music, albeit with limited pitch, harmonic and melodic perception.

Based on research we have conducted until this point, my team and I are now conducting research on children with cochlear implants. These musical activities focus on the use of acoustic instruments such as piano, percussion and stringed instruments. With therapist assistance, recipients could create sound and control timbre and dynamics of their own accord. Further progress for these recipients will require a trained therapist who receives adequate support.

Based on that research, I will present these methods of music activities for children with cochlear implants.

Bibliography: Masae Shiroma: (2013) Music perception through cochlear implants, Hearing rehabilitation and junior high school and high school education of the cochlear implant 114-124, International University of Health and Welfare, Department of Speech and Hearing Sciences.

Yuji Matsumoto: (2011) Music for cochlear implant recipients, *Senzoku Journal* No40, 69-78, Senzoku Gakuen College of Music.

Masae Shiroma: (2000) *Jinkounaiji-shujyutsu-go no choukaku hyouka ni kansuru kenkyu* (Study on the auditory evaluation after cochlear implant surgery), Tokyo University Graduate School of Medicine doctoral thesis.

Mini Biography: Yuji Matsumoto is Percussionist of the Tokyo City Philharmonic Orchestra, President of Music Institute for Hearing Impaired, and Instructor of Senzoku Gakuen College of Music.

Keywords: cochlear implant, hearing impaired, music perception

Disclosure: Rohm Music Foundation

O-464

The Effects of Therapeutic Vocal Training on the Vocal Quality and Depression of Chronic Stroke Patients

Soyoung Moon, Assistant Professor Dr.
Myongji University / Republic of Korea

Go-eun Heo, Ms.

Abstract: This study examined effects of therapeutic vocal training on stroke patients' vocal quality and depression using Praat analysis and GDS-K. Results comparing pre and post-tests showed significant improvements in vocal quality and depression levels. This indicates therapeutic vocal training maybe effective in rehabilitating vocal quality and depression of stroke patients.

Description: This study examined the effects of therapeutic vocal training on chronic stroke patients' vocal quality and depression. Twenty participants were assigned to either a music therapy treatment group or a control group. Half-hour individual music therapy sessions comprising respiration exercises, vocal training and therapeutic singing were conducted two days per week for five weeks, consisting of ten sessions in total.

Using the Praat program, the participants' vocal quality was measured before and immediately after the interventions. The variables of: maximum phonation time, fundamental frequency, vocal intensity, frequency perturbation, amplitude perturbation and noise-to-harmonic ratio were analyzed with the measurement. Also, the participants' depression levels were assessed pre and post-sessions using Geriatric Depression Scale-Korea test.

The results of vocal quality comparison in the treatment group showed statistically significant improvements in maximum phonation time, amplitude perturbation and noise-to-harmonic ratio. The variables of fundamental frequency, vocal intensity, and frequency perturbation were improved but not statistically significant in the treatment group. However, there was no significant difference in all sub-components of vocal quality in the control group. Second, the depression index in the treatment group displayed decreases in average whereas there was a slight increase in the degree of depression in the control group.

Thus, we can conclude based on this study that the therapeutic vocal training promoted improvement of vocal quality and decrease of depression for chronic stroke patients. This indicates that therapeutic vocal training maybe an effective intervention in rehabilitating vocal quality and depression of chronic stroke patients.

Bibliography: Thaut, M. H. (2005). *Rhythm, Music, and the Brain: Scientific foundations and clinical application*. New York & London: Routledge.

Mini Biography: Ph.D., Assistant Professor and Head of Music Therapy Department at Myongji University, Seoul, Korea.

Keywords: stroke patients, therapeutic vocal training, vocal quality

O-466

Sound Design: Moving forward with technology in music therapy

Jo Rimmer, BMusEd (UWA), MMusThrp (Melbourne University), RMT, NMT
Arts Centre Melbourne / Australia

Tanya McKenna, BMusHons (Therapy) (Melbourne University), RMT, NMT

Marcel de Bie, Creative Director, User Experience and Sound Design
Bachelor, Youth Affairs (RMIT University)

Abstract: This paper will outline a creative development project between Registered Music Therapists (Arts Centre Melbourne's Accessible Music Program) and a Sound Designer (Marcel de Bie, The Amber Theatre). The collaborative process will be explored and outcomes will be shared, focusing on innovative technology to creatively maximise expression and interaction.

Description: Arts Centre Melbourne is Australia's largest performing arts centre, offering a wide spectrum of main stage and community arts events, including the Accessible Music Program. Run by Registered Music Therapists (RMTs), this program began ten years ago and provides participatory music experiences for children and young people with sensory, learning, physical and intellectual disabilities. Therapists incorporate music technology experiences with acoustic instruments to promote developmental skills and creativity.

Whilst music therapists have identified possible benefits of incorporating music technology (Burland & Magee, 2014; Thaut et al., 2014), interface accessibility can still be a barrier (Hahna et al., 2012). Over the past decade, the RMTs and service users of the Accessible Music Program have observed limitations in available equipment, sparking an ongoing interest in exploring possibilities for accessible music creation.

Seeking input from an innovative Sound Designer, in 2016 Arts Centre Melbourne secured a grant for the RMTs to partner with Marcel de Bie (The Amber Theatre). This current collaboration concentrates on user experience to best inform research and design. A review of existing technologies and musical interfaces to examine effectiveness for people with varied physical, cognitive and sensory capabilities is currently being undertaken. Ongoing observation and feedback is being collected from participants, families and carers to identify elements that are working well and to explore options for improved capability. With this accumulated knowledge, a prototype interface will be developed with all elements considered - physical responsiveness, sonic quality, flexibility and ease of use.

The collaborative process will be explored and outcomes will be shared. While outcomes are not yet available, they are anticipated to be of significance for music therapists who are interested in the potential of technology to maximise engagement and communication through musical interactions.

Arts Centre Melbourne thanks The Galli Foundation for making this Creative Development project possible.

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Mini Biography: Tanya and Jo are Registered Music Therapists in Melbourne, Australia, working with people who have disability. Marcel has produced music and designed interactive environments, instruments and interfaces for fifteen years.

Keywords: Technology, Collaboration, Disability

O-473

Musical Dual-task Training: A Novel Approach for Attention Control and Fall Prevention

Yu-Ling Chen, PhD, MT-BC

Southwestern Oklahoma State University / USA

Abstract: Individuals are prone to falls while walking and talking due to demands on attention control over two simultaneous tasks. Musical Dual-task Training was developed to train this ability through walking while making music. Protocols and outcomes from patients with dementia and older adults with concerns about falls will be discussed.

Description: Falls and concerns about falls are common among community-dwelling older adults. Patients with dementia tend to fall more often and have higher fracture rates than older adults with intact cognition. Falls thus pose a significant threat to the health of the older individuals. Fall prevention programs have long been focused on well-designed exercise interventions aimed at balance and muscle strengths. However, recent studies found impaired executive function also contributes to an increased risk of falling. In addition, executive function controls the regulation of gait, especially in everyday situations when the individuals are required to walk and process another cognitive task at the same time such as walking while talking, as dual tasking demands effectively allocating attention among concurrent tasks. Accordingly, this presenter proposed a Musical Dual-task Training (MDTT) program, a complimentary approach that targets cognitive and physical functions at the same time. Examples of dual-task include singing or playing instrument while responding to musical cues while walking. This presentation demonstrates the protocols of MDTT both in an individual and a group format. Feasibility of the applications to patients with dementia and older adults with concerns about falls are described. Also discussed in this presentation are preliminary data of outcome measure including executive function, dual-task performance, gait, balance, and falls efficacy

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Mini Biography: Yu-Ling Chen, PhD, MT-BC, is an assistant professor of music therapy and piano division coordinator at Southwestern Oklahoma State University. Her research interests include dementia and Neurologic Music Therapy applications

Keywords: music therapy, dual-task, fall prevention

O-477

Sowing Seeds of Interest: Developing our Profession

Angela Harrison, GRNCM, PGDipMT, HCPC Registered Music Therapist
North Yorkshire Music Therapy Centre / UK

Abstract: A small organisation in a rural setting has provided music therapy services in the community for over 25 years. In addition to visiting schools, care homes, hospitals and clients' homes the team has dedicated time and application to supporting and inspiring the next generation of music therapists.

Description: In this paper you will discover a range of approaches taken to inform young people about the power and effectiveness of music therapy. Over the years, career presentations have been made in primary secondary schools, local universities and for various youth music ensembles. Undergraduates with an interest in the profession have been consistently supported in their research for dissertations and have been included in "introduction to music therapy" days hosted by the organisation. Numerous supervised training placements have been provided for postgraduate music therapy students, leading to new work opportunities in the region.

Vivid demonstrations of the impact of music therapy will be shown by the use of video, together with examples of community engagement which enable music therapy to be funded for those families who are unable to pay. The possibilities for career progression will be explored in a context of a very small team with unexpected opportunities for personal and professional development.

Particular situations will be highlighted where a seed has been sown and come to fruition and although the impact of the organisation's outreach work has not been formally analysed, there will be accounts of 'moments of meeting', a familiar concept in music therapy, which have influenced a career path. A reflection on the presenter's own experience in the lead up to training as a music therapist will highlight the importance of those chance encounters which make all the difference.

To conclude, the greatest ambassadors for our profession are those whose lives have been transformed by music and the therapeutic relationships we offer. This organisation is fortunate to have remained in contact with many clients as they have continued on their journey of development and they will contribute to the closing words of this paper.

Bibliography: Amelia Oldfield, Jo Tomlinson and Dawn Loombe (Eds) 2015 *Flute, Accordion or Clarinet? Using the Characteristics of Our Instruments in Music Therapy*

Edited by Amelia Oldfield, Jo Tomlinson and Dawn Loombe

Mini Biography: Angela Harrison runs a music therapy service in the Northern England. She specialises in working with children with developmental delay and presents her work at a global level.

Keywords: inspiration, vision, forward-planning

O-483

Bio-guided Music Therapy: focus on brain-maps

Eric B Miller, Ph.D. MT BC
Montclair State University / USA

Abstract: Fundamental concepts Bio-guided Music concepts are introduced with a focus on utilizing real-time physiological data driven music therapy and brain-maps. Target disorders: anxiety, high blood pressure, ADHD, Autism, depression, and addictions. Via demonstration, we will create musical environments based on real-time physiologic heart-rate, GSR and EEG brainwaves.

Description: This session introduces fundamental concepts of Bio-guided Music Therapy. The presentation provides the music therapy practitioner with a rationale, historical context and overview for utilizing real-time physiological data driven music therapy. Interventions are outlined for various purposes and populations. Some of the complaints discussed include, stress, anxiety, high blood pressure, Raynaud's disease, neuromuscular deficiencies, ADHD, Autism, depression, phobias, addictions. In the workshop format, the session delivers a live demo in creating musical environments based on real time physiological output of muscle tension heart-rate, skin conductance and EEG brainwaves. Focus will be on showing qEEG brain maps for various musical conditions.

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Gruzelier, J. (2009) "A theory of alpha/theta neurofeedback, creative performance enhancement, long distance functional connectivity and psychological integration." *Cognitive Processes* 10, 1, S101-109.

Mini Biography: Eric Miller, Ph.D. serves as Coordinator for the David Ott Lab for Music & Health at Montclair State University. Miller collaborated with Grammy-winning cellist, Darling on the CD *Jazzgrass*.

Keywords: EEG, medical music therapy, brainwaves

O-485

Temporal synchronicity and musical interaction with patients diagnosed with borderline personality disorder

Katrien Foubert, Professor at LUCA, School of Arts.

Music therapist at the University Psychiatric Centre KULeuven.

Specializing in the field of musical improvisation with people with a borderline personality disorder

Music Therapy / Belgium

Jos De Backer, Head of the BA and Master Training in Music Therapy LUCA, School of Arts

Head of the Music Therapy department at UPC KULeuven

Tom Collins, Lehigh University, Bethlehem, Pennsylvania, USA

Music Artificial Intelligence Algorithms, Inc, Davis, California, USA

Abstract: Presentation of the outcome of a music therapeutic and computational research with patients with borderline personality disorder and a matched control group. Temporal synchronization came as the most significant musical phenomenon. Implicit social learning processes within the musical interaction of clinical improvisation will be presented as new insight in music therapy.

Description: Borderline Personality Disorder (BPD) is a serious and complex mental disorder characterized by pervasive difficulties with emotion regulation, impulse control, and instability in interpersonal relationships and self-image. Interpersonal dysfunction has always been a prominent characteristic of BPD, indicating a need for research to identify the specific interpersonal processes that are problematic for individuals diagnosed with BPD. Most previous research in this area has concentrated on self-report measurements and interviews to study interpersonal dysfunction. We propose accompanied musical improvisation as an alternative method to investigate interpersonal processes within an embodied context of the interaction itself. Musical interaction hinges on the phenomenon of temporal synchronization, which entails the capacity to plan and execute specific actions at precise times, in relation to the therapist. This study aimed to investigate the phenomenon of temporal synchronization, using a novel, carefully planned ABA' accompanied piano improvisation paradigm, taking into account the possible influences of mood, psychotropic medication, general attachment, impulsivity, personality and musicality. 25 BPD patients and 25 matched normal controls participated in the improvisation paradigm. The improvisations were recorded using a MIDI enabled piano, and the accompanist's part was then beat-tracked, and several variables from the field of Music Information Retrieval (MIR) were calculated in an attempt to quantify how a participant's temporal synchronization varied over the course of the improvisation. For example, one quantification of temporal synchronization, called metrical deviation, measured the mean absolute deviation between the participants' notes and the nearest 8th note beats. Results indicated that over the course of the improvisation B section, controls metrical deviations decreased (temporal synchrony became more precise) whereas that of the patients did not. A binary regression model built on a linear combination of metrical deviation in the first and second halves of section B performed significantly better than chance at distinguishing patients

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Mini Biography: Professor at LUCA, School of Arts.

Music therapist at the University Psychiatric Centre KULeuven.

She is specializing the field of musical improvisation with people with a borderline personality disorder.

Keywords: Clinical improvisation, Temporal synchronization, Borderline Personality disorder

O-489

Self-Care Practices for Music Therapists Working With Traumatized Clients

Ami Kunimura, MA, MT-BC
USA

Abstract: Music therapists working in trauma care are at risk for vicarious traumatization, secondary traumatic stress, and compassion fatigue. Self-care is vital for clinical effectiveness, career longevity, and to avoid burnout. An overview of music therapy research and suggested self-care techniques to improve clinical practice and increase resiliency will be presented.

Description: Self-care is crucial in preventing burnout (Lee & Miller, 2013) and an ethical responsibility for those in helping professions

(Barnett & Cooper, 2009). Burnout has been widely researched and the risk factors, warning signs, symptoms, and consequences of burnout for helping professionals have been identified (Skovholt & TrotterMathison, 2011). In addition, vicarious traumatization, secondary traumatic stress, and compassion fatigue are types of burnout that have been recognized specifically with professionals working in trauma care.

Music therapists play a valuable role in the treatment of children, adolescents, and adults who have endured abuse, developmental trauma, catastrophic trauma, loss, and crisis. In music therapy literature, research has shown that music therapists experience an average range of burnout (Vega, 2010) due to work factors, social factors, individual factors, and a disconnection with music (Clementes Cortes, 2013; Hesser, 2010). Although consequences of burnout for music therapists include job loss, career drift, fatigue, physical pain, hypertension, apathy, anxiety, hopelessness, irritability, substance abuse, and decreased patient care (ClementesCortes, 2013), burnout is not inevitable (Fowler, 2006).

With selfcare practices that promote selfawareness, selfregulation, and balance, burnout can be avoided (Baker, 2003). Additionally, music therapists working in trauma care may also benefit from the use of selfcompassion to reduce empathetic distress (Neff, 2012), vicarious resilience to counteract vicarious traumatization (Hernández et al., 2010), and selfexploration practices through music to address one's relationship to music and creative involvement (Hesser, 2001).

This presentation will provide education on the risks factors, warning signs, symptoms and consequences of burnout for music therapists working in trauma care. Solutions will also be provided and practiced for coping with vicarious traumatization, secondary traumatic stress, and compassion fatigue. Attendees will be encouraged to create selfcare plans that are ongoing, preventative and comprehensive in order to sustain quality client care, personal wellbeing, and career longevity.

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Mini Biography: Ami Kunimura, MA, MT-BC is a music therapist, self-care coach, and author of *Resilience Over Burnout: A Self-Care Guide for Music Therapists*.

Keywords: Self-care, Burnout, Trauma

O-491

Music as a Mnemonic Device for Verbal Recall in Healthy Older Adults

Brea Murakami, MM, MT-BC
University of Miami / USA

Abstract: The effects of originally composed music as a mnemonic device for older adults recalling a 16-item shopping list was investigated. The study's results provide insight into how different musical elements (i.e., rhythm, melody, and harmony) supported short-term verbal recall. Clinical implications for composing new musical mnemonics will be discussed.

Description: With adults' lifespans growing worldwide, there is a growing need for compelling strategies to improve memory and promote independent living in older adult populations. Personalized and in-depth music interventions may be a cost-effective tool for improving older adults' memory. However, no studies to date have examined to role of music (and its individual components) in verbal learning and recall in community-dwelling older adults.

This study's purpose was to investigate the effects of music as a mnemonic device on verbal recall in healthy older adults (ages 60-79).

Furthermore, the effects of musical elements (i.e., rhythm, melody, and harmony) on text retrieval was investigated.

One hundred older adults participated in a study with mixed 4x4 ANOVA, posttest only design.

Participants heard an audio recording of a 16item grocery list being read or sung in one of four presentations: 1) rhythmic speech, 2) sung melody only, 3) sung melody with harmonic accompaniment, or 4) regular speech. Recall of the grocery items was collected over multiple listenings and following a distraction task. By comparing the recall of text embedded within varying levels of musical complexity, the effect of musical elements can be parsed apart to reveal how music supports immediate learning in older adults.

Data collection is currently in progress, but future statistical analyses will include a 4x4 ANOVA to determine whether musical presentation correlates to verbal recall accuracy. The researcher will also conduct a series of post-hoc t-tests to analyze for interactions between mnemonic presentation and verbal recall accuracy across trials. Furthermore, narrative input from participants on their perceptions of music as a mnemonic device will provide elaboration on quantitative results. The final paper will disseminate results, discuss clinical implications for typical and clinical older adult populations, and share recommendations for implementation.

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A., & Budson, A. E. (2012). Music-based memory enhancement in Alzheimer's disease: Promise and limitations. *Neuropsychologica*, 50, 3295-3303.

Mini Biography: Brea Murakami, MM, MT-BC recently completed her graduate studies at the University of Miami. She is interested in connecting the science of music cognition to the clinical music therapy practice.

Keywords: Memory, Older Adults, Aging

O-492

Music Preference, Individual Variabilities, and Music Characteristics: A Multi-Axis Paradigm for Pain

Xueli Tan, PhD, MT-BC
USA

Abstract: This 3-phase mixed methods study ascertained salient individual variabilities and music characteristics associated with pain management interventions. Participants included 97 music therapists, 50 healthy adults, and 35 cancer patients. The results revealed predictors such as demographics, personality, and coping styles in influencing changes in music preferences under various pain contexts.

Description: The purposes of this 3-phase mixed methods study were to 1) identify salient individual variabilities and music characteristics associated with interventions for pain management, 2) explore current pain management practices of music therapists, 3) delineate any differences in general musical taste and context-specific music preference, as well as preferred music characteristics, and 4) investigate the contributions of individual variabilities, personality, behavioral coping styles, and pain levels in predicting changes in music preferences and preferred music characteristics under various pain conditions.

Participants included 97 music therapists, 50 healthy adults, and 35 cancer patients. The music therapists completed an online questionnaire to provide quantitative and qualitative data regarding the saliency of individual variabilities and music characteristics in determining the choice of music for pain management interventions. Healthy adults and cancer patients completed a battery of tests and questionnaires, including a Participant Intake Form, an adapted Short Test of Music Preference - Revised (STOMP-R-A), a Music Characteristics Test, the Miller Behavioral Style Scale - abbreviated (MBSS-abbreviated), and the NEO Five-Factor Inventory-3 (NEO-FFI-3). In addition, the cancer patients completed the Short-Form McGill Pain Questionnaire-2 (SF-MPQ-2).

A one-way ANOVA, independent t-test, paired t-test, and chi-square statistic and the McNemar's test were utilized to test for possible response bias, differences in baseline covariates, statistical differences between general music tastes and music preference, and genre-specific preference changes respectively. Qualitative responses were analyzed using open coding and thematic development techniques. Multiple logistic regression analysis was used to examine the contributions of demographic factors, personality, behavioral coping style, and pain to changes from musical tastes to music preferences and preferred music characteristics under four pain conditions. The findings from this study emphasized the importance of considerations for the interactions of music preferences, individual variabilities, and music characteristics as a paradigm for context-specific pain management in adult clinical settings.

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Mini Biography: Xueli Tan, PhD, MT-BC is the assistant professor of music therapy at Lesley University (USA). Her clinical and research interests are in medical music therapy and multicultural issues.

Keywords: Music preference, Music characteristics, Pain

O-493

The program coordinators' perception of music interventions for bereavement care in Korea

Jisoo Kim

Republic of Korea

Abstract: The study investigated the perception of Korean medical personnel and music therapists in palliative and hospice settings regarding the use and status of music as a therapeutic tool in bereavement care. Results from the study are discussed in terms of its research and clinical relevance.

Description: Bereavement care is an integral part in palliative and hospice care settings. Many caregivers experience psychological distress and emotional mal-adjustment after the passing of their loved ones, in addition to physical and emotional exhaustion. In order to help the family members of hospice patients, bereavement care services have been provided by a number of music therapists in United States, Australia, Britain, etc. However, according to a study by the National Cancer Center in S. Korea, bereavement care services have been limited to programs such as support group among bereaved family members, telephone counseling and a few others, but no records of using music in bereavement care have been found.

The purpose of this study was to investigate the perception of Korean medical personnel and music therapists in palliative and hospice settings regarding the use and status of music as a therapeutic tool in bereavement care. Thus, the specially designed questionnaires were distributed to professionals in 73 palliative and hospice care settings via electronic mail. For the music therapists who do conduct bereavement programs for family members, additional information was obtained regarding their clinical settings, framework, approach, assessment, types of interventions offered, etc. The results were analyzed using descriptive statistics, and additional analyses were conducted to address further questions regarding important factors involved. As the results provide essential information regarding the use of music as a therapeutic tool in bereavement care, the presenter will discuss the results of the study in terms of its clinical significance, research needs and the future work of hospice music therapists for bereavement care in S. Korea.

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Mini Biography: Ms. Jisoo Kim is a masters student in music therapy at Ewha Womans University, Korea, and her interest areas include song psychotherapy, palliative care and grief therapy.

Keywords: Bereavement care, Hospice, Music therapy

O-500

Song Resources as a Means of Re-Parenting Juvenile Delinquents

Juri Yun, DMtG, KCMT

Ewha Womans University / Republic of Korea

Abstract: The presentation proposes a clinical model, based on the framework of object-relations theory, utilizing song resources as a means to re-parenting juvenile delinquents with emotional and behavioral problems. The presenter will share the results of a 12-session program conducted with 40 juvenile offenders along with both quantitative and qualitative data.

Description: The purpose of this study was to develop and test a model utilizing song resources as a means to re-parenting juvenile delinquents with emotional and behavioral problems. First, the researcher reviewed and analyzed the current literature discussing music's function and characteristics as a means to re-parenting juvenile delinquents. In order to develop the model, a critical review of the literature provided a framework based on the object relations theory, which supported how music can serve as the primary object of re-parenting the adolescents. With this model, a 6-weeks re-parenting program comprised of 12 sessions utilizing song resources was developed based on the goals of emotional reformation and preventing second conviction. 40 young male offenders between the ages of 14 to 18 were recruited and were provided with small group song psychotherapy sessions. The participants' pre- and post-test scores of self-concepts, resiliency and delinquency behaviors were recorded and analyzed. In addition, five adolescents participated in in-depth interviews, which were analyzed using the open-coding technique to add their first-person experience of the program. The presentation will discuss the model developed, the outcomes of the clinical trial and qualitative interviews, and the role of music as a means to re-parenting the young offenders to help them re-adjust to the society and prevent second conviction.

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Mini Biography: Ms. Juri Yun, a certified music therapist in Germany (DMtG) and Korea (KCMT), completed her doctoral coursework at Ewha Womans University and works as a researcher for the Ewha Music Wellness Center.

Keywords: Juvenile offenders, Music Therapy, Program development

O-505

Understanding our Refugee Clients: Exploring political, cultural, and social context

Eva Marija Vukich, MA, MT-BC
USA

Abstract: This paper serves as an introduction to the generalized experiences and processes of the global refugee population, and discusses the theoretical process of locating the refugee client, the music therapist, and music therapy in their multidimensional context through socioecological and intersectional analysis.

Description: It is estimated that there are currently 59.5 million refugees, asylum-seekers, and internally displaced persons (IDPs) worldwide (UNHCR, 2014), and it can be presumed that the number has grown within the past year considering the most recent migration movements. Music therapists are increasingly encountering this client population, as can be evidenced in

the surge of related music therapy literature in the past decade. The current literature primarily describes situation-specific or symptomology-focused case studies, and rarely addresses the clinical population as a whole. This paper posits that it is important to recognize the phases and common experiences that result from forced migration. The experienced phases are marked temporally and geographically, and can be categorized as pre-flight, flight, temporary-settlement, and settlement (Ager, 1999). While many are quick to assume that the preflight/conflict phase is the most traumatic or lifechanging event, it has been found that most refugees experience greater trauma during the temporarysettlement and settlement phase as they navigate political and cultural processes, often having to struggle for basic human rights and their right to remain in the receiving country (Roberts and Harris, 2002). The author posits that through a socioecological lens (Bronfenbrenner, 1979), one can note that there are many interrelating dimensions to the 'refugee experience' and for many refugees it is not possible

to isolate and address the 'trauma' without also addressing the cultural and political dimension. In addition, a picture can be

drawn by utilizing the feminist theory of 'intersectionality' (Crenshaw, 1991), a method of analysis of plural intersecting

social identities (gender, class, race, disability etc.) and mobility. Locating the refugee client in their unique context, the therapist in their context, and then the shared context of the therapy space can inform and direct the therapy so that music can assist in accessing wellbeing throughout the client's context.

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Mini Biography: Eva Marija Vukich is a music therapist specializing in refugee and migrant care. She currently practices music therapy and advocates for migrant rights on the US/Mexican border.

Keywords: Refugee, context, migration

O-507

From America to China: An International Music Therapy and Special Music Education Partnership

Olivia Swedberg Yinger, PhD, MT-BC

University of Kentucky / USA

Lori Gooding, PhD, MT-BC

Abstract: In 2013, an international partnership was developed to provide information for teachers and parents in China on using music for children with disabilities.

The presenters will share information about the partnership's goals and accomplishments, as well as suggestions for others hoping to get involved in cross-cultural music therapy exchanges.

Description: China has the largest population of any country in the world. Although the music therapy profession in China is growing (Kwan, 2013), the number of music therapists in China (which was fewer than 100 in 2016) is small relative to the number of people with disabilities, of whom there are over 83 million (Weiss, 2010). There are many applications of music in special education that can help meet the needs of children with disabilities. Music therapists are well-equipped to provide suggestions for teachers in special education and music education settings on how to use music effectively with individuals with special needs. Advocates of the growth of music therapy and special music education in China often look to music therapists from other countries, including the United States, for assistance with professional advocacy and information provision (Zhang, Gao, & Liu, 2016).

American trained music therapists are partnering with Chinese organizations and academic facilities to deliver training opportunities designed to enhance the quality of services provided to individuals with a variety of disabilities. The presenters are dedicated to helping expand the knowledge base of music-based interventions, techniques, and principles available to professionals in China for use in their work with individuals with special needs. This presentation will describe the development of a partnership with organizations in Guangzhou and Shanghai. The mission of the partnership is to provide music educators, special educators, and parents with a) training on the use of music with special learners and behavior management, b) opportunities to practice techniques in role playing scenarios and receive individual feedback, and c) information on resources, equipment, and other variables designed to improve provision of music-based experiences to students with special needs. Results of a program needs-assessment will be shared, as well as videos and outcomes of the program.

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Mini Biography: Olivia Swedberg Yinger, PhD, MT-BC, is Director of Music Therapy at the University of Kentucky. Her research interests include music for children with special needs and older adults.

Keywords: International, Collaboration, Cultural diversity

O-511

Different Lives Different Truths, a collaborative music project for mental health promotion

Jeanette Lee Milford, RMT, MMusTh, GradDipAppPsych
South Australian mental health service / Australia

Abstract: Different Lives Different Truths is a community project involving volunteers coming together to perform and record an original song cycle for mental health promotion. Participants brought a wide range of musical skills and some brought their lived experience of mental health issues, either personally or as carers.

Description: The Different Lives Different Truths song cycle attempts to capture experiences of recovering from trauma and living with mental health issues. The songwriters intention was to make the songs as authentic as possible, to promote empathy and understanding and avoid sensationalising or oversimplifying. Diverse songs balance the overwhelming reality of anxiety, paranoia, psychosis, rejection, loss and confusion with recovery themes of hope, acceptance, connection, validation and understanding.

The project title reflects the way personal truth and reality is shaped by our unique lived experiences. It is hoped that the songs will assist consumers and carers in talking openly about their experiences and gain validation, acceptance and knowledge through sharing with others. People with mental health issues may be supported to use the songs for emotional self regulation, self-soothing and self-validation and to reduce anxiety, stress and isolation.

The songs may also be used as a tool to support and validate the caring role, with its challenging emotions like anger, guilt, love and hopelessness. As mental health promotion, the songs can be used in community and mainstream educational settings to facilitate understanding and empathy for people experiencing trauma and mental illness. The song cycle also has the potential to be developed into a moving, entertaining and uplifting music drama performance.

Diverse musical excerpts and early therapeutic applications will be presented. The audience will be invited to discuss the potential impact of this project as well as broader questions concerning community music therapy. What advantages, risks and challenges are faced by music therapists expanding their roles and taking on diverse opportunities to build resources, partnerships and networks?

Bibliography: Rolvsjord, Randi, Resource-oriented music therapy in mental health care, Barcelona Publishers 2010

Mini Biography: Jeanette works as music therapist in mental health and is the WFMT Regional Liaison for Australia/New Zealand. She studied in the USA and conducted Masters research on schizophrenia at Melbourne University.

Keywords: Community music therapy, Mental health, Resource-oriented

O-514

Report on the Composition Process and Use of Song to Stop DV

Kazuyuki Kusayanagi, certificated counselor of The Japanese Association of Counseling Science
Daito Bunka University / Japan

Abstract: The presenter developed a set of DV cards as a tool to raise awareness about the issue of domestic violence. At this presentation, we will begin by introducing Song to Stop DV and the DV cards, followed by an explanation of the composition process and several examples of how these tools are being used in the field.

Description: In Japan, there is a traditional game played using two sets of matching cards, composed of 44 reading cards and 44 picture cards. On the reading cards are proverbs or axioms that each begin with a consecutive letter of the Japanese alphabet (hiragana) and the picture cards illustrate each proverb. The goal of the game is to be the fastest in matching the cards as they are played and accumulating the most matched sets.

The presenter developed a set of these cards as a tool specifically to raise awareness about the issue of domestic violence. The lyrics of Song to Stop DV are based on these DV cards, and Makoto Nomura composed the music as the text of proverbs on the reading cards in 2014. Together, the cards and the song serve as a resource for counseling DV victims and for training clinical psychologists, and so forth. For example, as a part of group therapy for DV perpetrators, the presenter had the group members sing the song as a means to increase their motivation to accept responsibility for their actions. At a gender equality event, several volunteers, myself included, presented the song in an effort to generate support in dealing with domestic violence. At this presentation, we will begin by introducing The Song to Stop DV and the DV cards, followed by an explanation of the composition process and several examples of how these tools are being used in the field.

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Kyoto;Nakanishiya-shuppan

Mini Biography: Mental Service Centre Representative, Counselor. Lecturer of Daito Bunka University. Trustee of Tokyo Branch of The Japanese Association of Counseling Science.

Keywords: community music therapy, domestic violence (DV) , teaching material for human ri

O-516

Consulting the future: the value of short-term programs and consultancy in music therapy

Romy Engelbrecht, Master of Music Therapy (MMusThy)

Bachelor of Psychological Science (BPsySci)

Calvary Healthcare Bethlehem / Australia

Alice Parkhill, Master of Music Therapy

Diploma of Psychology

Bachelor of Music

Abstract: This submission seeks to explore consultancy and short-term programs in music therapy to meet growing clinical needs across populations. It documents current practices, considerations and limitations of a consultancy framework, and looks to the future for a model of service delivery and evolving the consultancy skills of our profession.

Description: Little is currently known about the global or national consultancy practices of registered music therapists. In 2002, a survey of 873 American music therapists showed that 44% of those surveyed provided consultancy services. The majority of consulting work centred on education through workshops, in-services and seminars, and was predominantly in special education or disability and aged care (Register, 2002). With rapidly developing technology, access to music streaming, and the growing recognition and demand for music in health, short-term and consultancy programs present a unique and emergent market for expanding music therapy services. Firstly, this submission calls for greater research to develop our understanding and practice in this growth area. This submission will also consider what these programs mean for music therapy as a profession, and how we can increase our consultancy services to ensure best practice for music accessibility, proper facilitation, training, and implementation.

This submission seeks to explore the role and future of consultancy in music therapy, including what we know about current practices, identifying gaps and untapped potential markets, using technology, controversy, and the considerations and limitations of a consultancy framework. It will also consider the lack of clarity, definition and consistency of approach in consultancy in music therapy. Finally, this presentation also looks to the future, suggesting ways of developing the consultancy skills of our profession to meet growing clinical needs, educating others to the services we provide, and developing a model of service delivery.

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Rice, A. H. (2000). Interdisciplinary collaboration in health care: Education, practice, and research. In *National Academies of Practice Forum: Issues in Interdisciplinary Care*. Sage Publications.

Mini Biography: Romy completed her masters of music therapy and a bachelor of psychology at the University of Queensland. She currently works as an MT in progressive neurology, dementia, and palliative care.

Keywords: Consulting, Model of delivery, Skill development

O-517

Bimanual drum playing with rhythmic cueing depending on the level of cognitive aging

Soo Ji Kim, Ph.D., MT-BC, KCMT
Ewha Womans University / Republic of Korea

Abstract: Differences in task performance of playing with rhythmic cueing among healthy young adults, healthy older adults, and older adults with mild dementia were investigated. The results of this study indicate that synchronized tapping to external rhythmic cueing may be informative of the level of cognitive aging.

Description: Age-related cognitive decline leads to decreased efficiency in utilizing mental resources, accordingly affecting independent participation in activities and quality of life. With increasing evidence supporting a correlation between cognitive and motor functions, previous studies demonstrated that older adults show decline in controlled gait and bimanual motor coordination in association with attentional control and executive function. Although synchronization of movements to external rhythmic cueing was found to require temporal coordination in terms of motor and cognitive performance, investigation of whether the entrainment process is informative of the level of cognitive and motor functioning in older population is relatively limited. Therefore, this study examined how task performance of playing with rhythmic cueing differed depending on cognitive aging. A total of 30 individuals participated in this study (10 healthy young adults, 14 healthy older adults, and 10 older adults with mild dementia). Participants tapped an electronic drum with two hands simultaneously and alternatively. They performed the tasks of tapping at their comfortable speed and tapping to rhythmic cueing provided at a self-paced and adjusted tempo (10% and 20% of the measured self-paced tempo). Averaged inter-tap-interval and differences between the timing of tapping and the cueing were measured during the tasks. Such speed accuracy and timing accuracy were compared among the three groups. While the older adults with mild dementia maintained regular paces during tapping, their level of asynchrony to cueing was significantly greater than the healthy young and older adult participants. Also, depending on the type of task and the speed of cueing, each group showed different patterns of adjusting their tapping. The results propose that synchronized movements to external cueing can be effectively incorporated into music therapy intervention for cognitive and motor functioning of older adults with varying level of cognitive aging.

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Mini Biography: Dr. Soo Ji Kim is an associate professor and the program head of the music therapy education major in the graduate school of education at Ewha Womans University.

Keywords: Cognitive aging, Rhythmic cueing, Synchronization

O-519

Meaning construction by Musical Narrative -Group therapy approach for juvenile criminals-

Kakuko Matsumoto, Ph.D., RMT (JAPAN)

Mukogawa Womens University / Japan

Naomi Takehara, Ph.D., RMT (JAPAN)

Tomoko Ichinose, MM, MT-BC, RMT (JAPAN)

Yuji Igari, MS, MT-BC

Abstract: This study introduces a psychotherapeutic group approach of music therapy for Juvenile criminals, and examines the construction and transformation of meaning. We will see the therapeutic change objectively through text and content analysis. Meaning construction and its transformation is based on metonymical meaning mechanics.

Description: It is difficult and sometimes impossible for juvenile criminals to talk about their troubled pasts and crimes they have committed, as they tend to distance themselves from their past actions. Their dissociation can quite often be the result of a traumatic experience. Narrative through music with a personal meaning can more widely and freely connect one's association. Therefore, Musical Narrative links to personal bonds and core values. Through this, we will show my approach to the special needs of juvenile criminals.

The make up of the group is from 17-21 Y.O., their main crimes are bodily injury resulting in death, homicide, rape, drug addiction etc. They have an IQ of about 70 to 110, including inmates diagnosed with developmental disorders, or depression. Twice monthly for a total of 10, 90-minute sessions, the first 3 sessions are an introduction; playing the drum, after the introduction sessions, we introduce narrative through music with personal meaning. For the analysis of the therapeutic processes by Musical Narratives, we collected and analyzed transcripts and emotional expressions; nonverbal text data-"silence" and onomatopoeia etc.- from video records.

Musical Narratives produce one 's psychological process comprising of the two processes of experience; "listening" and "talking" about it afterwards. These two shared experiences are the catalyst for association in discussions. Using music as a narrative, expressions of feelings and a deepening awareness of their past were observed.

I propose what made it possible is metonymic expression. Metonymy is a rhetorical figure of speech. This meaning construction and its transformation is based on metonymical meaning mechanics. We will see the therapeutic change objectively through text mining and content analysis with quantitative and qualitative methods. The uses of music as a catalyst combined with polyphonic group dynamic enabled the group to rapidly reach a breakthrough in acceptance of self.

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Mini Biography: Clinical work for juvenile criminal in prison: Associate professor at Mukogawa Women's University; Certified Clinical Psychologist, Certified Art Therapist, RMT (Japan).

Ph.D. from Nara Women's University.

Keywords: Musical Narrative, group therapy approach, metonymic expression

Disclosure: JSPS KAKENHI Grant Number JP15K04097

O-523

CHORD: transferring music therapy skills to singing group facilitators without therapy training

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University of Nottingham / UK

Hanne Mette Ridder

Abstract: The value of singing groups for people with dementia and their carers is widely acknowledged but evidence-based guidance is not available. The CHORD study aimed to identify music therapy skills that may be transferrable to group facilitators without formal training and develop a standardised singing manual.

Description: Background Community-based singing groups are valued by both people with dementia and their carers. However, written guidance on evidence-based, replicable singing interventions is not available. Music therapy is a clinical intervention delivered by qualified therapists but some of the music therapy techniques may be transferrable to group facilitators without formal training. The CHORD (CHORus Research in Dementia) study aimed to identify these skills and develop a standardised singing manual.

Methods The study followed the four-stage process of the MRC Guidance on Complex Intervention (MRC, 2008). 1. Development: Literature review on group singing for people with dementia was conducted. Ongoing discussions with clinicians and researchers contributed to a draft framework for the manual. Expert consultations took place to articulate the transferable skills. The pilot CHORD manual was developed. The pilot manual was refined through further expert consultations. Ethics approval was obtained. 2. Feasibility study: Service users and their family members were recruited from the Memory Service in London and were invited to attend ten weekly singing group sessions. The facilitator followed the CHORD manual version. Evaluation: Post-intervention focus group was held to obtain the participants' views on the CHORD intervention and to identify the areas that require further development. Further expert consultations with dementia care specialists were held to refine the manual. 4. Implementation: Copies of the final version of the CHORD manual were produced. Further evaluation of the CHORD intervention is being conducted by a PhD student.

Conclusions Successful completion of the CHORD feasibility study indicates it is possible to produce a guidance on clinically effective singing intervention. Feedback confirmed that the participants found the group beneficial for their wellbeing. Singing group encourages people with dementia to use their abilities and offers a space for self-expression and to connect with others.

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Mini Biography: Orii McDermott is a Senior Research Fellow at the Institute of Mental Health, University of Nottingham and the Doctoral Programme in Music Therapy, Aalborg University.

Keywords: Dementia, Singing, Manual development

O-524

Can synchronized movements be a marker for social motor skills development?

Ga Eul Yoo, MME, MT-BC, KCMT

Ewha Womans University / Republic of Korea

Abstract: The relationship between synchronized movements and social skills in adolescents was investigated. Participants played the drum to rhythmic cueing or the timing of movements of movement. The results showed that synchronization and social skills parameters were interrelated, indicating that the level of synchrony/asynchrony during rhythm playing may be indicative of social skills development.

Description: Synchronizing a movement to external cues or to movements of others is based on precise timing perception and motor coordination. It has been proposed that this lower level of sensorimotor coordination may be indicative of more complex social skills, in that this perception and action process underlies interaction with the environment and others in real time. Previous studies documented that synchronized movement with others is associated with liking, affiliation, prosocial behavior, and cooperation. However, attempts to demonstrate synchronization as a marker for social skills in adolescents is relatively elusive. Therefore, this study aimed to demonstrate the underlying structure by which synchronization is explained in relation to social skills in adolescents. Eight adolescents without neurological impairments participated in this study. Each participant performed the tasks of (a) tapping an electronic drum at self-paced tempo, (b) tapping the drum matched to rhythmic auditory cueing, (c) tapping the drum in synchrony with another person, and (d) tapping the drum in synchrony with another person while rhythmic cueing was being provided. Cognitive and social skills measures were used. An exploratory factor analysis was computed to identify the underlying relationship among the measured variables. The results showed that four social skills factors influenced rhythm playing parameters, which were self-regulation, social coordination, joint engagement, and inferential adjustment. Notably, the presence of cueing, the involvement of another person, and the tempo of cueing during playing were influenced by different social skills. These results indicate that synchronization to external stimuli (rhythmic cueing and the timing of movement of others) as an objective index for motor coordination in a social context can be incorporated into music therapy intervention for social skills development.

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Mini Biography: Ga Eul Yoo is a Ph.D. candidate in the Department of Music Therapy in the Graduate School at Ewha Womans University and a senior researcher at Ewha Music Rehabilitation Center.

Keywords: Synchronization, Social motor skills, Rhythmic cueing

O-526

The Role of Music Therapy in PreBereavement with Familial Hospice Caregivers

Noah Potvin, MMT, LPC, MT-BC
USA

Abstract: During pre-bereavement, familial caregivers are challenged to attend to their emotional and spiritual needs while facilitating a healthy death experience for the care recipient. This session will explore how music therapy plays an integral role in this process by fostering caregiver resiliency during pre-bereavement and promoting a healthy and meaningful transition into bereavement.

Description: Pre-bereavement is an area of end-of-life care that has been receiving increased attention across the healthcare ecosystem. Of particular importance, caregivers have been increasingly recognized as possessing an inborn resiliency that helps them adjust to both the emotional, physical, spiritual, and social demands of caregiving, and to the impact of the care recipient's eventual death. These findings are in line with our field's pre-bereavement literature, which has indicated music therapy's ability to promote for caregivers increased empowerment; improved wellness across several domains of health; and strengthened ability to withstand the emotional, social, and spiritual disruptions that the care recipient's death may bring.

Contributing to this knowledge base is the presenter's dissertation, a grounded theory exploration of music therapy's role during pre-bereavement. Findings have resulted in a working theoretical model articulating how music therapy promotes caregiver resiliency and the functions of that resiliency. Music therapy helps caregivers explore their multiple roles across the care recipient's disease trajectory (e.g. spouse, health care proxy, widow, etc.). This, in turn, provides a means for caregivers to (a) appropriately grieve their losses, (b) be more accepting of the care recipient's declines and death, and (c) transition into bereavement feeling resolved and ready.

As music therapy looks to expand its current foothold in hospice settings, explorations of specific clinical areas within end-of-life care become increasingly important. Such explorations enable clinicians to better understand the nuances of their work across multiple clinical domains, which in turn enables them to communicate and collaborate with interdisciplinary treatment team members. Pre-bereavement is a clinical domain of particular relevance given the burgeoning literature on the topic. Providing clinicians with (a) knowledge about the needs of caregivers during pre-bereavement and (b) skills to effectively and ethically work with caregivers to address these needs will be important in our continued efforts to ensure music therapy is viewed as integral in hospice care.

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Mini Biography: Noah Potvin, MMT, LPC, MT-BC, is a doctoral candidate in creative arts therapies at Drexel University with expertise in music therapy at the end of life.

Keywords: pre-bereavement, caregivers, hospice

O-528

The Concept of Community Music Therapy (CoMT)

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Abstract: Community music therapy (CoMT) has been recently developed, expanding the populations of music therapy into community areas. The purpose of this study was to identify the concepts of CoMT based on the CoMuHeal conceptual model designed from an interdisciplinary approach.

Description: Based on the CoMuHeal model, three disciplines of community music, music and health, and community health were deduced from community, music, and health. CoMT was identified as the interface among the three disciplines. Based on the CoMuHeal diagram, concepts of CoMT were identified in terms of community music, music and health, and community health. Key attributes of CoMT were suggested from community, music, and health categories. The attributes were proposed as ecological, cultural, participatory, and collaborative qualities from community; musicing and performance from music; well-being and resource from health. Future studies in CoMT should be conducted based on a clear understanding of the significance of the dynamic interplay of contexts including culture in theories and practice for CoMT. Future research should address how CoMT can facilitate the development of communities for music and well-being while interacting in contextual environments.

Bibliography: Korean Certified Music Therapy: KCMT

Doctoral Candidate, Expressive Therapy, Lesley University, USA

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Mini Biography: KCMT;

Supervisor, Ewha Womans University;

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Keywords: Community Music Therapy

O-537

Case study of music-based voice protocol for patients with swallowing disorders

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Abstract: This study investigated changes of swallowing function and quality of life for dysphagic patient with dysarthria. 3 patients received a total of 11 or 12 sessions. The cases have shown improved phonation, swallowing function, and the scores of SWAL-QOL.

Description: The aim of this study is to examine changes in swallowing function and quality of life with music-based voice protocol for dysphagic patients. The music therapy program was based on the previous study (Kim, 2010) that, and designed to improve breathing, phonation, and swallowing functions by inducement of laryngeal elevation. Three dysphagic patients with dysarthria participated in this study and each participant received a total of 11 or 12 individual music therapy sessions. Each session was conducted for 30 minutes and pre and post-test were administered for each patient. In this study, three kinds of measurements were used. First, the measures of maximum phonation time (MPT), fundamental frequency, average intensity, jitter, shimmer, noise to harmonics ratio (NHR) by Praat test, second, laryngeal - diadochokinesis (L-DDK) to investigate laryngeal elevation, and last, the Swallowing-Quality of Life (SWAL-QOL) was measured. The results were compared between pre and post-test and all cases were treated with considerable detail to show the efficiency of the program. This cases have shown improved breathing, phonation, swallowing function, and the scores of SWAL-QOL in all of the patients. It suggests that the music therapy intervention of this study were effective in laryngeal elevation. The music-based protocol can be effectively implemented in further research for dysphagic patients.

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Mini Biography: study music therapy in Ewha womans university.

Keywords: vocalization

O-541

Learning from experience: How to maintain the quality of music therapy programs as business grows

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Japan

Satoko Mori-Inoue, Ph. D., MT-BC, RMT (Japan)

Abstract: In order to grow and sustain a professional practice, music therapists must be capable of communicating with administrators, non-music therapy colleagues, customers, and their guardians. This presentation will highlight communication and administrative strategies necessary for the successful launch and development of music therapy programs in early intervention settings.

Description: Launching and expanding a music therapy program can be challenging, and there are a number of aspects to consider to ensure that the program will be successful. This presentation provides a case example of a music therapy start-up program in one early intervention setting in Japan. During the session, both challenges and accomplishments will be highlighted. Background information about the facility will be shared, including (a) the types of staff who work in the facility (speech and occupational therapists, clinical psychologists, teachers), (b) the types of children served (children with special needs), and (c) an overview of the music therapy program (individual and group sessions lasting 45 minutes with 30 minutes of music intervention and 15 minutes to work with parents).

The presenters will stress that both communication skills and a culture of mutual respect as professionals are indispensable, and that these skills are as important as being an experienced practitioner. Educational strategies will be shared, especially for situations in which other professionals and customers do not know how music therapists use music for therapeutic intervention. Case examples will be provided to illustrate successful communication and educational strategies.

The presenters will also provide an overview of challenges that arose as the program expanded. In particular, issues of maintaining the quality of the program and managing music therapists will be discussed. Topics covered will include: (1) How can we introduce the importance of supervision and self-reflection to music therapists and other colleagues? (2) Where do we draw the line in terms of quality standards? and (3) How do we develop and adhere to a unified mission? Given that many new facilities for early intervention for children with developmental disabilities are being created in the private sector in Japan, the presenters will encourage the audience to reflect back their own experiences and share ideas for improving the working environment for the music therapists in future.

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Mini Biography: Atsuko Nadata works at private practice

Keywords: Special-needs children, music therapy business

O-544

Speech pathologists and music therapists: an interdisciplinary partnership supporting children with hearing impairments

Crystal Moloney, Bachelor of Music

Masters of Music Therapy Student (graduating December 2016)

University of Melbourne, Australia / Australia

Abstract: This minor thesis project aims to gain insight into the experiences of speech pathologists working collaboratively with music therapists, to foster speech and language for children with hearing impairments. Through interviews with speech pathologists, this research hopes to inspire new generations of music therapists in this currently under-researched field.

Description: It has been documented that music is not only able to be perceived, but also positively experienced by children and adults with hearing impairments (Chen-Hafteck & Schraer-Joiner, 2011). Musical activities are naturally engaging for children, and it is known that music (in the form of infant-directed speech) is an innate form of early communication. It is further suggested that this innate musicality is no different for children with hearing impairments, even though it is sometimes assumed that music experiences are not accessible to this population (Chen-Hafteck & Schraer-Joiner, 2011).

Music plays an important part in early language development for children with typical hearing. Recent research utilising neuroimaging technology has shown connections between the neural mechanisms and pathways of music and language (Barton & Robbins, 2015). It has also been shown that continued exposure to auditory stimulus has a positive effect on listening ability, and in turn language development for this population (Barton & Robbins, 2015). With this knowledge, it could be hypothesised that music experiences may be beneficial when used in conjunction with speech therapy to foster speech and language for children with hearing impairments. However, there is currently little research in this area.

This study aims to gain insight into the experiences of speech pathologists working collaboratively with music therapists, furthering knowledge of the use of music in speech development for children with hearing impairments. As part of a minor thesis project, the research will collect data through interviews with speech pathologists on their experiences of working in this interdisciplinary partnership, the results of which will be presented in this paper. This paper links to the conference theme through assisting in uncovering and inspiring new possibilities for the use of music therapy with different populations. The research also seeks to further understanding of interdisciplinary partnerships, in the hope of inspiring new generations of music therapists, working collaboratively in interdisciplinary settings.

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Mini Biography: Crystal Moloney is a student at the University of Melbourne in Australia, completing her final year of Masters of Music Therapy in 2016. She is also a performing musician, and music teacher specialising in early childhood.

Keywords: hearing impairment, speech development, interdisciplinary partnership

O-545

Comparing different music therapy intervention methods in German schools

Anne-Katrin Jordan

University of Bremen / Germany

Abstract: Music therapists in schools face a variety of students' difficulties leading to a necessity of knowing and using a variety of music therapy methods. How can you deal with such a variety? In an explanatory mixed-method study design different music therapy methods will be compared.

Description: Germany's ratification of the UN Convention on the Rights of Persons with Disabilities in 2009 resulted in several challenges and change in German schools. The idea of an inclusive education causes the closing of several special schools, and implies integrating students with special needs in regular schools. In addition, schools are also affected by migration causing for example language barriers. To face this heterogeneity in schools a very good support system is needed. Moving forward with music therapy can provide one area of support. Oldfield, Derrington and Tomlinson (2012) give an overview of working with children of all ages in mainstream and special education. Furthermore, research studies point out that music therapy is especially indicated when language as a communication medium is not available or limited (Frohne-Hagemann & Pleß-Adamczyk, 2005). In this study the effects of different music therapy intervention methods will be analysed using an explanatory mixed-methods approach (Bradt, Burns & Creswell, 2013). In a pre-post control group design social emotional aspects are tested with student and teacher questionnaires. A special focus lies on analysing the effects in the area of self-assertion. Based on the quantitative results interviews with students, teachers and music therapists are conducted in order to gain a better insight in the effects, the influencing factors, the implementation and its difficulties of music therapy in schools. Finally, the effects of the different intervention methods as well as the role of the music therapists will be discussed and implication of further music therapy work in schools will be suggested.

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Oldfield, A., Derrington, P., & Tomlinson, J. (Eds.) (2012). *Music Therapy in Schools: Working with Children of All Ages in Mainstream and Special Education.*

Mini Biography: Anne-Katrin Jordan studied educational science, musicology, and music therapy. She graduated with a PhD and is currently working as post-doc researcher (quantitative and mixed-methods in music therapy), and music therapists.

Keywords: school, self-assertion, mixed-method

O-546

Musical reinforcers -application of music therapy for children in home settings

Kumi Sato, MS, MT-BC

University of Tsukuba / Japan

Shigeki Sonoyama, PhD, Professor of Disability Sciences, University of Tsukuba

Abstract: Among studies on music therapy for children with disabilities, therapeutic use of music as a reinforcer in home settings has not been fully discussed yet. The author will report the result of research on the effect of musical cards to teach a young boy with autism daily living skills.

Description: Music is naturally integrated into classrooms for young children. Researchers, therefore, have investigated the effect of music on various skill acquisition in children with disabilities, and the results showed that music interventions effectively encouraged them to achieve therapeutic goals. However, in many of these studies, music was used to provide a prompt, instruction, or structure; it was introduced before the behavior occurred. Compared to the studies which examined the use of music as a prompt, the effect of music as a reinforcer has not been fully discussed. Furthermore, there are few studies on therapeutic use of music for home practice although it is relatively common to have music therapy sessions at clients' home. This study will examine whether music used as a reinforcer is effective in encouraging children with disabilities to learn daily living skills in the home setting.

The participant of this study will be a 3-year-old boy diagnosed with autism spectrum disorders. He doesn't make any functional verbal communications and has difficulty understanding directions. After the interview with his mother and direct observations, three tasks, that his mother finds it difficult to teach, were selected as target behaviors. The participant will be provided a musical card and play a short song by opening it if he performs the task. Though an iPad is one of suitable devices for this study, musical cards will be employed because the target behaviors include putting the iPad away. The author will visit his home once a week to take data and have training sessions, and his mother will follow the same procedure during the week.

In the presentation, the author will report the result of this study and discuss the effect of music as a reinforcer as well as further application of music therapy in home settings.

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Yang, Y. (2016). Parents and young children with disabilities: The effects of a home-based music therapy program on parent-child interactions. *Journal of Music Therapy*, 53 (1), 55-74.

Mini Biography: Kumi Sato, MS, MT-BC studied music therapy at State University of New York at New Paltz. She continues her study to apply music to learning environment for children in Japan.

Keywords: children with disabilities, music as a reinforcer, home practice

O-550

Music Therapy for a deaf child having cochlear anomaly using cochlear implant

Yukihiko Kanda

Kanda ENT Clinic / Japan

Abstract: We performed cochlear implantation (CI) for a deaf child with the severely malformed cochlea. Through auditory-verbal/oral education and music therapy, her speaking abilities have markedly improved. Music therapy likely is a contributing factor to the development of speech language, phonation and improved social skills for severely hearing impaired children.

Description: Cochlear aplasia is considered as a contraindication or very difficult indication for CI. This is likely a case of cochlear aplasia using Sennaroglu Classification. A 5-year-7-month old girl's Newborn Hearing Screening (NHS) was refer. The girl's condition did not improve from bilaterally fitted hearing aids nor from intensive auditory habilitation. Preoperative CT findings revealed 'Aplastic Cochlea and Facial nerve anomaly'. We implanted the first CI on 2011, and the second CI on 2013. I inserted a whole medium electrode into her left ear and a whole compressed electrode into her right ear of Med-EL. As her parents wished for her to sing nursery rhymes, we enrolled her in musical therapy with the aim of bettering her sound discrimination ability as well as giving her the chance of a long-lasting singing voice. The Music Therapist at our center performed a family participation type session for about 40-50 mins. once a month. Our therapist used multiple musical instruments in conjunction with a piano and also interacted with her in related activities, for example playing, singing songs and playing musical instruments jointly with her. After a 3-year period, her WTH with CI shows 35dBHL. Her IT-MAIS score improved from 1 to 40 (maximum score). Her LittleEARS results increased from 7 to 35 (also maximum score). Upon repeated sessions, her initially monotone singing voice dramatically improved to the point she was able to confidently perform the songs in front of us and her parents. She enrolled into a 1st grade class at a regular elementary school. The music therapy brought not only musical benefits to the child, but also contributed to the development of speech language, phonation as well as her social skills. Children with cochlear aplasia can develop better hearing thanks to music therapy.
(294)

Bibliography: Type Bibliography

Mini Biography: Type Mini-Biography

Keywords: Type keyword

O-552

A Government Purchase Public Service Model for Music Therapy Program in China

Bing Li, MME, MTBC, NMT
China

Abstract: Since 2014, music therapy service began to be included in Government's Purchase Public Service (GPPS) program in Beijing, China. Music therapy service can be purchased and funded directly by the government. This model expanded the range of music therapy service, provided opportunities for employment, and advocated music therapy profession to the public.

Description: Since 2014, music therapy service began to be included in Government's Purchase Public Service (GPPS) program in Beijing, China. Music therapy service can be purchased and funded directly by the government. In 2015, the Gao's Music Therapy Center collaborated with the Beijing Federation of the Disabled and began two programs for adults with intellectual disabilities at 24 community daycare centers, and approximately 400 clients received music therapy service on a weekly base. In 2016, the program expanded to 36 community centers all around Beijing, and approximately 550 clients were served.

This program provided unstinted fund for music therapy services (approximately \$120,000 per year), which enables greater opportunities for employment of music therapists, as well as promotes the advocacy of music therapy as a newly developed profession. In the future, this model will be further promoted in different areas of China.

Bibliography: Pavlicevic, M., and Ansdell, G., 2004. Community Music Therapy. Jessica Kinsley Publishers, London and Philadelphia.

Mini Biography: Bing Li, MME, MTBC, NMT. She received her bachelor and master degrees from the University of Kansas in USA, and returned to China in 2015. Currently she serves as the associate director of the Gao Music Therapy Center.

Keywords: community, government funded, program development

O-554

The glare of emotions. Music therapy principles through a single case study

Maria Grazia Carlone, Dr. Carlone M.G. Dr. Dazzo M. Dr. Meli A. Dr. Sartorio C. R. Dr. Cannizzaro S. Dr. D'Agostino R. Dr. Lo Duca S. Dr. Suarez J. Dr. Ianni E.D. Dr. Messina M. Dr. Seminerio F. Dr. Prof. Francomano A. Dr. Prof. La Barbera D.

Mariantonia Dazzo, Dr. Psychiatric

Abstract: A case study based on a female patient affected by schizoaffective disorder is presented here. This study illustrates how the sound musical elements of music therapy can have positive therapeutic and rehabilitative effects with psychotic patients.

Description: Music therapy intervention in psychosis precinct shows through time that sound-musical element has a therapeutics and rehabilitative valence.

The psychotic patients often display clinical features mirroring the symptomatology of schizophrenic disorders such as mental dissociation fragmentation of mental functions i.e. a lack of consistence between thoughts, feelings, and actions and narrow boundaries between the self and the Others the inner and the outer world. The possible alterations of emotional bonds sometimes deriving from developmental trauma the presence of fragmented affective states and the reduced capacity for self reflectivity often observed in psychotic patients have a significant influence on the capacity of the patient's adaptation and integration significantly impairing his or her ability to communicate. In the fields of psychiatric rehabilitation the expressive therapies and among them the music therapy due to their targeted interventions can contribute to the reconstruction of the psychotic patient's ability to relate and communicate.

The methodology of this study is individuation of patient's own sonority through rhythmic and melodic patterns based on improvisation and sonorous dialogue. The study is based on single session observation assessment in musicotherapy setting through SOM scale specially built for the purpose and with Rorschach and MMPI for clinical setting.

musicotherapy intervention in psychosis demonstrated through the time that sonorous musical element has therapeutic and rehabilitative valence. Sounds' use meant like production in the hic et nunc revealed itself like a possible way of communication in particular when there are deficits of verbal communication or when it misses at all.

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Mini Biography: Musictherapist Psychologist has been Professor of Music Therapy Techniques at the University of Palermo. Currently vicepresident of APS Island that there is.

Keywords: Musictherapy, Psychosis, reahabilitatio

O-555

Music Therapy with Youth at Risks

Julien Peyrin, MTA, B. MUS, B. PSY
Canada

Abstract: This presentation will include various tools of music therapy (relaxation, drum circle, song-writing and recording) that are adapted to young people facing difficulties. The audience will find out the relevance of this approach and will listen to musical excerpts.

Description: Firstly, we will begin on a general note by presenting the various issues affecting that clientele (including: family and social exclusion, drug addiction, psychiatric disorders, suicide, etc.).

Then, we shall define the role of music therapy by describing the diverse kinds of interventions adapted to this population. An individualized framework is established with each teenager who joins the therapeutic approach of this music program, including sessions of psycho-musical relaxation proposed to youth living with stress and anxiety disorders, drum circle sessions dedicated to the improvisation and the expression of oneself in context of open group, and finally musical recording sessions in studio (texts, songs or improvisations). We shall approach more exactly the project of the musical compilations made in 2013 and 2016, involving young people benefiting from our services with professional artists.

We will see how this kind of project with therapeutic aim could be developed with other populations in difficulties.

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Kidd S.A., Youth homelessness and social stigma. *Journal of youth adolescence*, 2007;36:291-299.

Mini Biography: Julien studied music therapy in France and Quebec. He's been practicing with children and young adults in vulnerable situations since 2008 for DANS LA RUE and ST. JUSTINE HOSPITAL.

Keywords: Social inclusion, Youth at risks, Recordings-Musical relaxation

O-557

Not defining music therapy: music therapy as a spectrum

Izumi Futamata, MA/RMT (Japan)
Toho college of music / Japan

Abstract: In the music therapy spectrum theory that I have devised, music therapy is seen as a spectrum across four elements: the purpose of music therapy, the subject, the duration that music is used, and the person intervening.

Description: Many definitions of music therapy have been proposed. To define music therapy, however, is to limit it to a fixed framework. In the interests of expanding the use of music therapy, it is useful to view it as part of a continuum with other specialized fields. To that end, I have devised a music therapy spectrum theory, which is a new framework that views the aspects of the practice of music therapy in a flexible manner. This theory views music therapy as a spectrum across the following four elements.

1. Purpose (Aesthetic–Adaptation): The purpose of music therapy can be understood in terms of two poles. One pole is for the subject to have aesthetic experiences, and the other aims at the adaptation of the subject.
2. Subject of intervention (Individual–Community): In terms of the subjects of music therapy interventions, there is one pole in which the subject is a specific individual, and at the other pole the aim is to transform the community.
3. Duration of music use (Long–Short): There are cases in which the duration that music is used is long, and cases in which verbal dialogue is longer.
4. Person intervening (Specialist–Non-specialist): Cases in which the practitioner is a music therapist constitute one pole, and cases in which the practitioner is not a music therapist form the other pole.

What is the extent to which we should recognize practices as music therapy? What is the scope of expertise one must have to be recognized as a music therapist? In my view, these questions of extent and scope should be determined in accordance with the circumstances at the time in the particular country in which it is practiced and in a manner that maximizes the benefit to the people living there.

Bibliography: Bruscia, K. E. (1998) *Defining Music Therapy*, 2nd edn, Glisum, NH: Barcelona Publishers.
Futamata, I. (2013) *Ongaku-ryoho niokeru Tettei-teki Ongaku Shugi* (Radical Musicism in the Clinical Practice

Mini Biography: Izumi Futamata, MA, RMT (Japan), is associate professor at Toho College of Music, and an executive board member of Japanese Music Therapy Association.

Keywords: Definition of music therapy, Philosophical research

O-566

Person-Centered Dementia Care: Validating Personhood through Guided Caregiver-Directed Music Intervention

Feilin Hsiao

University of the Pacific / USA

Ruth A. Macgregor, MA, MT-BC

Abstract: This presentation addresses the conceptual framework of personhood and person-centered dementia care. Illustrated with case examples, it introduces ways to support interpersonal engagement in caregiver-care recipient dyads with shared musical experiences: a home-based, caregiver-directed music program emphasizing collaboration, validation, and creativity.

Description: A debilitating neurocognitive disorder, dementia prompts global deterioration in cognitive, motor, communication, and social functioning that compromises abilities essential to daily living and independence. As dementia progresses, behavioral and psychological symptoms such as depression, agitation, anxiety, apathy also begin to surface. Although caring for persons with dementia often involves excessive, prolonged emotional and social strain for caregivers, many family members opt to keep their loved ones at home, given the benefits of proximity and perceived obligations as spouses or partners.

To challenge the task-oriented, biomedical model of dementia care and its negative underlying assumptions about persons with dementia and their capabilities, Kitwood (1997) developed the framework of personhood, defined as “a standing or status that is bestowed upon one human being, by others, in the context of relationship and social being” (p. 8). Arguing that, for persons with dementia, personhood is influenced by not only pathology, but also personal histories and interactions with others in sociocultural contexts. Kitwood clarified that personhood can be sustained through relationships with others and that caregivers’ chief task is to recognize, support, and respond authentically to the personhood of care recipients with dementia. Having evolved in the clinical practice of person-centered dementia care, the concept of personhood and its caregiving philosophy stresses meaningful relationships between caregivers and care recipients, in which reciprocity, mutuality, shared decision making, and the value of perspectives of persons with dementia are central.

Addressing the conceptual framework of personhood, this presentation introduces a home-based, caregiver-directed music program developed in collaboration with the Program of All Inclusive Care for the Elderly that supports interpersonal engagement in caregiver-care recipient dyads with shared musical experiences emphasizing collaboration, validation, and creativity. Drawing upon case scenarios, the presentation illustrates effective facilitation skills for caregivers and strategies for promoting persistence with self-directed music interventions.

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Kaufman, E. G., & Engel S. A. (2016). Dementia and well-being: A conceptual framework based on Tom Kitwood’s model of needs. *Dementia*, 15, 774-788.

Mini Biography: Feilin Hsiao is the Program Director of Music Therapy at the University of the Pacific. She has extensive clinical and supervisory experience in geriatrics and geriatric psychiatry.

Keywords: Caregiver, Dementia, Personhood

O-568

Music Therapy and its relationship to Schizophrenia -A pilot study

Jamal Jasani Glynn

BAMT, ARU, HCPC / Trinidad and Tobago

Abstract: The findings of the paper are based on a clinical project which studied the effect of music therapy over a period of 24 weeks on nine schizophrenic clients who completed the Positive and Negative Syndrome Scale (PANSS). This paper explores the use of music therapy and the role it can play in the therapeutic relationship. In this study, the main questions ask what are the specific qualities of psychoanalytic approaches in music therapy and what are the advantages in clinical application?

Description: The findings of the paper are based on a clinical project which studied the effect of music therapy over a period of 24 weeks on nine schizophrenic clients who completed the Positive and Negative Syndrome Scale (PANSS) to evaluate

their symptoms before the music therapy; thus allowing the evaluation of changes after the six months of treatment. Most clients were diagnosed with schizophrenia and were institutionalised. Many of them were suffering from psychosis, developmental delay, and problems with confidence, self-esteem, and group interaction. The major findings were that music therapy is able to encourage non-verbal communication, emotional release, insightful analysis, orientation, and perception. Another noteworthy aspect of the findings is that music therapy supports group dynamics and cooperation among clients. Additionally, music therapy is easily accessible to people who lack formal musical education or persons living with a mental health illness. Indeed, music plays a role in defining the cultural identity of Trinbagonians, and therefore music therapy can improve the lives of clients in a Caribbean context. For all these reasons, the author concludes that music therapy using the steelpan instrument along with other tuned and untuned percussion instruments may present advantages when used in the therapeutic setting.

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Odell-Miller, H. In: Y Searle, I Streng editors. Music therapy and its relationship to psychoanalysis. Where Analysis Meets the Arts. London: Karnac Books 2001:127-152

Mini Biography: Mr. Jamal J Glynn is a registered Music Therapist. His work focuses on psychoanalytically informed approaches to inpatients and outpatients at the

Keywords: Psychoanalytic, Attachment, Relationship

O-572

Community Music Therapy for College Students with and without Intellectual Disabilities

Melody Schwantes

Appalachian State University / USA

Abstract: Students with and without intellectual disabilities attended weekly community music therapy sessions in their residence hall on campus. This participatory action research project was developed to help the students create authentic relationships with one another. The results of post session interviews and outcomes will be discussed.

Description: Students with intellectual and developmental disabilities (IDD) have recently been granted limited access to 2 and 4-year colleges in the United States through the support of federally funded grant programs. One of the challenges that students with IDD often struggle with while enrolled in these programs is authentic social interaction. To help support students at our university enrolled in such a program, we developed a pilot community music therapy group to create a space for college students with and without IDD to come together in a natural setting to form relationships through the creation of music. This participatory action research study aimed to find out how music therapy might support authentic relationship building for students with and without IDD.

Over the course of the fall semester, volunteer students participated in 10, weekly community music therapy sessions in the open lobby of their residence hall on campus. The Sessions included instrument playing, instrument learning, group music making, improvisation, and dance/movement to music, all utilizing participant selected music. The semester ended with students attending two different concerts together outside of the group setting.

After the conclusion of the sessions interviews were held with the participants and program administration in order to determine what they would consider to be the outcomes of participating in the community music therapy sessions. The participants highlighted the benefits and challenges of being part of the group and provided suggestions for conducting similar groups in the future. We will discuss the outcomes of our study based on their responses. The presentation will conclude with a discussion about recommendations for future research, clinical applications, and limitations.

Bibliography: Grigal, M., Hart, D., Weir, C. (2013). Postsecondary education for people with intellectual disability: Current issues and critical challenges. *Inclusion*, 1 (1), 50-63. doi: 10.1352/2326-6988-1.1.050

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Mini Biography: Melody is a lecturer of music therapy at Appalachian State University. She received her PhD from Aalborg University in 2011.

Keywords: community music therapy, participatory action research, intellectual disability

O-573

Analytical music psychotherapy helps incarcerated men with disabilities prepare for community transition

Amanda Lyn MacRae

Temple University / USA

Abstract: This presentation will report on a ten-week music psychotherapy program designed to address transition with a group of men who have intellectual disability and co-occurring mental health challenges, and are pending release from a forensic setting. Analytical music psychotherapy and cognitive behavioral techniques were implemented throughout the program.

Description: This ten-week program was designed to assist four men in preparing for their impending release from a locked unit. These men have intellectual disability and co-occurring mental health challenges, and have been incarcerated for at least five years for various crimes. The group was co-facilitated by a Board-Certified Music Therapist (MT-BC), (and AMT in training) and a Board-Certified Behavior Analyst (BCBA) and met once weekly for 50-minutes. Due to the cognitive deficits of the clients, there was sometimes a need for more directive verbal processing and therefore, in combination with Analytical Music Therapy, Cognitive Behavioral techniques were implemented. The main group goals through AMT informed music psychotherapy were 1) to increase self-awareness, 2) to identify personal strengths, and 3) to explore healthy coping mechanisms, as a means to achieving success in the community

Some group members harbored heavy defenses and were openly resistant to the music therapy process while others seemed to be more invested in the process - these dynamics presented some difficulties in creating a safe space for personal exploration. This presentation will highlight challenges incurred in the initial weeks of the group; emphasize group dynamics between the group members and facilitators; identify themes that emerged during the music making process; and accentuate individual and group triumphs.

Throughout the program, heavy emphasis was placed on reality orientation and integrating insights gained through the music psychotherapy process. Due to the fixed time-frame of the program, themes from one week were carried into the next week as a means to maintain continuity and prompt client growth. Additionally, musical motifs during improvisation were verbally processed in relation to personal characteristics and then translated into becoming a functional and productive member of society upon release.

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Reed, K. (2002). Music therapy treatment groups for mentally disordered offenders (MDO) in a state hospital setting. *Music Therapy Perspectives*, 20, 98-104.

Mini Biography: Amanda MacRae, MMT, MT-BC is enrolled in the Temple University doctoral program, is undergoing AMT training and has over 13 years of experience working with people who have developmental disabilities

Keywords: analytical music therapy, intellectual disability, forensics

O-574

Effects of rhythmic music therapy on gait performance in Parkinson's disease patients

Sumie Uchino

Seitoku University / Japan

Toshie Kobayashi, RMT

Takako Akaboshi, RMT

Takayuki Kato, MD

Akiko Kanemaru, MD

Kazutomi Kanemaru

Abstract: Motor timing is impaired in Parkinson's disease (PD) patients whose defective internal rhythm can be responsible. Five PD patients underwent music therapy using rhythmic training. Their walking speed was increased, which indicates that rhythmic music training could improve the gait performance in PD through the modulation of their internal rhythm.

Description: [Objective] The aim of this study is to assess whether the rhythmic music therapy can improve disturbed physical movements in PD patients.

[Participants] Five subjects (three males) with mild-moderate PD (Hoehn-Yahr 2-3), aged 64-81 years, all right-handed.

[Methods] A) The evaluation before and after intervention: 1) Four tapping tasks were bimanual alternated finger and foot tapping tests (1Hz and 2Hz) starting with metronome and continuously moving into without metronome. The tapping-interval time was calculated. 2) Ten-meter walking speed was measured. B) The Intervention: Group music therapy for one hour once a week and everyday individual home rhythmic training were conducted for 12 weeks. During group therapy, participants gathered at hospital rehabilitation room, where they played little drums with musical beat, sang songs clapping hands, flexing and extending their ankles at sitting position, and stepping to the music. As the home rhythmic training, they performed stepping to popular songs gripping shakers more than 30 minutes.

[Results] 1) Finger tapping: Two participants showed that the post-intervention average time of bimanual tapping-interval was more accurate than that of pre-intervention at both 1Hz and 2Hz. In other 2 participants the post-intervention average tapping-interval time was more accurate than that of pre-intervention at either 1Hz or 2Hz. The last one showed no change. 2) Foot tapping: Before intervention 2 participants could not perform foot tapping because of their poor foot force, whereas all could perform foot tapping tasks after intervention. Furthermore, everyone's walking speeds was increased.

[Discussion] After this rhythmic music therapy walking speed was gained, which suggests that the rhythmic training may invoke their internal rhythm. Although stepping or flexion/extension of ankles might increase propulsive force while walking, rhythmic music training could modulate internal rhythm in PD patients and consequently increase walking speed.

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Yahalom G, Simon ES, Thorne R, Peretz C, Giladi N (2004): Hand rhythmic tapping and timing in Parkinson's disease. *Parkinsonism Relat Disord*; 10:143-148

Mini Biography: Sumie Uchino, MD and RMT, is a part-time instructor of Seitoku University

Keywords: Parkinson's disease, Rhythmic music therapy, Finger tapping

Disclosure: No significant relationships.

O-576

Connecting young people to a music-based e-platform in and beyond therapy

Carmen Cheong-Clinch

Logan Hospital Adolescent Mental Health Unit, Metro South Health / Australia

Abstract: This presentation will explicate the development and use of a music-based e-platform that allow young people to interact creatively and learn more about how they are feeling through music. This online resource aims to promote young people's awareness of healthy engagement with music, as well as other youth-health issues.

Description: Research has shown that young people regularly use online services to seek help and find out about mental health topics (Kauer, Mangan & Sanci, 2014). It is important that these facilitate pathways to online care and face-to-face services for young people across the health continuum. Music as a natural coping strategy is well-documented (e.g. Frydenberg, 2008; McFerran & Saarikallio, 2014), with digital technologies expanding its use, accessibility and portability (Krause & North, 2014). Recent studies (Cheong-Clinch & McFerran, 2016; Hense, McFerran & McGorry, 2014) have found young people's preferred music engagement varies according to the complexities of their mental illness, and has the potential to correlate with symptoms of their pathology. Therefore it is necessary for therapists to guide struggling young people to engage with their music with greater awareness.

This presentation will explicate the development and use of a music-based e-platform in conjunction with HUMS - healthy-unhealthy music scale (Saarikallio, Gold & McFerran, 2015), collaboratively designed by music therapists, community mental health and IT professionals, that allow young people to interact creatively and learn more about how they are feeling through music. Along with other avenues of support and strategies, this online resource aims to promote young people's awareness of healthy engagement with music, as well as other youth-health issues. Examples from clinical work and surveys conducted with young people will be used to illustrate and discuss the ways clinicians can use this platform in their work.

The relevance of this platform to work with young people will also be discussed to encourage meaningful engagement to support their mental health care in and beyond therapy. Working in youth- and developmentally- focused ways is necessary to promote self and other reflection, as these are foundational for more effective affect regulation and social cognition.

Bibliography: Cheong-Clinch, C. & McFerran, K.S (2016). Musical diaries: Examining the daily preferred music listening of Australian young people with mental illness. *Journal of Applied Youth Studies*, v.1, n.2, pp.77-94.

Krause, A.E., North, A.C., & Hewitt, L.Y. (2015). Music-listening in everyday life: Devices and choice. *Psychology of Music*, Vol. 43 (2), 155-170.

Saarikallio, S., Gold, C., & McFerran, K. (2015). Development and validation of the Healthy-Unhealthy Music Scale. *Child and Adolescent Mental Health*, Vol.20 (4), 210-217.

Mini Biography: Dr Carmen Cheong-Clinch is a music therapist specializing in adolescent mental health. She is passionate and involved in pioneering initiatives and service reforms in the future of youth mental health.

Keywords: Adolescent mental health, eHealth, Technology

O-579

Music Therapy, Borderline Personality Disorder and the Mentalizing Point of View

Gerhard Michael Kupski

Germany

Abstract: The Mentalizing Model generates important suggestions for Music Therapy with Borderline Patients. Following the tradition of Nordoff/Robbins-Music Therapy the use of the AQR-Tool is appropriate to bridge the gap between verbal-oriented psycho-therapeutical conception and experience-oriented ways of acting in music therapy. Videotaped scenes will serve for illustration.

Description: Music Therapy with Borderline Patients benefits from engagement with Mentalization-Based Therapy (MBT), for it generates important suggestions concerning the direction of interventions and the role and function of the therapist in music therapy interaction as well.

Nevertheless the interplay between verbal-oriented psychotherapeutical conception on the one hand and experience-oriented ways of acting in music therapy on the other hand should be pointed out.

Following the tradition of Nordoff/Robbins-Music Therapy (NRMT) the AQR-Instrument (Assessment of the Quality of Relationship) is the action frame of reference and helpful to bridge this gap.. Based on findings of the developmental psychology and attachment theory, the AQR-Instrument is able to grasp music-therapeutical, hence pre-verbal processes of relationship which lead to processes of mentalizing.

Videotaped scenes should illustrate the referents ideas on music therapy with patients with borderline personality disorders.

Bibliography: Kupski, G. (2007). Borderlinestörung und Musiktherapie im Kontext der Dialektisch Behavioralen Therapie. *Musiktherapeutische Umschau*, 28 (1), 17-27.

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Mini Biography: Gerhard Kupski studied music therapy at the University Witten/Herdecke (NRMT), working as MT and Skill-Trainer (DBT) with borderline patients since 1999 is certified to use the AQR-Tool.

Keywords: Music Therapy, Borderline Personality Disorder, AQR-Instrument

O-583

Music therapy graduates equip their imaginary therapy room; a comparison

Laurien Hakvoort

ArtEZ University of the Arts / Netherlands

Avi Gilboa

Abstract: Graduating music therapists face many challenges, one of which is what musical instruments to buy if given a budget to equip a new music therapy room. With the constraints of a (basic) budget, critical decisions are inevitable, which usually lean and thus, reveal, the theoretical perception of the music therapist and his or her concepts of what is less and more important in music therapy.

Description: 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. In this presentation we show how the evolving professional identity of music therapy pre-graduate students is reflected in the choices they make when equipping their future music therapy rooms.

Objective: To show the results of a multi-country survey in which music therapy pre-graduates were given a limited amount of money to equip their future music therapy room.

Methods; Students in their last year of a music therapy training program, were asked to virtually purchase any musical instruments 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, the role of the piano, what instruments are more and which are less popular and how this is connected to the country of origin, the target treatment population and gender.

Discussion: Results will be discussed in the light of the hypothesis that the way a music therapy room is equipped by pre-graduates reflects their evolving professional identity, which is a combination of what they were taught in the program, cultural background, gender, examples of professionals in their country.

Bibliography: Type bibliography

Mini Biography: Laurien Hakvoort, PhD, SRMTh, NMT-F, is senior lecturer in music therapy, coordinator of the Master Music Therapy Program and researcher in the ArtEZ Music therapy expertise group at ArtEZ School of Music.

Keywords: Professional identity, Intercultural comparison, Musical instruments

Disclosure: Bar-Ilan University, Ramat-Gan, Israel; Kenniscentrum Muziektherapie, ArtEZ School of music, Enschede, the Netherlands

O-585

Adoption, Attachment and Music Therapy -Developing Practice to meet Changing Need

Helen Clare Mottram

UK

Abstract: This paper will explore the role music therapy can play in supporting adopted children and their families, drawing on case studies to draw out themes pertinent to working with this client group and exploring the potential for further developing work in this field.

Description: Following the recent publication of the NICE (National Institute of Clinical Excellence) guidelines for children with attachment difficulties in the United Kingdom, which contained no mention of the creative therapies, it became clear that music therapists have much to do if our work in this area is to be recognised. The guidelines are particularly timely given the continuing rise in admissions of children into foster care in the UK coupled with an increase in Special Guardianship orders over adoption placements, increased pressure on child and adolescent mental health services and the potential risks of placement breakdown and poor outcomes for adopted children and families when they don't receive adequate pre and post placement support.

This paper will examine the role music therapy is currently playing in supporting children who have been adopted and their families, and will look ahead to consider further development in this specialised clinical area. It will be placed in context with a look at current adoption legislation in the UK and the new NICE guidelines, and the implications of these for therapists and health care professionals in this field. The author will draw on clinical examples of both attachment focused dyadic work and individual music therapy in two different post adoption support services, exploring the impact of this work across a range of client ages and developmental stages. Disorders of attachment, and the frequent experiences of adopted children of loss, neglect and trauma and how these can impact on their ability to relate, will be examined. The importance of flexible and joined up multi-agency working, in conjunction with the NICE guidelines, will be discussed, and our collective responsibility to prove the efficacy of our work in this clinical area will be emphasised.

Bibliography: Bowlby, J. (1969) Attachment and Loss. New York: Basic Books

Golding, K. (2007) Nurturing Attachments: Supporting children who are fostered or adopted. London: Jessica Kingsley Publishers

Oldfield, A. and Flowers, C. eds. (2008) Music Therapy with Children and their Families. London: Jessica Kingsley Publishers

Mini Biography: Helen has practiced as a music therapist for nine years with children in various settings across London, including special and mainstream schools, with adopted children and in a mother and baby unit.

Keywords: Type keyword

O-586

The development of creative therapy-based play groups for toddlers and parents in London

Katherine Jane Walters

Coram / UK

Abstract: This paper will explore a collaborative project piloted in a London children's centre and developed at Coram's music therapy base in London. We will explore why working together to engage the neediest families through a Stay and Play setting is effective and how the model has progressed.

Description: The music therapist's role in the Stay and Play will be analysed alongside that of the Creative Groups Coordinator. Case vignettes will be used and video clips of the work played to illustrate these. Current changes and challenges faced by UK early years' provisions and the implications these have for future therapeutic work will be explored. The paper will set out a vision for the development of this kind of project across London; in boroughs where services have been cut; yet where needs are high and communities large. The need for music therapists to collaborate with other professionals will be emphasised and the outcomes of this illustrated through vignettes through the eyes of other professionals working alongside the music therapist.

Bibliography: Katherine (Senior Music Therapist, Coram) has set up and delivered family-centred music therapy in special and mainstream schools and children's centres in north and east London for six years. She has written and delivered blocks of training programs in music therapy techniques to school/children's centre staff.

Claire (Creative Groups Coordinator) delivered the Coram's Early Years Stay and Play provision for two years - providing child-centred play and parenting support within a multi cultural community. Claire has worked with families and young people in North London in a pastoral role and as a Parenting Practitioner for eight years; she also leads the Young Parents Peer-Education programme at Coram.

Mini Biography:

Keywords: Early intervention, attachment, collaboration

Disclosure: This work was supported by Coram, UK: Parenting & Creative Therapies dept. Coram (www.coram.org.uk), 41 Brunswick Square, London WC1N 1AZ, UK

O-589

Working with ADHD Through Music Therapy

Alberto Acebes-de Pablo

Spain

Andrea Giráldez

David Carabias-Galindo

Abstract: In recent years many studies have explored the application of music therapy for the treatment of diverse disorders or disabilities that schools consider as special educative needs. Some studies and peer-reviewed articles suggest that it is helpful and beneficial because of the children's stimulation and motivation in their daily activity (Benzon, 2009). Therefore, this discipline can contribute to improve some problems related with symptoms like attention deficit.

Description: The aim of the research is to explore insights and experiences of professionals, educators and parents in the application of music therapy as a supplementary treatment in cases of diagnosed ADHD children. The authors used a qualitative research based on practical rationality. The main techniques to gather data were in-depth interview, informal interview and interviewer's diary. Nine key informers and nineteen participants collaborated. In order to analyse the data, the computer programme for qualitative analysis ATLAS.ti was used. We followed coding or categorization, summary and meaning's interpretation stages (Kvale, 2011). The interviewed professionals agreed on the idea that music improves cognitive processes and allows children to channel their energy. Thus, music generates a natural response to hyperactive or impulsive needs, and the processes of attention and maintenance of concentration can get better. As well, music can contribute to the development of social skills and the relationship between diagnosed ADHD children and their partners, parents and teachers. However, intervention based on music therapy is little known or regarded by most of the professionals involved in the detection, diagnosis and treatment of the disorder. The implementation of music therapy as a supplementary treatment has the potential to recover the children's diagnosed with ADHD wellbeing. In addition, this technique is recommended by many experts because of the benefits it can bring to the approach of ADHD.

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Kvale, S. (2011). *Las entrevistas en Investigación Cualitativa*. Madrid: Morata.

Mini Biography: Alberto Acebes de Pablo has studied a Master of Social Science Research in University of Valladolid, the Music Therapy Master of University of

Keywords: Type

O-597

Rule Breaking: Disability As Performance, collaborative research between music therapy and drama therapy

Ming Yuan Low

Nordoff-Robbins Music Therapy at NYU, Drexel University / USA

Abstract: This presentation will discuss Rule Breaking, an artsbased research and therapeutic theater performance developed by a group of people in “caregiver/carereceiver” relationships. The goal for this project from inspiration to final performance was to build and examine communityacknowledging the impact of marginalization on people living with dis/abilities and attempting to invert or subvert established hegemonies through a play making process.

Description: This proposed presentation will discuss Rule Breaking, an artsbased research and therapeutic theater performance developed by a group of people in “caregiver/carereceiver” relationships where one person in each team identified as someone living with a dis/ability (autism spectrum disorder, intellectual dis/ability or learning dis/ability) and the other identified as a caregiver to that person—all were companioned by drama therapeutic support staff, some of whom also performed in the play. The project was staged in November of 2015 at NYU’s Provincetown Playhouse as a part of the NYU Program in Drama Therapy’s As Performance Series.

Inspired by Andrew Solomon’s (2012) book about parenting, *Far From the Tree* and the communitarian philosophies of the L’Arche communities that began in France, the goal for this project from inspiration to final performance was to build and examine communityacknowledging the impact of marginalization on people living with

dis/abilities and attempting to invert or subvert established hegemonies through a play making process.

This proposed presentation will explore some of the questions raised in the inquiry and some of the insights we arrived at as a community. The presentation will discuss the impact of disability on emotional intimacy in relationship as we consider how we learned that:

- Making therapeutic theater brought us new ways of interacting and being with each other
- Maternal/paternal protection can be a prison for all concerned
- When we open ourselves up to be vulnerable subjects of study it alters our experience of our own imagined objectivity and our subjectivity (Ellis, 2007; Ellis and Bochner, 1992)
- Advocacy for someone with a dis/ability and advocacy in general, involves risks of controlling or failing to empower the person being advocated for (Corker & Shakespeare, 2006; Sandhal & Auslander, 2008)
- Drama and music therapy performancemaking challenges us to consider the complexities and limits of representation (Sajjani, in press; Sajjani, 2013; Sajjani, 2012; Thompson, 2009)

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CA: Sage Publications.

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Newbury Park, CA: Sage Publications.

Mini Biography: *

Keywords: *

O-598

Presentation: Neuroscience-informed music therapy as a neuroprotective intervention for pre-dementia populations

Alison Rigby, MS, MA, MT-BC, NMT, RYT-200
Childrens Hospital of Philadelphia / USA

Fang-Yu Liu, Doctoral Candidate, MA, MEd, MFA, MT-BC

Abstract: Alzheimer's Disease affects memory, cognitive function, and eventually leads to loss of motoric abilities and death. Most cases of AD occur later in life, with clinical symptoms appearing long after brain pathology begins. We would like to design a music therapy intervention for pre-dementia populations and present a case report.

Description: Alzheimer's Disease and related dementias affect 44 million people globally (Alzheimer's Statistics, 2015). Disease diagnosis consists of three stages, the first being 'preclinical,' characterizing a state before noticeable symptoms. AD risk factors of interest in this paper include age, cardiovascular/cerebrovascular disease, and declining social/cognitive engagement. Lifespans continue to increase, creating a need for neuroprotective interventions.

Current dementia models include the linkage between cerebrovascular health, namely blood-brain barrier (BBB) integrity (Saito & Ihara, 2016) and AD pathology, which, in progressed stages, produces cognitive and social deficits. Early intervention is key in minimizing irreversible dementia-associated neurodegeneration.

Interventions that support both cognitive/social strength and cerebrovascular health provide promise in mitigating dementia outcomes. Music, as a very complex and dynamic experience, stimulates multiple areas of the brain, including those involved in cognition (Belfi, Karlan, & Tranel, 2015), emotion (Juslin, Barradas, & Eerola, 2015), movement (Large, Herrera, & Velasco, 2015) and autonomic function (Bernardi et al., 2009), and may affect autonomic function in a way that supports cerebrovascular health (Vlachopoulos et al., 2015). Music engagement as a highly motivating activity also helps ensure participation and compliance in programs with non-musical goals, such as neuroprotective programs for the aging.

We intend to continue our critical literature review and further explore possibilities of neuroscience-informed music therapy interventions that not only support brain areas involved in cognitive function, but to also scour the literature for music therapy interventions that support movement, and ultimately cerebrovascular health. We hope to support the value of music therapy interventions for at-risk populations, with the intention of intervening before clinical symptoms of AD appear, when it's too late. Based on our literature review, we plan to design a music therapy intervention for pre-dementia populations. We also intend to implement the intervention with an appropriate population and present a case report on our findings.

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Mini Biography: Alison Rigby is a graduate of Drexel University with a Master's in Music Therapy, and was previously a neuroscientist. She works with families at The Children's Hospital of Philadelphia.

Keywords: Alzheimer's Disease, dementia, music therapy

O-599

Participants' Experiences of a Receptive Music Therapy Intervention that Incorporates Raga

Stephen Lionel Venkatarangam

Concordia University / Canada

Abstract: This presentation demonstrates the clinical relevance of the use of receptive music therapy interventions that incorporate raga. Findings from an interpretive phenomenological qualitative study are presented, highlighting the rich differences between the research participants' unique experiences. Receptive interventions aimed at enriching the therapeutic experiences of populations of diverse and non-specialized backgrounds are suggested.

Description: This research is a qualitative study exploring the lived experiences of four participants in a live receptive raga experience. An Interpretive phenomenological analysis was the methodology used. The primary method of data collection was through in-depth interviews. The research resulted in particular themes that emerged after coding and analysis of the interview process. Furthermore, rich differences in experiences that were unique to each individual were also explored. The study illuminates new understanding relevant to the dialogue of continuing to integrate raga into music therapy settings. In addition, particular receptive interventions are suggested that may enrich the therapeutic experiences of populations of diverse and non-specialized backgrounds. Presentation attendees will participate in discussions as to the relevance and possible adaptation of raga music within their own clinical setting.

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Mini Biography: Stephen Venkatarangam, MA, MTA, MT-BC is a practicing music therapist in Montreal, Canada, and classically trained sitarist exploring the use of raga in mental health clinical setting.

Keywords: Raga, Receptive Techniques, Live Musical Experience

O-600

The effects of playing the keyboard harmonica on older adults' verbal memory

Reiko Wada

Kumamoto University / Japan

Ka Kaku

Toshikazu Kawagoe, Kumamoto University

Satoko Hisanaga, Kumamoto University

Maki Suzuki, Kumamoto University

Hiroko Kimura, RMT (JAPAN), Kumamoto University

Kaoru Sekiyama

Abstract: Playing musical instrument has been suggested as one of the hobbies which can reduce risk of Alzheimer disease of elders. This study examined effects of three months training of playing the keyboard harmonica on older adults' cognitive function and the result showed that playing musical instrument helps to improve their verbal memory.

Description: Playing musical instrument has been suggested as one of the hobbies which can reduce risk of Alzheimer disease of elders (Verghese et al., 2003). This study examined effects of three months training of playing the keyboard harmonica on older adults' cognitive function. The participants were 50 community-dwelling older adults naive to musical instruments, aged between 65 to 84 years old. They were randomly assigned to either an experimental group or a control group. The experimental group practiced to play the keyboard harmonica for three months with facilitators. The reason why keyboard harmonica was chosen as musical instrument of this study is because it is portable, inexpensive, and reachable (at least in Japan) for anybody who is willing to play in the future. In both group participants had some tests including Digit Symbol, TMT, modified stroop test with word interference, mental rotation task of hands, WMS-R, MMSE, TUG, POMS-Brief Form Japanese Version, before and after the three months periods. All the tests were statistically analyzed by using ANOVA. The results showed that compared to the control group, experimental group showed significantly higher scores than control group on verbal memory tests which were conducted right after listening to stories and after 30 minutes (WMS-R I and II). In conclusion, this study showed that playing musical instrument helps to improve verbal memory of elders. Further research is needed to find out the reason why the result of this study was different from Bugos et al. (2007).

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Mini Biography: Associate Professor of Music Therapy at Hiroshima Bunka Gakuen University. Currently doing a PhD in cognitive psychology at Kumamoto university. Working as music therapist for 20 years for neonates to elders.

Keywords: musical instrument elderly, verbal memory, Keyboard Harmonica

Disclosure: This work was supported by KAKENHI (16H06325) and an internal grant at Kumamoto University.

O-607

Sharing practice stories-method to explicit music therapist's nonverbal interactional competences

Margrete Bach Madsen

Aalborg University Denmark / Denmark

Abstract: The music therapist sensory based, emotional and bodily experiences in the nonverbal reciprocal interaction with a person with dementia are often pre reflexive, implicit and silent. Therefore methods are called for to bring out and explicit experiences and actions. One method to meet this challenge is sharing practice stories.

Description: In a project lead by Professor Hanne Mette Ridder, Denmark the use of music therapy components to promote interaction between a person with dementia and a caregiver is explored. As part of the project a Ph.D. is focusing on how music therapists in their work with persons with dementia talk and act in relation to person attuned musical interaction (PAMI). The PAMI is carried out via a reciprocal interaction between music therapist and person with dementia and is loaded with senses, emotions and body language. The music therapist experiences in this field are often pre reflexive, implicit and silent and therefore methods are called for to bring out experiences and actions in this nonverbal interactional space.

One method to meet this challenge is sharing practice stories to elucidate what is essential in a phenomenon by "zooming in" on important situations that only a person working in the practical field can create. The method is e.g. used in sports research to create knowledge that comes closer to the body. The method is now being further developed in the practice field together with music therapists in an action research frame performing series of workshops.

By now the method has been well accepted by experts, and participants say: "it has started a lot of reflection in me ", "it gave me a (writing) space where the sensory perceptions I do in my practice can be transformed into words ". "I experience that a part of our work that is not so explicit, becomes clearer ".

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Mini Biography: Madsen, Margrete Bach | MA in music therapy, PhD student at the Doctoral Programme in Music Therapy, Aalborg University. MA in Learning processes specializing in Didactics and Professionalisation.

Keywords: Research method, Nonverbal interactional competences, Indirect music therapy practice in dementia care

O-609

Intergenerational Music Therapy: Bridging the Generational Gap Through Community-Based Music Making

Michael Robert Detmer

University of Louisville / USA

Petra Kern

Abstract: Intergenerational music therapy has mutual benefits for both the young and the old including improved cognition, memory, quality of life, and attitudes toward the opposite age group. This interactive session filled with music making, research outcomes, and media will teach you why and how to implement an intergenerational music group.

Description: Providing music therapy in a community setting of children and older adults may be an unprecedented endeavor for some therapists or in some parts of the world. However, over the past few decades, several music therapists and researchers have shown increased interest in how music-based activities including singing, instrument play, and moving to music can be used to simultaneously address relevant goals areas in two generations. With its widespread appeal, music experiences can be used to connect the young and the old in a relationship that may not exist otherwise. Some outcomes of this relationship, such as those recently documented by Belgrave (2011), include improved children's attitudes of older adults and vice versa, and improved psychosocial well-being of older adults.

In this session, participants will have the opportunity to learn how to: a) Identify expected outcomes that are mutually beneficial for both generations

b) Design interventions that match the functioning level and sustain the interest of both age groups

c) Creatively address common goal areas related to memory/cognition, academic skills, and engagement/interaction

c) Creatively address common goal areas related to memory/cognition, academic skills, and engagement/interaction

Overall, this interactive session will equip participants with clinical and evidence-based recommendations and resources for implementing an intergenerational music therapy group. Live music making experiences and field examples through video footage will provide a framework for discussion and ideas for the development of an individualized action plan for attendees. Come join us for this highly engaging, musical, and innovative presentation!

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Mini Biography: Michael Detmer, MME, MT-BC is a music therapist, lecturer, and clinical supervisor at University of Louisville and Norton Women's and Kosair Children's Hospital in Louisville, KY, USA.

Keywords: Intergenerational, Cognition, Psychosocial

O-611

Can Music Therapy Learn Something from Social Enterprise? The Story of Aardvark

Meagan Hunt, Masters

Univeristy of Melbourne / Aardvark / Australia

Lucy Bolger

Abstract: This paper describes social enterprise principles supporting music therapy non-profit organisations to sustainably move forward. Presenters describe outcomes and experiences of this innovative music therapy approach in Melbourne-based song-writing program: Aardvark. Aardvark employs youth participation and social enterprise philosophies to concurrently create pathways for marginalised youth and deliver organisational sustainability.

Description: Catalysed by the evolving Community Music Therapy discourse, the world of community-based music therapy programs are moving forward rapidly, supported by a growing theoretical framework and evidence base (Stige and Aaro, 2012). This development is occurring before a contradicting global backdrop. While the World Health Organisation (1948, 2009) acknowledges health as more than the absence of disease and the United Nations (1948, 1979) advocates for citizen participation in decision-making, funding for community programs promoting health, wellbeing and participation is increasingly scarce. To flourish and become sustainable, community-based music therapy programs must find innovative operational strategies, and draw on a wider scope of ideas. Ideas such as social enterprise: the notion of applying business principles to social problems (Mawson, 2008).

This paper shares the story of Aardvark - a community song-writing program for 'at-risk' youth - and how social enterprise has informed the innovation and growth of this unique community music therapy program in Melbourne, Australia. Aardvark is a non-for-profit organisation that brings marginalised young people together to work with a musician and a music therapist. Participants undertake a group song writing process, culminating in professional recording and performance. Young people can then choose to remain in the program as Aardvark Alumni, continuing to create music and exploring opportunities for leadership and organisational decision-making.

Aardvark is committed to fostering pathways of access for young people. Pathways towards Aardvark - supporting engagement in group music therapy experiences for youth facing complex barriers to participation; Pathways beyond Aardvark - supporting participants to connect outwards towards music, leadership and employment opportunities. This mission has progressed through social enterprise and social innovation principles, with positive outcomes for participants, the wider community and the financial stability of the organisation. This paper will share the experience and outcomes of this progression towards social enterprise thinking in community music therapy.

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Hart, R. 2008. Childrens Participation. New York, Earthscan.

Mawson, 2008. The Social Entrepreneur. Making communities work. London. Atlantic Books

Mini Biography: Dr. Lucy Bolgers work and research focuses on collaboration, sustainability and participatory practice in music therapy with marginalised groups and individuals, in Australia and internationally.

Keywords: Social enterprise, Youth participation, Community music therapy

O-614

Using music therapy research to promote social equity and access in healthcare

Lucy Forrest

Australia

Abstract: This paper explores how research can identify barriers and promote access and social equity in healthcare service provision; and will discuss the findings of a study that examined the experience of music and music therapy for paediatric palliative care patients and their families, who come from diverse cultural backgrounds.

Description: Access to healthcare services is complex, influenced by those who provide and those who utilise the services; and demanding consideration of social and cultural factors (Levesque, Harris and Russell, 2013). In working with a culturally diverse community, clinicians must be culturally aware, sensitive and responsive, and consider the impact of language, age, gender, faith, cultural and community perceptions and patterns of relationship, and geographical and cultural isolation in ensuring program accessibility (Forrest, 2014).

This paper presents the findings of a research study that examined parents' and music therapists' reflections on the experience of music and home-based music therapy for children in PPC and their families, who come from diverse cultural backgrounds. The study aimed to explore how children in PPC and their parents used music in their lives; how cultural beliefs and practices were associated with 1) care of children in PPC, 2) families' use of music, and 3) children's and parents' engagement with and experiences of music therapy in home-based PPC. Ultimately, the study aimed to identify barriers and improve access to home-based PPC music therapy services for children and families of diverse cultural backgrounds.

Participants: parents of PPC patients aged 0-12 years receiving music therapy through a community palliative care program; music therapists providing music therapy to PPC patients in community palliative care.

A grounded theory methodology informed data collection and analysis; and a repeated-interview design was employed to capture the experiences of patients and families over time, and through their palliative care journey.

Data sources: parent interviews; music therapist focus group; the author's Clinical Memories and Reflections.

The aggregated findings of the study will be presented, and implications of the findings in promoting social equity and access in home-based palliative care for children/families which come from diverse cultural backgrounds discussed.

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Mini Biography: Lucy Forrest is a Music Therapist in Melbourne, Australia. Her clinical and research interests include oncology and palliative care across the lifespan, cultural issues in practice, and clinical supervision.

Keywords: Culture, Research, Paediatric palliative care

O-615

From Self-Construction to Group Totem: The Created Musical Instrument as a Representation Tool

Asli Ozyildiz

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Abstract: This paper aims to browse some of the potential roles that may assume the musical instrument creation process within music therapeutic settings, both in intra and intersubjective dimensions. In this perspective, the instrument is conceived not only as a mediating object, but almost as a “double”, reflecting self-perception and social interactions.

Description: Music therapy process involves the use of several types of object (internal as well as external). Among those, musical instruments occupy a privileged position, as emphasized by some authors such as Alvin (1977) and Benenzon (1991, 2004) who consider them as intermediary and transitional objects creating the binds with the music therapeutic space; that is to say, in a way, the transitional space. Pecourt (2012) points out the role of the “favorite instrument” determined by the affinity that the patient may have with some characteristics of the given/chosen instrument. This affinity dimension is likely to increase when the instrument is constructed by the patient him/herself. In such cases, the individual grabs an occasion to shape and reproduce his own body and body prolongations, as well as an opportunity to give genuine sounds and voices to his/her intermediary object, without being constrained by the only available instruments proposed by the therapist. On the other hand, Brun (2005), referring to Freud (1910, 1914), reminds that the self gets a chance to be (re) constructed by the act of creation, especially in psychoterapies using art as a mediator.

In this paper, a few possible influential factors will be shortly discussed, such as the type of the material used for the creation of the instrument (material chosen by the therapist versus those brought by the patient, natural material versus synthetic material).

One further step in group sessions, like in the Benenzon Model, would be the co-construction of a group totem, built with each participant's instrument and optional additional objects. Once the self (re) constructed, what might be its “destiny”, regarding the interpersonal dynamics within the context? How does the individual seem to integrate or reject the group? How does the created instrument mirror the individual's psychosocial perceptions?

Those two topics related to construction will be the focus of the paper which aims to reflect on the microcosmic world offered by the music therapy setting.

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Mini Biography: BA in Music and Psychology - Université Paris 8 (France)

MA in Philosophy: Psychoanalytic and Aesthetic Studies - Université Montpellier 3 (France)

Keywords: creation, instrument, intermediary

O-619

Addressing cardiac recovery and rehabilitation needs with music medicine and music therapy

Alison E Short

Western Sydney University / Australia

Abstract: This paper explores both cardiac recovery and rehabilitation using music medicine and music therapy programs aimed at improving psychosocial outcomes of patients around stress management after a cardiac event (heart attack, cardiovascular surgery, stents). Music therapy may assist the worldwide currently low rates of participation in cardiac rehabilitation.

Description: Despite evidence of effectiveness, worldwide participation rates in cardiac rehabilitation are low. Music is an acceptable modality for engaging consumers in cardiac recovery and rehabilitation initiatives. Limited evidence exists about music therapy and psychosocial issues of cardiac recovery and rehabilitation. This paper explores both inpatient recovery and further rehabilitation in relation to both music medicine and music therapy programs aimed at improving psychosocial outcomes of patients around stress management after a cardiac event (heart attack, cardiovascular surgery, stents).

Information from two separate projects forms the basis of this presentation. First, an inpatient program of using music after stenting procedures is reported, accessing 40 patients immediately after stenting procedures. Second, a mixed method pilot study using a purpose-designed music therapy program with cardiac patients 3-6 months after a cardiac event is outlined. The later includes two separate groups of 8 patients attending sessions for 2 hours per week over 6 consecutive weeks, completing validated self-report forms and a journal workbook. Full ethical permissions were obtained for both studies.

Results from both of these studies are presented, indicating that music medicine and music therapy each have a role to play in effectively addressing psychosocial needs of cardiac patients, both immediately in their recovery from the stenting process and later on in their rehabilitation after a cardiac event, thereby providing data for larger hospital and community projects. It is concluded that music therapy may contribute to addressing psychosocial needs in recovery and increasing the worldwide currently low rates of participation in cardiac rehabilitation.

Bibliography: *

Mini Biography: Alison Short, PhD, is Senior Lecturer in Music Therapy at Western Sydney University. She holds international accreditations and is an experienced health and medical researcher, teaching and writing extensively.

Keywords: *

O-621

An Approach to Depression: “Mirroring-and-Reflecting” Role of Music Therapist

Makiko Takahashi

Matsudo Ikuseikai social welfare corporation music therapy centre Moyo / Japan

Abstract: Lack of “sense-of-realness” is a big concern for people with autism and autism spectrum disorder (ASD), which can become an underlying factor of depression. This presentation will focus on “mirroring-and-reflecting” role of music therapist and discuss how it allows the client to gain the sense-of-realness and enables improvement in depressive-symptoms.

Description: Winnicott (1997) refers to “mirroring-and-reflecting” role of the therapist, describing the work of psychotherapist as “

a long-term giving the patient back what the patient brings “. He argues, to find one’s own self and to become able to feel real, the patient needs someone who reflects back “how-he/she-is “

and “how-he/she-exist “in this environment. As music is suitable for “mirroring/reflecting “ the inner-state of the client, music therapy is effective in helping gain the feeling-of-realness and leading to the improvement of depressive symptoms, and this I will discuss through a case study of 2 years music therapy work with a 26-year-old woman “K “with ASD and her mother.

”K “has been withdrawn for 4 years, spending most of the time in her bed, sleeping. Individual sessions were held in her room, together with her mother. In playing together, “K “played a steady, monotonous beats and she was able to make a subtle adjustment to match with my playing. Rhythmically, our playing fit, although, her comments were, “my playing doesn

’t fit with yours”; “I’m dazed, don’t know what I’m playing”. In spite of playing together in exact timing, she did not feel being connected with my playing and seemed not feeling “real”, and these indicated the unsatisfying relationship with her mother who was disconnected with “K’

s” feelings.

In sessions, I played and sang in a way to reflect back “

how-she-is “by simply matching her body and facial expression and breathing. In two years of practice, the relationship between

”K “and her mother has improved tremendously and she began to go out and enjoy her life.

In this presentation, I will discuss the significance of “

mirroring/reflecting” role of the therapist and explore how

”K”and her mother experienced “mirroring/reflecting

” music and how did this experience led to improvement of depressive symptoms and their relationship.

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Mini Biography: Makiko Takahashi, Dip-Mt, MA Autism

Runs a music therapy group for people with autism and ASD, and a part-time music therapist at Matsudo Ikuseikai social welfare corporation music therapy center

Keywords: Mirroring and reflecting, sense of realness, autistic spectrum disorder

O-623

The Application of Mediating Conditions for Persons with Dementia

Michael John Rohrbacher

Florida Gulf Coast University / USA

Abstract: Sensory engagement, positioning, periodicity, and psycho-social interaction are presented as mediating conditions intended to optimize therapeutic outcomes for elderly persons with dementia. Protocol is described in which mediating conditions are purposefully selected and combined for each of the functions of music therapy, including restoration, improvement, maintenance, redirection, prevention, and wellness.

Description: This presentation builds upon outcomes of a model demonstration grant from the Administration on Aging in which functions of music therapy were defined for persons with Alzheimer's disease and related disorders. Specifically, the contribution of music therapy to each participant's quality of life was directly related to the manner in which music (listening, moving, playing, and/or singing) was used to address particular domains (communication, cognition, motor, social, and/or affective) in specific ways (restoration, improvement, maintenance, redirection, prevention, and/or wellness). Based on applications of this model in adult day care settings since the completion of the grant, mediating conditions are now formally acknowledged and incorporated in service delivery, including sensory engagement, positioning, periodicity, and psycho-social interaction.

A brief literature review will be presented. Sensory engagement is based on the work of occupational therapists who specialize in sensory integration. Positioning is based on the work of physical therapists who specialize in neurodevelopmental treatment. Periodicity is based on practitioners of neurologic music therapy. Psycho-social interaction includes methodologies associated with service to those with traumatic brain injury.

Protocol will be described in which mediating conditions are purposefully selected and combined. Emphasis will be placed on the music therapist's observation of behaviors as the basis for determining the use of particular mediating conditions at any given moment. Equally important is how each of the mediating conditions are used in the context of shaping/fading, assimilation/accommodation, applied as a technique, strategy, or procedure, and choice of materials used.

This presentation concludes with an overview of principles supportive of mediating conditions: Music, being sensory, attractive, and periodic, offers optimum conditions for engaging clients from moment to moment. Mediating conditions further therapeutic processes underway. Rapport is best established in the context of music-centered, mediating conditions. Therapy depends on our effective and efficient use of mediating conditions.

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Mini Biography: Head of Music Therapy, Florida Gulf Coast University; Visiting Professor, Tokushima Bunri University; PhD, University of Maryland; MS, Johns Hopkins; BM, East Carolina University;

Keywords: Dementia, Mediating Conditions, Protocol

O-624

“Moving Forward: Music and MemorySM Gateway to Music Therapy”

Jennifer Denise Geiger

American Music Therapy Association, Inc / USA

Abstract: In the USA, Music & MemorySM is being implemented with older adults across the country. As staff witness the power of personalized music listening, Music Therapists are being sought to maximize the effect of the music. This individualized music listening program is becoming a gateway to clinical Music Therapy treatment.

Description: In 2010, Dan Cohen founded the Music & MemorySM music listening program for the purpose of providing preferred music to older adults who were living in nursing facilities. From the start, he collaborated with renowned music therapist, Connie Tomaino. This program is highlighted in the 2014 Sundance Film Festival Audience Award winner, “Alive Inside. “

Facilities that desire to expand or improve upon their standard of care are encouraged to purchase the program training, giving some information on how music can effect the brain and how to create playlists using iTunes. Facilities must purchase iPods, a laptop and music for their own iTunes library. The movie and subsequent videos have shown how music listening can turn a listless person in a wheelchair into someone who is smiling, often singing and sometimes dancing.

Music Therapists regularly witness this phenomenon as we provide clinical interventions to improve mood, increase interaction and provide a connection with others, among many other things. As more and more people are exposed to the power of music on individuals, the more questions are asked and the more in need facilities and family members are asking for the assistance of music therapists.

More job openings for music therapists in these facilities can be found by both those interested in implementing the playlists as well as those who are interested in providing clinical interventions as a result of the recorded music activating the client in ways that indicate further need of intervention. Music Therapists are expanding their practice to consult on playlists, work with families in homes and are being hired in long term care, with the additional duty of creating playlists.

Information from www.musicandmemory.org and www.musictherapy.org will be provided. Interested parties may find music listening guidelines by Linda Gerdner to be helpful: http://sgec.stanford.edu/content/dam/sm/sgec/documents/education/Evidence-Based%20Guidelines_Linda%20Gerdner.pdf

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Ziv, N., Grano, A., Hai, S., Dassa, A., & Haimov, A. (2007). The effect of background stimulative music on behavior in Alzheimer’s patients. *Journal of Music Therapy*, 44 (4), 329-343

Mini Biography: Jennifer D. Geiger, MA, MT-BC is President of the American Music Therapy Association, Inc. She is a business owner, providing fieldwork supervision and guest lectures for University of the Pacific.

Keywords: music listening, Music & Memory, older adults

O-626

Exploring Relational Competencies in Group Music Therapy for People with Borderline Personality Disorder

Jason Kenner, Bachelor of Music (Therapy), (RMT)
The University of Melbourne / Australia

Abstract: This presentation describes the conceptual framework and protocol for an 8-week group music therapy program for participants with borderline personality disorder, conducted as part of a PHD research project.

Description: This presentation describes a clinical protocol developed via a multi-disciplinary collaboration between a music therapist and psychologist to meet out patient day programming philosophy and structure. The intervention described is an 8-week group program designed for participants with a diagnosis of Borderline Personality Disorder (BPD). The main features of a BPD diagnosis include instability of mood and difficulties with interpersonal relationships. Participants were recruited to the group if they identified with the program aim of exploring relational competencies.

The program combines psychotherapeutic and resource-oriented principles to engage participants in an experiential “graduate” program building on skills develop in dialectical behaviour therapy (DBT). Strategies for coping with emotions in group contexts were a required pre-requisite to participation. The group methods included group improvisation, creating artwork, discussion, and resource building within the theme of healthy and unhealthy uses of music.

The clinical protocol presented in this paper is part of a larger study of group improvisation with the aim of exploring relational competencies for people with BPD. The study has received ethics approval from a HEAG.

This presentation will describe the theoretical framework that informs the clinical program, and the program itself. It draws on the complimentary theories of communicative musicality (Malloch & Trevarthen, 2009) forms of vitality (Stern, 2010) evolutionary theories of music and it ‘s role in social cohesiveness (Cross, 2001) healthy and unhealthy uses of music (Saarikallio, Gold, & McFerran, 2015), Yalom ‘s (2005) therapeutic factors, and Linehan ‘s (1993) biosocial theory of BPD. The relationship between musical competencies and relational competencies is explored as a framework for a therapeutic rationale that suggests participation in therapeutic group improvisation leads to insight and change in relational competencies.

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Malloch, S., & Trevarthen, C. (2009). *Musicality: Communicating the vitality and interests of life*. In S. Malloch & C. Trevarthen (Eds.), *Communicative musicality: Exploring the basis of human companionship* (pp. 1-11). USA: Oxford University Press.

Mini Biography: Jason Kenner is a registered music therapist and lecturer at The University of Melbourne with clinical experience in mental health and rehab. He is a PHD candidate researching group improvisation.

Keywords: BPD, Improvisation, Groups

O-627

Researching Mongol Music Therapy: A Case Study of Horqin Shamanic Healing

Toya Wren

China

Abstract: Based on first-hand data from 3.5-year field research, this study explores the features of Mongol shamanic healing in Horqin, argues, by comparison, that Shamanic healing is an ancient form of music therapy, and suggests that such healing rituals be included as a sub-branch of Chinese music therapy in its further advancement.

Description: Horqin shamanic healing is the most typical Mongol cultural traditions of using music for healing purposes. Based on a large quantity of data from in-depth field studies that span over a period of 3.5 years and literature review, this study, from the theoretical perspective of music therapy, contextualizes such healing practices into the time-honored shamanism of Mongols and the cultural milieu of Horqin district to observe and explore the underlying traces of music therapy. By rigorously studying questionnaire and interview data of some 150 shamans and patients centered around three Shamanic dance and music inheritors in Horqin district of Inner Mongolia, it investigates the general features in the music-based Shamanic healing of Shut'en Sohu (a disease necessary for the initiation into shamanhood, whose treatment involves the evocation of gods to the accompaniment of music) and Solia Gachu (a term used by locals for "madness") and further elaborates such issues as the Shamanic pathology, procedures of treatment, healing music and the psycho-somatic responses of patients to music to identify its mode of music therapy and demystify Shamanic music healing. Based on the above analysis and reflections, it also compares Horqin shamanic healing and modern music therapy in terms of therapist's roles, applicability of therapy, the techniques and inheritance of healing music and the theoretical underpinnings to argue that Horqin shamanic healing is an ancient form of music healing, rather than a modern music therapy.

Besides, it also suggests that Horqin shamanic healing be included as a sub-branch of Chinese music therapy so to better tap its potentials in enriching and advancing Chinese music therapy in the new century.

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Banzarov, Dorzhi. *Black Sect or Shamanism of the Mongols*. Hailaer: Inner Mongolia Cultural Publishing House, 2013.

Hurileshe & Cuiyin, Bai ed. *A Study into Shamanism in Khorchin Region*. Beijing: The Ethnic Publishing House, 1998.

Mini Biography: Toya Wren or WANG Lianfu (1975-), Mongol, PhD on music therapy from China Conservatory of Music. Her academic interest is Mongols' traditional music healing and folk "long-song" therapy.

Keywords: Horqin shaman healing, music therapy, Chinese music therapy

O-631

The use of music in Buddhist Psychology Activities

Puchong Chimpiboon

Faculty of Medicine Siriraj Hospital, Mahidol University, Thailand / Thailand

Abstract: Buddhist Psychology Activities was developed from Buddhist Doctrine including the Four Noble Truths, and the Threefold Training for healing losses. Previous research indicates that music activities could be applied to use in Buddhist Psychology Activities such as music listening, music imagination. The content of this presentation will include the Buddhist Doctrine related to Buddhist Psychology Activities, and music activities in Buddhist Psychology Activities.

Description: Buddhist Psychology Activities was developed from Buddhist Doctrine including the Four Noble Truths, and the Threefold Training. This activities was used for healing losses. The activities consisted of using Buddhist precepts, chanting, doing meditation, discussing Doctrine, pouring water of dedication, and Buddhist counselling. Buddhist Psychology Activities required participants to stay four days and three nights at a peaceful place with fifteen to twenty participants. In each day, activities start with chanting, meditation, discussion, and counselling.

Regrading previous research, music activities could be applied to use in Buddhist Psychology Activities such as Group drumming, lyric analysis, song-writing, singing, rap-writing, rhythmic improvisation, structured drumming, and music listening. (Hilliard, 2001; Hudgins, 2007). Music activities in Buddhist Psychology Activities was established based on previous research studies.

The process started with the team meeting in order to set the goal and to receive the detail in each Buddhist Psychology Activities. The team including various professional such as Medical Doctor, Psychologist, Nurse, Occupational Therapy, Music therapist, and Monk.

In the part of music activities, this was established regarding to the purpose of Buddhist Psychology Activities. Music activities included music listening and music imagination was use with meditation and for relaxation, singing and music movement was used for increase self-awareness and meditation.

Finally, the content of this presentation will include the Buddhist Doctrine related to Buddhist Psychology Activities, the detail of Buddhist Psychology Activities, and music activities were used in Buddhist Psychology Activities.

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Hudgins, K. D. (2007). The effect of music therapy on the grief process and group cohesion of grief support group (Unpublished Master Thesis). Ohio University. Ohio.

Mini Biography: Puchong Chimpiboon, a vocational therapist provides music therapy services in Siriraj hospital, Thailand. He completed music therapy degree from college of music, Mahidol University as the first student.

Keywords: Music, Buddhist Psychology Activities

O-634

Changes in effective approach in music therapy: A long-term case

Kiriko Nagatomo

Japan

Abstract: When practicing music therapy over the long term, how goals should be set and how approaches should be taken? By following the progress of Subject A over a 10-year period, here two approaches that inevitably changed in order to appeal to Subject A are discussed.

Description: The author is a music therapist employed in a welfare facility. Two types of music therapy used at the facility include private and group sessions. The group sessions are divided into two main types: A “therapy group,” which aims to expand self-expression and communication skills through the use of sounds and music in the form of play, and an “ensemble group,” in which music therapy is conducted in the process of ensemble practice. In this study, the significance of intentionally having two different approaches taken for each group was examined while following the progress of the group that Subject A was a member of with a focus on him. Furthermore, the “Co-Musictherapy (Keiko,N.2002) “ methodology was used for the concept and approach of music therapy.

Subject A: A 36-year-old man; autism spectrum disorder, intellectual disability. Noisy, boisterous surroundings and changes in his environment caused anxiety to accumulate, which led to panic attacks. Subject A discovered enjoyment in the sound and music play through his therapy group, he began to enjoy interaction with others, and he gained a wide variety of communication skills. As therapy progressed, the group that Subject A was a member of gradually sought music with more depth, and as a result, more and more weight was placed on ensemble that had been part of the program activities. He then began participating in the ensemble group on a trial basis with the therapist’s understanding. Participation in ensemble practice and concert performances enabled Subject A to expand his self-expression, which led to improvements in his QOL.

Lastly, I will discuss, through these cases, the efficacy of intentionally separating these two approaches, the importance of setting goals when providing music therapy over the long term, and present the significance of the therapist who together with the subject questions the “meaning of life.”

At the end of this discussion of the two cases, I will discuss the extent and potential of support that music therapy can psychologically and physically provide for the facility users with a variety of problems and disabilities with music therapy, and I will discuss the value of having a section dedicated to music therapy in a facility.

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Matsui,T. (1980) ongaku-ryoho no tebiki (Guide for music therapy),Tokyo: Makino shuppan
Keiko,N (2010) Significance of Co-Musictherapy to think about from the field of elderly person, Co-Musictherapy study,2 nd, Bulletin on Child Music Center, Yamaguchi: kodomo-ongaku center

Mini Biography: *Kiriko Nagatomo, RMT (Japan),is a music therapist employed in a Takankaku-session (Multisensory session: special section for music therapy) at a welfare facility for the disabled,Koyo-no-sato.

Keywords: Co-Musictherapy, Expansion of the expression, Improvement of the QOL

O-636

Co-creating Spaces for Resilience to Flourish: a Community Music Therapy project in Cape Town, South Africa

Sunelle Fouché

Music Works / South Africa

Mari Stevens

Abstract: MusicWorks is a non-profit organisation based in Cape Town, South Africa and offers psycho-social support through music to young people growing up in communities which are under-resourced in terms of education, social and health services. Our programmes focus on tapping into the musical resources and potential of young people and their communities.

Description: South Africa is facing numerous challenges with regards to economic growth and the provision of health and education services. Within this context, young people growing up in already under-resourced communities are most affected by these socio-economic challenges. In 2016 MusicWorks launched a pilot project in Lavender Hill, a community ravaged by ongoing gang violence. The approach within this project has been informed by a decade of working in similar communities in Cape Town. The lessons learnt offered the building blocks for a multi-pronged approach that includes both music therapy and community music programmes.

Against the backdrop of past and current socio-economic challenges perpetuated patterns of poverty, gangsterism, unemployment, violence and broken families are endemic to communities such as Lavender Hill. Encouraging and strengthening the resilience of young people within these communities can empower them to not only break this cycle but also be part of the solution as they become contributing members of their community and society at large. The latest research on resilience indicates that resilient children need resilient families and communities (Ungar, M. 2008:221). The projects focuses on encouraging and strengthening resilience in the young people participating, as well as the broader school and parent community. The project sees young people accessing various musical experiences over a three year period and includes teachers, peers and families. We hope to develop a model that is replicable to other communities facing similar challenges, whilst being sensitive to the cultural diversity of the South African context.

The presentation will highlight the main themes that emerge from this project. Considering resilience as culturally specific, we will look at how we have come to understand resilience, how various music experiences can strengthen resilience (individual and communally) in this specific community, and showcase examples of the music therapy and community music activities.

Bibliography: Pinnock, D. 2016. Gang Town. Tafelberg Publishers, Cape Town.

Aarø, L.E. and Stige, B. 2012. Invitation to Community Music Therapy. Routledge, New York.

Ungar, M. 2015. Practitioner Review: Diagnosing childhood resilience-a systemic approach to the diagnosis of adaptation in adverse social and physical ecologies. *Journal of Child Psychology and Psychiatry* (56:1), 4-17.

Mini Biography: Please type yourself in 30 words.

Keywords: Community Music Therapy, resilience, youth

O-640

Harmonic Compatibility of Emotional Vocabularies According to Emotional Valence: Implication for Songwriting

Soo Yon Yi

Republic of Korea

Abstract: This study investigated the characteristic of harmonic progression in different vocabularies (happy/fun, sad) for emotional valence and neutral (be careful). The results provided basic data on the relationship between emotion and harmonic compatibility. These findings can be incorporated into songwriting in music therapy for intensifying the client's emotional expression.

Description: Harmony is efficient medium for one's expression of emotions and thoughts. Songwriting is one of major music therapy techniques utilized to facilitate self-expression including diverse emotions. Therefore, it is important music therapist has to select and match harmonic progression for lyrics and client's emotion in songwriting. Previous studies have emphasized that harmony should reflect emotions in order to strengthen the meaning. However, there are not many studies which examine relationships between the harmonic compatibility and emotion for creating a song in music therapy session. Therefore it needs to investigate the harmonic compatibility suitable for diverse emotion.

This study was purposed to investigate the characteristic of harmonic progression in 2 different vocabularies according to emotional valence theory (happy/fun, sad) and one neutral (be careful). Participants were 6 music therapists who was music composition major and experienced in songwriting techniques. They composed harmonic progression that would be considered for lyrics of emotional vocabularies. The data was analyzed the proportion of major/minor, consonant/dissonant, main/substitute chord according to emotional valence.

The results showed that music therapist tended to use minor, dissonant and main chords to intensify the emotional valence when expressing 's\o1-p\A-ŋjo' (sad). The word of 'h\eŋ-bok-h\e-s\A' (happy/fun) was used major, consonant and substitute chords in order to strengthen the meaning delivered by emotions. Also, the word of 'dz (Ezh) o-sim- h\e- ŋjo' (careful) was used main, major and consonant chords. Overall, results suggest that music therapist can use minor, dissonant and main chords for expression of negative and lower arousal emotion such as 'sad'. Whereas major, consonant and substitute chords can be used for positive and higher arousal emotion such as 'happy/fun'. The results provided basic data on the relationship between emotional expression and harmonic compatibility. These findings can further incorporated into creating a song in music therapy session for intensifying the client's emotional expression.

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Jones, J. D. (2006). Songs composed or use in music therapy: A survey of original songwriting practices of music therapists. *Journal of Music Therapy*, 43 (2), 94-110.

Mini Biography: Soo Yon, Yi is Ph. D. Candidate in Music Therapy Department at Ewha Womans University She is working on Music and Language focuses on prosody and melodic contour

Keywords: harmonic progression, emotional valence

O-642

Community music therapy in Hong Kong: Community Music Therapy in umbrella Revolution

Suet Yan Chau

Hong Kong

Abstract: During Umbrella Revolution, a music therapist cooperated with community artists to collect stories of the community. Reaching out to the storytellers, they co-composed songs and co-created dances to connect with different social parties' members. In the poster, presenter will explain how song composing help expressing Umbrella Revolution from different perspectives.

Description: In 2014, a huge pro-democracy political movement- "Umbrella Revolution" took place in Hong Kong. The movement affected HongKongers through its influences on local transports, businesses, social media, and schools, etc. The society had different voices, and people had mixed-feelings and emotions towards the revolution. They lost confidence towards the government, experienced some unexpected situation, and might face challenges on their relationship with family and friends. Public neglected and suppressed their voices in the fast-moving city with overwhelming news that the community may need different outlets for expression.

"Community Music Therapy in umbrella Revolution" was initiated by a registered music therapist and a group of Hong Kong local artists from different backgrounds. They talked to people from all political stands in the occupied areas, and tried to record their life stories by songs co-writing, dance movements and drawings with the community members. Furthermore, they shared their creations with the public on social media and those compositions encouraged open discussions among the society. Throughout the process, the presenter witnessed the power of community music therapy. The project became a bridge and a collective memory of Hong Kong that linked up citizens with different point of views by interviewing participants, co-writing lyrics and melody, recording songs, and performing the songs outside the occupied areas.

Umbrella Revolution is an examples of community music therapy in Hong Kong. The presenter will share her experiences in organizing and leading such workshops, the community music therapy process, and the difference between community music and music therapy. Poster readers will be able to: 1) learn more about the details of "Community Music Therapy in umbrella Revolution" and its continuity; 2) learn about the effectiveness of song writing in community setting; and 3) learn about the significance and possibilities of community music therapy in Hong Kong.

Bibliography: Elliott, D. (2009). Defining and exploring community music. *International Journal of Community Music*, 7, 6-7.

Eyerman, R. & Jamison, A. (1998) *Music and Social Movements: Mobilizing traditions in the twentieth century*. UK: Cambridge University Press.

Pavlicevic, M. & Ansdell, G. (2004) *Community Music Therapy*. London: Jessica Kingsley Publishers.

Mini Biography: Ms. Cat CHAU is Hong Kong's first music therapist with professional qualification in Music Therapy and social work. She is experienced in providing services from infants to aged care.

Keywords: Type

O-645

Brain activity, Emotions, Music Therapy and Cancer

Rafael Ramirez

Spain

Nuria Escude

Abstract: We present an EEG-based quantitative analysis approach to assess the impact of music therapy in advanced cancer patients. We quantify the positive emotional effect of music therapy in cancer patients by detecting their emotional state from their brain activity before, during and after music therapy sessions.

Description: Music is known to have the power to induce strong emotions and may even improve cognitive, social and emotional abilities. Thus, a variety of clinical conditions are often treated with music therapy. However, there is often a lack of formal research involving quantitative methods to assess the benefits and limitations of music therapy in concrete treatments. The aim of this work is to quantify the emotional effect of music therapy sessions in advanced cancer patients by decoding their emotional state from their brain activity, detected as EEG data, before, during and after the sessions. Preliminary results show that music therapy has a positive emotional effect on advanced cancer patients. The analysis of the EEG data shows a significant positive difference of the patients' valence states at the end of the music therapy sessions with respect to their states at the beginning of the sessions. This result can be interpreted as a positive emotional effect of MT in advanced cancer patients.

Bibliography: Rafael Ramirez, Zacharias Vamvakousis, (2012). Detecting Emotion from EEG Signals Using the Emotive Epos Device, Brain Informatics Volume 7670 of the series Lecture Notes in Computer Science pp 175-184

Mini Biography: PhD, MSc, BSc. Professor and Leader of the Music and Machine Learning Lab at the Universitat Pompeu Fabra, Barcelona.

Keywords: EEG, Emotions, Music

O-646

I'll put you in the Piano! One women's search for containment

Ruth Oreschnick

Cambridgeshire and Peterborough NHS Foundation Trust / UK

Abstract: A case study of one women's journey from a 'Learning Disability' institution to a wider community setting, and her musical and verbal reflections about this change over the years.

Description: 'Pauline', a middle aged women with a mild learning disability, was referred to music therapy by our Psychiatrist. She's heard the piano on her trips to the clinic and is keen to have a go. I'm unsure; wondering if she wants to play, or to have therapy. However - in she comes, in a great rush, bangs the piano up and down with great vigour, then slams down the lid and shouts 'I'll put YOU in the piano!' And then says 'it looks like a coffin doesn't it?' And so our journey together begins.

Along the way Pauline reflects on her experience of living in an institution, on the friendships she formed; the sometimes violent scenes she witnessed; and the contrasting feeling of being contained within the environment. She continues to reflect on life out in the big wide world, and the unforeseen struggles that have come with this: the loss of her friends; the feeling of being free but unsure of what to do with this freedom; and the process of learning to be independent.

As a therapist Pauline's journey brings with it curiosities and ponderings: my clinical work has mostly been with teenagers who have grown up in a 'post institutional' time, and the difference between Pauline's life experience and theirs is stark.

This paper looks at changes in clinical practice in the field of Learning Disabilities in the NHS at this time, both for therapist and patient. How do we adapt our ways of working? How does this impact on our patients? What do patients bring to music therapy now that differs from experiences in the past? It will contrast the experience of Pauline over the years and her changing needs, as well as celebrating the journey she has taken.

Bibliography: BURRELL B and TRIP H. Nursing Inquiry 2011; 18: 174-183 Reform and community care: has de-institutionalisation delivered for people with intellectual disability?

Tessa Watson. (2007). Chapter 1 Valuing people: A new framework. In Music Therapy with Adults with Learning Disabilities (pp18-31). Abingdon, Oxon: Routledge.

Christine Bigby, Known well by no-one: Trends in the informal social networks of middle-aged and older people with intellectual disability five years after moving to the community; Journal of Intellectual and Developmental Disability Volume 33, Issue 2, 2008

Mini Biography: Ruth currently works as a music therapist with the Cambridgeshire and Peterborough NHS Foundation Trust, as part of the Learning Disability Partnership. She also works as a freelance music therapist.

Keywords: Type

O-647

Teaching Brain Research Concepts and Methodology to Music Therapy Students

Andrea McGraw Hunt

Immaculata University / USA

Jorg Fachner

Abstract: Presenters will share their experiences integrating neuroscience concepts and electroencephalogram (EEG) measures into music therapy training for the purposes of illustrating relationships between music therapy experiences and physiology, and teaching research principles. Presenters will discuss challenges as well as achievements in this endeavor, and teaching goals for future courses.

Description: Music therapists and their advocates are increasingly fascinated by neuroscience research into the brain's behavior in music therapy contexts. However, there is a great gap in knowledge and research regarding in-situ neurologic and other physiological measures for clinical music therapy experiences. Addressing this gap requires clinicians to have hands-on experience collecting data in order to comprehend the strengths and limitations of such measures. Furthermore, awareness of the clinical relationships between physiology and music therapy experiences helps both students and clinicians begin to grasp the mechanisms of music therapy's effectiveness, an area ripe for investigation in the field. With such hands-on knowledge, new clinicians are better prepared to advocate for music therapy services, determine clinically-based research questions, design high-quality research protocols, and collaborate with medical and scientific partners in interdisciplinary clinical and research teams.

Toward this aim, we will share our experiences introducing basic EEG measures into our respective training programs. We will discuss the equipment, software, and logistics of doing so, including the stages of introducing neuroscience concepts and EEG equipment to students, the procedures for developing and executing both faculty and student research ideas, and examples of student work. We will also discuss challenges we have faced as well as unexpected outcomes of this endeavor. Finally, we will present plans for continued implementation of this work, according to levels of training and location of the training program (US versus UK, undergraduate versus post-graduate).

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Hunt, A.M. & Legge, A.W. (2015). Neurological research on music therapy for mental health: A summary of imaging and research methods. *Music Therapy Perspectives*, 33 (2), 142-161.[doi:10.1093/mtp/miv024](https://doi.org/10.1093/mtp/miv024)

Mini Biography: Dr. Andrea Hunt is Assistant Professor and Clinical Coordinator at Immaculata University, Fellow of the Association for Music and Imagery, studying EEG and applied neuroscience methodology in music therapy.

Keywords: Neuroscience, Research methods, Music therapy training

O-648

Figurenotes: Facilitating Musical Engagement

Matthew David Breaden

Western Sydney University / Australia

Abstract: Music therapy practice requires effective tools in order to sustain the therapeutic process. This paper presents findings from a research project using Figurenotes (a simple visual notation system) to develop musical engagement in children with autism spectrum disorder, enabling benefits in social interaction and self-concept.

Description: The process of music therapy requires musical engagement by clients and therapists. However, this engagement can be superficial or short-term without effective tools to deepen and sustain it. This paper will present findings from continuing research project undertaken in Australia to investigate the effectiveness and applicability of a simplified visual notation system, Figurenotes, as a tool to facilitate and maintain musical engagement. Figurenotes was developed in Finland in the mid-1990s, and now used in several countries in both music therapy and education settings. It is designed to enable people who would otherwise not be able to deal with the abstract nature of conventional notation, to read music, play an instrument at a basic level, and thus to participate in meaningful musicking experiences - both independently and in group settings. This paper will elucidate some elements of the research project through presentation of case studies of work with individuals with autism spectrum disorder (ASD) in individual and group sessions, using Figurenotes, and will reflect on the effect of the work in facilitating the development of clients' self-concept, and also their social interaction. Ethical issues in the presentation will be addressed through obtaining of relevant permissions, and from de-identifying the materials used. The presentation will examine, through a series of case studies, how using Figurenotes can facilitate social interaction through shared musical experiences, and will also reflect on the development of self-concept and self-efficacy through the clients' playing for themselves and for significant others. An important finding is that using Figurenotes can facilitate musical interaction at home between family members of clients with ASD, enabling music to become a part of their everyday lives. This presentation aims to demonstrate a practical way of addressing the congress theme of "Moving Forward with Music Therapy - Inspiring the Next Generation".

Bibliography: Hall, J. (2011) The School Challenge - Chapter 5, in Strange et al. Music Therapy in Schools: Working with Children of All Ages in Mainstream and Special Education. London: Jessica Kingsley Publishers.

Kuo, Y.-T., & Chuang, M.-C. (2013). A proposal of a color music notation system on a single melody for music beginners. *International Journal of Music Education*, 31 (4), 394-412. doi:10.1177/0255761413489082

Mini Biography: Registered Music Therapist with Australian Music Therapy Association. Currently undertaking research at Western Sydney University on musical engagement in children with autism and effects on self-concept and social interaction.

Keywords: autism, music notations, social interaction

O-653

Music & Medicine: Interdisciplinary Trends in Research

Joanne Loewy

The Louis Armstrong Ctr for Music Med/Mt Sinai Beth Israel Med Ctr/IcahnMedScl / USA

Amy Clements-Cortes

Erik Baumann

Bernardo Canga

Helen Shoemark

Annie Heiderscheit

Abstract: An interdisciplinary based journal team outlines mechanisms of new trends in music and medicine. From treatments models to clinical practice, from formulation of clinical trails to case reports, this presentation shows integrative projects reflected through professional writing. Case examples will reflect articles of influential studies that integrate music and medicine.

Description: With the surge of integrative approaches and their growing acceptance in medical practice, the expansion of medical music interventions has become more readily understood. Music therapy in medicine provides for an integrative experience in its unique capacity to activate several mechanisms of body function at one time.

An interdisciplinary based journal team will outline the mechanisms of new trends in music and medicine. From treatments models to clinical practice, from formulation of clinical trails to case reports, this presentation will outline how projects involving integrative aspects of music and medicine are exemplified and highlighted through professional writing. Case examples will be presented of articles both that include exemplary writing, and rejected material (disguised) providing the participants with the tools they need to bring their writing into publication, and the critical importance of team inclusion in doing so.

Through presentation we will exemplify papers that have provided significant ways of understanding, and their means of measuring music in medicine initiatives, and these will range from case studies, through discussions of valid research instruments, to qualitative descriptions and recommendations for clinical trials

We hope to encourage publication submission and to expand our current community of researchers and clinicians, integrating clinicians, professors and students. As we highlight articles from a variety of scientific disciplines, we will reflect on how

this journal has solidified clinical activities melding research initiatives,

informing practitioners from a variety of backgrounds. The interdisciplinary potential for growth initiative lies in the integrative quest for the continuity and development

of research, practice, and knowledge.

Most journals aim to discuss interventions and outcomes, but one of the continued goals of Music and Medicine is to describe, analyze, and consider the impact of the music itself. In this way, readers have been provided with essential insight as to how interventions might be refined, thus advancing the ways music can be instituted in future medical and clinical efforts. Taking into consideration the effect of music and its impact to potentially reduce stress in medical environments calls on those who institute the implementation of music to continually assess, address, and evaluate the particulars of music's effects. An essential primary mission of Music and Medicine is to work within the broader environment of each medical genre, so that we can consider each and every aspect of care from the personal and professional perspective of treatment values and preferences.

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Loewy, J. & Quentzel, S. An Integrative Bio-Psycho-Musical Assessment Model for the Treatment of Musicians: Part I & II Intake and Assessment, Music and Medicine, 2010 2: 113-125.

Mini Biography: Joanne Loewy DA, LCAT, MT-BC is the Director of the Louis Armstrong Center for Music and Medicine, and an Associate Professor at Albert Einstein College of Medicine.

Keywords: Type Keyword

O-658

Internship Practice within a Center for Research and Clinical Training in Music Therapy

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The State of Parana - Brazil / Brazil

Noemi Ansay

Mariana Arruda

Clara Márcia Piazzetta

Rosemyriam Cunha

Abstract: This study presents the data collected at a Center for Research and Clinical Training in Music Therapy in a public University in Brazil. This work aims to reflect the importance of this Center for the construction of knowledge, research, professional qualification and community assistance.

Description: The three pillars that make up the Brazilian Higher Education are Education, Research, and Extension. For this purpose, the Bachelor's Degree Program in Music Therapy from the State University of Parana (Campus Curitiba II - FAP), has the Center for Research and Clinical Training in Music Therapy Prof. Clotilde Leinig - the "CAEMT", which has provided since 1976, an academic space suitable for the training of students, the conduction of research and community assistance. It should be noted that all sessions are part of the academic internship program. The objectives of the CAEMT are: a) provide music therapy care to society in general; b) give pedagogical support to the Undergraduate and Postgraduate Degree Programs in Music Therapy; c) develop studies, extension projects and technical-scientific researches. Under this view, the CAEMT has met different demands/needs of the community. Participants are referred to the CAEMT by professionals and by Social, Health and Special Education Institutions. In 2015, 45 people were assisted per week, in group or individually. These sessions were carried out by students of the 3rd and 4th years, under the supervision of four teachers who were also music therapists. The demands were for people in need of neurological rehabilitation (14.28% of total sessions); mental health disorders (5.7%); demands on the social context (8.5); educational demands, (28.5%); and Pervasive Developmental Disorder/Autism (42.85%). From this report, the objective of this work is to reflect on the importance of a Clinical Center within the University for the construction of knowledge and professional qualification of the music therapist.

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Regulamento do Centro de Atendimento e Estudos em Musicoterapia. Disponível em: http://www.fap.pr.gov.br/arquivos/File/COMUNICACAO_2015/Regulamentos/regulamento_caemt_2014.pdf

Mini Biography: Type Mini-Biography

Keywords: Type keyword

O-660

The development of Person Attuned Musical Interaction (PAMI) for people with dementia

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Aalborg University / Denmark

Margrete Bach Madsen, Aalborg University

Jens Anderson-Ingstrup, Aalborg University

Orii McDermott, Aalborg University

Abstract: Person Attuned Musical Interaction (PAMI) manual was developed to encourage carers to use some music therapy components when interacting with residents with moderate to severe dementia. Our preliminary results indicate PAMI helps to cultivate reciprocity between a person with dementia and a care home staff.

Description: Background

Despite the progression of dementia, a person's need to relate to another human being remains. The carer's task is to pick up communicative signals from the person and respond back in a way that gives meaning and context (Kitwood, 1993). Formal music therapy needs to be provided by trained music therapists. However, it may be possible to identify and manualise some music therapy components and therapists' expert knowledge that carers can use in daily care to build more attuned, two-way relationships with people with moderate to severe dementia.

Methods

The first phase of this four-year study focused on the development and piloting of the Person Attuned Musical Interaction (PAMI) manual. Interviews and consultations with specialist music therapists were conducted to identify the essential components to enable attuned musical interaction with a person with dementia. Observations in care homes and consultations with care home staff; allowed the researchers to develop an in-depth understanding of the key components that make their interactions with the residents successful, or not successful. A literature review on person centred care for dementia was conducted to develop a theoretical framework and contextualise the music therapy key components within person centred care. Identified key components formed the basis for developing the pilot PAMI manual. Consensus methods and expert consultations were utilised to refine the pilot manual.

Results

The successful development of the PAMI manual indicates that it is possible to describe and teach the core elements of attuned musical interactions that encourage reciprocity between a person with dementia and a care home staff;. Further evaluation of PAMI will include video-analysis of the interactions and refinement of the manual with particular emphasis on carers' learning processes and the practicing of 'person-attuned' care.

Bibliography: Kitwood, T. (1993). Towards a theory of dementia care: the interpersonal process. *Ageing and Society*, 13 (01), 51-67.

Mini Biography: Type Mini-Biography

Keywords: Type keyword

O-661

Lullabies in the World, Linear Analysis Melodic, Rhythmic and Harmonic

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Conservatory of music in Pescara / Italy

Rosa Caringella, Adjunct professor in psychodynamics of the child musical repertoire - Supervisor of clinical cases - Pescara Conservatory of music - Pescara, Italy

Abstract: The lullaby is a song performed by a familiar voice which induces children to fall asleep. In some societies they are used to pass down cultural knowledge or tradition. Our study is the analysis of these songs, considering the melodic, rhythmic and harmonic underpinnings for use in the therapeutic relationship.

Description: A lullaby is a soothing melody. It is sung to children to make them sleep. The premise of the lullaby is a song performed by a familiar voice induces children to fall asleep. Lullabies can be found in popular culture of all peoples. But the purposes of lullabies varies. In some societies they are used to pass down cultural knowledge or tradition. The European Commission created the Lullabies of Europe project to collect lullabies in all the different languages of the Community to preserve its cultural heritage.

Our study is the analysis of these short songs, under the melodic profile, rhythmic and harmonic.

The results of this analysis return a psychodynamic reading of the songs, and exactly:

1. the musical intervals profile that characterizes the sound cultural identity of that community
2. the rhythmic profile that reveals the patterns of neuropsychological functioning of the members of that community
3. harmonic profile, revealing aspects of the sensitivity, the range of emotions and the cultural quality of those people
4. lyrical profile, which reveals the cognitive level

All these elements can be used in music therapy, to optimize the adequacy of performance and operator interventions. This information is particularly useful for those music therapists who have to operate in regions and multicultural contexts.

5. The results of this analysis will also allow to identify what should be rhythmic and musical elements to be used to achieve effective improvisation in sound relationship.

The analysis of lullabies provides a comprehensive understanding of the cultural identity of a people, and allows to approach its culture with a language and an appropriate competence.

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Mini Biography: Prof. Rosa Caringella is psychologist, psychotherapist, music therapist, Adjunct professor in psychodynamics of the child musical repertoire - Supervisor of clinical cases - Pescara Conservatory of music - Pescara, Italy

Keywords: Lullaby, Culture, Identity

O-665

Supervision of trainee music therapists in their first experience of clinical practice

Helen Loth, PhD, PGCE

Anglia Ruskin University / UK

Eleanor Richards, MA, BMus, ARCM, HPCP registered music therapist, UKCP registered psychoanalytic psychotherapist

Abstract: This paper considers the key elements called for in successful supervision of music therapy trainees in their first experience of clinical practice. Particular attention is paid to the implications of national and cultural difference. Results of interviews with former and present students in the UK will be presented.

Description: Students rightly embark on training with high ideals and expectations. Their knowledge of music therapy may come primarily from reading or from hearing accounts of case material, rather than encountering music therapy practice at first hand. When they start their own clinical work for the first time, it may prove challenging in ways that they had not expected. They will have brought aspects of their earlier musical lives and enthusiasms (performance or teaching skills) into training, and to find that these may not be important elements in clinical work can be disappointing, or leave students feeling without resources.

The supervisory relationship is crucial here. Beyond mere discussion of clinical practice, it calls for wider support for the student in attending to her subjective responses to her experience, and in deploying her musicianship freely in the interest of the clinical process.

There is also a vital cultural dimension. A significant proportion of music therapy trainees in the UK are from non-European countries. These students face challenges in both the clinical setting and supervisory relationship, as described by Kim (2008) and others. Understanding cultural meanings and codes of behaviour, and different ways of relating to staff hierarchies in placement settings, is an extra task. The importance of recognising when the influence of cultural assumptions is a factor in both the therapy space and the supervisory relationship needs to be acknowledged by both supervisor and supervisee. Learning styles also differ: the 'questioning' style of learning, which is usual in UK supervision groups and supervisory relationships may be unfamiliar to students more used to an 'educational style of imitating' (Ikuno, 2005). This paper will include discussion of how the supervisory needs of international students may be addressed, and will incorporate findings from interviews with past and present international students on one UK MA Music therapy training course.

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Mini Biography: Course Leader and Senior Lecturer, MA Music Therapy, Anglia Ruskin University, Cambridge. Research into use of multi-cultural music in music therapy, with focus on Indonesian gamelan.

Keywords: Supervision, Trainees, International

O-668

Music therapists in Israel: Their clinical and theoretical orientation

Ayelet Dassa, Music therapist with experience working with people with dementia. She is the Research Director at the Stuchinski Ramat-Gan Alzheimer Research and Treatment Center, and a lecturer in the music therapy program at Bar-Ilan University.

Bar Ilan University / Israel

Avi Gilboa, Music therapist, working with autistic children, hospitalized children, and children with ADHD. Chair of the music department at Bar-Ilan University, and head of the Music Therapy Program at the Haredi College of Jerusalem

Chava Wiess

Abstract: The study we conducted and want to present talks about moving towards the future in music therapy in Israel.

We will use the multi-national forum of the music therapists attending our presentation to promote a wider dialogue regarding developments in music therapy, and possible “generation” differences in other countries.

Description: 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 is open to more techniques, is proficient with more instruments, and uses more music in their work.

Conclusion and Discussion: 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. Such information can be important to music therapists from other countries as well.

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Mini Biography: Dr. Chava Wiess is a music therapist with experience working with children and teenagers after trauma as terror, war and uprooting. She is the head of the music therapy program in David Yellin College in Jerusalem. E-mail address:

Keywords: Music therapy, professional identity, professional changes and advan

O-670

Music and Imagery for Children undergoing Chemotherapy: preliminary results of two RCTs

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Oslo University Hospital Rikshospitalet / Denmark

Tone Linsmoe Leinebø, MA (Melbourn, Australia), GIM therapist (levels I & II)

Catharina Messell, music therapist (Aalborg University, Denmark) and GIM therapist/FAMI

Ilan Sanfi

Abstract: This paper concerns a presentation of preliminary results from two Scandinavian RCT mixed method multi-site studies on music and imagery for the reduction of side effects of chemotherapy in children. The paper addresses both research related and clinical aspects. The preliminary results suggest that music imagery has health promoting qualities.

Description: This paper concerns a Scandinavian multi-site research project comprising two RCT studies which examine whether music and imagery can reduce medication use, nausea, vomiting, and other side effects of chemotherapy as well as enhance resilience in children with cancer. A secondary qualitative part of the studies focuses on the possible psychological function of the music and imagery interventions. Study 1 involves children at the ages of 7-12 and specially composed and designed music imagery narratives. Study 2 concerns teenagers (12-17 years) and guided imagery and music.

Children with cancer often undergo long courses of treatment, lasting up to 2 1/2 years. Implications of cancer treatment, not least of chemotherapy, are profound and taxing as to the physical, psychological, social, and existential health of the child and the entire family. In many countries, music therapy has been used for decades in child oncology to promote healthy coping, expression of emotions etc. The child oncology literature holds studies and clinical descriptions on receptive and active music therapy. However, this literature doesn't contain any description on standardised and evidence-based music therapy interventions addressing side effects of chemotherapy in children, only in adults.

In this paper, the presenters will provide an outline of the two studies that are still in progress. The main emphasis will be on the clinical part, the music and imagery interventions, and the preliminary results. For the two studies, the principal investigator (Ilan Sanfi) has developed a specially designed music and imagery concept. Aspects of the applied music parameters and imagery will also be addressed. Results from two preparatory pilot studies suggest that the applied music and imagery interventions have resource and health promoting qualities. The project contributes with new scientific and clinical knowledge. The applied music and imagery interventions constitute a new area of research and clinical practice.

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Mini Biography: Trained music therapist and PhD (Aalborg University), FAMI. Works at the child oncology unit, Aarhus University Hospital, as music therapist and principal investigator running this present Scandinavian multi-site research project.

Keywords: Music and imagery, Side effects Chemotherapy, Children

O-672

Toning, Singing and Breathing: Measuring Cognitive, Respiratory, Cardiovascular and Emotional Responses

Shelly Snow, Ph.D, M.T.A.

Concordia University, Montreal, Quebec / Canada

Abstract: This mixed-methods study investigated the interactions between respiratory, cardiovascular and cerebral function of human participants engaged in toning, singing and breathing, and gathered qualitative data through interviews and questionnaires. The findings provide important new information on toning, including its potential for expanded areas of clinical application of this intervention.

Description: This study involved a collaboration between a music therapist, neuroscientist and neuropsychologist at the International Laboratory for Brain, Music and Sound Research (BRAMS) at McGill University and Université de Montreal in Montreal, Canada. It investigated the interactions between respiratory, cardiovascular and cerebral function of human participants engaged in toning, singing and breathing, and compared song-oriented singing with vocal toning. Twenty participants between the ages of 20 and 40, took part in the study. In addition to physiological and brain measures, a standardized questionnaire on music and emotions was administered, and each participant was interviewed regarding their experiences. The findings provide important new information on toning, with the potential for expanded areas of clinical application of this intervention. The clinical implications of these findings will be discussed.

A significant finding indicates that toning results in a respiration rate of 6.1 breaths per minute, which has significant cardiovascular and respiratory benefits, as well as psychological benefits. 6 breaths per minute is also the rate at which experienced meditators breathe, as well as people engaged in rhythmic, repetitive chanting. Slow respiration at this rate has been found to increase calmness and well-being. Through toning, heart rate variability and baroreflex sensibility were enhanced by synchronizing inherent cardiovascular rhythms. The most common descriptors for emotional states correlated with toning which were given, were “calm”, “meditative” and “relaxing”.

This presentation will discuss the implications of this study for future applications of toning in music therapy practice.

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Mini Biography: Dr. Shelley Snow, Ph.D., M.T.A., is a licensed psychotherapist, music therapist and researcher from Montreal, Canada.

Keywords: Research, Neuroscience, Toning

P-001

Inspirational vocals: Clinical benefits of singing for older adults and caregivers

Amy Clements-Cortes

University of Toronto / Canada

Abstract: This poster features an overview of a mixed methods multiphase research investigation that examined the benefits of music therapist facilitated singing groups on health, wellness and successful aging of cognitively impaired older adults and their caregivers.

Description: This poster features the third study in a multiphase research investigation that examined the benefits of music therapist facilitated singing groups for older adults and their caregivers. In each of the studies, participants took part in a weekly one hour choral program and were assessed on a variety of qualitative and quantitative dimensions such as: anxiety, pain, and mood. In addition all participants were interviewed at the end of each study and various levels of observation data were collected. From study one 5 qualitative themes emerged including: friendship and companionship; simplicity; happiness, uplifting and positive feelings; relaxing and reduced anxiety; and fun. Study two (T-test analyses, two-sided with aggregated sessions data), indicated that changes were statistically significant ($p < .01$) for four indicators: increases in mood, energy and happiness and a decrease in pain. Nine large themes also emerged from study two including: music is therapy. Study three was unique in that caregivers were included in the singing groups along with older adult resident participants. Pain, energy, and mood were assessed for both resident participants and caregivers using multiple objective and self-reported tools including: pre- and post- weekly session tests; initial, midterm and last session assessments; observation; and interviews. Quantitative data was analyzed using t-tests to compare aggregate mean pre- and post-session numerical rating scores in order to identify statistically significant changes in pain, energy, and mood.

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Mini Biography: Amy Clements-Cortes is Assistant Professor, Music and Health Research Collaboratory, University of Toronto; Senior Music Therapist/Practice Advisor, Baycrest; Instructor, Wilfrid Laurier University; WFMT President; and Managing Editor *Music & Medicine*.

Keywords: singing, dementia, wellness

P-011

Japanese and The Beatles -How should the Music Therapist Respond?

Noriaki Mitsui

The International Association for The Study of Popular Music / Japan

Abstract: The historical British pop group The Beatles music has spread to Japan in 1964 affecting a great multitude from the teenagers and older. After 50 years, these adolescents who are presently in their 60's continue to buy their music. As a result, a lot of their music are used by music therapists.

Description: In October 1962, a record "Love Me Do" made its debut under producer George Martin's Parlophone Records, a company affiliated with EMI. In the following year, the single record "Please, Please Me" was released and made a big hit in the UK and was liked by the same generation making them the top group. Their popularity spread also to U.S.A, and in February 1964, the fourth single "I Want to Hold Your Hand" was released making it to the top of the three biggest American Music Magazine Charts. For the next two months, their top five songs dominated the music world. Their fame spread to Japan among the teens and people in their 20's. These young people heard their songs over the radio and bought the records. Some translated the original English lyrics into Japanese to sing along with the records. Many decorated their rooms with the Beatles photographs. The Beatles exceeded the Japanese stars in popularity. However, their music and looks were beyond social common sense in those days, and they received a lot of criticism by adults through media and the press. When the Beatles visited Japan for the first time in June 1966, they attracted severe security precautions with police monitors fearing that there might be fan riots or assassination plot by the members of the extreme right.

All the 12 albums released until the Beatles disbanded in March 1970 recorded high sales all over the world and are still having high sales. Many of the 213 music pieces they left are highly valued and are presently used in music textbooks. They are also used in classical music. It is said that they left a great achievement in the field of music. Their work occupy an important media in music therapy for the elderly generation who were teenagers and young adults in 1964. Therefore, the study of Beatles music in various fields should be given a push. Thus, I conclude that this research is beneficial for music therapists.

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Uchida, K, Beatles Zen Shinshu (Comparative Lyrics of The Beatles) Shinko Music

Mini Biography: Member of The International Association for The Study of Popular Music

Member of The Japanese Association for The Study of Popular Music

Research of Pop music for music Therapy

Keywords: Japanese People, The Beatles, For Music Therapy

P-013

The ICF-based Music Therapy Assessment

Nanako Munakata, RMT (Japan)
Aomori Akenohoshi Junior College / Japan

Abstract: For music therapy session, it is necessary to perform an assessment to the subject. In that case, it is suitable to use the International Classification of Functioning, Disability and Health, known more commonly as ICF.

Description: As same as care support,an individual assessment is required for Music therapy session implementation. In care support,interprofessional collaboration is essential,so the ICFcan be applicable to all people,as the common language of care and welfare.

Team collaboration is also essential to carry out an assessment in music therapy,so it is possible tp use the ICF.

The ICF adopted at the 54th WHO general assembly in May 2001,is to target all people.

By using the ICF,we grasp the level of functioning as a dynamic interaction between her or his health conditions,environmental and personal factors,body functions and structures,activities,participation.

Uiltzing the ICF,it is possible to address needs of the subject,and it leads to Music therapy practice that aimed to improve a persons quality of life.

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Michiko Inoo. This study investigated the effect of music therapy for the elderly in the care center.Bulletin of Okazaki Womens Junior College.

Mini Biography: Nanako Munakata,RMT (Japan),is associate professor at Aomori Akenohoshi Junior college of Care, and Training Care Warker.

Keywords: ICF Care Assessment, Care waker training, ICF Care Assessment

P-015

Effects of Group Songwriting on Craving in Patients on a Detoxification Unit: A Cluster-Randomized Effectiveness Study

Michael Joseph Silverman, PhD, MT-BC
University of Minnesota / USA

Abstract: The purpose of this study was to measure effects of a single group-based songwriting intervention on craving with detoxification patients. Participants were cluster-randomized to songwriting, recreational music therapy, or wait-list control conditions. Results indicated a significant difference in expectancy and lower subscale and total craving means for the songwriting condition.

Description: Background: To eliminate additional pharmacological interventions and not reinforce the need for chemically induced affective and physiological change, psychosocial methods for reducing craving are essential for patients hospitalized on drug and alcohol detoxification units. Previous music therapy research has found that lyric analysis interventions, which are frequently used with people who have various addictions (Silverman, 2009), can positively impact both withdrawal and craving (Silverman, 2011, 2016). Although songwriting is a common music therapy intervention for clients with addictions (Silverman, 2009), there is no randomized controlled music therapy study systematically investigating how songwriting can affect craving in patients on a detoxification unit.

Objective: The purpose of this cluster-randomized effectiveness study was to measure the effects of a single group-based songwriting intervention on craving with patients on a detoxification unit.

Methods: To provide treatment to all participants in an inclusive single-session design, participants (N = 129) were cluster-randomized by session to one of three conditions: songwriting, recreational music therapy, or wait-list control.

Results: There was a significant difference in the craving subscale of expectancy between the songwriting and control conditions ($p < .033$). Although no other difference reached statistical significance ($p > .05$), participants in the songwriting condition had lower subscale and total craving mean scores than participants in both the control and recreational music therapy conditions.

Conclusion: Even within the temporal parameters of single-session treatment, group-based songwriting interventions may have the potential to temporarily relieve craving by distracting patients in an engaging, creative, and expressive intervention. Additionally, songwriting interventions for adults in detoxification settings may also enhance treatment motivation (Silverman, 2012, 2015a) and teach functional illness management and recovery skills (Silverman, 2015b). Comparisons with existing related research, implications for clinical practice, suggestions for future research, and limitations are provided.

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Mini Biography: Michael J. Silverman (PhD, MT-BC) is director of Music Therapy at the University of Minnesota. He is engaged in clinical work and research with psychiatric patients at the University Hospital.

Keywords: addiction, crave, music therapy

P-018

The Reentry Experiences of International Music Therapy Professionals from the Asia Pacific Rim Area

Hiu Ying Angel Leung, MM, MT-BC, MTA
Institute for Creative Arts Therapy (HK) / Hong Kong

Abstract: The purpose of this session is to understand the reentry experience of United States-trained international music therapy professionals when they relocate their practice back home in the Asia Pacific Rim Area. The transfer and application of music therapy knowledge and skills learned in the United States to the professional practice back in the home cultural environment will also be discussed.

Description: The purpose of this presentation is to help music therapy educators and international music therapy students understand the reentry experience of United States-trained international music therapy professionals when they relocate their practice back home in the Asia Pacific Rim Area. This session will review the results from a recent study that assessed the existence and severity of reverse cultural shock in international music therapy professionals who relocate/established their professional practices back home after obtaining formal music therapy training in the United States, the relationship between reverse cultural shock experienced and reentry satisfaction, and the relationship between reverse cultural shock experienced and re-adaptation to home culture on a personal level. While research results indicated that most international music therapy professionals experienced some degree of reverse cultural shock during their reentry back to their home country, the correlation between the severity of reverse cultural shock experienced and level of reentry satisfaction was negatively weak, and the correlation between re-adaptation to home culture on a personal level and severity of reverse cultural shock experienced was negative. The transfer and application of music therapy knowledge and skills learned to the professional practice back in the home cultural environment was also investigated. While data obtained from the research provided information regarding the general picture of reentry process of these international music therapy professionals, participants at this presentation will be encouraged to discuss and share their own personal experiences, stories and/or concerns regarding this relatively new area of music therapy research. It is hoped that these information not only enhances music therapists' understanding of reentry experience of international music therapy professionals music therapy professionals, but also helps to better prepare international students currently receiving their music therapy education in the United States and planning to start their professional practice back home for their reentry process.

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International Journal of Intercultural Relations, 24, 83-104.

Mini Biography: Angel, currently an active clinician and advocate for music therapy back in her home Hong Kong, is a credentialed music therapist (USA & Canada) and a Neurologic Music Therapist.

Keywords: International, Reentry, Music Therapy Education

P-020

Short-term effects of Rhythmic Sensory Stimulation and Alzheimer's Disease

Amy Clements-Cortes, PhD, RP, MTA, MT-BC, FAMI

President, WFMT

Managing Editor, Music and Medicine

University of Toronto / Canada

Abstract: This cross-over study assessed the effect of Rhythmic Sensory Stimulation in Alzheimer's disease patients. Treatment A involved 40 Hz sound stimulation, and Treatment B consisted of visual stimulation using DVDs. The quantitative results of the study are encouraging and suggest that 40Hz stimulation can lead to increased cognition over time.

Description: This study assessed the effect of stimulating the somatosensory system of Alzheimer's disease (AD) patients with 40Hz sound. 18 participants partook in an AB cross-over study design involving 13 sessions: one intake and 12 treatment. Treatment A involved 40 Hz sound stimulation, and Treatment B consisted of visual stimulation using DVDs. Each treatment was provided twice a week over 6 weeks. Outcome measures included: St. Louis University Mental Status Test (SLUMS), Observed Emotion Rating Scale, and behavioural observation by the researcher. Data were submitted to regression analysis for the series of 6 SLUMS scores in treatment A and 6 scores in B with comparison by group. The slopes for the full sample and subgroups in the 40Hz treatment were all significant. 40Hz treatment resulted in a session average effect size of .58 on the SLUMS test score per treatment. Qualitative themes support the quantitative findings. Results are promising in terms of a potential new treatment.

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Mini Biography: Amy Clements-Cortes: Assistant Professor, University of Toronto; Senior Music Therapist, Practice Advisor, Baycrest; Instructor, Wilfrid Laurier University; WFMT President; Managing Editor Music and Medicine.

Keywords: Alzheimer's Disease, vibroacoustic therapy, cognition

P-026

Effectiveness of the 100-point rating scale to evaluate music therapists' skills

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NPO japan music therapist society / Japan

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Takako Hasebe, RMT (Japan)
Junko Nagai, RMT (Japan)
Chisato Takahashi, RMT (Japan)
Toshiko Takada, RMT (Japan)
Kazumi Takeuchi, RMT (Japan)

Abstract: The Japan Music Therapist Society aims to nurture music therapists. This study analyzed the opinions of 38 people who had taken the supporter examination (hereinafter [A]) and several instructors (hereinafter [B]) regarding the evaluation of teaching skills¹⁾ and processes preceding the examination, to explore the effectiveness of the evaluation method.

Description: The evaluation items in the 100-point rating scale (10 points X 10 items) included 1) programming, 2) understanding the therapy recipient, 3) music selection, 4) accompaniment, 5) speech, 6) communication, 7) responses of the therapy recipient, 8) problem handling, 9) feedback skills, and 10) competency as a music therapist. The opinions used as study materials included: A) scores of 38 examinees on a follow-up investigation, and B) comments on the evaluation method provided by experts from the field, who had renewed their certification as a music therapist, issued by the Japanese Music Therapy Association. Trial Phase In 2010/2011, it was difficult to establish the evaluation criteria. However, the issues with the scale were corrected. Implementation Phase In 2012, the evaluation items were established and the skill examination was started. Additionally, examinees were required to earn 60 points by undergoing practical training prior to the examination, and conditional acceptance was permitted. Opinions [A]: It was reported that music therapy utilizes various approaches and the same therapy session can generate different effects and evaluation results. Examinees were able to learn about the principles of music therapy and deepen their personal expertise for the actual practice as a music therapist. Opinions [B]: The evaluation was not considered absolute and the experts recommended the widening of the acceptance range (by allowing examinees to pass conditionally, etc.). The evaluation items were considered easy to grasp. Challenges were clarified through self-assessments and identification of problem areas. The opinions were summarized using the Delphi method²⁾. Thus, we identified the effects and problems of the evaluation method. These findings may lead to discussions of the future direction or challenges for performance evaluations. The consensus achieved between Opinions [A] and [B] supported the effectiveness of the evaluation method for skill improvement and employment of music therapists.

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Mini Biography: Naoko Sensui, BA, RMT (Japan), is an executive board member of Nonprofit Organization Japan Music Therapist Society, and a full member of Japanese Music Therapy Association.

Keywords: performance evaluation, skill improvement, effectiveness

P-028

Developing Alliance with Mental Health Patients: A Qualitative Investigation of Music Components

Michael Joseph Silverman, PhD, MT-BC
University of Minnesota / USA

Abstract: The purpose of this research was to qualitatively investigate music therapists' perceptions of and experience in developing therapeutic alliance with adult mental health patients. Member checking and trustworthiness were used and emerging themes were identified through thematic analysis. The researcher will share results and implications for clinical practice.

Description: Music therapy clinicians and researchers often emphasize the role of music for developing therapeutic alliance and rapport in treating adults with mental health disorders. This relationship is consequential as various researchers have repeatedly noted that the therapeutic alliance is one of the best predictors of therapeutic outcome (Horvath, Del Re, Fluckiger, & Symonds, 2011; Hubble, Duncan, & Miller, 1999). However, there is a lack of data specifically describing music-based factors that positively contribute to the development of the working alliance between the client and therapist. Therefore, the purpose of this qualitative investigation was to understand music-based factors music therapists use to develop working alliance and rapport with adult mental health patients.

The researcher conducted semi-structured interviews with eight music therapists who worked with adult mental health patients. Participants had between one 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.

Four major themes (familiarity and preference of music; highly aesthetic live music; intentional use of music to target therapeutic issues; awareness of music's capability within the therapeutic relationship) and 4 supporting sub-themes (ability to deal with musical mistakes; confidence in music abilities; music represents a safe and novel medium to connect with and engage patients; awareness of previous music-based associations and intimidation) were identified. Music therapy clinicians can use emerging themes and subthemes to expediently establish and augment the therapeutic alliance and rapport with adult patients. Being aware of and integrating these music-based techniques into various music therapy interventions may expedite relationship building and ensuing therapeutic outcome with adults who have mental health disorders. Music therapy educators can also highlight results during the music-based training of student music therapists.

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Horvath, A. O., Del Re, A. C., Fluckiger, C., & Symonds, D. (2011). Alliance in individual psychotherapy. *Psychotherapy*, 48, 9-16. doi:10.1037/90022186

Mini Biography: Michael J. Silverman (PhD, MT-BC) is director of Music Therapy at the University of Minnesota. He is engaged in clinical work and research with psychiatric patients at the University Hospital.

Keywords: therapeutic alliance, working alliance, music factors

P-044

Music Therapy on Palliative Care: A Survey Study at a Teaching Hospital in Southern Taiwan

Alice Hui-ju Lee, MTA, MT-BC, MHA

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Ting Yu Lai, Head Nurse

Abstract: The Hospice Palliative Care Act was passed by the Ministry of Health and Welfare in Taiwan in 2000. There are currently 74 hospitals providing palliative care. At a palliative care ward of the biggest teaching hospital in southern Taiwan, music therapy was launched in 2013.

Description: According to my master research, there are only around 4% out of around 400 hospitals in Taiwan provides music therapy. The Hospice Palliative Care Act was passed by the Ministry of Health and Welfare in Taiwan in 2000. There are currently 74 hospitals providing palliative care. Among them, there are only 6 hospitals that provide music therapy. Music therapy is currently not yet certified by the government, although Taiwan future vice-president Dr. Chen Chien-Jen, who was a student of my grandfather, has suggested that all of us expressive therapists including art therapists should unite together as greater number, thus the government could certify us.

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Bradt, J. & Dileo, C. (2014). Music therapy for end-of-life care. *Cochrane Review*

Mini Biography: I earned Bachelor of Psychology from York University in 2002 and Bachelor of Music Therapy from the University of Windsor in 2005.

Keywords: music therapy, palliative, survey

P-046

Home-visiting music therapy for ventilated ALS patients and their families

Hisako Nakayama

Japan

Abstract: In the home care environment, the patient's and the family's quality of life (QOL) are mutually interrelated. The effects of 7-month home-visiting music therapy on physiological and psychological indicators were examined in 4 families, using a semi-structured questionnaire survey.

Description: According to the 2014 Specific Disease Certificates for amyotrophic lateral sclerosis (ALS), an incurable neurological disease, there were 9950 ALS patients in Japan. In the terminal stage, the ALS patients are pressed to make an ultimate decision as to whether an artificial ventilator is to be used. Compared with the West, more Japanese ALS patients have chosen to use an artificial ventilator. While the artificial ventilator may increase the patient's possibility of staying alive, it is not easy for the patient to continuously retain hope and self-respect in such a condition. The supporting family often faces the same situation. We examined whether music therapy would be useful for improving the QOL of the patient and his/her family. Four families were selected as survey subjects. Music therapy was conducted once a month, for 7 months. After each session, physiological indicators (amylase activity, percutaneous oxygen saturation) were assessed, and the Face Scale was administered to assess psychological indicators. After the 10th session, the subjects and their families were asked to respond to a semi-structured questionnaire. Additionally, observational video recording was conducted after their ethical consent was obtained. Amylase activity was significantly decreased both in the patients and in the family members. No significant difference was observed in the oxygen saturation level of the patients. The Face Scale improved after each session. With regard to the home visits, many patients said that it was "very good" and that "it strengthened my power to continue living my life."

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Toshin, G. (2015) Ongaku-ryoho Kanfarensu (Music Therapy Conference), Japan; Kitaohji Shobo.

Mini Biography: Hisako Nakayama, RMT (Japan), is a music therapist working at Palliative Care Units. The Bachelor of Education, a member of Wa·Harmony and Japanese Music Therapy Association.

Keywords: Home-visiting music therapy, Amyotrophic lateral sclerosis, Artificial respirator

P-055

An approach to music therapy focusing on strengthening schizophrenic patients' ego boundary

Naoko Kubota, Music therapist certified in Japanese Music Therapy Association.

Music therapist certified by Hyogo prefectural government.

Medical corporation Utumijjinkai Arima Hospital / Japan

Abstract: Focusing on establishing boundaries between consciousness and unconsciousness, “creating a shield “ can be effective for patients with schizophrenia according to Dr. Osamu Kitayama.

This study aims to apply this approach to group music therapy and to attempt to help clients build the boundaries and manage their difficulties in living.

Description: On the assumption that ego boundaries can be formed by patients accumulating experiences of recognizing the self and the world surrounding them, and realizing the differences between the self and others, the author did not intervene between music and the clients or ask them to express themselves for the purpose of sublimation.

The author thinks it is important for patients with schizophrenia to feel the beauty and value of music by being in a musical environment, even if not expressing themselves, which leads to self-affirmation and a feeling of accomplishment.

This study takes an example a group consisting of 15 inpatients with schizophrenia who had conversation ability and understanding and a preference for music. Each session was held on a weekly basis and consisted of breathing, singing, listening and recreation of music. The therapist offered music to be experienced in three ways; singing, listening and creating, each client was allowed to choose any of the three.

Patient A had difficulty with daily life mainly due to cenesthesia and auditory hallucinations. She rejected to join another group where therapy was based on the therapist's instructions and aimed for diversion in a framework. Through sessions she became more communicative and interactive with the therapist and other members and appeared more tranquil.

Patient B showed a strong tendency to lie down due to autism but as sessions went on, his attendance gradually increased to the level of almost full attendance.

As a result of music therapy, both patients were observed to think and discover on their own and both displayed a significant reduction of facial tension, and also appeared to be more conscious of other people, which implies that processes of establishing their “self“ were taking place, while their ego boundaries being formed.

Bibliography: Osamu Kitayama (2009)

kokoro no ooi wo torukoto tukurukoto (The treatment for taking off or creating a shield of mind) Tokyo; Iwasaki-Gakujyutu-Syuppansha

Naohoko Tachi (2013) Winnicotto wo manabu (Leaning of Winnicotte 's theory) Tokyo;Iwasaki-Gakujyutu-Syuppansha

Kenneth E Bruscia (1998)

Defending Music Therapy Second Edition Tokyo;Tokaidagaku syuppansha

Mini Biography: Naoko Kubota. Music therapist of Arima psychiatric hospital in Japan.

Keywords: schizophrenia, ego boundary, intervention

P-061

Effects of music and exercise activities on cognition and emotion in elderly

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Kiyoshi Moriya, Doctor of Medical Science

Rimiko Kuroki, Director

Tomoko Kitagawa

Naoyuki Moriya, Doctor of Medicine, Adviser

Abstract: Elderly individuals attending programs at a day-center were classified into three groups, which performed both music and exercise, exercise only, or normal day-center activities once a week for total 60-min over 12 weeks. It is suggested that music and exercise activities more improve cognition and emotion than the other activities.

Description: In this study, homebound elderly individuals attending programs at a day-service center were divided into three groups for participation in different tasks: music and exercise for each 30 min (M+E), exercise for 60 min (E), and regular day-service activities for 60 min as control (T). Music and exercise tasks were instructed in sitting positions by a music therapist and a health fitness programmer, respectively. Day-service activities were served in almost sitting positions supported by stuffs of the day-center. Tasks each lasting 60 min were conducted once a week for 12 weeks, and their effects on cognition and emotion were evaluated using data obtained before and after the 12-week tasks or each one-time task. Cognition was assessed using the Mini-Mental State Examination (MMSE) and Frontal Assessment Battery (FAB) in the week before the initiation and after the termination of tasks. Of 11 MMSE items, improvements in post-task scores were observed in 5 items in the M+E group, 3 items in the E group, and 1 item in the T group. For the 3 FAB items, the mean score showed a improvement only in the M+E group, although each score of this item did not improve in all three groups. To assess emotion, feelings of pleasure, relaxation, and anxiety were rated before and after the tasks of each week over the 12-week tasks using the Mood Check List-Short Form (MCL-S.1). Scores were averaged every 4 weeks to obtain early, middle, and late scores. A comparison of pre- and post-task mean scores showed that emotional states were improved in all three groups, with the largest improvement in the M+E group. These findings suggest that in elderly individuals, cognition and emotion are improved more effectively by music and exercise activities than by the other activities.

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Mini Biography: Masako Sekiya

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Keywords: Elderly, Music and exercise activities, Cognition and emotion

P-062

Facilitation of cognitive and memory function using visual cards in music therapy

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Akiyo Samizo, RMT

Abstract: Music therapy using cognition-memory facilitating cards was applied for elderly persons with and without dementia in care facilities, and for patients with psychiatric disorders. We considered that the usage of the card in music therapy facilitated cognitive and memory functions during music therapy, as well as communication among participants.

Description: Background and Objective: Music therapy itself enhanced cognitive and memory functions (Sarkamo et al., 2005; Simmons-Stern et al., 2010). Multi-modal stimulation could facilitate more those function in music therapy (Galinska, 2015). We investigated availability of cognition-memory facilitating cards (CMC), a visual-handling material, in music therapy (MT). Methods: Sets of CMC were used in group sessions of MT for elderly persons with and without dementia, and for patients with psychiatric disorders. A set of CMC comprised 16 cards, on which a picture of traditional or seasonal object, or cultural scene was drawn. Three to four participants shared a set of CMC, and music therapist arranged a part using CMC during MT. Music therapist provided traditional, familiar, nostalgic, and seasonal songs to the participants. The participants picked-up a card which related with the songs provided by the therapist. Then, they sung together each song fittingly with handling instruments. Results: Participants enjoyed songs with picking-up the CMC, and talking on the songs and cards among participants were facilitated. It was expected that listening a song with selecting a CMC facilitated cognitive and memory functions in the participants. Singing together with a card might recall good memories in the participants. A combination of CMC with a series of pictures and songs could be arranged by music therapist for various participants; e.g., children, patients with psychiatric disorders or elderly persons with or without dementia. Conclusion: We considered that the usage of CMC in MT as a multi-modal stimulation facilitated cognitive and memory functions during MT, as well as communication among participants.

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Galinska E. Music therapy in neurological rehabilitation settings. *Psychiatr Pol*. 2015;49 (4):835-846.

Mini Biography: Jomori Izumi, PhD, RMT (Japan) is visiting researcher at Nagoya University and member of Japanese Music Therapy Association. Her major is music therapy for patients with psychiatric disorder and dementia.

Keywords: cognitive function, memory, elderly persons

P-063

Music Therapy for Elderly Person Whose Physical Function Was Declined

Mieko Oda, Bachelor of Education
Gamagooisiritu Kataharakita Syougakkou / Japan

Abstract: Music Therapy that uses woodwind instruments, and percussion instruments, and singing a song helped to improve and maintain quality of life for elderly person who has declined physical function.

Description: The objects for this case are to aim improvement and maintaining the quality of life for an elderly person who has declined physical function in long term and spending the fun time by singing, doing exercise, and playing instruments in short-term.

”Mori No Ocarina (JUNE and PO-NE) “ and Percussion instruments were used in this Music Therapy. It was held once a week and it was about 50 minutes per session.

To relax her entire body, we used “Arranged Radio Exercise” at first. Then did doing exercise, singing, and playing instrument in turns. At the end, did cooling down by doing a deep breathing.

She was not participating this session willingly, but only doing it when she was told to do it. Her facial expression did not change at all at first. However after two month passed, there was a change that looks like she was enjoying the music and her facial expression was obviously happier because she realized how fun the music is.

Her posture and oral health care were improved as well.

There are improvements of physical function by doing Music Therapy continuously.

Music Therapy will be helpful to enjoy and live a life no matter how much we get aged.

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Ongaku Ryouhou Nyuumon Riron To Jissen (AN INTRODUCTION TO MUSIC THERAPY THEORY AND PRACTICE)

Itaru Kouya (2008)

Utau Kotoga Koukuu Kea Ni Naru (Singing a song will be helpful for oral care)

Norikazu Matui (1980)

Ongakuryouhou no Tebiki

Mini Biography: Mieko Oda is a teacher of Katahara-Kita elementary school in Aichi prefecture.

Keywords: Quality of Life, Enjoy the Life, Physical Function

P-068

Implementation of piano instructions for children with Autistic Spectram Disorders

Kasumi Sasaki, MA/RMT (Japan)
University of Tsukuba / Japan

Fumiyuki Noro, Ph.D.

Abstract: This study examines the effectiveness of the piano guidance program on children with ASD using the proposed practice and instructional method. Additionally, it seeks to verify whether skill functions are acquired during leisure activities.

Description: A program of piano instructions that focused on (a) developing playing skills, (b) home practice, and (c) giving a recital was conducted to children with autistic disorders, and its effects were examined. (a): Using a Applied Behavior Analysis three separate dependent variables were employed: 1) pitch; 2) rhythm; and 3) fluency. (b):The practice frequency is counted by self-recording sheet. The parents reported about the usual situation of students. (c): Questionary survey by the audience was conducted.

The above results indicate that comprehensive piano instructions that included acquiring playing skills, developing skills through home practice, and social reinforcement through recitals were effective in encouraging children with autistic disorders to continuously play the piano as a leisure activity. Benefits of music for ASD include therapeutic advantages, various improvements in skills, social opportunities, emergence of gift and talents, and emotional expression.

Bibliography: Desaign for music learning

Music therapy in the assessment and treatment of autistic spectrum disorder

Randomised controlled trial of improvisational music therapys effectiveness for children with autism spectrum disorders

Mini Biography: I am working as a music therapist / psychologist My research is on Teaching Skills and Methods for playing musical instruments of individuals with autism.

Keywords: piano-instruction program, Autistic Spectrum Disorder, individual instruction

P-073

Practice of function training assignment applied Eurythmics and Japanese Songs

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Music Bachelor

Day care center for seniors Nagokaka Tsukiji / Japan

Abstract: In my facility, Clients who are separated into 7 care-levels altogether train with sitting armchairs to improve their function. It is difficult to train per individual. Therefore, We practice the activities of [Beat-Time][Basic-rhythm] [Poly-rhythm] which is Eurhythmics.

We started Eurhythmics including [Muscle training of leg][range of motion exercise][flexibility exercise of ribcage].

Description: January: With singing [Dokokade haru ga (Spring is Everywhere)], Clients step the part of the first tune Dokokade haru ga~ and the second tune Dokokade Hibari ga~. They sing with hand motion breathing deeply the third tune Yama no sangatsu~ by 8 beats.

February: Clients sing [Setsubun] with stepping a quarter note (named Human). They sing stepping a half note (named Turtle) and a eighth note (named Rabbit).

March: Clients swing at a half note with singing [Edo lullaby] as if they hold baby in their arms.

April: With singing [Haru no Ogawa (Whisper, Whisper Little Stream)], Clients raise arm (the first beat) -open hand (the second beat) -close hand (the third beat) - down arm (the fourth beat).

The rule: 5 points when all could do well. 4 points when almost could do well. 3 points when the half could do well. 2 points when few could do well. 1 point when nobody could do well. According to this rule, we total the average of months. This was conducted 14 times in a month.

A table (Leader-style) 4.21-4.43-4.57-4.71, B table (Following level of A) 3.29-3.36-3.86-3.93, C table (Following level of B) 2.43-3.29-3.50-3.57, D table (Mainly Men) 2.29-3.00-3.07-3.14, E table (Long-term care level 5) 0.43-0.50-0.64-0.77,

Even though the point difference by table is large, every tables could increase points. The body movement of participants became bigger and accurate. Introduction of the assignments made the repetition of function training possible such as function training-assignment-function training. Therefore, the amount of time that participants move their body with keeping their concentration increased. Also, middle and serious care level participants, who is likely to fall behind could move actively. Light and middle care level participants can embodied their goals by being evaluated, and complete their both step 1 and 2 assignment every month. We are supposed to continue the assignments and to try more accurate quantitative evaluation as positive proof could be obtained.

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Hokan·Daigae-iryō Ongaku-ryōho

Supplement and Replacement Medicine Music Therapy

Kato, M. Niikura, A. Okumura, T. (2000)

Ongaku-ryōho no Jissen kōshō/kanwaka no genbakara

Practice of Music Therapy from the field of care for seniors/palliative care

Eurythmics Research Center (1994)

Kodomo no tameno Rythmique~Nenkan curriculum to sonojissen~

Eurythmics for Children~annual curriculum and the practice~

Mini Biography: Kaoru Inoue, Graduated from musical education and a special study of Rythmique in Kunitachi Music College, Bachelor of arts, RMT (Japan), is Certified Care Worker at Day care center for seniors Nagokaka Tsukiji.

Keywords: Day care center for seniors, Function training by groups, Eurythmics (Rythmique)

Disclosure: No significant relationships.

P-074

Effects of Music Activities on Attention Control of Children: An Experimental Study

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Kurashiki Sakuyo University (Music Therapy Course)

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Japan

Motomi Toichi, M.D., PhD

Kyoto University Graduate School of Medicine

The Organization for Promoting Neurodevelopmental Disorder Research

Abstract: Participants (n=27) were normal, healthy children ages six to nine. The study investigated the effectiveness of music activities for attention control. Comparing interactive instrumental activities to interactive TV game activities, results demonstrated that average scores of the attention test after music were higher, but there were no significant differences statistically.

Description: The purpose of this study was to (a) examine the effects of music activities on children's attention control and (b) investigate the types of attention (sustained, selective, switching, or divided) enhanced by music activities. Through engagement with one's environment, attentional functions develop in a stepwise fashion from early childhood. If the development of these basic functions, which underlies higher brain function such as cognition and learning, is immature or functions inappropriately, other abilities are affected, including cognitive function, social and communication skills. For example, children with ASD who show attention problems likely experience difficulties participating in group playing, working at tasks, delays in learning, and difficulties building relationships with peers which can lead to cognitive and social "stumbles" (Kasuya, 2012). In this repeated-measures design study, twenty-seven children aged six to nine years participated. 6 of the 27 participants were excluded from statistical analysis, because 3 were considered to have possible developmental disabilities by the psychiatrist, a research collaborator for this study, and the other 3 scored as extreme outliers in the Test of Everyday Attention for Children (TEA-Ch). Each participant took part in 30-minutes of interactive instrumental music activities and interactive TV game activities in two separate days. The TEA-Ch was administered before and after each session. The results of the statistical analysis of the TEA-Ch scores indicated that participants scored higher after engagement in music activities on the selective, sustained, attention control (switching) attention tasks. However, there were no statistically significant difference between two types of activities.

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Kasuya, Y. (2014). Ongaku Katsudou ga Jidou no Chuuikinou ni motarasu Eikyuu: Jidouyoucyuikinoukennsa wo mochiita jikkenetekikenkyuu (Effects of musical activities on attention control of children: An experimental study using the test of attentional functions for children). *The 14th Japanese Music Therapy Association Annual Conference Proceedings*, 107.

Thaut, M. H. (2005). *Rhythm, Music, and the Brain: Scientific Foundations and Clinical Applications*. NY: Taylor & Francis Group.

Mini Biography: Yuka Kasuya-Ueba, MMT, MT-BC, RMT (Japan), is a junior associate professor at Kurashiki Sakuyo University, with doctoral work in ASD, music, and brain science at Kyoto University. One of the Councilors of JMTA.

Keywords: children, attention control, music activities

Disclosure: This work was supported by JSPS KAKENHI Grant Number 24700573.

P-079

Using Kagayashiki Music Care on patients with mental illness

Chiao-Han Chiang

Taiwan

Wen-Yin Lin

Chung-Ying Lin

Wan-Ju Huang

Abstract: We examined the effects of Kagayashiki music care, which originates from Japan, on quality of life (QoL) for chronic patients with mental illness. Patients were randomly assigned into an experimental group (EG, n=29) or a control group (CG, n=29), and we found that EG had better QoL than did CG.

Description: Objective: Kagayashiki music care, which theory originates from Japan, provides stimuli based on music characteristics to improve the emotion of participants. The music care was introduced and used in Taiwan since 2000, and its effect was found in improving quality of life (QoL), depressive symptoms, and cognitive functions for different types of participants. However, no studies investigate its effect on chronic patients with mental illness. Therefore, this study aimed to examine the effects of Kagayashiki music care on QoL for the aforementioned population.

Methods: Using a convenience sampling, we recruited patients in a psychiatric center and randomly assigned them into an experimental group (EG, n=29) or a control group (CG, n=29). The EG received eight-week, each week per hour, music care; the CG received usual care during the experimental periods. WHOQOL-BREF with four domains (physical, psychological, social, and environment) was used to measure QoL for both groups at the baseline and eight weeks later.

Results: The psychological ($p=0.02$) and social QoL ($p=0.03$) of the EG were significantly improved; the environment QoL showed a trend of improvement ($p=0.07$) after receiving music care. We additionally controlled age, sex, onset age, and diagnosis to compare the QoL between two groups and found that EG had trends of having better QoL in psychological ($p=0.07$), social ($p=0.05$), and environment ($p=0.09$) than did the CG. Moreover, we found significant interaction effects between sex and group in psychological ($p=0.04$) and social ($p=0.02$) QoL: the QoL improvement was mainly in female patients.

Conclusions: Our results showed that Kagayashiki music care could be an effective treatment for clinicians to help chronic patients with mental illness to improve their QoL, especially for female patients.

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Kao, K.-S., Lung, C.-H., Lin, W.-Y., & Lee, I.-Y. (2007). The Case Study of Hospice Care with Kagayashiki Music Care. *Taiwan Journal of Hospice Palliative Care*, 12 (2), 172-186.

Mini Biography: Ms. Chiao-Han Chiang is an occupational therapist in the field of psychosocial dysfunction. She also is a member of the society of Taiwan Kagayashiki Music Care for eight years.

Keywords: Kagayashiki Music Care, chronic mental illness, quality of life

P-081

Therapeutic use of the Japanese traditional piano performance

Midori Itou, NS, Childcare person
Hannan Hospital / Japan

Abstract: In rehabilitation for mentally ill patients with limited social life, it is important to set “peaceful activities involving others”. In this presentation, I discuss the survey results regarding how the piano piece of “Neko Funjatta” has been passed down and propose “herapeutic use of the Japanese traditional piano performance”.

Description: In modern medical treatment, the concept of “standardized treatment” is essential. Also in the field of nursing, the “critical path” is established corresponding to the target disease and the quality assurance of nursing is emphasized. Unlike nursing for patients before and after surgery or patients with chronic diseases, it is difficult to standardize the nursing for patients with mental diseases because the condition of each mentally ill patient is highly individualized regardless of the commonness in each disease. Music therapy is likely to share the common issue. It is not easy to “standardize” the music therapy because of a wide range of interests depending on the patient’s age and preference.

However, if there is a music piece rooted in the Japanese culture, the “standardized” music therapy can be provided with it. In this study, I conducted a survey of actual circumstances regarding how “the Japanese traditional piano piece, Neko Funjatta (I Stepped on the Cat) “ has been passed down among the hospital staff of approximately 140 people. As a result, about a half of them answered “they were taught the piece mainly by their friends and became able to play it with both hands in their childhood”. With the high proportion of those who can play the piece, it was suggested that “Neko Funjatta” is rooted as a culture in Japan.

As music therapy for patients with mental illness, it is considered that playing the piano piece of “Neko Funjatta” could become one of the “standardized” method due to several aspects including “it can be tried easily”, “the past memories can be shared as a common experience”, “a sense of achievement can be obtained by practicing the musical instrument as a special activity”, and “it can be applied to cooperate with others by playing the piano with another person”.

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Matsui,T. (1955) Ongaku-ryoho no Tebiki (Guidance for music therapy), Tokyo;Makino-Syuppan

Mini Biography: Midori Itou, NS, Childcare person

Keywords: Culture, Survey, Standardize

P-082

The outcome of Kagayashiki-Music-Care experiences to improve medical intern cognitive of music-therapy

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Department of Community Health, St. Joseph Hospital / Taiwan

Jung-Chien Chen, Department of Medical Research and Education, St. Joseph Hospital, Kaohsiung Taiwan

Abstract: To improve the understanding of music therapy in Taiwan, Kagayashiki Music-Care program is performed as a training tool for medical practitioners. Our results indicate that after experiencing the training program during pre-vocational education, most of medical practitioners recognize that music therapy is beneficial for extensive clinical application.

Description: Music therapy is the clinical and evidence-based use of music interventions to address physical, emotional, cognitive, and social needs of individuals, specifically in elderly care. In fact, music's positive impacts on health across different children, elderly or patient groups has been well established by a number of studies. However, music therapy is still a new and rare health care to the most of medical practitioners in Taiwan. In this study, Kagayashiki Music-Care experiences is performed as a lesson of pre-vocational education for 86 participants, including Post-Graduation Year 1 residents <PGY1> and Nursing students, in St. Joseph Hospital Nursing Home during a one year period of 2015/06 to 2016/05. Curriculum of Kagayashiki Music Care includes a theoretical course and experiencing program with elderly. Satisfaction scale survey with self-assessment open questions shows that an average of 4.4 satisfaction rating is collected <Likert scale: 5 strongly agree; 1 strongly disagree> per participant. These results indicate that the participants not only have a better understanding of music therapy, but also experience its utility in elderly patient such as emotional control through Kagayashiki Music Care. Together, we demonstrate that Kagayashiki Music Care is an effective learning program suitable for medical practitioners to understand significance and value of music therapy in clinical use.

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Yi-Nuo S., Tien-Hui L. (2008).Applications of Kagayashiki Music Care in Health Care. *Journal of Taiwan Occupational Therapy Research and Practice*, 4 (1):27-33.

Mini Biography: social worker in St. Joseph Hospital Nursing Home, Kaohsiung Taiwan. Learning Kagayashiki Music Care about 5 years.

Keywords: Kagayashiki Music Care, music-therapy, elderly

P-084

Effects of Trial RMT on Psychological and Physiological Stress and ASC

Akiko Nishikawa

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Abstract: In this study, we examined the effects of trial RMT devised by Schwabe, C. in Germany, on stress as well as ASC. According to the results, although trial RMT had little influence on stress and ASC of the subjects, it was positive experience for them.

Description: In this study, we compared the effects of trial regulative music therapy (RMT), which was devised by Schwabe, C. in Germany, on psychological and physiological stress as well as altered states of consciousness (ASC) with the equivalent effect of being in a quiet environment with closed eyes (quiet eye closure, QEC) or listening to music.

Fifteen healthy subjects (mean age: 22.7±4.06 years) were recruited and subjected to three different conditions: QEC, listening to music, and trial RMT. Saliva samples were taken before and after each experiment, and the subjects' salivary levels of

secretory immunoglobulin A (S-IgA) were analyzed. In addition, the subjects completed the psychological stress response scale (SRS) -18 questionnaire before and after the experiment, and a questionnaire about ASC after the experiment, and the resultant data were examined.

As a result, it was found that the subjects' S-IgA levels were significantly increased by QEC and listening to music. The subjects' SRS-18 scores were only significantly affected

by QEC. Although no difference in stress was seen among the ASC groups after the subjects had listened to music, both psychological and physiological stress were decreased in the lower ASC group after the QEC. In addition, physiological stress tended to decrease in the lower ASC group after the trial RMT.

In conclusion, in this study the effects of trial RMT on stress did not differ significantly from those of QEC or listening to music. This might have been due to the fact that it takes 2 to 3 months to master RMT. However, according to the subjects, trial RMT was

the most positive experience of the three, and hence, different results might be obtained once the subjects get accustomed to RMT.

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Mini Biography: Akiko Nishikawa is a doctoral student at Graduate School of Human Sciences Osaka University, and a member of Japanese Music Therapy Association.

Keywords: Trial RMT, Stress, ASC

P-089

Development of the electronic instrument with acceleration sensor available in music therapy

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Institute of Technologists / Japan

Yuta Sakurai, Ph.D

Erika Watanabe

Abstract: The purpose of this research is to develop and verify the electronic musical instrument utilizing the acceleration sensor which makes able to evaluate the ability of postural adjustment for elderly people who manifest declination in their muscle as a result of aging.

Description: With the elderly living in communities in Japan, vilification is performed about usefulness of postural balance exercises and exercises appropriate for motion tasks for daily living, as well as exercises for muscle strengthening.

The ability to balance can effect gait greatly. Thus, the ways to evaluate balance by using the acceleration sensor excellent in portability which is little load for the elderly are under consideration by Noguchi et al. In the expectation that the exercise programs with music will reduce the elderly people's risk for fall, it is one of the task of music therapists to develop ways to evaluate the work in the future. So we tried to develop electronic instrument with the acceleration sensor and verify it.

Three dimensional signals from the acceleration sensor are processed by a microcontroller (micon). As acceleration changes, sound sources connected to the micon produces sounds. At the same time, the memory device connected to the micon records the acceleration data. Through these process, the electronic musical instrument developed by this research makes it possible not only to produce the sound but also evaluate the movement of the body and posture.

First, we evaluated whether the instrument we developed are functioning properly in measuring the acceleration and the distances. As a result, we found that accidental errors of acceleration data has enough measuring accuracy comparing to the theoretical value.

Our research is radical in that because this is an electronic musical instrument, it can change it's timbre easily and moreover it makes it possible to evaluate the user's ability in postural adjustment through the acceleration measurement. In the future, installing wireless devices and connecting several instruments makes it possible to be used for playing in concert in group music therapy, which is expected to increase the participants' motivation against the load of exercise.

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Mini Biography: Minoru Mitsui is Assis. Prof. Dept of Manufacturing Technologists, Monotsukuri Institute of Technologists.

Keywords: The electronic instrument, Ability of postural adjustment, Training

P-090

How an enterprise popularizes music care in Taiwan and China

Jin Duen Tsai, Completion of Japan Music Care Course in Taiwan; Membership of Japan Music Care Association
Taiwan Furoto Company / Taiwan

Keiko Mityamoto, Music Therapist certified by Japanese Music Therapy Association

Abstract: In the past 16 years, Taiwan Furoto Company, as a conglomerate in the industry of senior care, put numerous efforts into developing and popularizing music care in Taiwan and China by integrating international, cross-cultural and interorganizational resources and acquiring Japanese experiences and its unique humanism spirit.

Description: This presentation is going to tell the origin, vision, development process and results of Music Care in Taiwan and China. The story between Taiwan Furoto Company and Japan Music Care Association must trace back to the devastating earthquake in Taiwan in 1999. Japan Music Care team with Furoto's assistance went to the earthquake stricken areas and used music therapy to comfort the hearts of earthquake victims. At the same time, the seed of music care was buried in the land of Taiwan. In the beginning, we were devoted to developing all kinds of trainings of music care with the prospect of letting Music Care to be acquainted by all Taiwanese. NPO Taiwan Kagaya-Miyamoto Music Care Association was established in 2010, and the first Taiwan National Music Care Congress took place in 2007 and was held biennially in the following years. Until now, in Taiwan, we have 1871 elementary members, 65 intermediate members and 20 advanced members. Also, so far, 7 training courses have been held in Hong Kong and China since 2012, and more will be coming soon. In the future, we will still make continuing efforts into spreading the seeds of music care to all the corners of Taiwan and China.

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Miyamoto Keiko (2009) Music Therapy for everyone, anytime and anywhere: Practice of Music Care, Ishikawa: KASANOMISAKIKURABU Corporation

Mini Biography: Chairman of Taiwan Furoto Company Director of NPO Taiwan Kagaya-Miyamoto Music Care Association

Honorary Director of NPO Taiwan Physical and Mental Functions Revitalization Association

Keywords: Music Care, Taiwan, China

P-093

Community involvement through music therapy for a client with aftereffects of encephalitis

Miyuki Tomiyama, Japan Music Therapy Association certified music therapist
Nihon Rinsyou Shinri Kenkyuujo (Japan Clinical Psychology Laboratory) / Japan

Abstract: A client with joint contracture due to the aftereffects of an acute encephalitis had improved her body functions after introducing instrumental activities. Through participating in the performance at music concerts, a client showed improvements in her social nature and the development of self-esteem was observed.

Description: A 39-year-old female client's daily activities were limited to a round trip between her house and a vocational aid center which provided her a very little contact with others. As a result she had strong tension and denial to new places and new people. It was necessary for the client to improve her sociability because of the possibility to be placed in a residential care setting or the possible changes in her life in the future. However, there was no opportunities for her to develop the sociability.

She was asked to participate in a music concert held by a music class organized by an author once a year. She played keyboard. The range of elbow joint movement and wrist joint movement were measured. It was aimed to improve the range of movements through the activities with keyboard and table xylophone. As a result, the range she can play had increased which expanded her song choices. It made possible for her to choose the songs which suit her age instead of kids songs.

A client was nervous at her first concert. She had stone-like expression and couldn't stretch her arms. As she participated more concerts, her facial expression became softer. She was told by other participants that she looked great and her song choices were excellent.

Through the instrumental activities, the client increased not only the range of joint movement, but also the range she can play, her confidence and self-esteem. Therefore, the effort to take instrumental activities in client's daily life works as a musical therapeutic approach towards mind and body for the people who suffers the aftereffects.

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Matsui, Y. () Matsui Toshikazu Tyosakusyu [Ongaku-ryouhou kankei 1957-1992] (Matsui, T. Collection [Music therapy relations 1957-1992])

Mini Biography: Music Core Miyuki representative, Japan Clinical Psychology Institute part-time music therapist, Japan Music Therapy Association certified music therapist, Minobusan University Lecturer,

Keywords: Public participation, Community, Concert

P-094

Making Music Being Well Hong Kong (MMBWHK) -7 years and Counting

Jacqueline Chow, Registered Music Therapist, Singapore (RMT, BMusThy (Hon), Certified NMT, AMusA)
Singapore

Jacqueline Leung, Registered Music Therapist, Hong Kong (BMusBA, MAMT, RMT, NMT, LRSM)

Abstract: MMBWHK was first launched in 2011, aiming to share health-related benefits of group music making and to provide emotional support for the community, in the aftermath of the 2011 Tohoku tsunami. 2017 marks the seventh year anniversary and we hope to evaluate its effectiveness and seek direction for future planning.

Description: The community music therapy campaign, MMBWHK was adapted from MMBW in Australia, however there was no funding for the campaign in Hong Kong. Five passionate volunteers, with only one music therapist in the team, spearheaded the now annual event. That year, we ran a 7-day event, comprising a 24-hour music marathon and 50 music-related activities, with 31 supporting organizations, reaching out to 1000 people. Events included harp and accordion performances, yoga with live music, group singing, indie band music sharing sessions, school talks, and music therapy sessions etc.

Continuing the path in promoting the benefits of music making in the community, seven music therapists collaborated to conduct a one-day workshop in 2012, speaking on Music Therapy in Early Intervention, with 100 participants.

In 2013, 10 music therapists co-presented a two-day workshop on Music Therapy and ASD and ADHD, and Case Studies in Music Therapy, with 130 participants.

In 2014, 18 music therapists visited six public hospitals, with nine of them sharing with 215 medical staff research and case studies of music therapy in medical settings. A printed annotated bibliography was also compiled.

In 2015, 11 music therapists co-presented on Music Therapy Across the Lifespan in three full-day workshops, with 185 participants.

In 2016, the theme of the project is Music Therapy in Action, and will culminate with three workshops conducted over three days targeting 200 participants.

The theme for 2017 has yet to be decided pending the feedback from 2016.

Over the course of seven years, MMBWHK has been running on a voluntary basis without funding. With the number of music therapists collaborating in raising public awareness of the music therapy profession, and the strong support we have had, we hope to receive continuous support and guidance from our fellow colleagues and generous donors.

MMBWHK, 7 years and counting!

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Longhi, E.& Pickett, N. (2008). Music and well-being in long-term hospitalized children. *Psychology of Music*, 36 (2), 247-256.

Mini Biography: Jacqueline Chow (RMT) 's clinical experience includes early intervention and special education. She now works as an associate lecturer in Singapore teaching music and movement in early childhood education.

Keywords: Community Music Therapy, Making Music Being Well, Music Therapy awareness

P-095

Individual singing promoted desire for oral intake after gastric feeding

Ryoko Tootomi, RMT (Japan)
Japan

Abstract: We conducted personalized music therapy to improve the oral intake of our patient who was undergoing gastric feeding through a gastrostoma tube following dyspepsia caused by cerebral infarction. Our patient regained the desire to switch from gastric feeding to complete oral intake after this therapy.

Description: A short-tempered, 74-year-old male with few friends was classified as long-term care level 5, scored 7 on the Revised Hasegawa Dementia Scale, and required complete assistance with the activities of daily living (ADL). He was being treated for conditions including hydrocephalus, subdural hematoma, and symptomatic epilepsy. He suffered left hemiplegia due to cerebral infarction. After 6 months, he was started with gastric feeding through a gastrostoma tube. After admission to the facility, he was given personalized music therapy. This involved individual singing with the short-term goal of improvement in speech clarity and oral function and the long-term goal of participation in group music therapy.

Therapy involved acapella singing at the patient's bedside while viewing lyric cards once a week. The patient sang alone or with a therapist. Warm-up exercises performed prior to singing included deep breathing, mouth exercises, and reading the lyrics aloud.

At first, the patient was unable to produce clear vocalizations and speech; however, after encouraging deep breathing and mouth exercises, vocalization and speech gradually improved. After a gradual improvement in approximately 6 months, he was able to speak loudly. Two months later, he expressed the desire to orally intake food. He began oral intake training (transitional foods) with a speech-language-hearing specialist and facility staff, and after approximately 3 months, was on complete oral intake. At this time, because his spontaneous speech improved and became more audible, he began participating in group music therapy. At group therapy sessions, he attempted to communicate with those around him. Active participation in all ADL increased. His Revised Hasegawa Dementia Scale score improved from 7 to 16, and his long-term care level improved from 5 to 4.

Bibliography: Itaru K. (2008) *Utakotoga Kokukeaninaru* (It is in oral care to sing)

Tashuhito M. (2011) *Anataga hajimeru sessyoku ennge kokukea* (Eating, swallowing, oral care that you get started)

Mini Biography: Ryoko Tootomi, RMT (Japan). I am working in geriatric health services facility, it is a full-time music therapist.

Keywords: Oral intake, Singing, Communication

P-096

Calligraphy and Music therapy with a downs syndrome boy

Shoko Usui

Usui Music School / Japan

Abstract: This study proved that listening piano music could effect on understanding Japanese letters by calligraphy.

Description: This study proved that listening piano music could effect on understanding Japanese letters by calligraphy. As result, this target boy who is Downs syndrome could find his interest for both music and calligraphy and he is now enjoying his days with full of music.

This boy can also play drum, guitar, and many other instrument at the same time, he is able to sing while playing those instrument. He has some repertory songs that can perform with calligraphy.

The greatest talent that he shows was he could copy the exact same song with short time by understanding rhythm and memorizing of tune with highly perception.

Based on listening these music, he performed very powerful and unique calligraphy. He is very concentrate to perform and match with music he listened to. All those his arts are different and every single letters indicate his emotions such as happiness, sad, and mad.

Although, I observed his early adolescence that against to his mother while his activity. It seems little hard for him to receive advices and encourage by his mother. As a conclusion, calligraphy music therapy could bring him a blight life that taught interests of both music and letters and I would like to support him for his better life with music.

Bibliography: Matsui, Toshikazu. for music therapy. 1980. Dec.

Mini Biography: Japan certified Music therapist.

Holding teaching credential, care worker,

Keywords: Downs syndrome, Calligraphy, Early adolescence

P-102

Psychological Support for Mothers in Music Therapy for Severely Disabled Children

Mie Yaeda, MA (Music Therapists/Clinical Psychologists)

Nordoff-Robbins Certified Music Therapist (NYU)

RMT (Japan)

Japan

Abstract: This study identifies critical perspectives supporting mothers. Three mothers of severely disabled adult children who had undergone music therapy with the author in childhood and three mothers with normally functioning adult children were studied using a semi-structured interview, and IFEEL Pictures, Japanese Edition. We identified three commonalities, as well as high individuality between them.

Description: The author has practiced individual music therapy for severely disabled children and adults in a team of medical care practitioners for nearly 20 years. In daily practice as a music therapist, it is necessary to focus on the mother-child relationship and provide psychological support for mothers. This study was conducted to identify important factors for providing psychological support for mothers who are raising young children. The author is studying clinical psychology in a graduate school while continuing practice as a music therapist; this article is a summary of the author's master's thesis.

The participants are three mothers of severely disabled adult children (Rett-Syndrome) in their 20s who have undergone individual music therapy that the author had conducted for mothers and children, as well as three mothers of normally functioning adult children in their 20s. First, a semi-structured interview was conducted, and participants' subjective narratives, which were a reflection of their child rearing experiences, were analyzed qualitatively, using the KJ method to find their psychological meanings. As a result, two of the three commonalities that were found between the six participant mothers are as follow: First, the ability to use the environment and second, the existence of a person with whom one can share consistent policies. Furthermore, the IFEEL Pictures, Japanese edition and questionnaire survey on empathy were administered. As a consequence, the third commonality, having the necessary ability to read the basic effect, including empathy, was found to be a critical axis in continuing adequate child care, even in difficult aspects of child care.

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Stern, D.N. Stern, N.B. (1998): *The Birth of a Mother: How the Motherhood Experience Changes You Forever*. The Miller Agency, New York.

Mini Biography: Mie Yaeda, MA (Music Therapy, Clinical Psychology), RMT (Japan), practices individual music therapy for severely disabled children and adults, and is teaching the next generation at a university.

Keywords: Rett-Syndrome, IFEEL Pictures, Narrative

Disclosure: No significant relationship.

P-103

Seminar on Music Therapy for High School Students, Questionnaire Survey to Follow

Chiho Yaginuma, Bachelor of Music /

RMT (Japan)

Medical Corporation Association Jiundo Jiundo Hospital / Japan

Abstract: Held for 552 high school students, with questionnaires. Explained the outline with photos and videos, followed by workshops. 90% did not know music therapy, 82% would consider receiving music therapy if recommended. It was a good opportunity for high school students ‘the Next Generation’ to heighten interest in music therapy.

Description: I received a request from a co-ed high school, where many of its students are interested in careers in social and medical welfare, to hold a seminar on music therapy. I held the seminar, “Music Therapy; Let’s Learn, Experience, and Feel it” in March 2016, and later collected questionnaires and reports from the students to study what their impressions were. First and second graders, 552 total, attended the 60-minute seminar. I first explained the basic outline of music therapy <aim, methods, on-site practice, clients >, followed by photos and videos of my actual sessions. Students then participated in mock therapy workshops, using musical instruments and physical exercises. Many nodded enthusiastically while I spoke, cheered at videos, and participated eagerly in workshops. 542 out of 552 attendees answered my post-seminar questionnaire, aimed to see what the current status was on recognition and interest in musical therapy. Though 90% hitherto had no knowledge of music therapy, 78% liked the videos, and 82% would consider receiving therapy if he/she or family members were recommended to do so in the future.

”I would like to use what I learned today for my grandfather who goes to day care service.”

”It was good to have the opportunity to learn about music therapy because I am interested in a career in social welfare.”

”I am going to collect further information on music therapy and music therapists.”

These are what some of the students wrote in the survey. The seminar, I feel, inspired many to try to use music therapy in daily life, or to further study it to support future job careers. It was a good opportunity to heighten interest in music therapy in high school students, namely, ‘the Next Generation’. It was also received well by the teachers, and a new seminar is in the works.

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Mini Biography: Chiho Yaginuma, MA, RMT (Japan), regional cooperation promotion department day care office therapist of medical corporation association Jiundo, Jiundo Hospital.

Keywords: Seminar on Music Therapy, Questionnaire, High School Students

P-105

A Trial of the Music Theraoy in Our Palliative care Ward

Yoshiro Goto, MD PhD

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Hisako Nakayama, RMT (japan)

Tamaki Ogami, RMT (japan)

Hiroe Kudo, RN

Takuji Nishisato, MD PhD

Akihiko Watanabe, MD PhD

Kazuhiko Koike, MD PhD

Abstract: It is difficult to relieve spiritual pain among end-of-life cancer clients. In the palliative care ward, music sessions and activities including Karaoke were semiweekly introduced for two years to access to this aim. Musical therapy may facilitate expressing their soul pains and gaining psychological satisfaction before the departure.

Description: In order to relieve mental and psychological strains of end-of-life cancer clients, tea parties were biweekly held in our palliative care ward (20 beds in total) started seven years ago. Since registered music therapist (MT) performed biweekly sessions for one and half years, the tea parties were open for mini-concerts by staff members playing the musical instruments (cello or Shakuhachi, Japanese bamboo flute) or for enjoying karaoke together. About five to ten clients participated regularly. Some were in beds or on wheelchairs. The MT chose most appropriate songs for one by one by playing the piano. Nursery rhymes and popular songs were favorable among aged-cancer clients, because old songs reminded them of good old days easily. Accompanying with percussion group sessions progressed more attractive and stimulating. Therefore our clients had a chance of enjoying not only authentic musical therapy but enjoying karaoke by their own taste. Participants expressed good remarks of sessions. Promotion of conversation and memorial stories of life reviews were noted among those with spiritual pain. Some families thanked to the MT for heartwarming music gifts received a few days prior to departure. Those musical related activities were considered one of significant palliative cares.

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Mini Biography: Graduated from Sapporo Medical Collage in 1977, music was introduced into rehabilitation medicine in Toya Kyokai Hospital in 1990.and music activities into palliative care in Sapporo Kiyota Hospital since 2013,

Keywords: Music therapy, palliative care, reducing spiritual pain

P-106

The Effect of Handchime Performance in Improvement of an elderly woman's QOL

Junko Mito

Japan

Abstract: An 88-year-old woman became inactive and reclusive after losing her husband and her dog in a massive earthquake. She has gradually recovered from mild depression since joining the handchime choir. This suggests that participation in community music activities can help improve QOL and re-establish the identity of an elderly woman.

Description: Handchimes are instruments performed by multiple ringers. Their harmony transmitted by air vibration is soft and soothing. An 88-year-old woman with mild depression enhanced her well-being, both physically and mentally after receiving 72 handchime performance sessions in 43 months. (she had no previous handchimes experience.) The handchime choir consisted of 7-8 healthy women of different generations. A three-hour-class was held two or three a month using Suzuki 3-octave Tonechimes. Sessions 1-7: An elderly woman initially tried to play a single highest-note instrument, but felt ringing in her ears and shoulder ache due to the discomfort of a particular playing technique. (creating resonate over the chest.) However, as she restored relaxation during the after-performance teatime, she felt able to continue classes. Sessions 8-35: Her pursuit of perfection for performance negatively affected her. Frustration over her unsatisfactory performance at the Christmas concert, together with the winter weather, made her stop joining classes for four months. During her absence, the therapist kept in touch with the woman's family. Sessions 36-51: The woman resumed her session in spring. She was more cheerful and motivated than before. She did not complain about ringing in her ears anymore. With greater accuracy in her rhythm and tempo, she was positive enough to handle multiple chimes at a time. Sessions 52-72: Despite occasional absences due to poor physical conditions, she was quite lively whenever she attended. She happily participated in a video-recording and started to get actively involved conversations during the after-performance teatimes, talking about fashion, her favorite TV programs and actors, and experiences from her youth. Her encounter with a new instrument and continual participation in sessions changed her in a positive way. This suggests that pleasure of new music activities, complemented with enjoyment from associated socializing has led to the QOL improvement and re-establish the identity of an elderly woman.

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Mini Biography: Junko Mito is member of Japanese Music Therapy Association.

Keywords: handchime performance, quality of life, mild depression

P-108

Patient's unconsciousness level improved by care and music provided by his family

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Hironobu Hoshiya

Kensaku Shojima

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Yusaku Nishikawa

Yuji Tohda

Katsuhiko Yamamoto

Abstract: An 87-year-old man with femoral fracture, pneumonia, cerebral infarction and respiratory failure was improved by aid provided by his family, including music played on a radio they brought and other co-medical care.

Description: An 87-year-old man was admitted to our facility with femoral fracture and pneumonia, and tracheostomy was performed for respiratory failure. The patient was managed with a portable artificial ventilator. He was also complicated with brain infarction and declining consciousness level. His daughter brought a radio to play music for him, and we found that his consciousness level rose when she came and took care of him. We used electroencephalography (EEG) and Japanese songs played on a CD player to assess the patient's improvement and evaluate changes in his consciousness level due to music. EEG data were examined by neurosurgeons who determined that there was little significant difference between results obtained before and after listening to music. Thus, we believe that the patient's improvement in consciousness level in the present case was due primarily to the care provided by his family, which may have increased his sensitivity to music.

Bibliography: Music listening enhances cognitive recovery and mood after middle cerebral artery stroke. Sarkamo T, Tervaniemi M, Laitinen S, Forsblom A, Soinila S, Mikkonen M, Autti T, Silvennoinen HM, Erkkila J, Laine M, Peretz I, Hietanen M. *Brain*. 2008 Mar;131 (Pt 3):866-76.

Mini Biography: Graduated Kinki University School of Medicine in 1983. Studied at Columbia University in NY (1999-2000).

Keywords: Brain infarction, Respiratory failure, Music

P-109

Promoting Music Therapy in Taiwan: Perspectives and Challenges

Hsin I Cindy Lai

LISTEN PLAY & CREATE CO. / Taiwan

Abstract: Music Therapy has been practiced in Taiwan for over twenty years, but only a few professionals have familiarity with it. This paper will demonstrate the strategies in promoting music therapy and the challenges and outcomes encountered by the author and a music therapy team when providing services to the general public.

Description: Although Music Therapy was introduced and used with different client groups for many years in Taiwan, the general public does not officially recognize Music Therapy. It still appears to be a new concept for many working in health care fields. This paper describes the strategies and the challenges that the author and a team of music therapists encountered when adopting a broad outreach plan to established music therapy services. There are few directions in delivering the plan, which includes actively providing speeches and workshops to experts in other fields and the public on music therapists' work with various client groups. The goal is to demonstrate the positive influences in the field while applying this method. The music therapists conducted short-term music therapy programs in the organizations to show effective outcomes, and also offered music therapy supporting groups for parents and peers with special needs. The last step was to provide professional academic and career advice for people who are interested in studying Music Therapy. This structure was aimed to gain more trust and support from other professionals and to establish collaboration and opportunities for new music therapy programs. After three years of development in providing these promotional services, the progress was slow but demonstrated some success based on many invitations from different health care fields and special educational organizations requiring on-going music therapy programs for their clients or music therapy speeches to gain more knowledge on the subject. The positive outcome highlights that a broad outreach on establishing Music Therapy may contribute to the implementation of the music therapy programs successfully in Taiwan.

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Mini Biography: Hsin-I, a music therapist and writer who provides services to special education schools and hospitals and promoting music therapy to the professionals.

Keywords: Music Therapy Promotion, Outreach Plan, Collaboration

P-110

Efforts for Individual Music Therapy for the Rehabilitation of Dementia Patients

Masaki Kobashi, RMT (JAPAN), occupational therapist
Medical Corporate Association Yuhokai Kurita hospital / Japan

Abstract: The reporter commenced providing individual music therapy to patients suffering from dementia. From the measures taken in two examples, it was indicated that sounds and music specifically catered to each individual patient are effective in decreasing BPSD and increasing QOL.

Description: Individual music therapy for dementia patients has been implemented at the Kurita Hospital since May 1st, 2015, to decrease BPSD and increase QOL. Target patients had been hospitalized for less than a month, and the principles of homogeneity, the ratio of music and language adjusted per patient, and personal history were put into consideration when selecting instruments and music.

Patient A, 70 years old, female: (Name of disease: dementia, schizophrenia)

This patient would loudly demand to be allowed to return home, and would enter her own internal world and make pessimistic comments. The individual music therapy was tailored to this patient so that she would look towards reality through listening to music, and importance was placed on the relationship with music, rather than language, leading to the selection of an Irish harp. She was able to remain calm for a period of time during and after the intervention.

Patient B, 80 years old, female: (Name of disease: Alzheimer's dementia)

On her first day of hospitalization, she was aggressive and violent, but afterwards, her mental state stabilized. Individual music therapy was introduced as an attempt to increase the patient's QOL, and an electric piano was selected based on the patient's personal history. During the therapy, she spoke of her past and difficulties she got married. Due to the song's message of reflecting back on time, and also being a song from Patient B's youth, the song "Toki no Nagareni Mi o Makase" was selected. During the therapy, Patient B spoke tearfully, saying, "I remember my entire life," indicating that the music therapy led to effective recollections.

The above indicate that applying sounds and music tailored to each patient can effectively decrease BPSD and increase QOL. Utilizing this experience, we would like to apply individual music therapy to various dementia patients.

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Mini Biography: Masaki Kobashi RMT (JAPAN), occupational therapist
Medical Corporate Association Yuhokai Working at the dementia treatment ward at Kurita hospital.

Keywords: Rehabilitation for dementia pa, Individual, Mental state

P-111

Consideration of rhythm imitation ability of elderly people

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Japan

Hisao Osada, Bachelor of Arts

Master of Arts

Ph.D in Medicine

Abstract: This research tested two hypotheses of that rhythm imitation ability will be higher in healthy elderly more than people with dementia and that there will be a significant correlation in the score of the Japanese version of Montreal Cognitive Assessment and the score of the rhythm imitation test.

Description: This research tested two hypotheses of that rhythm imitation ability will be higher in healthy elderly more than people with dementia and that there will be a significant correlation in the score of the Japanese version of Montreal Cognitive Assessment and the score of the rhythm imitation test.

Participants in this study were all female from 75 to 93 years old. Group of aged people with dementia consists of 16 people. They can live independently if there is someone's support, although it is difficult to the communication in daily life. Control group consists of 17 healthy people. All participants took Japanese version of Montreal Cognitive Assessment and rhythm imitation test created by preliminary survey. Points of these tests were analyzed using SPSS.

As the result of t-test, the rhythm imitation ability of healthy aged group was significantly higher than that of the other group ($t(27.218) = 2.545$ $p < .05$). Also, result of MoCA-J and rhythm imitation test showed positive correlation, but it was not significant ($r = .338$). Visuospatial cognition and rhythm imitation ability are related to positive correlation in result of MoCA-J's subscale and rhythm imitation test ($r = .372$ $p < .05$).

Because the abilities necessary to imitate rhythm, such as counting numbers and memory holding, are affected to people with dementia, the result of rhythm imitation test was low in the group of dementia and the people for whom a result of MoCA-J were low. We speculate that there was a correlation in visuospatial cognition and rhythm imitation ability because it is non-verbal challenges.

In the future, we need to manifest when rhythm ability is reduced, or to decline also cognitive function, and if rhythm imitation ability has improved, what effect on cognitive function.

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Mini Biography: Satomi Suzukawa, RMT (Japan) is nursing staff and music therapist at social welfare corporation Tojoalicekai Silutopia Yuki.

Keywords: Rhythm imitation, Cognitive function, Dementia

P-112

Musical speech therapy for Down's syndrome children who had West syndrome

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Medical specialist of Rehabilitation

Abstract: The patient was a 12 year old girl. She was diagnosed with Down's syndrome, then developed West syndrome in infancy. She was unable to speak. Originality musical speech therapy was conducted. The effectiveness of this method was confirmed.

Description: Background: Treatment of West syndrome involves Adrenocorticotrophic hormone (ACTH) therapy. One side effect of ACTH therapy is atrophy of the brain. This causes delay or regression of psychomotor development. Language acquisition is difficult especially in the case with children with Down's syndrome. Musical speech therapy was carried out at home. The aim of this study was to confirm the effectiveness of this method.

Methods: The subject was a 12 year old girl with Down's syndrome, who developed West syndrome in infancy. Her development level was DQ16. Speech level was about that of an 8-month old baby, such as "Ba Ba". A program was implemented where musical speech therapy was carried out every day about 10 minutes. She was taught every other week by a music therapist and her mother carried out day to day. Singing with the melodies, and humming her name and greetings by playing the rhythm with a tambourine and blowing in with a kazoo was used in the day-to-day. Once a week, the program was reviewed and adjusted by a music therapist. The training session was recorded once a week to check the mother's technique and assess the subject's speech development.

Results: After two weeks, she began to watch the movement of our mouths. After one month, she could say a few words such as "School". After four months, when it was lunch time at school, she could say to her teacher "Give me". She became able to acquire some words in daily life. It became possible to some extent to be able to communicate with people around her.

Conclusions: Musical speech therapy was effective because a short program was carried out each day, and she could do musical speech therapy every day, due to a music therapist and her mother working together.

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Mini Biography: I received the Master's in Health psychology from J.F.Oberlin Graduate University. I received the excellent presentation award of The 81st Japan Association of Applied psychology last year.

Keywords: musical speech therapy, Down's syndrome, West syndrome

P-125

Experiences of “Music Care” with dementia in Taiwan

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Tajen University / Taiwan

Abstract: The purpose of the research is to understand the influence of “Music Care” on the elderly people with MCI, and to discuss why these elderly people’s sense of well-being can be improved by participating in the activity, through analyses of their feelings, life experiences and sentiment after their participation.

Description: The research is aimed to: (1) to understand the experiences and feelings of the elderly people with Mild Cognitive Impairment (MCI) while being in the program of “Music Care”; (2) to comprehend the elderly People’s daily interaction with others prior to and posterior to the activity; (3) to grasp the influence of the activity on the sense of well-being of the elderly people with MCI. The research applies qualitative research method and semi-structured interview with six elderly people with MCI, three volunteer workers and three family members in one daycare center in Taiwan. The researcher concludes as follows:

I. Regarding the experiences and feelings of the elderly people while being in the activity; two situations can be seen: (1) the elderly people are hesitating to join the activity due to poor health condition and lower self-confidence; (2) those who partake in the activity are significantly encouraged and willing to learn more.

II. Concerning the elderly people’s daily interaction with others after partaking in the activity, three points can be noted: (1) the daily life-style has been positively changed due to their interaction with peers; (2) their self-confidence is recovered by family members’ encouragement and concern; (3) they become joyful and be inspired by the peers in the program of the activity.

III. As for the influence of the activity on the sense of well-being of the elderly people, three things can be said: (1) they show obvious interest in the activity, and find spiritual sustenance in family members’ support; (2) They are willing to serve one another because of the respect and understanding from others; (3) the elderly people gain the sense of achievement and support from the society by their earnest commitment in the activity, and in return gratefully feedback to others.

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Mini Biography: Wan-Yu Lin is an Assistant Professor of Healthcare Administration at Tajen University, Taiwan, and a faculty member of Music Care program supported by the Japan Music Care Association.

Keywords: Music Care, Mild Cognitive Impairment, Taiwan

P-128

Effectiveness of Music Added to the Life Review

Eika Nakamura

Japan

Abstract: The purpose of this study was to clarify the effectiveness of a music therapy which was added to a life review program.

Description: As the number of patients with dementia has recently increased in Japan, they have been treated in various ways in institutions for the elderly.

The purpose of this study was to clarify the effectiveness of a music therapy which was added to the life review program, focusing on the relation between a life review program and a music therapy.

Five participants who had ability to communicate verbally joined the group of this life review program in the ward of dementia.

The purpose and procedure was explained and informed consent was obtained from five participants.

In the first session the life review program was performed without music, and in the second with music. The two results of each participant were evaluated with D-EMS (Ehime Music therapy Scale for Dementia) and examined.

Results of this study showed no difference between the first session (life review only) and the second one (life review and music).

However it is worthwhile to conduct a more detailed study because the participants looked full of life during the latter session.

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Mini Biography: Tokai University, Kanagawa. B. A. in Department of Arts, Music, 2015

International University of Health and Welfare, Tokyo. Occupational Therapy Master's Program

Keywords: Life Review, Music, Dementia

P-132

MIxIS: a web platform to document and capitalize the music therapy activities

Fabio Circelli

AIM (Associazione Italiana Professionisti Musicoterapia) / Italy

Grazia Parente

Abstract: The project MIxIS enhances the customer, promoting continuity and traceability of music therapy interventions addressed to him. Through a shared system of documentation and registration of therapeutic processes, linked networks are created and developed among: operators, beneficiaries, families and organizations, safeguarding their own privacy.

Description: MIxIS (Innovative Models for Social Inclusion – www.bzmixis.eu -) is a project created by the social cooperative GliamicidiSari. The Lebenshilfe Onlus (Bolzano) has supported and developed this project, creating an organic system of credentials for the various sectors covered, including music therapy activities.

The system is web-based application, easily accessible. The home page illustrates the various areas of activity. After logging-in, you access to consulenze and terapie page and in this virtual space you can find all you need to know about the music therapy courses. MIxIS allows to consult all the documents and projects available, as well as enter, edit and store new data sets about the client.

Through an easy manageable interface, made up of several cards, it is possible to upload the basic documentation about the person involved in the music therapy process. Other functional sections are: planning, development and assessment of every single client. The information entered in the system are available even after the end of the activity, creating a traceable data set useful for the treatment of client.

Each card is made up of different fields related to the therapeutic targets, through an identification code, allow to connect significant parts of the process, making it shareable and visible to other specialists. The MIxIS makes the therapeutic process clear and continuous, leaving the musical footprints traceable at any time, and using a unique pin for each client, make it completely private and individual.

Such system, for music therapy in particular, is a flexible structure and can be edited, expanded and applied to various areas of therapy. Its main feature is that it is not linked to an exclusive therapist, but it is a baseline for the new generations. MIxIS generates information on musical biographies of client and provides opportunities for future research.

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publishers by Charles C Thomas, 1987

Mini Biography: Grazia Parente: graduated in musictherapy in Bari, she worked as musictherapist since 2005. Musictherapist contact AIM Tyrol.

Fabio Circelli: graduated from the CEEP of ASSISI and musictherapist since 2007.AIM partner.

Keywords: Traceability, Flexibility, Transmissibility

P-136

Singing and music listening in children with cochlear implants

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Chiharu Wakasugi, Music Therapist

Sandra E. Trehub, Ph.D. (Psychology)

Yukihiko Kanda, M.D. (Otolaryngology)

Abstract: In this report we present information about the prevalence and nature of singing in a small sample of deaf children who use cochlear implants. We outline their performance on music perception tasks, the strengths and limitations of their singing, and the influence of musical training on music perception and production.

Description: Cochlear implants (CIs) have made it possible for many deaf children around the world to acquire the language of their community and to communicate effectively. Music perception poses much greater challenges for CI users because implants provide degraded pitch and spectral information. Nevertheless, many child CI users are actively engaged in musical activities. In a group of 10 child CI users who were 4 to 9 years of age, 9 of them reported that they sang regularly but only 4 chose to listen to recorded music as a distinct activity. In an initial study of singing, we found that child CI users were similar to normally hearing children of the same age in preserving the timing pattern of familiar songs but, unlike the hearing children, they failed to reproduce the pitch contours of the songs. In addition, the pitch range of child CI users was compressed. As a result, the songs that they sang were recognizable only from the lyrics and rhythms. Three of the child CI users were available for re-testing 6 years later. By that time, two of them had 5 or more years of music lessons and the other had no formal music training. The trained children were much more accurate at reproducing the pitch patterns of songs than they were 5 years earlier. The child who had no formal training did not show comparable improvement. In our view, music training and other rich musical experiences enhance the pitch processing skills of children with CIs. Our testing of child CI users for over 10 years has revealed that they can recognize familiar songs (i.e., those heard frequently) and that such recognition is positively associated with musical training and with bilateral rather than unilateral implantation.

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Nakata, T., Trehub, S. E., Mitani, C., & Kanda, Y. (2006). "Pitch and timing in the songs of deaf children with cochlear implants." *Music Perception* 24 (2): 147-154.

Mini Biography: Takayuki Nakata, Professor of Psychology at Future University Hakodate, received his doctoral degree in psychology from Texas Christian University and completed a postdoctoral fellowship at the University of Toronto.

Keywords: Singing, Cochlear Implants, Music perception

P-137

Developing Music Therapy in Japan: The Role of “Credentialing School”

Yuko Shirakawa

Japan

Abstract: The aims of the current study were to examine the role that “credentialing school” should play in fostering music therapists and to discuss how those schools can help to develop MT in Japan. Credentialing school will play a role in that endeavor by producing quality graduates.

Description: Every school offering a MT program has a curriculum based on the Curriculum Guidelines ‘11 (devised by the JMTA in 2011). In 2015, a curriculum for a master’s program was instituted to allow graduate-level accreditation as a certified music therapist for the first time in Japan. Schools also began offering MT programs that readily accept specialists in related areas who do not have a background in MT and members of the public. The quality of the field of MT as a whole must be improved in order for MT to develop, and credentialing school will play a role in that endeavor by producing quality graduates. Whether current MT training aligns with the needs of society must be determined. Graduates of a higher caliber who are serving as music therapists will probably increase public recognition of MT and lead to increased hiring of music therapists. Greater societal need for MT will probably lead to more young people becoming music therapists with that sense of purpose in mind, and schools offering MT programs will probably need to provide better training. In cooperation with the JMTA, schools offering MT programs must determine whether current MT training aligns with the needs of society and they need to examine ways to instill that training in students. In addition, schools offering MT programs may, through clinical practicum and other means, be able to inform the local community about MT and educate the public. These efforts in the community are limited, but if schools offering MT programs around the country come together, they may be able to engage in efforts on a national scale. Improved quality of music therapists might propel nationally recognized certification of the profession, which has long been an aim of the JMTA.

Bibliography: Japanese Music Therapy Association News. vol.31.
Curriculum Guidelines ‘11.

Mini Biography: Yuko Shirakawa, MA, RMT (Japan) is associate lecturer at Showa University of Music.

Keywords: Developing MT

P-139

Sing her favorite song to hope moment joy of dementia A's mind

Yukika Yamaoka, RMT (Japan)
Japan

Abstract: Ms. A who likes to sing likes the song which Author wrote for Home and it became A's favorite song. While recognition function is going to decline in the progress of her disease, I wish her moment joy and keep singing her favorite song for her.

She is 85 years old now and Alzheimer's dementia.

Description: I met Ms. A 10 years ago. She was an early symptom of dementia and liked songs, especially lyrics, and hum songs loudly even before starting activity. This Elderly Home where Ms. A lives is located in beautiful nature. Every time when Author visit here, I feel nostalgia. I created Home Song which the word of music is from this beautiful scenery and melody is from nostalgic feelings which could be hummed with slow tempo. Ms. A became familiar quickly and took a lead to sing before starting activity. She pays attention to Author with the smile and waits the song begins again in the interlude part. I was reported from office staff that she always hums at any other day than activity date. Home Song gradually became her favorite song. But the reaction in her activity for variety scene is going thinner in the progress of her disease. I can see some reaction of her to Home Song, but the situation of her to enjoy songs became difficult. However, even in situations where the disease progresses, from my strong desire that I want her to have even a moment of the joy in her heart, by humming the song quietly while facing to her, she was taking only rhythm to match my singing voice, but she starts humming from the middle. Disease has progressed and what she could do is to nod to singing by Th, but she sung sometimes when singing Home name. And when I was humming and not singing, she also participate the humming along from the middle. Ms. A turns her gaze on Th, when singing face-to-face just for a moment, but immediately she looks away and emotional expression has become more scarce. I sing to her, but I can see only a little bit of her finger movement and can not hear her vocalization. The reason why Home Song became Ms. A's favorite song might be because Ms. A likes Lyrics, it matches to A's prefer and aesthetic qualities of the music which had been made by taking melody, lyric and tempo into account might become heart healing. And it is also considered a good relationship of the Author (Th) with Ms. A. But while recognition function is going to decline, I wish to have her the joy of mind even for a moment and want to sing her favorite song for Ms. A.

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Defining music therapy second edition by K,Bruscia (1998)
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Mini Biography: Yukika Yamaoka is RMT (Japan)

Keywords: Favorite song, Alzheimer's dementia, 心に喜びを

P-145

Effects of active music therapy on physiological response

Hikaru Okamoto, RMT (JAPAN)

Institute for Mejiro development psychology / Japan

Takako Yamashita, AMTA, Special Education Needs Specialist (S.E.N.S)

Abstract: The relaxation effects of listening to music on non-handicapped persons were studied.

In this study, we measured physiological response changes of severely intellectually disabled people through active music therapy such as playing the tone chime and singing.

Description: The relaxation effects of music have been studied through biological experiments about parasympathetic nervous system or the sympathetic nervous system on non-handicapped people (1,2). These reports shows the effects of passively listening to the music. Furthermore, these reports conclude the effects were influenced by the tempo and slow or meditative music can induce a relaxing effect. To our knowledge, there are few reports of the relaxation effects of music for intellectually disabled people. In this study, we measured physiological response changes of severely intellectually disabled people through active music therapy such as playing tone chime and singing.

We measured the heart rate, blood pressure and body temperature before and after each program during the music therapy session of five severely intellectually disabled people without complications. They are 24-40 years old, and going to the hospital for a mental/health check once a year. Total music therapy and playing the tone chime reduced the heart rate average. Singing many types of songs increased the heart rate average. These results suggest that total music therapy and the ensemble induce a relaxing effect, and singing induces an arousing effect. It will be necessary to examine more cases in the future.

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Mini Biography: Hikaru Okamoto, RMT (Japan), is music therapist at institute for Mejiro development psychology.

Keywords: Severe intellectual disability, Physiological response, Autonomic nervous system

P-147

Possibility of music that open up the future of dementia care

Shigeki Yoshita, Japanese Music Therapy Association certified music therapist

Japan Music Care Association certified leader

Japan

Abstract: From the example of 20 years in the field of dementia care, reported the case got effective results, the music you want to consider the possibility of opening up the future of dementia care.

Description: In the case that the drug therapy Aricept tablet dose in the Alzheimer's type, is seen inclination or motivation such as reduction of the body from side effects, had spent most of the day without doing anything. After MC start, move the body with a musical instrument, I was able to sing in a loud voice. Also seen walking motivation in life face, recovered to go alone to the toilet in the watch. This is, that the structure of the MC is easy to enjoy the program understand, easy to join, considered to have led to the continuation of the activities. In addition, the stimulus from both sides of the sight and hearing, will get a number of immediate sense of accomplishment, to infer that the drawer proactive action.

Bibliography: Challenge Sato, Shunichi al., To be and trust love origin of care Gakubunsha

In fact Author Keiko Miyamoto of Music Care Japan Music Care Association

Dementia care, International University of Health and Welfare, Graduate School Professor Author Takahito Takeuchi nationwide the elderly welfare facilities Council

Mini Biography: While working in such as Regional Comprehensive Support Center, he engaged in, such as in practice and workshop lecturer in music therapy.

Keywords: Dementia care, Immediate sense of accomplishment, Independence

P-148

Raising Music between Alleys: An Example of Music Care in Daycare Center

Hsin-Hui Lin, Program manager of Senior Affairs at Pingtung County Government, Taiwan.

Executive director of the Taiwan Music Care Association.

PINGTUNG COUNTY GOVERNMENT / Taiwan

Abstract: Music Care was programming designed by Japan Music Care Association in the past seventy years. In 2012, Music Care was introduced to the regional senior communities by the Pingtung County Government in Taiwan. Also, it was applied to this Song-He Daycare Center in 2015 as the popular healthcare promotion program.

Description: Music Care was programming initiated by Mr. Tetsuro Kagaya, who was one of the pioneers of music therapy in Japan and died in 1987, and promoted by Mrs. Keiko Miyamoto, who believes that music can produce a happiness and stability in its listeners. Through coordinated choreographed movements to music, one can enhance physical activation and attain inner peace. As applying to the Song-He Daycare Center in 2015, Music Care program became the most popular healthcare promotion program. And, as a result of practice in people with disabilities, preventive care, senior care and support, and even the program leaders, Music Care can be designed to stable emotions, promote wellness, promote physical rehabilitation, improve communication, and improve the quality of life.

Bibliography: Lin, H. (2015). Taiwan Music Care Training Handbook. Taiwan Music Care Association.

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KNEAFSEY, R. (1997).The therapeutic use of music in a care of the elderly setting: a literature review.Journal of Clinical Nursing, 6 (5), 341-346.

Mini Biography: Hsin-Hui Lin is a manager of Senior Affairs at Pingtung County Government, Taiwan, and an executive director of the Taiwan Music Care Association supported by the Japan Music Care Association.

Keywords: Music Care, Daycare Center, Taiwan

P-149

A Review of Multicultural Music Therapy Literature: Trends and Future Directions

Jonathan Wei Li Tang, MT-BC
Singapore

Abstract: What does the music therapy literature tell us about working with individuals from diverse cultures? This poster is based on the author's study that analyzed the content of multicultural research published in the *Journal of Music Therapy and Music Therapy Perspectives*. Trends and gaps in the literature will be discussed.

Description: Today, it is inevitable that we will encounter individuals from different cultural backgrounds. Two reviews focused on multicultural music therapy literature, the most recent published more than 10 years ago. The purpose of this study was to analyze the content of multicultural research published in the *Journal of Music Therapy and Music Therapy Perspectives*. The present study was designed as a comprehensive update of the two previous studies. Articles included were those that addressed international practices; international students; multicultural training; and/or music therapy with specific ethnic/racial groups. A total of twenty-seven articles were included in the review. These were subdivided into clinical population ($n = 8$), professional issues ($n = 13$), foundational research ($n = 7$), theory development ($n = 3$), and modes of inquiry. When articles discussed multiple topics, it was categorized in both sections but accounted for only once in total number of articles. Results indicate a growth in multicultural research over the past decade. There were increases in all categories except for theory development research and philosophical research articles. Despite this increase, there is still a dearth of multicultural music therapy literature. More research is needed to develop evidence-based practices for our increasingly diverse clientele. Such areas include cross-cultural comparisons of music perception and music therapy protocols, cultural matching in music therapy, and music therapy with bicultural clientele. More importantly, a clearer and robust concept of cultural-competency in music therapy is essential to help our profession progress into the future.

Bibliography: Brown, J. M. (2002). Towards a culturally centered music therapy practice. *Voices: A World Forum for Music Therapy*, 2 (1).

Chase, K. M. (2003). Multicultural music therapy: A review of literature. *Music Therapy Perspectives*, 21 (2), 84-88.

Shapiro, N. (2005). Sounds in the world: Multicultural influences in music therapy in clinical practice and training. *Music Therapy Perspectives*, 23 (1), 29-35.

Mini Biography: Jonathan, also known as Jaytee, is currently working at Florida Hospital Orlando, serving patients of all ages and diagnoses. His research interests include cultural issues and medical music therapy.

Keywords: Culture, Research

P-151

Music therapy helps a client with severe depression recover

Natsuko Hasebe, RMT (Japan) /M.D.

Hayashishita Hospital

Hayashishita Hospital / Japan

Tadayuki Hayashishita, M.D.

Hayashishita Hospital

Riko Kobayashi, PhD/M.D.

Hayashishita Hospital

Sachiyo Hyakkan, M.D.

Hayashishita Hospital

Naoko Nakamura, OTR

Hayashishita Hospital

Manabu Hamaya, OTR

Hayashishita Hospital

Abstract: When an inpatient with depression was told that he could play his saxophone, he became active. His score on the Zung Self-Rating Depression scale (SDS) improved from 67 to 38. The presenter reports about the effect of music and suggests the usage of music as a means of prevention.

Description: The client was experiencing severe depression and had to be admitted to the hospital. He became tired easily and lay in bed reluctant to have contact with others. Upon hearing that he was a member of a band during his teens, the therapist asked him to bring his tenor saxophone to participate in some personal sessions together. The client immediately asked his wife to bring his instrument and became active in practicing his favorite numbers. Twelve days later, he played a piece of music accompanied by the therapist on piano in a group music therapy session. Since then, he became more active than before and participated in many activities as well as conversations with others. A month after admission, he became confident, left the hospital, and went back to his job. His SDS score was 67 when he entered the hospital, which indicated depressive symptoms. The score was 38 when he left, which meant that he was not depressive. In this case, the therapist only told him to bring his saxophone and accompanied him on the piano at a mini concert, but it had a great effect on his mental health. The client explained that he felt relieved when he knew he could play his saxophone in the hospital. Moreover, the saxophone was a present from his father, but he had never played it in his current house due to his housing conditions. Interviewing him, the researcher found that there were many aspects concerned with music that made him well, but then, could it be called music therapy? Even if not, the presenter wants to share the idea about the effect of music and also wants to discuss how to get the most benefit from it.

Bibliography: Mercedes Pavlicevic (1997) *Music Therapy in Context Music, Meaning and Relationship*. London; Jessica Kingsley Publishers

Michael J. Silverman (2015) *Music Therapy in Mental Health for Illness Management and Recovery*. Oxford; Oxford University Press

Gary Ansdell (2015) *How Music Helps in Music Therapy and Everyday Life (Music and Change: Ecological perspectives)*. London; Routledge

Mini Biography: Natsuko Hasebe is a music therapist and a psychiatrist in Japan. She works at Hayashishita hospital and practices music therapy with occupational therapists.

Keywords: depression, recovery, prevention

P-156

Compose Your Self: Exploring and Understanding Songs Written by People with Neurodisabilities

Michael Viega, Ph.D., LCAT, MT-BC

State University of New York (SUNY), New Paltz / USA

Felicity Baker, PhD, RMT

Abstract: Experiential analysis of songs written in music therapy can provide important information for therapists to uncover clinical process in music therapy. This presentation will disseminate current findings of a large-scale study that investigates songs written by adults who have experienced a neurodisability to uncover their lived experience through recovery.

Description: Evidence has emerged in recent years of the impact of songwriting as a therapeutic tool to support well-being outcomes in people with acquired brain injury or spinal cord injury (Baker, Rickard, Tamplin, and Roddy, 2015). Songs written in therapy can provide listeners insight into the inner world of the songwriter (s), offering clinicians and researchers rich possibilities for deepening their understanding of the experience and impact of the therapeutic process on the songwriter (Baker, 2015b; Viega, 2013).

Analysis of song creations by researchers is not a new phenomenon. O Callaghan undertook the first systematic lyric analysis study in 1996 where she used modified grounded theory and content analysis to analyze the themes of songs created by people in palliative care. Experiential and arts-based analysis allows researchers and clinicians build a more affective-intuitive relationship with the music, gain insight into the imagery possibilities within the aesthetic components, and reveal complex social phenomena through artistic representation and performance (Bergstrom-Nielsen, 2009, 2010; Bonny, 1993; Viega, 2010, 2013).

The songs being examined here were drawn from a larger study that was examining the outcomes and mechanisms of action derived from a songwriting protocol designed to address the self-concept in people who were in active rehabilitation post neurological injury. Participants were asked to write three songs. Song one is a song constructed about the past self, song two is about the present self, and song three is about the imagined future self. The presenters used an arts-based research approach to experientially investigate these songs to uncover the developmental process of recovery from a neurodisability. The presenters will share current findings from this study, discuss future implications and directions of the research, and share song examples of the songs.

Bibliography: Viega, M. and Baker, F. (in press). What's in a song? Combining Analytical and Arts-based Analysis for Songs Created by Songwriters with Neurodisabilities. *Nordic Journal of Music Therapy*.

O Callaghan, C. and Grocke, D. (2009). Lyric analysis research in music therapy: Rationales, methods, and representations. *The Arts in Psychotherapy*, 36 (5), 320-328. doi:10.1016/j.aip.2009.09.004

Baker, F.A. (2015). What about the music? Music therapists' perspectives of the role of music in the therapeutic songwriting process. *Psychology of Music*, 43 (1), 122-139. First published online 4 October 2013, DOI: 10.1177/0305735613498919.

Mini Biography: Dr. Michael Viega is an Assistant Professor of Music Therapy at the State University of New York, New Paltz and a Fellow in the Association of Music and Imagery.

Keywords: Song Analysis, Therapeutic Songwriting, Neurodisability

P-175

Analysis of music therapists in an interdisciplinary team in nursing homes

Ayumi Obitsu, RMT (Japan)

Tatsuoka medical corporation / Japan

Yuka Matsuura, RMT (Japan)

Hikari Sando, MA,RMT

Abstract: This presentation addresses the significance and implications of music therapists collaborating with an interdisciplinary team for treating residents in a nursing home. The authors are music therapists working at a nursing home in Tokyo. We analyzed our experience and evaluated the role of music therapists such an interdisciplinary team.

Description: The authors have been working as full-time music therapists at a nursing home in Tokyo for between five to seven years. All of the music therapists belong to “the department of art” of the nursing facility that provides music therapy by part/full-time registered music therapists and art activities by artists. As part of their work, full-time music therapists often collaborate with staff from other discipline. In their work, music therapists interact with workers from other disciplines they evaluated the impact of their work on to the interdisciplinary team, with particular emphasis on the relationship between the music therapists and other disciplines.

The purpose of this research is to re-evaluate the relationship of the music therapists with other disciplines (facility physicians, nurses, social workers, occupational therapists, physical therapists, and facility caregivers) and re-establish their approach and the importance of music therapy as part of an interdisciplinary team. The research was conducted by four full-time music therapists who had been working for five to seven years at a nursing home in Tokyo utilizing KJ methods. In addition to this research, the authors plan to conduct a survey of other music therapists who work in full-time positions at nursing homes overseas.

Analysis of the KJ method showed that all of the music therapists were concerned about “the vague definition of music therapy” held by the other member of the interdisciplinary team. Other keywords resulting from the analysis were:” interactive communication with other disciplines”; “accepting the needs of the facility”; and” advertisement of music therapy work”.

This research showed the importance of working in corporation with other disciplines in nursing facilities, in particular the authors recognized the necessity of clearly defining their roles in an interdisciplinary team for the treatment of residents at such of facilities.

Bibliography: Hamatani Noriko,Sakashita Masayuki. (2011)

Ongaku ryohoshi no seiyou ni kansurukenyu-therapist ga seityosurutame no shisa (Prospects for integral growth of music therapists),Bulletin of institute for interdisciplinary Studies of Culture Doshisya Women’s College of Liberal Arts 28,1-17

Umeda,Y. (2009) Ongaku ryohoushi no identity ni kansuru kousatsu (A think about identity of music therapist),Bulletin of Osaka College of Music.47,61-84.

Mini Biography: Ayumi obitsu is RMT in Japan. she learned music therapy at Toho college Of Music. she is woking as a full-time music therapist at Medical CorporationTatsuoka in Tokyo.

Keywords: a nursing home, interdisciplinary team, self -analysis

P-179

Rap and singing interventions enhance emotion regulation of adolescents in school setting

Sylka Uhlig

Netherlands

Abstract: Music as an effective self-regulative tool for emotions and behavioural adaptation for adolescents can enhance the development of emotion related skills when applied as music therapeutic school intervention (RCT n=95).

Description: This study investigated in the performance of RapMusicTherapy (RMT) in a non-clinical, school-based program to support self-regulative abilities for wellbeing. One hundred and ninety adolescents of grade 8 of a public school in the Netherlands, were randomly assigned to an experimental group who received RMT, and a control group who received regular classes. Both interventions were applied to 6 classes once a week during 4 months. Measurements took place at baseline, (begin and end of both interventions) and again after 4 months without RMT. Primary outcome data include measures of psychological well-being of adolescents, about self-description, emotion regulation and self-esteem. Significant difference between groups was shown on SDQ teacher test, and indicated a stabilized RMT group, in opposite to increased problems in control group ($p=.001$; $np2=.132$). Also, total problem scores of all tests as well as measures of self-esteem presented improvements between pre-post condition, favouring RMT group, but were not significant. The present results of the RCT imply overall benefits of RMT in school setting by improved effects on all measures. Compared to results of school interventions, the motivational engagement in behavioural, emotional and social themes, as used in RMT, support these enhancements. To manifest adolescent's emotion related behaviour, extended numbers of sessions are required to avoid interference with school schedules, and supplementary, adequate instruments for assessments are obligatory.

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Short, H. (2013). Say what you say (Eminem): Managing verbal boundaries when using rap in music therapy, a qualitative study. *Voices: A World Forum for Music Therapy*, 13 (1). Retrieved from <https://voices.no/index.php/voices/rt/prINTERfriendly/668/598>

Uhlig, S. (2011) From Violent Rap to Lovely Blues: The Transformation of Aggressive Behavior through Vocal Music Therapy. In *Developments in Music Therapy Practice*. Meadows (Ed). Barcelona Publishers, USA.

Mini Biography: Lecturer Music Therapy & Voice; HAN University; PhD Vrije University, Netherlands. 20 years music therapy experiences; psychiatry, rehabilitation, special education. 'Voice/Rap/Singing' workshops, -trainings

Keywords: RCT adolescents wellbeing, school based intervention of m, ap/singing intervention for em

P-180

Wadaiko performance encourages communication skills of mentally disabled persons

Eriko Mizuno, Ph.D.

Music therapist

Odawara Junior College / Japan

Abstract: We use Wadaiko (Japanese drum) as a group activity for mentally disabled people. Video recording compared single play, two-person play and three-person play in which each participant has learning level difference. This research indicated that the participants became mutually synchronized in playing Wadaiko, and felt a sense of togetherness.

Description: People with mental disabilities tend to lack communication skills and have difficulty with interpersonal relationship. They are generally not able to behave with confidence, so they are embarrassed around people.

Wadaiko performance is used by our organization as a group activity for individuals with mental disabilities. Wadaiko is an instrument that can be easily learned and enjoyed, providing moderate physical activity in addition to musical and social interaction.

The rhythms of drumming draw attention to and encourage the coordinated behavior of people with various disorders (Aldridge, 1989). Rhythmic motion can also have the effect of eliciting spontaneous speech (Corriveau & Goswami, 2009; Norton, Zipse, Marchina, & Schulaug, 2009). Above all, drumming may lead to significant improvement in multiple areas of social and emotional behavior (Ho, Tsao, Bloch, & Zeltzer, 2011). In the early years of the team, interactions took place only between the teacher and each member. Gradually, the members began to interact with each other through wadaiko performance.

The study participants were the wadaiko members who had each different playing level. Video recording compared single play, two-person play and three-person play. A beginner could not play with correct rhythm by himself, but could do pretty well with an experienced member.

One of the most important elements of Wadaiko performance is that all members perform in a coordinate manner. The inexperienced participant carefully observed the experienced members. They conducted communications through rhythm, gesture, eye contact and shout. Wadaiko awakened all of senses and encouraged communication skills.

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Ho, P., Tsao, J. C. I., Bloch, L., & Zeltzer, L. K. (2011) The impact of group drumming on social-emotional behavior in low-income children. *Evidence-Based Complementary and Alternative Medicine*, Article ID 250708. doi:10.1093/ecam/nej072.

Mini Biography: 2006-Kinki Univ. Hospital (Music therapist)

2011 Ph.D.

2011-Director of NPO Agora Music Club

2016-Odawara Junior Collage (Associate Professor)

Keywords: Wadaiko, communication skill, Persons with mental disabili

P-181

Evaluating Music Therapy Practice Statuses and Trends Worldwide

Daniel Tague, Ph.D., MT-BC
Shenandoah University / USA

Petra Kern, Ph.D., MT-BC, MTA, DMtG

Abstract: The purpose of this study was to obtain worldwide results regarding demographic data, employment, and clinical practice perspective from music therapy professionals. The survey was divided into three distinct sections that explored the profile of music therapists around the world, and how they view clinical practice.

Description: Although several individual countries and music therapy organizations conduct workforce analysis in for their respective music therapy professions, there is not an overall source of data that summarizes the information for the growing field of music therapy. Over 2,000 participants responded to a 30-item questionnaire that was developed to obtain a detailed, descriptive summary of the demographics, employment, and clinical facts that describe the music therapy profession. Each of the three sections of the survey was divided into 10 questions that inquired about work setting, general caseload, and music therapy approach.

Invitations to participate in this survey were distributed through direct email invitations, newsletter announcements and multiple Internet notices to music therapists who are members of organizational associations affiliated with the World Federation of Music Therapy (WFMT). All music therapists in these organizations were invited to complete the survey. The survey results will be used by music therapists, administrators, and members of the public to 1) describe music therapy as a profession, 2) advocate for the profession, and 3) inform music therapists and decision makers when setting fees.

All surveys were completed via SurveyMonkey®. The survey was conducted in English with translations into six other languages available for reference. Data gathered from multiple-choice questions with single and multiple answers were tallied by SurveyMonkey® and converted into percentages. Narrative responses from three open-ended questions (maximum of 50-words each) were categorized by completing an open coding procedure.

Results of this one-of-its-kind study will be shared for the first time at the World Congress of Music Therapy in Tsukuba, Japan. Data will be shared on an innovative graphic-designed poster allowing participants to quickly grasp the outcomes. In addition, the poster will be available for download on the WFMT website following the congress.

Bibliography: Gooding, K. D. (Ed.) (2015). *International Perspectives in Music Therapy Education and Training: Adapting to a Changing World*. Springfield, IL: Charles C. Thomas Publisher.
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Ridder, H. M., & Tsisis, G. (Eds.) (2015). *Music therapy in Europe: Paths of professional development: A special issue in partnership with the European Music Therapy Confederation. Approaches: Music Therapy & Special Education* 7 (1). 1-188.

Mini Biography: Dr. Daniel Tague, MT-BC, is a music therapist and Assistant Professor of Music Therapy at Shenandoah University. He is the current Chair of the Clinical Practice Commission of the WFMT.

Keywords: music therapy worldwide, survey study, statuses and trends

P-188

The use of MT interventions to improve pre-reading skills and reduce off-task behaviors of a child with ASD

Wiputh Kehasuwan, MA

Thailand

Abstract: This study examined music therapy interventions used to improve pre-reading skills and reduce off-task behaviors of a 6-year-old child with ASD. The study started with non-music alternating with music condition emphasizing on reading (ABAB). Results, the participant's pre-reading skills were improved and off-task behaviors were decreased dramatically during music conditions.

Description: In the field of music therapy with the children with ASD, most of the music therapists and the researchers usually focused on addressing the children with ASD's social skills, communication skills, behaviors, and/or attention, but not reading skills. Many of children with ASD are struggling in reading and reading is important in living in the society and in learning in school. Therefore, it was a good opportunity for the music therapist to explore the power of music on improving reading skills and also reducing the off-task behaviors during learning to read.

This study employed ABAB single-case experimental and qualitative case-study design. In the study, the music therapy interventions (B) were provided four days a week alternatively with non-music conditions each week including five days of baseline phase (A).

The results showed that the word reading scores of the participant were increased during both music and non-music conditions, but the scores rapidly improved during participating in music therapy sessions. In terms of off-task behaviors, participant exhibited off-task behaviors about 50% of the sessions. On the contrary, the off-task decreased dramatically while engaging in music therapy sessions and also reduced during participating in the second non-music phase.

In addition, the study provides the effective music therapy interventions including musical elements that have an impact on improving pre-reading skills and decreasing off-task behaviors. The study was conducted by a Master's music therapy student in Thailand and used the interventions in Thai context. It will be great to share the interesting results and the new ideas, and also to show the music therapy trends and works from Thailand.

Bibliography: Colwell, C. M., & Murrless, K. D. (2002). Music activities (singing vs. chanting) as a vehicle for reading accuracy of children with learning disabilities: A pilot study. *Music Therapy Perspectives*, 20 (1), 13-19.

Nation, K., Clarke, P., Wright, B., and Williams, C. (2006). Patterns of reading ability in children with autism spectrum disorders. *Journal of Autism and Developmental Disorder* 36 (7), 911-919.

Register, D. (2004). The effects of live music groups versus an educational children's television program on the emergent literacy of young children. *Journal of Music Therapy*, 41 (1), 2-27.

Mini Biography: Wiputh Kehasuwan completed her Master's degree in Music Therapy Program at Mahidol University in Thailand. Currently, she continues working with young children and adolescents with special needs at Mahidol University.

Keywords: Pre-reading skills, Off-task behaviors, Autism Spectrum Disorders

P-190

Advocating music therapy: a general education elective in a full-time higher education curriculum

Hiu Ying Angel Leung, MM, MT-BC, MTA
Institute for Creative Arts Therapy (HK) / Hong Kong

Martin Lee, PhD

Abstract: This presentation will share the successful experience of offering the first music therapy course as a general education elective in a full-time higher education institute in Hong Kong. The visions and needs of such elective, designing and content of the elective, and the operation of the elective will be discussed.

Description: The purpose of this presentation is to share the successful experience of teaching the first music therapy course as a sub-degree level general education elective of a higher education institute in Hong Kong. The current music therapy scene in Hong Kong, and its relation to other countries in the Asia Pacific-Rim area will be reviewed, and information about the curriculum of music therapy in Hong Kong higher education system will also be discussed. The presenters will then share their experience of setting up the first music therapy course as a sub-degree level general education elective of a higher education institute, including the need and development of the idea, process of setting up the course, design and content of the course, and the actual teaching and logistic operation of the course in the curriculum. Up till the academic year 2015-2016, this music therapy course has been offered two times, and students enrolled in these two courses were interviewed before and after the delivery of the course. Demographic and statistical information about the course, such as enrollment number and the distribution of students' subject major, will be shared. Students' pre-course expectation and post-course feedback, and future dissemination of the course resulting from students feedback will also be discussed. It is hoped that through information and experience sharing, participants will gain fresh ideas on advocating music therapy, in particular to create, administer, and deliver music therapy courses as general education electives in higher education curriculum, as well as the hint for further development in various settings at a higher education institute.

Bibliography: Goodman, K. D. (2011). *Music therapy education and training: From theory to practice*. Charles C Thomas Publisher.

Wheeler, B. L., & Grocke, D. E. (2001). Report from the World Federation of Music Therapy Commission on Education, Training, and Accreditation Education Symposium. *Music Therapy Perspectives*, 19 (1), 63-67.

Mini Biography: Angel Leung, currently an active clinician and advocate for music therapy back in her home Hong Kong, is a credentialed music therapist (USA & Canada) and a Neurologic Music Therapist.

Keywords: Music Therapy Education, General Education, Higher Education

P-191

Case of suicide prevention -Feeling changed by listening to favorite music together-

Toshihisa Fukushima, Psychological counselor

Intermediate gatekeeper

Japan

Abstract: The contents of the telephone consultation. Consulter (A) had agricultural chemicals. And (A) said that would like to die right now. After that I listened to music together for two hours. (A) stopped committing suicide. I'll talk about its state. What is (A) asking from music? I'd like to consider.

Description: I'll do talk of suicide prevention. About 24000 people a year commit suicide in Japan. (2015 year Cabinet Office announcement) It's top-level by G7. The one by which the first place of cause of death of the young people (15 years old-34 years old) is suicide is only Japan. I doing the telephone consultation of suicide prevention will speak about the case I met. The person who wants to have counselling which has made the telephone call to me (A). (A) had agricultural chemicals in one hand. (A) drank agricultural chemicals, and I said that I'd like to die right now. I asked to put agricultural chemicals at the place (A) doesn't see. But you refused. While speaking, I came to talk about music and (A) heard that there was a favorite song. I said that I'd like to hear by all means. To separate feeling from agricultural chemicals. You talked about favorite music smoothly. After that I listened to music and shared time together for two hours. There was a case that the way telephone is disconnected, but (A) made the phone call again from the person himself. I talked until a father of dawn and (A) was getting up. On the day, (A) stopped committing suicide. I'll talk about the state of that case. What is (A) asking from music? What is music for (A) ? How does a person do and choose death, and choose to live? I'd like to consider.

Bibliography: Nishikawa,Y (2003) Jisatsusuru watashi wo douka tomete (Please stop me who commits suicide),Tokyo; Kadokawa-shoten

Mini Biography: Toshihisa Fukushima,Suicide prevention activity is begun from 2005.

Psychological counselor,Intermediate gatekeeper,member of Japanese Association for Suicide Prevention.

Keywords: Suicide prevention, Telephone counseling, Music

P-193

Collaboration between a music therapist and physical therapist to facilitate social rehabilitation

Takako Imamura

RMT (Japan), Clinical Developmental Psychologist (Japan) / Japan

Abstract: Using the International Classification of Functioning, a music therapist supported an elderly man with anxiety by collaborating with a physical therapist at a day care center. As a result, the man who had felt anxious about interpersonal relationships and physical function achieved social rehabilitation.

Description: We report a case of the social rehabilitation of an elderly man.

A music therapist (MT) and physical therapist (PT) worked together to achieve the elderly man's social rehabilitation; although his physical status had recovered, he had not achieved social rehabilitation.

Mr.A is an elderly man in his 90s who uses a day care center. He lectured in a university until suffering from a lumbar burst fracture in 20XX. He had hoped to give presentations at academic conferences. His physical function had been restored to a self-reliant level in daily life by physical therapy.

However, he still complained of lower-limb pain. Furthermore, he did not achieve social rehabilitation due to anxiety about whether he could speak while standing for a long time.

Therefore, using the International Classification of Functioning (ICF), an MT and PT attempted to work in collaboration. The PT focused on mind and body function, and on body structure. The MT focused on participation and activities. In particular, the MT provided time to talk while standing in front of a large audience in the music therapy. During the same period, the PT led the training in standing and walking. As a result, Mr.A's confidence was restored, and he achieved travelling to distant academic conferences.

The International Classification of Impairments, Disabilities, and Handicaps, which was the predecessor of the ICF, paid attention only to the physical structure of the body. Based on the ICF, and by the MT cooperating with the PT, we were able to connect with actual activities and participation, and to guide Mr.A to social rehabilitation.

Although physical status recovers, some service users cannot move forward in social rehabilitation due to anxiety. We consider music therapy to be helpful for social rehabilitation.

Bibliography: Taniguchi,K.&Satou,S. (2007) *Eigingu Shinrigaku (Aging psychology)*, Kyoto Kitaojishobo.

Mini Biography: Takako Imamura, RMT (Japan), is a music therapist of Geriatric Health Services Facility Aoinosono Yanagi and Clinical Developmental Psychologist in Japan.

Keywords: Social rehabilitation, Collaboration

P-198

Emotional Impact of Alto Recorder on Elderly Japanese Dementia Clients

Junko Shiraki, RMT (Japan)
Free-a-Stage NPO. / Japan

Abstract: This presentation reports on the emotional impact on elderly clients with dementia of alto recorder playing by the therapist, which had proved effective in individual therapy for this demographic. The effectiveness of this method is discussed with reference to changes observed when it was introduced in small groups.

Description: Japan is a society of unparalleled longevity, with an average lifespan of approximately 84 years according to official statistics. The author has practiced music therapy in elderly care homes for 12 years and has begun to use the alto recorder as an instrument easier for older subjects to listen to and offering a good communication medium. It has proved effective in individual therapy. This presentation reports on the use and effectiveness of alto recorder playing in small group therapy (10 sessions of 10 minutes each). In Group 1, which consisted of three dementia patients aged 90 to 99 years with nursing care level 3-5 (a five-step evaluation scale set by MHLW) and a range of other health issues including diabetes, and hypertension, eye contact with the therapist, relaxation of the facial expression, singing, swinging of the legs, beating time, smiling at the therapist, beckoning, and other movements were observed. In Group 2, consisting of five subjects aged 87 to 103 years with nursing care level 4-5 and other health issues including hypertension, chronic heart failure, and depressive neurosis, emotional response and varied communication was similarly elicited. For the therapy sessions, chairs were drawn close together for ease of hearing and Japanese ceremonial songs, seasonal children's songs, and popular songs from the last 100-120 years were used. The efficacy of alto recorder playing in small groups is thought to be due to the following: (1) it allows synchronization with subjects' breathing and speed of response; (2) the subjects' reactions can be observed while playing the instrument, facilitating contact; (3) although it is a western instrument unfamiliar to this age group, its sound is similar to that of the traditional shakuhachi, making it more accessible to elderly dementia patients in terms of monophony, range, and volume.

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Mini Biography: RMT (Japan), Affiliated to Music Therapy Division, NPO Free-a-Stage (Osaka), works with the elderly, adults with disorders and children with intellectual disorders; Piano/electric organ instructor at Yamaha Music School

Keywords: Alto recorder, Dementia, Group session

P-207

The effect of mindfulness-based music therapy on attention in women receiving adjuvant chemotherapy for breast cancer

Teresa Lynn Lesiuk, Ph.D., MT-BC
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Abstract: Mindfulness-based music therapy (MBMT) significantly improved attention and decreased mood distress experienced by women with breast cancer receiving adjuvant chemotherapy. Participants received MBMT individually one-hour per week for four weeks. The sessions consisted of varied music activities accompanied by mindfulness attitudes and weekly homework and a researcher-designed music CD.

Description: Cancer treatments such as chemotherapy and radiation are thought to damage normal cognitive functioning of women with breast cancer. Mindfulness techniques have been shown to improve attention and working memory of adults. No study to date had used mindfulness-based music therapy (MBMT) techniques to address illness states, and more specifically, to address the attention deficits and symptom distress found in women who have received cancer treatment. The purpose of the study was to explore the efficacy of mindfulness-based music therapy (MBMT) to improve attention and decrease mood distress experienced by women with breast cancer receiving adjuvant chemotherapy. A quantitative approach with a descriptive longitudinal design was used. The setting was a comprehensive cancer hospital and a university in southern Florida. The participants were fifteen women with a diagnosis of breast cancer, within stages I to III, receiving adjuvant chemotherapy. Participants received MBMT individually one-hour per week for four weeks. The sessions consisted of varied music activities accompanied by mindfulness attitudes and weekly homework. Demographic information was collected at baseline. Attention was measured using the Conner's Continuous Performance Test, pre (Time 1) and post (Time 2) MBMT intervention. Mood was measured using the Profile of Mood States, pre and post each weekly session. Narrative comments collected from the homework assignments served to reinforce quantitative data. Repeated measures ANOVA showed that attention improved significantly over time. While all mood states significantly improved from the beginning to the end of each MBMT session, the mood state of fatigue, decreased significantly more than the other mood states. MBMT enhances attention and mood in women with breast cancer receiving adjuvant chemotherapy. Fatigue, is even more significantly relieved by MBMT than other mood states.

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Mini Biography: Teresa Lesiuk, Ph.D., is Director and Associate Professor of Music Therapy at the Frost School of Music, University of Miami, Miami, Florida, USA.

Keywords: mindfulness-based music therap, attention, breast cancer

Disclosure: This research was funded by the University of Miami Provost Research Award.

P-208

Yiren Music and Wellness Program: Development of a New Program

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USA

Yu-Fei Yin, MA, MB
Xi-Jing Chen, PhD
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Huitong Yang
Yan Li

Abstract: This presentation reports on the development of a Music and Wellness Program at a group of spas in Beijing, China. The program has been developed by music therapists, and music therapists are the primary service providers. It is based on client needs in five areas: relaxation and stress reduction, energizing, emotional, spiritual, and social.

Description: This presentation reports on the development of a Music and Wellness Program at a group of spas in Beijing, China. The spas have a long history of commitment to both music and holistic health, so the development of the music and wellness program was a natural progression in their development. The program has been developed by music therapists, and music therapists are the primary service providers. It is based on a holistic model of health, emphasizing positive effects of music and involvement in music on the entire person and is based on the effects of music on the brain and body.

The program is based on client needs in five areas: relaxation and stress reduction, energizing, emotional, spiritual, and social.

Five main types of programming are being developed:

- 1) MTs work with clients to develop individual play lists of music for their use during massages and other treatments. These are based on types of music preferred by the clients, considering characteristics of the music that are often considered relaxing.
- 2) MTs work with staff and clients using vibroacoustic tables and chairs to ensure that the music and vibrations used are of maximum benefit for each client.
- 3) MTs conduct individual and small group sessions focusing on client needs in the areas of relaxation/stress reduction, energizing, emotional, spiritual, and social.
- 4) MTs do personal counseling with clients, looking at how they can use music in their daily lives.
- 5) Programs open to larger groups are offered, as they have been in the past, and include sessions by music therapists and others who use music for recreation and wellness, providing positive benefits and also introduce clients to possibilities of using music in wellness.

The program is still being developed. Its current status will be reported in the presentation.

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Mini Biography: Barbara L. Wheeler, PhD, MT-BC, retired from the University of Louisville and is Professor Emerita from Montclair State University. She presents and teaches in the U.S. and internationally and is an author, editor, and researcher.

Keywords: music and wellness, spa, holistic health

P-215

Effect of music therapy as preventive care

Kimiko Isoda, Master of Education, RMT (Japan)
Japan

Masako Sekiya, Master of Education, RMT (Japan)

Abstract: In this study, elderly individuals participated in group music therapy every other week for 6 months and we evaluated cognitive functions and emotions. Cognitive functions were maintained at existing levels and elderly felt pleasure and relaxation, suggesting the efficacy of music therapy as preventive care for cognitive function and emotion.

Description: In this study, which was established as a preventive care project, music therapy was conducted by two music therapists for 1 h every other week for 6 months (12 times total). Subjects were elderly residents in the community. Cognitive functions were evaluated using MMSE (Mini-Mental State Examination) immediately before the first therapy and immediately after the twelfth (last) therapy 6 months later. Although the individual scores did not change significantly after the therapy, the mean score increased slightly. Emotions were evaluated after each therapy session (12 times total) using the MCL-S.1 (Mood Check List-Short Form, which measures feelings of pleasure and relaxation). A significant difference in the level of these emotions before and after therapy was observed. Anxiety was also reduced after music therapy, although not significantly so. From these findings, it is apparent that group music therapy suppresses cognitive decline and increases feelings of pleasure as well as relaxation, as expressed through keywords such as “fun” and “vivacious” and “laid-back”. This study suggests that music therapy is an effective preventive tool for cognitive function and emotion.

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Mini Biography: Kimiko Isoda is director in Day care and a member of Japanese Music Therapy Association.

Keywords: music therapy, preventive care

P-216

The long-term effect of music therapy to community-dwelling persons with dementia**Makiko Abe****Masayuki Satoh****Ken-ichi Tabei****Sumie Kawagita****Mari Fukuda****Mariko Shiga****Hiroataka Kida****Hidekazu Tomimoto**

Abstract: We performed a long-term music therapy intervention to community-dwelling persons with dementia and suggest baseline intellectual function of music therapy group was significantly worse, cognitive, emotional and motivational functions from care giver's perspective in MT group were kept in relatively good condition compared to control group.

Description: Aim

In the reported literatures, the effect of music therapy has been studied from 3 to 12 months (1-3), and its long-term effect was unknown. The aim of this study was to investigate the long-term effect of music therapy to community-dwelling persons with dementia and their caregivers by using neuropsychological assessments and interviews.

Methods

Subjects are 11 community-dwelling persons with dementia and 11 their caregivers. Six patients received music therapy for 24 months (MT; music therapy group). Five patients did not receive any extra activities (CO; control group). Before and 12 and 24 months after the start of the intervention, following neuropsychological tests were performed: Mini-Mental State Examination (MMSE), Zarit Burden Interview (ZBI) and Mental Function Impairment Scale (MENFIS). As a statistical analysis, we used two-way analysis of variance, Wilcoxon rank test and Mann-Whitney U-test.

Results

MMSE score was significantly worse in MT group than in CO group ($p < 0.05$; before MT 20.2 SD=3.1, CO 23.6 SD=1.8; after 12 months, MT 21.2 SD=4.6, CO 21.2 SD=2.6; after 24 months, MT 18.7 SD=3.8, CO 22.6 SD=2.7). MENFIS was worse in CO group than in MT group ($p < 0.05$; before MT 16.0 SD=7.7, CO 27.0 SD=7.2; after 12 months, MT 22.3 SD=8.4, CO 29.8 SD=9.6; after 24 months, MT 22.8 SD=8.9, CO 31.0 SD=10.1). ZBI score did not show any significant differences between the two groups (before MT 22.2 SD=5.5, CO 32.0 SD=28.6; after 12 months, MT 30.8 SD=19.7, CO 38.0 SD=27.4; after 24 months, MT 30.8 SD=12.1, CO 40.0 SD=25.7). This score also did not show any changes before and after MT, however, tended to be worse after 24 months compared to 12 months in CO group ($p = 0.1$).

Conclusion

During 24 months music therapy intervention, although baseline intellectual function of MT was significantly worse, cognitive, emotional and motivational functions from care giver's perspective in MT group were kept in relatively good condition compared to CO group.

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Mini Biography: Japanese Music therapist, doctoral course Graduate School of Medicine, Mie University

Keywords: Community dwelling, Persons with dementia, Long-term effect

P-222

Trial Use of Music Therapy in Japanese Elementary School

Kumiko Kishi, RMT (JAPAN)

NPO free-a-stage / Japan

Chiyuki Sugihara, RMT (JAPAN)

Abstract: The perspectives and techniques of music therapy were used to support children with problematic behavior, which showed a reduction following repeated therapies. The author, a music teacher, reports on the insights gained through therapy practice and professional supervisions and discusses the effectiveness and issues of music therapy in education.

Description: Statistics show 129,018 Japanese pupils enrolled in special elementary school classes; while approximately 7.75% of those in regular classes have potential developmental disorders and require special educational support due to emotional and behavioral problems. The author, a music teacher, reports on two children displaying problematic behavior who were subjects in a trial to introduce the perspectives and techniques of music therapy in two scenarios: regular music lessons and special-class activities to support autonomy, each lasting 20 minutes. Following successful experiences within the special class and regular class groups, the children exhibited an altered sense of self-esteem and need for recognition and reduced problematic behavior. The trial was instructive in the importance of (1) understanding the specific nature of the disorder and environmental and family factors, (2) understanding and respecting the feelings of isolated children, (3) coordinating with families and other teachers, and (4) attending professional supervisions. As the subjects were physically and manually inept and known to have little experience of cooperative activities, the teacher built empathy by playing piano and having the subjects keep time with their own instruments. The subjects were later encouraged to play instruments together. Coordination with families and other teachers was promoted through reference to the positive effects. In the periodic supervisions, appropriate response techniques were learned through analysis of video recordings and the author reflected on the appropriate mental attitude when confronting problematic behavior. These insights were used as feedback to adjust classroom approaches. A music therapy program adapted to individual or group emotional issues was found to provide emotional support. By introducing music therapy perspectives and techniques, the author was apparently able to reintegrate the subjects in the group. Future issues are (1) improving the understanding of music therapy among families and teachers and (2) securing curriculum time for music therapy.

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Mini Biography: Kumiko Kishi, RMT (JAPAN), teaches music at a public school in Osaka. Affiliated to the NPO Free-a-Stage, she is engaged in introducing music therapy into music education under the supervision of Chiyuki Sugihara.

Keywords: Music Therapy, Educational environment, Problematic behavior

P-224

In-home Music Therapy for a Patient with Multiple System Atrophy

Tomoko Hayashi, RMT (Japan)

International University of Health and Welfare Graduate School / Japan

Ikuko Yamazaki, MA, OTR, RMT (Japan)

Abstract: For four years I have been providing music therapy sessions to a female patient in seventies with Multiple System Atrophy (MSA) in her residence. These sessions took into consideration her and her husband's preferences. The results revealed positive changes in the quality of her communication and state of mind.

Description: The author, a music therapist, has been providing music therapy sessions for a female in seventies (referred to as 'Ms. A' hereafter) with Multiple System Atrophy (MSA), twice a month in her residence for the past four years. MSA is a neurological disorder whose onset is typically in someone's forties. Causes of this disorder have not thoroughly been understood. The goal of music therapy session was to maintain various abilities that Ms. A still had, to retain her oral function, and to allow her to exercise relaxation.

Ms. A was living with her husband. Function in her lower limbs had particularly deteriorated; therefore she was in a wheelchair. A request for music therapy service came from her husband. A particular request was to provide music therapy session by her bedside.

In the first 20 sessions instrumental and singing activities with which Ms. A could stay sitting were used. From the session 21 through 43, she and her husband requested the focus to be placed on her oral function; therefore activities with a type of flute were mainly used. During the sessions 44 through 69 Ms. A stayed laying down in her bed with the top half of the bed being raised by 30 degrees. Activities focused on vocalizing and singing were used.

One of the major findings was that Ms. A started to vocalize more. This could be attributed to the setting of the session where she was able to voice her opinion in deciding the direction of the session, therefore she felt more at ease, freeing her restriction. In conclusion, music therapy session appeared to be effective for patients with progressive disorders such as MSA in maintaining oral function as well as facilitating relaxation.

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Mini Biography: Japanese Music Therapist (RMT), Master program student of International University of Health and Welfare Graduate School, Japan.

Keywords: In-home music therapy, Multiple system atrophy, Quality of life

P-235

The change of the cerebral blood flow by listening to music

Nana Ichimura

Japan

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Takae Inagaki

Mai Murayama

Abstract: When the change of cerebral blood flow of the research subjects was analyzed according to their preference of the tone, it is suggested that the change of cerebral blood flow by listening to music was possibly influenced with their preference of tune and a strong physiological reaction.

Description: To investigate the change of the cerebral blood flow by listening to music and the relation with the preference, we examined the change of the blood flow on the brain surface when listening to music using optical topography (NIRS).

Twenty-two of 35-53 year-old women (mean age of 40.54) were to listen to four music numbers, Music A (The lord), Music B (Yesterday), Music C (Carmen), and Music D (Gymnopedies) for 2 minutes each, and their intracranial oxyhemoglobin value was determined.

While listening to music the impression survey of the music, and their impression of the music after listening to all numbers was asked.

As a result, for Music C and Music A, the cerebral blood flow of the research subjects who liked each music number increased, and their impression were as “rhythmical” and “exciting”.

The cerebral blood flow of the research subjects who dislike the music decreased, and the impression as “noisy” and “busy” were obtained.

The cerebral blood flow of the research subjects who like Music B and Music D each decreased, and their impression as “nostalgic” and “calm” were obtained.

The cerebral blood flow of the research subjects who dislike the music increased, and the impression as “dark” and “lonesome” were obtained.

The impression on each music number tended similar both while listening and after listening.

For the music number with quiet tune which many people have good impression, the cerebral blood flow decreased when they preferred, and the cerebral blood flow tended to increase when they do not prefer.

However, for the music number which many people have bad impression, the cerebral blood flow increased when they preferred, and the cerebral blood flow decreased when they did not prefer, it is suggested that the cerebral blood flow possibly moved from the brain surface to the brain deep with strong stress.

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Mini Biography: Nana Ichimura is a student of the Showa University Graduate School of Medicine, and a nurse at the University Hospital.

Keywords: Music, cerebral blood flow, intracranial oxyhemoglobin

P-236

Musical activity in psychiatric populations program utilization and mean

Sachi Miyamoto, OT, RMT (Japan)
Japan

Abstract: Be considered and utilized as a musical group program in psychiatric and provide diversion and fun activities, fun to feel interpersonal communication opportunities, a universal experience, will accept the experience and leads to the following treatment program.

Description: In the psychiatric field, in recent years, Hospital Medical Center to the community life Center structural change starts. That often took charge of the author in musical activities are used as the program is formed by various diseases and age groups, to provide diversion and fun activities have been conducted on purpose.

Scene can indulge in soothing sounds by placing the body space participants gathering sounds, playing music ill never forget, spend some time with that and nothing you can do yourself energy into physical energy in music activities and let off steam, to music expresses the scene have been met.

Many mentally challenged live in the area, but the failure in interpersonal relationships and in the thinking and lead to more opportunities to interact and support participants and familiar musical activities in human interaction in which tends to be negative, from prejudice, to build trust and confidence, and able to participate in group activities. In a short period of time a single suspect links opportunity was participated in group activities are activities that we feel fun in interpersonal communication, universal experience, will accept the experience and motivation to the next step. Musical activities as a group program conducted seem to contribute to the efforts were made to improve the mood.

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Mini Biography: Sachi Miyamoto, OT, RMT (Japan)

Keywords: Musical activity, psychiatric, populations program

P-237

The emotional characteristics of “modes”: Church and Arabian modes

Ryoko Suzuki, Doctor of Art, and RMT (Japan).
Japan

Tatsuo Fuchigami, M.D, and Professor at Nihon University School of Medicine.

Abstract: We examined the emotional characteristics of two sets of modes-church (Dorian, Phrygian, Lydian, and Mixolydian modes) and Arabian-via questionnaires and neuroimaging (fMRI). Each mode has its own emotional characteristics. By understanding these characteristics, therapists might create better sessions and better understand certain modes' effects on client's behavior.

Description: It is essential to analyse the music used in each music therapy session when reflecting on these sessions. Thus far, there has been no research on whether modes have unique emotional characteristics. We examined such characteristics for two sets of modes: church (Dorian, Phrygian, Lydian, and Mixolydian modes) and Arabian. Subjects were 18 healthy Japanese adults. The stimuli were monophonic melodies using Dorian, Phrygian, Lydian, Mixolydian, and Arabian modes (the tempo, rhythm, and timbre were all the same). The Affective Value Scale of Music (Taniguti 1995) and an original questionnaire (49 adjectives and 4point Likert type scale) were used to evaluate the impressions of each mode, while functional magnetic resonance imaging was used to measure brain activation when listening to each mode.

All modes had unique impressions: Dorian, “peaceful” and “calm”; Phrygian, “anxious,” “lonely,” “beautiful,” and “not-so-great”; Lydian, “does not arouse strong impression” and “a little sunshiny”; Mixolydian, “drowsy,” and “somewhat cheery”; and Arabian, “powerful,” “passionate,” and “stimulative”. Affective changes were greater for the Phrygian and Arabian modes than for the Dorian, Lydian, and Mixolydian modes. Brain activity was lower during the Dorian and Lydian modes than during the Phrygian, Mixolydian, and Arabian modes. The limbic cortex was activated for Phrygian and Arabian modes.

As shown above, each mode has its own emotional characteristics (e.g., Dorian, calm, peaceable, and sedative; Phrygian, anxious and lonely; Lydian, sedative with some brightness; Mixolydian, mental activity without evoking emotion; Arabian, passionate and pleasurable). Music therapists might use these characteristics to their advantage by creating better sessions. Indeed, if music therapists understand the emotional characteristics of various modes well, they can better plan how each session is structured, practice each session, and examine the causality of the client's behaviour.

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Mini Biography: Ryoko Suzuki is Doctor of Art, RMT (Japan), Nihon University School of Medicine, Japan, and Dokkyo Medical University, Koshigaya Hospital, Japan.

Keywords: mode, emotion, fMRI

P-238

Music Therapy in Pediatric Healthcare: 10 Years of Progress in Japan

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Japan

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Azusa Uchida, RMT (Japan)

Chika Iijima, RMT (Japan)

Azusa Sampei, RMT (Japan)

Ryoichi Sakuta, Doctor of Medical Science.

Abstract: Jubilant (Music therapy society for the study of neurodevelopmental disorders) has been conducting music therapy clinics with the Dokkyo Medical University Center for Child Development and Psychosomatic Medicine since 2007. MT connects “healthcare,” “education,” and “social services,” creating an environment in which children and their families can receive comprehensive support.

Description: The Child Development and Psychosomatic Medicine Music Therapy Seminar “Jubilant” has been conducting music therapy clinics with the Dokkyo Medical University Koshigaya Hospital Center for Child Development and Psychosomatic Medicine since 2007.

The children who participate in these music therapy sessions always receive examinations with a pediatric neurologist. If necessary, they undergo not only music therapy but also interviews with a clinical psychologist and training with a speech therapist.

Currently, over 100 children have participated in this music therapy program. Child participants have conditions such as autism spectrum disorder, attention deficit hyperactivity disorder, mental disabilities, Down’s syndrome, Williams syndrome, and cerebral palsy.

Aside from these sessions, the music therapists give public music therapy presentations in the local area, teach music therapy classes to school instructors and social workers, lecture at local special education schools, appear at local social service events, present at academic conferences, and share information on the website.

Music therapy in the field of pediatric care involves not only cooperation between physicians, psychologists, and speech therapists but also connects “healthcare,” “education,” and “social services,” creating an environment in which children and their families can receive comprehensive support.

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Mini Biography: Doctor of Art, RMT (Japan), Dokkyo Medical University, Koshigaya Hospital, Music therapy society for the study of neurodevelopmental disorders, Japan.

Keywords: child, pediatric

P-240

The Significance of Group Music Therapy Spanning Many Generations and Medical Conditions

Ryoko Suzuki, Doctor of Art, RMT (Japan).
Japan

Moe Kurita, RMT (Japan)

Azusa Uchida, RMT (Japan)

Abstract: This is a wide-ranging music therapy group with members aged 0 to 80 whose conditions include physical illnesses, mental disorders, Down's syndrome, visual disorders, and hearing impairment. Once per month, three music therapists hold a session. In this place, everyone's presence is always natural and always necessary.

Description: This is a wide-ranging music therapy group with members aged 0 to 80 whose conditions include physical illnesses, mental disorders, Down's syndrome, visual disorders, and hearing impairment. Once per month, three music therapists hold a session with these members and their families and caregivers.

Just as a woman in a wheelchair speaks up about getting a young boy on the autism spectrum into the activities, as he is not yet used to the group, the same boy offers to help her wheelchair move more smoothly. A young girl with Down's syndrome warms up to a woman in her 80s. Everyone tries to speak in sign language, and all share the songs of their generations with one another. A woman with a 3-year-old child asks advice from a woman with a 20-year-old child. The parents' and caregivers' funny dancing makes everyone erupt with laughter.

In this place, everyone's presence is always natural and always necessary.

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Mini Biography: Doctor of Art, RMT (Japan), Dokkyo Medical University, Koshigaya Hospital, Japan.

Keywords: group, diversity

P-241

The emotional characteristics of “modes”: yonanuki mode, blues mode, and atonality

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Japan

Tatsuo Fuchigami, M.D., Professor at Nihon University School of Medicine.

Abstract: We examined the emotional characteristics of three modes yonanuki, blues, and atonality, through questionnaires and neuroimaging (fMRI). Each mode was found to have its own emotional characteristics. If music therapists understand such characteristics, they could better plan each therapy session and examine the effects of certain modes on clients' behavior.

Description: Music therapists consider it essential to analyze the music used in the music therapy sessions when reflecting on the events of each session. Notably, previous research has not yet determined whether musical modes have particular emotional characteristics. In the present study, we examined the emotional characteristics of three modes: yonanuki (a pentatonic scale), blues, and atonality. Subjects were 15 healthy Japanese adults. The stimuli were monophonic melodies using the yonanuki mode, blues mode, and atonality (tempo, rhythm, and timbre were all the same). Impressions of each mode were evaluated using two psychological measures: the Affective Value Scale of Music (Taniguti 1995) and our own questionnaire (49 adjectives with 4-point Likert-type scale). The results of the questionnaires revealed that the yonanuki mode was associated with adjectives of “happy” and “favorite,” while the blues mode was “gloomy” and “drowsy.” Atonality was associated with the adjectives “anxious” and “tense.” The change in affect was greater for yonanuki and blues modes than for atonality. For the fMRI results, brain activity was largest for blues followed by yonanuki and atonality. The yonanuki and blues modes activated the limbic cortex. Our results suggest that each mode has its own emotional characteristics (e.g., yonanuki, happy and favorable; blues, gloomy; atonality, anxious and tense). Thus, music therapists might learn these characteristics in order to improve their sessions. By knowing the emotional characteristics of each mode well, music therapists can better plan the structure of each session, practice each session, and examine the influence of certain modes on clients' behavior. In this way, the music therapist becomes able to provide a better session for the client both intentionally and premeditatedly.

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Wieser, H. G.: Music and the Brain. *Ann. N. Y. Acad. Sci.* 999, 2003

Mini Biography: Doctor of Art, RMT (Japan), Nihon University School of Medicine, Dokkyo Medical University, Koshigaya Hospital, Japan.

Keywords: mode, emotion, fMRI

P-254

A Study of the Music Therapy Based on the Ancient Chinese Medical Theory

Ju-Kuang Hsieh

Chung Hua Music Therapy Institute / Taiwan

Hsing-Chuan Tsai

Abstract: The research of Music Therapy of Chinese Medicine is based on the Ancient Chinese Medical Theory, combined with fundamental analysis of musical elements, which brings the new idea and theory of music therapy.

Description: The theory of life is the key basis of studying Music Therapy in Chinese Medicine

1. Analyzing the principle of treatment/ therapy in Ancient Chinese Medicine: These therapies are based on the understanding of the universe, nature, yin and yang, body, organs (viscera), and circulation of the Ancient Chinese intellects.
2. Analyzing the fundamental elements in music: To discuss the basis of how music works in therapy from the meaning of these elements.
3. The fundament of music therapy is based on the analyzed therapeutic principles, incorporated with all the essential music elements in the principles of the therapy, while analyzing the possibilities of different music that can be used in the process of therapy, in order to choose the appropriate music to conduct music therapy in the clinical trials.

All kinds of music could be used in music therapy if the principle of the treatment is used correctly matches the analysis of musical elements. It is extremely important being able to detect the real problem and cure it thoroughly as well as the choice of the music. However, they must all abide by the fundamental theory in Chinese Medicine.

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Zhenjiu Jiayi Jing (A-B Classic of Acupuncture and Moxibustion), Siku Quanshu (Wenyuange Edition), Taipei Commercial Press published

Mini Biography: Doctorate Degree in Chinese Medicine, Heilongjiang University of Chinese Medicine; Master Degree in Piano Performance, Jacobs school of music, Indiana University; Owner of Taiwan QC Music Therapy Laboratory

Keywords: Chinese Medicine, Music Therapy, Musical Elements

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Development of a Rating Scale of Music Therapy in Rehabilitation Hospitals

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KOBE WOMEN'S UNIVERSITY / Japan

Minako Kajita, M.ed., RMT (Japan)

Chie Ogushi, RMT (Japan)

Sachiko Watanabe, RMT (Japan)

Miho Kawamura, M.ed., RMT (Japan)

Masayuki Shirakawa, M.A., CP (Japan)

Shiho Okuda, MD,Ph.D.

Ryoichi Shiba, MD,Ph.D.

Abstract: This study focused on “attention functions” that are said to have a significant impact on the treatment of various conditions in rehabilitation hospitals; furthermore, it has developed a Music Therapy Checklist: Disorder of Attention Version (MTCL-YK (DOA)) to evaluate the effect of music therapy on such “attention disorders.”

Description: Effective music therapy techniques and programs were selected with the aim of improving the “attention disorders” during the period of recovery in rehabilitation hospitals. Music therapy practices were conducted, targeting 21 cases of disorder of attention. In order to develop a music therapy checklist for evaluating this effect, a revision of the Music Therapy Checklist YK (DOA) was conducted. Targeting “disorder of attention,” MTCL-YK (DOA) was based on the Music Therapy Checklist YK (S) (MTCL-YK (S)) that has been specially developed for the elderly suffering from dementia or other disorders, and the validity and reliability of MTCL-YK (DOA) were examined. The checklist is an rating scale for assessment based on the therapist's own observations and consists of three broad classifications of “common items,” “music scenes,” and “interpersonal situations.” Moreover, it consists of a total of 21 items, with “common items” including the three items of “cognitive functions, physical functions, and attention functions,” and with nine items each in “music scenes” and “interpersonal situations.” Regarding inter-rater reliability for this checklist, five music therapists conducted observations and evaluated session videos of four disorder-of-attention cases; the results showed a high inter-rater concordance rate (intra-class correlation coefficient: $r=0.82$). Further, regarding criterion-related validity, correlation with other psychological tests was reviewed; a high correlation was seen in Clinical Assessment for Spontaneity (CAS) ($r=0.80$), Clinical Assessment for Attention (CAT) ($r=0.55$), and the Function Independence Measure (FIM) ($r=0.77$), suggesting that it is useful as an rating scale for “disorder of attention.” The author would like to conduct further validation in the future.

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Kohara,Y., Kiyoshi,M., & Kiyoshi,N. (2013) Ninchisyo-to no Koreisya wo Taisyo-toshita Ongaku-ryoho no Koka ni Kansuru Jissenteki-kenkyu -Checklist (MTCL-YK (S)) no Kaihatsu oyobi Ongaku-ryoho no Tanki-koka·Choki-koka wo Chyushin ni- (A Practical Study of the Effects of Music Therapy on Elderly Participants with Dementia and Other Conditions: Focusing on the Development of Checklist (MTCL-YK (S)) and Short-and Long-term Effects of Music Therapy, BULLETIN of THE FACULTY OF LITERATURE KOBE WOMEN'S UNIVERSITY, Vol.46,83-97

Mini Biography: Yoriko Kohara, Ph.D., RMT (Japan),CP (Japan),PSW is associate professor at KOBE WOMEN'S UNIVERSITY, and the council of Japanese Music Therapy Association.

Keywords: recovery rehabilitation, Disorder of Attention, Music Therapy Checklist

Disclosure: This work was supported by JSPS KAKENHI Grant Numbers 21530750, 15K04169.

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Enhancement of dopaminergic brain functions by music

Kayo Akiyama, Ph.D. in Health Science
University of Tsukuba / Japan

Den'etsu Sutoo, Ph.D. in Health Science, Department of Biological Sciences, Graduate School of Science, The University of Tokyo, Tokyo, Japan

Abstract: Music might regulate and/or affect various functions through enhancement of calcium-dependent dopamine synthesis in the brain. Especially high-frequency sounds might stimulate brain dopaminergic system, leading to the amelioration of symptoms of diseases that involve dopamine dysfunction, such as Parkinson's disease, dementia with Lewy bodies, epilepsy, attention-deficit/hyperactivity disorder, and hypertension.

Description: Our previous studies revealed that calcium enhances dopamine synthesis in the brain through a calmodulin-dependent system. In a series of studies, we examined the effect of music on this pathway.

Music accelerates brain dopamine synthesis:

Spontaneously hypertensive rats (SHR) exposed to Mozart's music (K. 205) exhibited significantly reduced systolic blood pressure along with decreased behavioral activity.

The effect of the music was abolished by inhibiting the dopamine-synthesizing pathway in the brain. Exposure to music also led to significant increases in serum calcium levels and neostriatal dopamine levels. Together, these findings and those of previous studies suggest that music enhances calcium-dependent dopamine synthesis in the brain, and that the subsequent increase in dopamine reduces blood pressure via D2 receptors (Sutoo & Akiyama, 2004).

Role of high-frequency sounds in brain function:

We then investigated the effect of music containing sounds of different frequencies on brain functions in SHR. The music-dependent blood pressure-reducing response was associated with an increase in sound frequency, and was markedly greater at a high frequency (4k-16k Hz) compared with lower frequencies. These findings suggest that music containing high-frequency sounds stimulates dopamine synthesis, and might therefore regulate and/or affect various brain functions (Akiyama & Sutoo, 2011).

Music enhances the response to alcohol:

Next, the effect of music was investigated behaviorally through the action of alcohol. Ethanol-induced sleep time in mice was increased following exposure to Mozart's music. The effect of music was abolished by inhibition of the dopamine-synthesizing pathway in the brain, suggesting that music enhances the effect of alcohol through acceleration of dopamine synthesis (Akiyama & Sutoo, 2010).

Music improves symptoms of neurologic disorders:

Based on these findings, we hypothesize that listening to music could effectively rectify the symptoms of various diseases involving central dopamine dysfunction, such as Parkinson's disease, epilepsy, dementia, and attention deficit/hyperactivity disorder.

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Akiyama, K., and Sutoo, D. (2011) Effect of different frequencies of music on blood pressure regulation in spontaneously hypertensive rats, *Neuroscience Letters* 487, 58-60.

Mini Biography: Kayo Akiyama, Ph.D., is a researcher at University of Tsukuba, and a fellow of the International College of Neuropsychopharmacology (CINP) and a councilor of Japanese Society of Neuropsychopharmacology.

Keywords: dopamine synthesis, blood pressure, ethanol-induced sleep

P-264

Music Therapy for Dementia: Therapeutic use of lyric writing to reconstruct self-esteem

Terue Senoo, RMT (Japan)

Kobe University Graduate School of Human Development and Environmental Studies / Japan

Abstract: In group music therapy, parody songs inspired a client to write lyrics as her self-expression. This presentation illustrates the therapeutic use of lyric writing for dementia to regain their self-esteem.

Description: Ms. A (84 year-old woman) who lives in the section for moderate dementia patients of an elders' health facility has been participating in the group music therapy for 5 years, as she has been in and out of hospital due to the after effect of strokes. With the wish of Ms. A's family who was concerned about her not being willing to do other rehabilitation programs such as PT and OT, we positioned music therapy as something she could enjoy in her daily life as well as part of her rehabilitation, and set the goal of the music therapy to increase her motivation.

In the 59th session, with the melody of Japan's classic, 'Tetsudo Shoka' (railway song), we sang together two parodies: 'Umeboshi no Uta' (song of dried and salted plums), and 'Mijitaku no Uta' (song of getting dressed). The lyrics of these two parody songs took themes from the daily life of good old days of Japan, and they do not only remind them old memories, but they also trigger conversations each other as, for elderly people, those are what they used to do well, and that often leads to their self affirmation.

As inspired by this experience, Ms. A wrote her own version of 'Tetsudo Shoka' and presented it in the following week. The lyrics go, "I want to walk, but I cannot", expressing her own emotions, but was a positive one. The author wrote her lyrics on a large piece of paper, and by singing it together with everyone, we shared her feeling. Triggered by this, she started showing her desires, giving me her new lyrics expressing her feelings.

The course of her therapy has shown the therapeutic role of parody songs and lyric writing. The next goal will be to write songs together with her.

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Mini Biography: Terue Senoo is a Japanese certified music therapist. She has worked with dementia people for many years. She is currently a Masters degree student at Kobe University.

Keywords: Dementia, Lyric writing, Self-esteem

P-266

The effect of the music on the negative mood after stroke: literature research

Miho Yamauchi, Music therapist, Certified clinical psychologist
Japan

Abstract: In this study, we reviewed the papers related the effectiveness of music to the mood of the stroke patients. We investigated the papers published from 1995 to 2015. Seven studies supported the music listening is likely to help the recovery of negative mood and perception of patients.

Description: Music is used as intervention tool in many situations, and music is well known that to improve the mood of the person. After the stroke event many patients feel the depressed mood, and about one-third of the patients become the post stroke depression. These situations are known to affect seriously the prognosis. Thus, it is necessary to recover the psychological state at an early stage.

In this study, we investigated the papers for the effectiveness of music to the mood of the stroke patients that published from 1995 to 2015. We extracted 42 studies from Web of Science, MEDLINE, and PsychInfo. We have selected to 25 papers about music effectiveness, except for review articles and the other articles. These studies dealt with music therapy, music listening, art activities, rehabilitation of movement or unilateral neglect, case study and systematic review.

7 papers were the topic that music has effect for client's mood. 3 papers were about music therapy and 4 papers were about music listening. Music therapy sessions could improve depression, anxiety, and social interactions for patients. On the other hand, music listening is not only to improve the negative mood, and there is the possibility of enhancing the recovery of brain. These results supported that visual attention of the unilateral neglect patients improved by pleasant music listening. But the factors of music that affect the recovery of the brain, has not been understood yet well. The future studies are necessary to address the relationship between the functional neuroanatomy and music.

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Chen MC, et al. (2013). Pleasant music improves visual attention in patients with unilateral neglect after stroke. *Brain Inj.* 27 (1):75-82. doi: 10.3109/02699052.2012.722255.

Mini Biography: Music therapist and Certified clinical psychologist.
Currently, I'm also working on neuroimaging research.

Keywords: music, stroke, depression

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What's Next? The Use of Visual Aids within Family-Centred Music Therapy Programs

Allison M Fuller, BA ContempMus, GradDip MusThy, MA MusThy, RMT AMTA
Western Sydney University / Australia

Abstract: This paper explores the use of incorporating visual aids into group music therapy practice with families with young children who are vulnerable or marginalised. It assesses current practice knowledge and outlines the development of a systematised visual support program as a component of doctoral research on this topic.

Description: Utilising visual aids to assist receptive and expressive communication with children and adults with Autism Spectrum Disorders is considered a common practice in current times. Music therapists often include the use of such supports in sessions with this client group. However, minimal research currently exists regarding incorporating visual aids within music therapy programs with a broader range of client populations. This paper explores the use of incorporating visual aids into group music therapy practice with families who have young children, that are considered to be vulnerable or marginalised.

Facilitating a successful and beneficial group music therapy program with vulnerable families with young children requires that the music therapist has advanced skills in planning and delivering structured sessions. A clear and appropriately planned session structure can help the parents and young children in the group develop a sense of trust and confidence in the music therapist, therefore potentially increasing attendance and participation.

Incorporating visual supports into music therapy sessions potentially provides clients with a sensorily integrated experience with auditory, visual, tactile, vestibular and proprioceptive systems all being stimulated to provide an engaging and developmentally appropriate session.

This paper aims to clearly articulate practice approaches using visual aids within sessions within an evidenced-based framework. Based on scoping and key information, results related to the assessment of current practice knowledge with regards to visual aids being used in music therapy practice will be presented. Plans for the development of a systematised visual support program specifically for use in music therapy practice will also be discussed. Articulation of current practice knowledge in this area, and the development of materials aimed to advance clinical practice and contribute evidence-based knowledge for effective future training practice in music therapy will be presented.

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Thompson, G., & Skewes, K. 2015. Music therapy with young people who have profound intellectual and developmental disability: Four case studies exploring communication and engagement within musical interactions. *Journal of Intellectual and Developmental Disability*, 40 1, 1-11.

Mini Biography: Allison Fuller has over 20 years of experience as a Music Therapist across a range of settings, with a focus on family-centred practice. Her present roles are as Lecturer at Western Sydney University and Director of MusicConnect.

Keywords: Type keyword

P-270

Professional Development Initiatives of the Japan Music Therapy Association Kinki Branch, Osaka

Chiyuki Sugihara, RMT (Japan)
Japan

Yoshie Ito

Abstract: In response to recent concern over the declining state of music therapy in Japan, the non-profit organization Free-a-stage engages in professional development activities. This presentation reports on the activities at the JMTA's Kinki Branch, Osaka where professional groups meet to discuss therapy issues and improvement strategies.

Description: Five professional groups for music therapists have held four meetings since November 2015 at the Japanese Music Therapy Association's Kinki Branch, with two more groups accessing the meeting content online. Six common issues have been identified: (1) Aging of group representatives and therapists leading to shortage. (2) Need for improved skills and improved ethics, internship and professional supervision systems, coordination with other professions, and reduction of accident risk. (3) Need for better access to information on professional supervisors and better training for supervisors to establish uniform standards. (4) Need for measures to enhance the social status of music therapists and to combat decreasing work opportunities, especially for non-affiliated therapists. (5) Need for more support for group representatives to reduce workload in terms of administration, supervisions of affiliated therapists, planning of training, and promotional and other activities (6) Need for systems of emotional and skill-based support to therapists to supplement the academic forum provided by the Japanese Music Therapy Association.

A range of measures to improve the practice of therapy has now been adopted by seven professional groups in Osaka Prefecture. The abovementioned professional meetings will become a regularly scheduled event. To facilitate therapist training, the training and activity programs of the various groups will be published in a single table. Study seminars for supervisors and JMTA members will be promoted. Meanwhile, with the cooperation of non-affiliated therapists, preparations are under way for the establishment of an Osaka Prefecture Music Therapist Society which will offer advisory services to therapists.

Bibliography: Nothing

Mini Biography: RMT (Japan), Chiyuki Sugihara is Executive Director of the NPO Free-a-Stage and a Councilor for JMT. She has been practicing music therapy for over 20 years and is engaged in enhancing the social status of music therapists.

Keywords: Future, Music therapy, Professional development group

P-271

A Venue Consisting Of A New Kind Of Care

Sachiko Takeuchi, Education

BA in Music (Piano), Musashino Music University, 1961

MA in Clinical Human Sciences, Shizuoka University, 2011

Currently in ph. D. course, Osaka University

Work Experience

RMT (Japan), 2008

Music Therapist at Totoumi Hospital, 2016

Clinical Philosophy ph.d. Program at Osaka University / Japan

Abstract: The author noticed a care provider singing to a male client who could no longer sing, in a facility for those with severe dementia. The writer, a music therapist, observed this through the phenomenological method and investigated in what way this produced a venue for a new kind of care.

Description: A male client in his eighties, Mr. A, participated in group music therapy once a week, starting five years ago. He requires minor assistance with his verbal expression, and total assistance with eating. He is treated by a care provider with over fifteen years of experience, an occupational therapist, and a registered nurse. He enjoyed singing and was quite good.

However, as Mr. A.'s bodily functions continued to decline, so did his singing ability. The care provider, Mrs. M., started to sing close to Mr. A.'s ear. Relying on her own intuition, Mrs. M. was moved by the responses she sensed from Mr. A. After a short time, Mr. A.'s mouth started to move, little by little.

Mr. A. and Mrs. M. shared a time and space enveloped by music. Mrs. M. who bore the responsibility of part of Mr. A.'s therapy, combined parts of both a care provider's duties, and a music therapist's duties. These overlapping areas brought about the re-emergence of Mr. A.'s singing, as well as the arrival of a "cooperative arena".

The writer identified that Mrs. M. strongly believed that Mr. A could still sing. The writer also saw them enjoying the moment while singing. Removing the boundaries of care provider and client, a personal relationship materialized. The singing of the care provider, a clearly defined role, penetrated the domain of the music therapist. Among social-care providers, there are firmly established specialties, with clear boundaries. There is no room for branching into another area. These efforts were attempted as a personal relationship. In this relationship, the boundaries of both parties were removed and a venue made up of a new kind of care was produced. Henceforth, the author would like to continue deepening this theoretical construction following phenomenology.

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Washida, K (2007) Shiko no Ethics - Han Hoho Shugi Ron (Ethics of Conception - Anti-methodology), Nakanishiya Publishing

Mini Biography: Sachiko Takeuchi, MA, RMT (Japan) currently enrolled in the Clinical Philosophy Ph. D. program at Osaka University, is a music therapist at Totoumi Hospital in Hamamatsu, Japan.

Keywords: Relationship, Cooperative Venue, Phenomenological Method

P-274

Music of the Wings for an Elderly Japanese Man with Aphasia

Akiko Imada, RMT (Japan)
Toya Onsen Hospital / Japan

Abstract: This case study describes the music therapy with an elderly Japanese man with aphasia using improvisational singing. This study focuses on his relationship with his wife, especially how music helped him to express his love and appreciation for his wife that he usually would/could not do as a man.

Description: Back ground:Mr. A is in the late 80s staying in a long-term care beds for more than ten years now. He suffered a cerebral hemorrhage sixteen years ago and is a right hemiplegia and aphasia. He was referred to music therapy two years ago because he originally liked music and showed his emotional expression that he seldom did otherwise. He could sing a word with a little prompt, but his vocabulary was quite limited. His wife devotedly visited him although she lived quite far from the hospital. He seemed to have lots of unspoken feelings towards his caring wife. Process: The objective of his music therapy was to enhance the quality of his daily living through utilizing his inner resource. At first, he followed and imitate the therapist's singing, simple melodic phrases, then, gradually increased the vocabulary in singing that he needed in a daily life. He showed his musical flexibility; he began to respond spontaneously and express how much he appreciated his caring wife. The therapist proposed him to create a song as a gift for his wife. At first, he seemed shy, however, worked eagerly. Gradually he was able to sing with his own words. His wife was sometimes present at the bedside and there was harmonious laughter in between them. The wife told him how happy she was to hear his voice and said 'It was the first time in a long time since he called my name!' Discussion: Music Therapy functions not only as rehabilitation, but also as care to support the quality of life in a long term hospitalization. It could also provide a great impact on the relationship with the families. (Clair & Memmot, 2008). This case study shows an important role of music therapy that could serve as care for caregiver.

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Davis, W., Gfeller, K. &Thaut, M. (2008). An Introduction to Music Therapy Theory and Practice Third Edition.
American Music Therapy Association,Inc. Maryland: U.S.A.

Mini Biography: Akiko Imada is music therapist in Japan.
I am currently working as a full-time music therapist in ToyaOnsenHospital,Hokkaido,Japan

Keywords: long term hospitalization, aphasia, caregiver

Disclosure: No significant relationships.

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MATADOC: a standardized diagnostic music-based measure for minimally responsive populations

Wendy Magee, PhD
Temple University / USA

Abstract: An overview of published and emerging research on the Music Therapy Assessment Tool for Awareness in Disorders of Consciousness, a diagnostic music-based measure of awareness that has been validated for adults with prolonged disorders of consciousness (PDOC). Current developments with children with PDOC and end stage dementia will be presented.

Description: Diagnosis, assessment, and treatment planning are all complex tasks when working with people with Prolonged Disorders of Consciousness (PDOC) following profound brain injury. This is due to the severe motor, sensory, and cognitive impairments people with PDOC present with. There are few reliable validated tools available for diagnosing awareness that can be used by multi-professional rehabilitation teams.

The auditory modality is the most sensitive for identifying awareness in vegetative state populations (Gill-Thwaites & Munday, 1999), however the current standardized behavioural measures fail to provide adequate measurement of auditory responsiveness (Magee et al., 2015). The Music Therapy Assessment Tool for Awareness in Disorders of Consciousness (MATADOC) has been standardized for diagnosis and intervention planning for adults with PDOC (Magee et al., 2014, 2015). The principal subscale has good inter-rater (0.83) and test-retest (0.82) reliability using evidence-based criteria for PDOC measures (Seel et al., 2010). It has satisfactory internal consistency ($\alpha=0.76$) and excellent concurrent validity when compared to another standardized PDOC measure of awareness (100% agreement; $p<.001$).

Currently, there are no measures that have been validated for use with children with PDOC. A pilot study examining the utility of the MATADOC with children with PDOC found MATADOC items in the visual and auditory domains produced outcomes suggestive of higher level functioning when compared to outcomes provided by other PDOC measures (Magee, Ghetti & Moyer, 2015). Preliminary findings suggest that the MATADOC provides a useful protocol and measure for behavioral assessment and clinical treatment planning with pediatric PDOC. Current research is establishing validity with a larger pediatric cohort ($n=80$).

This presentation will provide an overview of completed and planned research with other minimally responsive populations using the MATADOC. This will include a current pilot to examine its utility with adults with end-stage dementia.

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Mini Biography: Dr Wendy L. Magee is Associate Professor at Temple University, Philadelphia. She has worked in brain injury rehabilitation since 1988.

Keywords: Assessment, Disorders of Consciousness, Brain injury

P-283

Music therapy for promoting self-control in children with autism spectrum disorders

Moe Kurita, RMT (Japan)

Japan

Ryoko Suzuki, RMT (Japan)

Izumi Futamata, RMT (Japan)

Azusa Uchida, RMT (Japan)

Azusa Sampei, RMT (Japan)

Chika Iijima, RMT (Japan)

Ryoichi Sakuta, M.D.

Abstract: This study investigated the effect of music therapy using the theme music of “Mission Impossible” on improving self-control in children with ASD. The results showed significant reduction in impulsive behavior during the sessions and in daily life. Participants also showed increased focus on listening to others’ speech.

Description: This activity was carried out with two 4-year-old boys with autism spectrum disorders who had difficulties with self-control.

The following procedure was conducted for the music therapy:

1. The children were given different musical instruments.
2. The therapist sang the theme of “Mission Impossible” in Japanese.
3. After singing, the therapist showed the children photos of the instruments that were given to them.
4. When the children had the same instrument as the photos shown by the therapist, they had to play the instrument, and had to stop playing as soon as the therapist hid the photos. If the target behavior does not occur, the therapist performs the appropriate prompt.
5. The therapist gave feedback on the children’s response by presenting a card showing “circle mark” (for correct) or “cross mark” (for wrong), and by speech.
6. For each correct response, the therapist drew a mark on the whiteboard. The therapist explained to the children that they should obtain five marks to complete the mission.

This activity was carried out six times. The number of wrong responses by the children, and the number of prompts by the therapist were significantly reduced.

By the end of the training, the children had become capable of self-control in the activity.

The mothers of the children also reported that hyperactivity had significantly reduced in daily life, and that the children were able to listen carefully to others’ speech.

The results can be explained through the three following points:

1. The use of music in 5/4 time facilitated drawing the children’s attention to the activity.
2. The children understood the feedback on their behavior because of visual information.
3. The children were motivated by the game elements that increased the desire to get more correct marks on the board.

Bibliography: Micheal H. Thaut (2005) Rhythm, Music, and the Brain: Scientific Foundations and Clinical Applications.

Mini Biography: Moe Kurita, RMT (Japan), is music therapist at Dokkyo Medical University Koshigaya Hospital.

Keywords: autism spectrum disorders, self-control

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A Collaborative Music Therapy Program for Building Social Skills in Preschoolers

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Naoki Kanda, Gakken E-mirai Co., Ltd. (Japan)

Abstract: This presentation will describe the work of a Japanese Educational company in building social skills in typically developing preschoolers, designed and facilitated by music therapists. The project was launched in five preschools in April 2015 and extended to seven more schools within a year.

Description: The number of children with school maladjustment has been increasing in Japan. The acquisition of the necessary social skills which are required in early childhood are lacking and this is one of the main contributing factors. Gakken, a Japanese educational company, has been working on a project using music therapy perspectives to support typically developing preschoolers to build social skills. This presentation explores the details of the project, its expansion and implications.

1) Method: Gakken sent the facilitators, early childhood educators not qualified as music therapists, to preschools each month for a year to conduct 40-minute group sessions of the “ Social Skills Building Program Based on Music Therapy Perspectives “. Staff fees were covered by the preschools.

2) Development of the program: A 12-months program with activities and a detailed instruction manual was designed by three music therapists. Activities found to be effective for children in previous clinical work were combined with the new activities tailored for this project in designing the program.

3) Training: A training program was specially designed to enable early childhood educators to conduct sessions. Four workshops a year along with the instructional DVDs for self-learning were provided.

4) process: In 2014, after three-years of preparation, the fee-free pilot project was launched in three preschools. In 2015, the fee-based project was started in five preschools. Four more projects commenced in October and three more the following April.

Music Therapy helps the development of children. However, there are a limited number of music therapists to meet the educational needs. Using the resource of the education company, and training early childhood educators to work with music therapy approaches, this project aimed at preventing the maladjustment of children in a wider context. The collaboration of music therapists, experts in other fields and educational organizations, as shown in this project, demonstrates the effectiveness of music therapy for improved social outcomes in the future.

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Ongaku de Sodateyou-Kodomo no Communication Skill (Grow up in music-Communication skill of the child), Tokyo; Syunjyuu-sha

Mini Biography: Kazuko Momohara, RMT (Japan), is instructor of Gakken (Gakken E-mirai Co., Ltd) project, and has a kindergarten teacher license and a childcare person qualification.

Keywords: Collaborated with Company, Social Skills, school maladjustment

P-293

Exploring the Role of Music in Emotional Regulation with Psychiatrically Hospitalized Adolescents

Johanna Shriver, MA, MT-BC
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Abstract: This paper examines the relationship between music and emotional regulation in adolescents hospitalized for acute psychiatric care. A listening/lyric analysis intervention was utilized to identify common themes among participant responses and emotional regulation. Themes and implications for further study have been identified.

Description: This paper looked to identify common themes between music and emotional regulation in adolescents hospitalized for acute psychiatric care. Adolescents listen to music on average of two-and-a-half hours a day (McFerran, 2010) and often identify music as coping skills upon hospitalization. Looking to identify the natural relationship between music and emotional regulation for adolescents, the following research questions were addressed: can music change the moods and emotions of adolescents with emotional dysregulation, and what elements in the music/lyrics contribute to the change in mood affected by the music listening experience? Is the change more pronounced when self-guided or externally guided?

Participants were recruited from a public psychiatric hospital and participated in a listening/lyric analysis intervention. Analyzed through a qualitative and phenomenological lens, common themes between participant responses to music were identified along with patterns of emotional regulation through music. Participants completed two interventions, one self guided by the participant and one externally guided by the researcher.

In the first intervention, participants all experienced a positive shift in emotional regulation and identified lyric analysis as the primary tool. In the second intervention, only one participant experienced positive emotional regulation and identified music as the primary tool. Common lyrical themes and participant uses of music were identified presented.

Themes identified by participants were presented in detail, and implications for future clinical use were identified and discussed. The researcher outlined limitations to the study and ethical considerations of working with hospitalized adolescents. In closing, further research recommendations were presented and discussed.

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Mini Biography: Johanna Shriver, MA, MT-BC, currently works at an inpatient psychiatric hospital in Massachusetts, USA, where she works with adolescents and adults being treated for severe mental illness.

Keywords: Adolescents, Emotional Regulation, Psychiatry

P-294

The importance of rhythm changes in music therapy

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Hokkaido University / Japan

Jared Franklin Boasen, B.S.

Koichi Yokosawa, Ph.D.

Abstract: Rhythm is an important element in music therapy due to its significant impact on listening impression. We have shown that changes in rhythm to a melodic song excites listeners, and that syncopation elicits a marked brain response.

Description: Rhythm is intentionally changed during active music therapy sessions. However, the method of doing so differs depending on the therapist. One reason for this is that the impact of rhythm changes on listeners during melodic music (i.e. non-percussive) has not been clarified. The present study clarifies the impact of such a change on listening impression, and the brain response corresponding to this change.

The melodic tune used in this study was an arrangement of a simple melody which had a simple rhythm, and which none of the participants had heard before. The tune was arranged to include “short “ and “long “ rhythm change auditory stimuli in which the first note of a pair of eighth notes was respectively either shortened to a 16th note and the second note changed to a long eighth note, or the opposite of this was done. Listening perception was assessed in 31 participants using an affective value scale of music comprising the five factors: “excitement, “ “harmony, “ “strength, “ “lightness, “ and “gravity “ (Taniguchi, 1995). Brain responses were measured in 33 participants using a 76-channel, custom magnetoencephalography device (Elekta-Neuromag).

In the perception experiment, scores for the factors of “excitement “ and “lightness “ were significantly high with the two rhythm changes ($p=0.001$ and $p=0.043$ respectively), suggesting an increase in a perception of gaiety. Meanwhile, the brain response experiment indicated the appearance of a strong brain response for the “short “ rhythm change auditory stimulus, suggesting a psychosomatic impact of deliberate changes in leading-beat rhythm. It is thought therefore that mid-tune rhythm changes do have an impact on the client thereby making them an essential element of music therapy.

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Mini Biography: Yuya Takeshita, semi-RMT (Japan), has specialized in music therapy and clinical engineering and is Ph.D. course student at Hokkaido University.

Keywords: rhythm change, brain response, Magnetoencephalography

P-295

The Immediate Effect of Rhythmic Auditory Stimulation on Gait of Stroke Adults Depending on the Chord Changes

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Republic of Korea

In Ryoeng Song, Professor of Gachon University Music Therapy Department

Abstract: Purpose: The influence of Chord in RAS

Method: Single session, distinction between 2 groups (consonance, Dissonance).

Result: Consonance higher than dissonance (no statistically significant)

Discussion: Significance as the foundation study which proposes the possibility that there may be a difference in result with the type of chord.

Description: The purpose of this study was to examine the influence of chord on RAS by looking into instant effects of gait function based on type of chord when applying RAS to adult stroke patients. Single session RAS gait training was conducted by dividing 62 adult stroke patients currently under hospitalized treatment in B Hospital, S City, Gyeonggi-do, Korea into consonance group of 31 and dissonance group of 31. In order to verify the difference in cadence, velocity, and stride length presented in each group, repeated measure ANOVA was used and paired samples t-test and independent two-samples t-test were used in order to investigate the difference of gait parameters within and between the groups. The results of this study are illustrated as the following.

First, as a result of conducting RAS gait training, there was an instant effect of statistically significant increase in cadence, velocity, and stride length of consonance group and cadence, velocity, and stride length of dissonance group. Second, as a result of analyzing the difference in cadence, velocity, and stride length within and between the groups, no statistically significant difference was presented in comparison between the groups, although there was statistically significant increase in cadence within a group based on measurement stages.

To conclude, it was revealed that RAS has instant effect on gait function enhancement of stroke patients regardless of type of chord. Also, it was revealed that the degree of gait function increase was higher in consonance group than dissonance group although it is not statistically significant. Accordingly, this study is significance as the foundation study which proposes the possibility that there may be a difference in result accordingly with the type of chord used in regards to the application of RAS.

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Mini Biography: Music therapist of Gachon University Intergration Development Psychology Center

Keywords: RAS, Chord, Gait

P-299

Burnout Among Music Therapists: Preliminary Results from an Integrative Review

Lori Fogus Gooding

Florida State University / USA

Abstract: Music therapists, like other healthcare professionals, are at risk for burnout. As a result, it is important to understand how burnout and related factors impact music therapists. This poster provides preliminary results from an integrative review of burnout and related factors in the field of music therapy.

Description: Burnout is a state of physical, emotional, or mental exhaustion that causes an individual to doubt her or his competence and the value of her or his work (September 15, 2015). Burnout is a gradual process, and researchers have used both stage and type models to describe burnout. In particular, burnout has been cited as a concern for those in helping professions, including music therapists (Fowler, 2006). This is due in part to the fact that music therapists frequently work in stressful environments, which can contribute to burnout. Other factors that have been associated with burnout in the field of music therapy include (a) insufficient pay, (b) lack of respect, understanding, or appreciation, (c) loss issues, (d) multiple roles or non-music therapy job duties, (e) lack of self-awareness, (f) lack of benefits for those in contract work, and (g) heavy case load (Chang, 2014; Clements-Cortes, 2006; Oppenheim, 1987).

Music therapy researchers have investigated burnout, career longevity, turnover, and other factors related to occupational stress or burnout. Personality factors that may contribute have been identified (Vega, 2010), coping strategies have been suggested (Bitcon, 1981), and positive lifestyle that can decrease burnout and increase career longevity have been identified (Fowler, 2006). However, no studies to date have comprehensively summarized the literature on burnout and related factors in the field of music therapy. Given the range of literature available on burnout and related factors, an integrative review format was selected. Integrative reviews allow for analysis of diverse methodologies as well as the inclusion of practice applications, theory and/or guidelines (Southern Connecticut State University, 2016). The purpose of the current integrative review was to systematically examine burnout (and related factors) in music therapy. The poster will provide a description of the search criteria and methodology, and preliminary results related to study type, assessment tools, etc. will be included. Preliminary themes will also be identified.

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Mini Biography: Lori Gooding, PhD, MT-BC, is Assistant Professor of Music Therapy at Florida State University. Her clinical work and research focus on psychosocial care and wellness in physical and mental healthcare.

Keywords: burnout, integrative review, music therapists

P-300

Research, Development, and Application of Lambdoma Spectrum on 24 Solar Terms

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Abstract: Whenever encountering transitions of the solar terms, energy of the corresponding organs would massively loss from the corresponding positions of the spine. Applying round solar terms corresponded music treatment to give energy supplement to organs and spines would have a multiplier effect for boosting the immune system.

Description: 1.On 2/4, beginning of spring, the solar term energy acts on the 12th thoracic vertebrae, which corresponds to the gastrointestinal system and the stomach. The Earth, Sun, Moon compilation album, and Mars spectral music are suggested.

2.On 3/21, the vernal equinox, the solar term energy acts on the 6th thoracic vertebrae, which corresponds to the respiratory system and the lung. The Earth, Sun, Moon compilation album, and Venus spectral music are suggested.

3.On 5/5, beginning of summer, the solar term energy acts on the 7th cervical vertebra, which corresponds to the digestive system and the liver. The Earth, Sun, Moon compilation album, and Jupiter spectral music are suggested.

4.On 6/25, the summer solstice, the solar term energy acts on the 1st cervical vertebra, which corresponds to the nervous system and the brain. The Earth, Sun, Moon compilation album, and Mars spectral music are suggested.

5.On 8/7, beginning of autumn, the solar term energy acts on the 6th thoracic vertebra, which corresponds to the digestive system and pancreas. The Earth, Sun, Moon compilation album, and Mars spectral music are suggested.

6.On 9/23, the autumnal equinox, the solar term energy acts on the 5th thoracic vertebra, which corresponds to the urinary system and kidneys. The Earth, Sun, Moon compilation album, and Venus spectral music are suggested.

7.On 11/7, beginning of winter, the solar term energy acts on the 11th thoracic vertebra, which corresponds to the respiratory system and the throat. The Earth, Sun, Moon compilation album, and Venus spectral music are suggested.

8.On 12/22, the winter solstice, the solar term energy acts on the 5th Lumbar Vertebra, which corresponds to the gastrointestinal system and the small intestines. The Earth, Sun, Moon compilation album, and Saturn spectral music are suggested.

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Mini Biography: Principal of Microcosm University; Dean of International Lambdoma Research Institute; Dean of Institute of British Micromusic; Chairman of Chung Hua Music Therapy Institute; President of Asian Music Therapy Confederation

Keywords: Solar Terms, Lambdoma Spectrum, Music Treatment

P-302

Application of Music Therapy for 4-Month old Infants in Community based Developmental Checkup

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College at Tokoha University / Japan

Abstract: This study suggests the effectiveness of MT as an assessment tool in community based developmental checkups for 4-month old infants. The inquiry research reveals the 88% of co-workers noticed the efficiency and effectiveness of the treatment and 67% of mothers indicated a positive change in comfort levels during the procedure.

Description: It is reported that the majority of objectives are not satisfied in Developmental Checkup (Ministry of Health, Welfare and Work in Japan, 2009). The reasons for dissatisfaction indicated were, the procedure takes too much time; the interaction tends to be one-way and businesslike. On the positive side, the Developmental Checkup offers an opportunity to screen developmental problems and support. The 4 month Developmental Checkup is one of the first and important contacts to build relationships that lead to accomplishing the developmental objectives in the community.

The effect of MT as an assessment tool for 4-month old infants undergoing Developmental Checkup was examined by inquiry with 18 mothers and 8 staff (public health nurses, experts in nutrition, and maternity nurses) in city X in Japan. The 18 pairs of 4-month old infants and their mothers participated in MT group session for 15min. including: mothers's physical stretch movement; baby massage; singing and playing with tactile materials and the rhythm instruments; and dance for infants and their mothers. Each activity was introduced by the Music Therapist modeling along with explaining, encouraging and giving them positive feedback. The treatment was observed by all staff.

The results were 83% of mothers enjoyed the program, felt the better changes in emotion (67%), less stress (78%), and less tired (78%) compared before and after session. They also felt comfortable to introduce the activities at home. From the inquiry by staff, no matter how much they know about MT, the program was easily understood, and the infants and mothers seemed to be comfortable participating. Also, they observed infants's and mothers's expressions, developmental stages, parent-child relationships, and their emotional and physical condition. 88% of staff agreed to use MT as assessment in the Developmental Checkup procedure.

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Mini Biography: Kiyomi Iwata Hanaoka, MM, MT-BC, RMT (Japan), works at the college at Tokoha Univ. and has experience to work with infants, mothers, the elderly in community setting for more than 10 years.

Keywords: assessment, community, development

P-304

Music Therapy for Aphasia: Increasing Self-initiated Words and Improving Communication Skills

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Medical Corporation Tatsuoka / Japan

Abstract: It is very important to get the means of practical communication skills for aphasia. This paper will describe how music therapy for aphasia has increased self-initiated words and communication skills.

Description: The patient, Y, is male in his 60's. Y has aphasia, a right hemiplegia, and articulation disorder due to CVA. He rarely talked and was not able to communicate with others when he was admitted to the facility. The purpose of this case study is to increase self-initiated words and communication skills. The primary activities were song activities. The first activity was to sing an original song. The music therapist (MT) composed a melody containing the target phrase, and the MT and Y sang it together repeatedly. The first target phrase was "Good morning". After Y could sing it alone, he practiced saying "Good morning" to the facility workers. The second activity was to sing a traditional Japanese song. He evaluated his singing voice by himself.

The following results were obtained: Y could say verbalize greetings and introduce himself. Video recordings clearly showed that Y was able to articulate more clearly than before. Moreover, the frequency at which he was able to tell something to the MT increased, and he became able to communicate with others. The causes are as follows: Y regained the ability to produce self-initiated words through the song activity, acquired the capability to convey what he wants to say to the MT, and could listen to his own voice objectively to perform self-evaluation. Compared to when he was admitted to the facility, the increase in self-initiated words and spontaneity is clear. As for Y, the music therapy was a very effective intervention to face his disability and it gave him an opportunity to re-build an ability of communication skills what he had lost due to CVA. The Music therapy also played an important role in the process of accepting the disability.

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Mini Biography: Yuka Matsuura, RMT (Japan), is a music therapist in Japan. After graduating from Sensoku Gakuen college of music, she is working as a full-time music therapist at Medical Corporation Tatsuoka.

Keywords: aphasia, self-initiated words, communication skills

P-305

Music Therapy as an Opportunity to Bring Out the Residual Function

Yuka Matsuura, RMT (Japan)
Medical Corporation Tatsuoka / Japan

Abstract: This paper will describe how music therapy, such as playing the piano and songwriting, is an opportunity to bring out the residual function of a stroke patient, and is a medium to express their feelings.

Description: The patient, A, is female in her 40's. She has quadriplegia due to CVA and higher brain dysfunctions, such as, aphasia, decreased intelligent function and thinking ability, and lack of spontaneity. Due to the stroke, A was unable to perform normal daily activities and had difficulty communicating with others. The purpose of this case study was to bring out the residual function.

The primary activities included playing the piano and songwriting. She could understand a sheet of music, so she tried to play songs that she already knew. At first, she played the piano with only the second joints of her left hand. After repeated practice, she could to use her fingertips. After four months, the music therapist proposed a songwriting activity for A to help communicate her feelings to her family, and her boyfriend. A then performed the songs to her family and boyfriend at a recital. A was able to sing these songs to completion without help.

Due to the therapy, A's left hand movement became smooth, her self-initiated words increased, and she can tell her feelings to her family and boyfriend through music. The music was intrinsic motivation of something to do in activities of daily living. A had very much musical experience in the past, so the piano is a familiar figure in her life and served as motivation to feel "I want to do something by myself". Even though A cannot express her feelings in words because of the aphasia, through songwriting, she is now able to share her feelings with her family and boyfriend. Music therapy has brought out the residual function of A, worked as a tool for emotional expression and has led to an improvement in her quality of life.

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Mini Biography: Yuka Matsuura, RMT (Japan), is a music therapist in Japan. After graduating from Sensoku Gakuen college of music, she is working as a full-time music therapist at Medical Corporation Tatsuoka.

Keywords: the residual function, emotional expression, songwriting

P-307

Efficacy of Neurologic Music Therapy for Stroke Patients

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Japan

Asa Kawachiya

Naomi Kobinata, MT-BC, NMT

Yoshinori Fujii

Hideto Yoshikawa

Abstract: The purpose of this case study is to examine the effectiveness of Neurologic Music Therapy (NMT) for a patient who has had a stroke. The patient exercised NMT for four months regularly, and showed significant improvement in his speech and gait abilities.

Description: Stroke is one of the top three causes of death. Currently there are approximately 1,179,000 stroke patients in Japan (according to the Japan Preventive Association of Life-Style Related Disease and Ministry of Health, Labor and Welfare). Major symptoms of stroke are speech/language impairment, hemiparesis, loss of balance, attention deficit, and unilateral neglect. Music Therapists can rehabilitate these functional areas using Neurologic Music Therapy (NMT). NMT is defined as the therapeutic application of music to cognitive, affective sensory, and motor dysfunctions due to disease or injury to the human nervous system. (Thaut, McIntosh&Hoemberg, 2014) The poster will present a case where NMT seemed effective for a stroke patient with speech, language and motor dysfunctions.

An 85-year-old male patient was diagnosed with cardiogenic embolism with severe expressive aphasia and mild motor deficits to his right upper and lower extremities causing an unstable gait. Melodic Intonation Therapy (MIT) was used to promote verbal expressions. Standard Language Test of Aphasia (SLTA) was used to assess the outcome. For gait training, Rhythmic Auditory Stimulation (RAS) was used to acquire stable and functional gait and endurance. Gait parameters of cadence, velocity, and stride length were collected for four months. The patient received both interventions for five days a week for four months. During the gait training, the music therapist cooperated with a physical therapist. During the period of NMT, significant improvement was shown in both SLTA and gait parameters. The detailed data will be shown at the poster session.

Bibliography: Handbook of Neurologic Music Therapy
Rhythm, Music, and the Brain: Scientific Foundations and Clinical Applications

Mini Biography: Noriko Umeda is certified in MT-BC, NMT in Japan. She has worked with geriatrics, children with developmental disabilities, and currently is mainly working with stroke patients at the hospital.

Keywords: Neurologic Music Therapy, Stroke

P-315

Survey of music therapy in Hospice and Palliative care in Japan

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Akiko Okashita, RMT-JAPAN
Nozomi Maeda, RMT-JAPAN
Akiko Niikura, RMT-JAPAN
Yoshiyuki Saegusa, Doctor (Hospice and palliative care)

Abstract: We sent the questionnaires to 383 hospices and medical facilities providing palliative care. Even in medical facilities that do not provide music therapy, and incorporate music in some way, music needed as a tool of care. However, it is not easy to hire a music therapist.

Description: Introduction: In Japan, the music therapy practice in palliative care is gradually increasing since the 1990s. The survey of actual music therapy is held by Maeda et al in 2003. The authors followed it in 2010.

Objective: We made this research to investigate the actual music therapy in hospices and medical facilities providing palliative care in Japan.

Method: We sent the questionnaires to 383 hospices and medical facilities providing palliative care (283 PCU, 43 palliative care team, 57 home hospice and visiting nursing station). The questionnaire to the head nurse contains below:

1) How is the music used? 2) Who is the person in charge of music therapy session? 3) What are the aims of music? The questionnaire to music therapist contains below:

1) What type of employment do you work with? 2) What is your duty? 3) How do you feel about the cooperation with other staff?

Results: 49.0% of head nurse and 13.1% of music therapist answered to the questionnaire. As of head nurses, it became clear that 61.0% of them think music therapist is necessary for the medical team. As of music therapist, it became clear that 1) they have average of 8.3 years in the field. 2) 34% are working as full time, 44% are as part-time, and 22% are volunteer. 3) 76% do individual-sessions and 86% do group-sessions. 4) 46% are feeling difficult to cooperate with other staff as a team.

Discussion: Even in medical facilities do not provide music therapy, they use music as some kind of form. Music is regarded as effective for the patient. However, it is not easy for medical facilities to employ music therapist in Japan. The enlightenment activity and dissemination about the usefulness of music therapy are necessary.

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Mini Biography: Miho Kitagawa, RMT (Japan), belongs to the Shin-ai hospital as a music therapist. Member of the Japanese Association for Clinical Music Therapist on End of Life Care

Keywords: hospice care, palliative care, team

Disclosure: Research grant of the Japanese Association for Clinical Research on Death and Dying

P-317

Demand for Music Therapy for Special Needs Children in Malaysia

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Abstract: Interviews with parents and teachers of special needs children revealed a demand for music therapy in Malaysia. It's difficult to get music therapy although there is a large group of parents and teachers wanting it. It needs to become more acknowledged and the number of music therapists needs to increase.

Description: People's concern with special education has been growing recently in Malaysia, however, the situation of music therapy is still insufficient and little is known about a demand for it.

In all primary and secondary special schools, there are music lessons following the national curriculum, but they are not specialized music therapy. Special centres can provide their own curriculums. Some centres introduce music therapy but many of them have neither music therapy nor other kinds of music lessons.

According to a questionnaire for parents of children in special centres, 34 in 61 parents wanted music therapy for their children in addition to their regular curriculums. In the interviews with 6 of the parents, 5 said their children like music as they can pay attention to music better than other things and music helps them to calm down. 5 had heard about music therapy before although all 6 had never tried it for their children because they had no opportunities to try.

According to interviews with 5 teachers from special centres, all of them wanted to adopt music activities in their regular curriculums but they didn't know how to apply and conduct music. All had an interest in music therapy because they thought it would enhance their students' vocalization, communication, social skills and motor skills. They wanted the students to have fun while they learned. 1 was interested in practicing music therapy as well.

It shows that there is a demand for music therapy in Malaysia. However, the number of Malaysian music therapists is lacking. "Malaysia has a total of 14 music therapists....8 music therapists are working in Malaysia, whilst 6 are working abroad or are currently in training." 1)

The number of specialized music therapists needs to increase and music therapy needs to become more acknowledged in Malaysia.

Bibliography: Music Therapy for Special Needs Children and Support for Their Parents: A Study Based on Interviews with Parents and Music Therapists 2008, Asako Mitani
WFMT Malaysia Update 2015 Gurpreet Kalsi

Mini Biography: Music Therapist at Start Learning Resources Centre and National Autism Society of Malaysia

Keywords: Music therapy in Malaysia, Interviews with Parents, Music therapy acknowledgement

P-320

The Music therapy for elderly with dementia using Swedish Bunne guitar

Mika Fujita

Japan

Abstract: The Bunne Guitar is an instrument with rich reverberation, and it could be play easy. This is a study regarding the practice and the effects of music therapy for an elderly male in his 80s with dementia, hearing impairment and with apparent low motivation.

Description: The client was a shop owner and an active person who had good relationships with his neighbors. He was also a calligraphy master. However, after falling sick he experienced a loss of confidence, decrease of motivation and cognitive impairment. Consequently, he got to spend half of the day in the bed and came to live in a nursing home. When he joined music therapy on a trial basis, his face lifted and he physically joined in the rhythm because he strongly reacted to the Bunne guitar sound and performance. He started to participate in small group session twice a week to broaden his communication latitude and enlarge his self-expression.

The therapist showed signs to the client, who became interested in the Bunne guitar and playing the strings on the guitar himself. Afterward, the therapist used colors that indicate chords in order to operate the handle of the guitar which creates harmonies. Following the therapist's sign he was able to perform, and furthermore he got to work on more difficult play that expresses harmony sound. Gradually, he began to smile more, speak more words and work on other activities besides the guitar on his own accord.

Bunne guitar is made of fit tree for its surface and maple's single plate for the body, so it has rich reverberate sound. Music is nonverbal communication and brings aesthetic satisfaction to people. Because of Bunne guitar reverberate sound, he was satisfied and stimulated into activity. Therefore, nonverbal communication occurred between therapist and client, and then it expanded to verbal communication with others. The sound of the Bunne guitar satisfied him authentically and encouraged him to do more difficult work. Further progress is expected because it reflects in daily life and he has already started playing other instruments.

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Alicia Ann,C. (2001) Kourei-sha no tame no ryouhouteki ongakukatsuyou (Therapeutic Uses of Music with Older Adults),Tokyo; hitomugi shuppan

Mini Biography: Mika Fujita is care worker at nursing home for older adults, dementia carer, and Bunne method instructor in Japan.

Keywords: Bunne guitar, dementia, playing instrument

P-321

The Effects of Music on Pain: A Review of Systematic Reviews

Jin-Hyung Lee, PhD, KCMT, MT-BC
Ewha Womans University / Republic of Korea

Abstract: A systematic-review of existing systematic reviews and meta-analyses was conducted on the topic of music and pain. 14 systematic-reviews were identified, and critically analyzed on a number factors. The presenter will share the results, discuss issues or gaps found in the literature, and the implication for clinical practice and research.

Description: The purpose of this study was to critically review existing systematic reviews and meta-analyses on the topic of music and pain. The author conducted a comprehensive search of seven electronic databases. The inclusion criteria were: 1) publication in English or Korean-language peer-reviewed journal between the years of 2000 and 2014; 2) containing only controlled trials such as RCT or qRCT; 3) containing syntheses of at least two or more clinical trials investigating the effect of music medicine or music therapy on pain; and 4) representing the core components of systematic reviews specified in the PRISMA statement. A total of 14 systematic reviews and meta-analyses were identified and their methodological quality as systematic reviews were evaluated using the 'Revised version of Assessing Methodological Quality of Systematic Reviews (R-AMSTAR). The most frequently employed method of measuring pain was the patient's subjective perception of pain intensity based on a numerical rating scale, visual analog scale, or faces pain scale. Depending on the population under investigation, observational tools or surveys, such as the McGill Pain Questionnaire, were also used. In addition to the pain scores, the use of sedation or the amount of analgesics used during or after operations or unpleasant procedures were reported as well. In terms of the types of pain studied, it was apparent that chronic pain had not been addressed frequently and requires further research. Included studies were mostly 'moderate' in quality. The outcome of the R-AMSTAR elucidates the quality issues found in these systematic reviews. In general, most studies need to enhance their methodological standards in the areas of: data mining, considering all types of publications, clarifying inclusion/exclusion criteria, implementing a standardized quality assessment tool, integrating findings in the conclusions, testing heterogeneity and publication bias, and finally claiming potential conflicts of interests.

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Mini Biography: Dr. Jin-Hyung Lee is an assistant professor of music therapy at Ewha Womans University, Korea, and serves as a board of directors for the National Association of Korean Music Therapists.

Keywords: Systematic Reviews, Music Intervention, Pain

P-322

Changes in adolescents on the autism spectrum disorder's synchronization through music therapy

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AAMT
Special Educational Needs Specialist
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Institute for Mejiro development psychology / Japan

Abstract: There have been cases of people with autism spectrum disabilities becoming aware of synchronization with peers through music therapy. We considered the change in synchronization ability by judging the time until synchronization, the synchronization frequency and physiological change and through use of the self-acceptance criteria.

Description: Synchronization is a concept that has been attracting attention in recent years in the field of brain science and neuropsychology, incorporating the sensory organs of the external stimuli, such as sound, music, rhythm and light. Physical exercise related to respiration, heart rate and body temperature express people's attempt to adjust to the aforementioned stimuli. Additionally, it has been elucidated that within the fields of personal social development, person to person communication and relationships, synchronization is playing an important role (1) (3). Disabled children and adults with autism spectrum disorders (hereinafter referred to as ASD) who have no delay in intellectual development lack the ability to effectively express and communicate their own feelings and will in interpersonal relations and accurately respond to others' expressions to adjust to and create cooperative relations. Therefore the increasing deviation of the surrounding environment is also reflected significantly after puberty. Through comparison with others, they gain self-awareness, resulting in a substantial decrease in self-respect. This can easily lead to mental instability. In music therapy (2) we considered the results of the investigation of being made aware of synchronization with peers through singing, tone chime performance and physical exercise. The results indicated no clear evidence judging from the scores related to respiration, heart rate and body temperature. This did however, alter their sense of solidarity and self-affirmation. Their self-acceptance barometer rose substantially and their anxiety levels changed to a stable condition. By being made aware of attempting synchronization with the people who have ASD by adjusting to the music it was considered to be effective in people with ASD who lack the ability to adapt to other people. We need to verify physiological change more henceforward.

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Nov, Vol. 81, No. 11. 1198-1206

Mini Biography: I graduated in musicology and cognitive psychology in University of Reno Nevada. I won a prize in a piano competition in USA, enrolled in the AAMT.

Keywords: Synchronization, Autism spectrum disorders, self-affirmation

P-326

Mix & Match Integrating music technology skills in professional music therapy training

Marijke Groothuis

Lecturer at the Institute of the Arts ArtEZ + special education music therapist / Netherlands

Carola Werger

Abstract: Separate courses in music technology provide students with specific skills. Teachers should help them integrate these into clinical work to meet the clients needs. Education should therefore focus on training teachers to integrate their clinical expertise and theory for the meaningful use of music technology in daily practice.

Description: Although literature does refer to the importance of educating music therapists to meet 21st- century skills in music technology (Crowe & Rio, 2004; Hahna et al., 2012; Magee, 2014, Nagler, 2011), best practices in professional training to achieve these skills are lacking.

Separate courses in music technology provide students with specific skills, but teachers should help them integrate these into clinical work to meet the clients needs. Education should therefore focus on training teachers in such a way that it allows their clinical expertise to become available in order to integrate the theory and practice of meaningful use of music technology in daily practice.

Design-based research offered the opportunity to find out how theory and daily practice could be combined.

The case study in this research focuses on teachers applying and integrating music technology in methodology- & practice classes, using case-based learning and clinical reasoning as a case method.

As a follow-up a 3-phase training has been developed and experienced, in which teachers as well as students learned collaboratively how to integrate existing music technology in a meaningful way into their professional skills.

Phase 1: instruction (modelling, microteaching)

Phase 2: practising in authentic context (coaching)

Phase 3: reflection-on-action (team-learning)

Instruments used for evaluation include pre-test/post-test questionnaires, observations, coded reflections (axial and selective) and semi-structured group interviews.

Outcome: Music technology should be integrated into the professional music therapy education by using case-based learning and clinical reasoning, simulation (modelling) and coaching (Joyce & Showers, 2002) to provide music therapists with the necessary skills and confidence with regard to the specific use of music technology in daily practice.

Educational media have been developed as part of the training programme (video case studies, instruction videos, music technology game, instructional guidelines for teachers).

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Magee, W. L. (2014). *Music Technology in therapeutic and health settings*. London: Jessica Kingsley.

Mini Biography: Marijke Groothuis (MMTh and NMT-F) is music therapist in special needs education and lecturer at music therapy department of ArtEZ Conservatory. Applying music technology in music therapy is her goal.

Keywords: music technology, case-based learning, teacher professionalization

P-329

Practice and Study of Music Therapy utilize in local comprehensive care system

Eri Taneda

Japan

Abstract: Attempting to develop Music Therapy not only as an activity in the elderly facilities but also in the local area. How to introduce Music Therapy will be the key it become widespread. Representing the activity at the elderly facility which has a deep connection in the local area.

Description: Japan is one of the fastest aging countries. Ministry of Health, Labour and Welfare promotes a local comprehensive care system for elderly people to live in the area where they have been living in as long as possible. Under this circumstances, attempting to introduce Music Therapy in the society. As one of the cases, introducing Music Therapy at the elderly facility which has a deep connection at the local area and also do some activities together. At the Nagoya Dementia Cafe in Nagoya city provides the place to gather to make friends and share the information not only for people who have dementia but also their family, local residents, and who are interested in supporting them. From the age of 70 to 90 sang together with local residents the songs they had sang on a routine Music Therapy sessions. Thinking about the good old days with singing and share the motivation in life. Before and after the singing, they are talking about the memories of their youth. Singing and sharing together. It connects their heart and become moral support for elderly people. In result of this, participants could spend a heart-warming time together. Participating in the social activities had both of elderly people and local residents opportunities for self-realization and motivation in life. Also, the local residents who were participated as a volunteer member became more a cohesive group to support and watch over elderly people. Introducing Music Therapy as one of the activities in the community to support them and it also helps Music Therapy become widespread. Continuing practice and study for elderly people to have one of the opportunities to participate in social life. On the paper presentation day, I would like to explain the contents of Music Therapy and the atmosphere in detail.

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Ninchishokafue Handobukku

(Dementia cafe handbook) Japan, Kurieitsukamogawa

Mini Biography: Eri Taneda is a music therapist, and yoga teacher (Yoga Alliance RYT200) and a member of Japanese Music Therapy Association.

Keywords: Community, Dementia, well-being of older adults

P-340

The Case of Down's syndrome children with cooperation improved by stage performance

Terumi Nishikawa, RMT (Japan)
NPO Otoyui / Japan

Abstract: A group session for the children with Down's syndrome using J-POP music was practiced aiming at a stage performance in an area. The apparent aim made them work on the sessions in positive and cooperative attitude.

Description: This case introduces growth for 3 years of 4 children with Down's syndrome who worked on sessions aiming at a stage performance. Down's syndrome children generally liked music, but a motive falls by a trivial thing. With the aim of raising their motivation, the group session using their favorite J-POP music was programmed by singing, drum playing, and dance. At first, the guardians were negative in children's appearance, but gradually supported them with children's vivid appearance at stage performance held twice a year in an area. On the other hand, a child liked playing dance independently, but disliked group activity and escaped from the place. Before long, he became interested in remembering and singing a sign language song, singing with plunking a guitar besides playing the dance. Other children didn't like making an effort and piling up, but they came to wrestle for playing the piano. While they piled up the experience of stage performances in front of the people in an area, they began to work on practices in cooperative attitude among them. Additionally, the aim of appearing on a stage seems to contribute to social action of a Down's syndrome child.

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Down's syndrome no rikai to ryoiku,titeki syogaizi no ryoiku (An understanding and rehabilitation for Down's syndrome, rehabilitation for intellectual disability)

Japanese Association on Intellectual Disability

Mini Biography: Terumi Nishikawa, RMT (Japan), the chief director of NPO Otoyui

Keywords: Down's syndrome, Cooperation, Stage performance

P-350

Music therapists as professional voice users: A multi-disciplinary approach to vocal skills

Eri Haneishi, Ph.D., MT-BC
Showa University of Music / Japan

Kaori Hagiwara

Hideki Kawahara, Ph.D.

Abstract: Music therapists are facing vocal demands in their profession daily. In our presentation as a multi-disciplinary team, vocal training techniques emphasizing kinesthetic awareness will be proposed. A computer program is also demonstrated to facilitate understanding of vocal mechanisms in attaining a good quality of speaking and singing voices.

Description: Music therapists are facing vocal demands in their profession daily. In music therapy sessions, speaking and singing voices with adequate loudness and a pleasant quality are required to facilitate clients' responses. Singing in the vocal ranges appropriate for clients, though not necessarily for therapists, is also clinically important. It is challenging, therefore, for music therapists to maximize the implementation at the same time as protecting their voice to avoid vocal problems. Improving vocal skills in music therapists to meet these unique needs may be a useful solution to this issue. Based on the preliminary vocal training program for music therapists carried out in a previous study by the first author, newly developed voice techniques were introduced by the second author as a performer/instructor of musical theater, where both speaking and singing voices are used intensively. To facilitate imaging the relationship between auditory perception and the shape of the vocal tract (the pharyngeal, oral, and nasal cavities above the larynx), SparkNG (Speech Production and Auditory perception Research Kernel the Next Generation), a computer program, has been constructed by the third author, an engineer working on singing voice analysis.

In this presentation, principles of respiration, phonation, and articulation will be reviewed as basic, prerequisite knowledge for music therapists, followed by the demonstration of vocal training techniques emphasizing kinesthetic awareness to improve speaking and singing voices. Visualization of the schematic image of the vocal tract shape changing according to real-time acoustic information will also be provided through SparkNG to facilitate understanding of the roles of the vocal organ configuration in attaining a good quality of voice free from vocal strain.

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Mini Biography: Eri Haneishi, Ph.D., MT-BC: Professor of music therapy at Showa University of Music, Japan. Earned M.M.E. and Ph.D. from University of Kansas.

Keywords: Professional voice users, Multi-disciplinary approach, Vocal techniques

P-354

Utilizing Music Therapy for Hospital Employees with A Higher Risk of Stress

Yoshitaka Wada, MMT

Japan

Ayumu Kitawaki, MM, MT-BC

Emi Shibata

Sayo Adachi

Eri Hamanaka

Misato Horiuchi

Hitomi Yano

Abstract: Rakuwakai Healthcare System (RHS) has been recommending their employees to receive music therapy for stress reduction due to the revised Industrial Safety and Health Act in 2014. This presentation discusses the important role of music therapists in medical settings for patients and staff. The intervention technique is also discussed.

Description: Based on the revised Industrial Safety and Health Act in 2014, Japanese government has obligated all companies that own over 50 employees to have them take a stress check-up every year for maintaining their mental health since December 2015. For those who have a higher risk of stress found on the check-ups, the employees need to be supervised by doctors as soon as possible, and any treatment to reduce physical/emotional distress is also strongly recommended.

Rakuwakai Healthcare System (RHS), located in Kyoto, Japan, owns over 5000 employees, and has dedicated to support people living in the community for 50 years. It has been very successful as RHS believes that a good care comes from professionals that take a good care of themselves. However, some of over 5000 employees unfortunately face a hard time with high stress in their work environment, as many employees at other companies all over the world would do.

RHS is one of the first innovative medical groups in Japan, which not only values on the effectiveness of music therapy for their patients and families, but also introduces and recommends music therapy as the initial treatment to support their employees with a higher risk of stress. RHS has their own music therapy center, Rakuwakai Kyoto Music Therapy Research Center (RKMTRC), and 6 full-time music therapists from various background currently provide their patients, families, their community, and their colleagues with music therapy.

This presentation will discuss the important role of music therapists at RHS and the way of successful collaboration with all different disciplines. Some examples of the stress reduction technique for the employees and the result will be also discussed.

Bibliography: Takegami, K. (2015). Sangyoi Rodo Anzen Eisei Tansha No Tameno Stress Check Seido Taisaku Maruwakari, Chugaiigakusha.

Mini Biography: Yoshitaka Wada holds a Master in Music Therapy from University of Pompeu Fabra in Barcelona. Currently working as the manager and music therapist at Rakuwakai Kyoto Music Therapy Research Center.

Keywords: Hospital, Stress, Employee

P-357

Enka: Clinical Significance of Using Saxophone in Music Therapy

Eri Hamanaka

Japan

Yoshitaka Wada, MMT

Emi Shibata

Ayumu Kitawaki, MM, MT-BC

Sayo Adachi

Misato Horiuchi

Hitomi Yano

Abstract: Saxophone helps express feelings, particularly sorrow and surrender in life, often seen in Japanese Enka music. Patients familiar with Enka appear to be more able to express their negative feelings through the sound of saxophone. This presentation will discuss clinical use and effectiveness of saxophone in Enka.

Description: Saxophone is internationally performed in different styles of music today, such as Jazz music, Classical music, and Big Band music. Music therapists in Japan utilize the effectiveness of saxophone in their interventions, as Enka music is another music style that saxophone also has such an important role in Japan, used both for the melody and for the accompaniment.

Enka was one of the music styles derived from Japanese popular music. Enka often sings about sorrow and bitterness in life and grudge against society so that the characteristics of saxophone that expresses sobbing and mourning and performs sorrow and surrender in life matches to the world of Enka.

In the music therapy interventions utilizing the characteristics of saxophone, patients can experience as if the sound and melody speak for them, and it guides the patients to the place where they might want to express their feelings. Therefore, listening to Enka with the use of saxophone would become one of the important ways for the patients to both passively and actively participate with the music therapy interventions. In addition, live performance with familiar music provides the patients in closed hospital rooms with the opportunities to change their perceptions from an extraordinary life in hospital to an ordinary life that they usual have.

This presentation discusses the importance of utilizing saxophone for the music therapy interventions in Japan through some examples of group session and individual session. Also, this would help music therapy students who used to perform in a brass band acquire ideas to apply for their own music therapy interventions in the near future.

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Mini Biography: Eri Hamanaka received a Bachelor of Music in Music Therapy at Doshisha Women's College of Liberal Arts, and has been working as a professional certified music therapist at Rakuwakai Healthcare System, Japan.

Keywords: Saxophone, Clinical, Japanese Music

P-362

Physiological and Cognitive Investigation of Playing Instruments that Serves Effective Cognitive Stimulus

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Takanobu Higuchi, BA

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Toko Yoshizato, MA, RMT (JAPAN)

Kakuko Matsumoto, Ph.D., RMT (JAPAN)

Tomoko Ichinose, MM, MT-BC, RMT (JAPAN)

Ryuhei Okuno, Ph.D.

Kenzo Akazawa, Ph.D.

Abstract: Participants (music beginners and music majors) were asked to perform a piece with a constant tempo by pointing a note head displayed on the touch screen with and without sound production. After analyzing subjective answers and EEG measurements, the Cymis performance was indicated to be an effective cognitive stimulus.

Description: An important report states that frequent performance of musical instruments has a significant effect on reducing the risk of dementia in the elderly. We have developed a novel electronic musical instrument Cymis, or Cyber Musical Instrument with Score, and found that not only the severely disabled but the elderly can easily play a musical piece on the Cymis. This study investigates whether Cymis performance could be an effective cognitive stimulus.

The participants comprised five female university students who were music majors and three male university students who were beginners in music.

The music majors were instructed to perform two popular songs by maintaining a constant tempo, while pointing each note head displayed on the screen. They played under the conditions of with and without sound production, with a regular tempo of 84bpm, and an extraordinarily fast tempo of 150bpm. Before playing, they heard eight beats at the preset tempo on the metronome.

However, the beginners in music played a popular song under the conditions with sound production and a regular tempo of 86bpm. As a physiological evaluation, we measured the Frontal midline theta rhythm (Fm theta) of their brain waves under three different conditions, at rest, in playing Cymis and in calculating numbers with a game machine. All participants answered fourteen questions regarding cognitive functions and reported results of their performance.

After a steady change of improvement in performance, the results revealed that beginners performed using the sense of touch, sight, and learning function with sound production. Whereas, those majoring in music performed by using the sense of hearing with sound production and memory without sound production. We found that the magnitude of Fm theta when playing Cymis was greater than it was when at rest but less than calculated numbers.

Our study demonstrated that playing the Cymis served effective cognitive stimuli.

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HuiChi Li, et al. The Effect of Music Therapy on Cognitive Functioning Among Older Adults_ A Systematic Review and Meta-Analysis: Journal of the American Medical Directors Association, Volume 16, Issue 1, p. 71; 77, 1 January 2015.

Mini Biography: Naomi Takehara Ph.D. (Culture and Information Science), RMT (JAPAN), is Assistant Professor at Music therapy Research Lab, Department of Applied Music, School of Music, Mukogawa Women's University.

Keywords: cognitive stimulus, EEG, electronic musical instrument

Disclosure: No significant relationships.

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The Role of Music Therapist at the Hospice Day Care Service

Yuko Yonekura, MME/RMT (Japan)
Kurashiki Sakuyo University / Japan

Tsuyoshi Yazu, Dr.

Abstract: This study examines the role of the music therapist as a member of the multidisciplinary team at a hospice day care service in Japan.

Description: Because of the increasing population of terminally ill patients who want to spend their last moments with loved ones at home, hospice day care is a very important service that allows patients to maintain their quality of life in their community. Music Therapy for terminally ill patients in palliative care at hospice day care is a very new and challenging area for professional practitioners in Japan. In April 2015, the K Hospice Day Care Service started providing support to terminally ill patients and patients with incurable disease who choose to continue living at home. At this day care service, there is no scheduled program; however, participants are able to choose from a range of services depending on their individual needs, such as counseling, spiritual care, relaxation and exercise, ceramic art, craft-making, painting, and music therapy. The authors investigated patient preferences at the K Hospice Day Care Service and analyzed responses to a questionnaire survey conducted each time participants left the K Hospice Day Care Service facility. The data shows that a large majority of participants was interested in music therapy sessions at the K Hospice Day Care Service. The analysis of questionnaire survey responses supports further investigation into reasons why the participants of the K Hospice Day Care Service preferred music activities, their expectations of music therapy, and their feelings after participating the K Hospice Day Care Service. This analysis revealed the role the music therapist plays as a member of the multidisciplinary team at the hospice day care service.

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Mini Biography: Yuko Yonekura, MME, RMT (JAPAN), is part-time Lecturer at Kurashiki Sakuyo University, and music therapist at Yazz clinic. A councilor member of Japanese Music Therapy Association.

Keywords: hospice day care, terminally ill, community

P-383

Music Therapy in geriatrics: Implementation and evaluation of a music therapy concept

Michael Kessler

SRH University Heidelberg / Germany

Biljana Coutinho

Dorothee v. Moreau

Alexander F Wormit

Carsten Diener

Thomas K Hillecke

Abstract: “Music Therapy 360°” aims to develop, implement and evaluate a needs-oriented music therapy concept to improve quality of life for patients, relatives and care workers within geriatric care. The project is funded by the German Federal Ministry of Education and Research.

Description: Music Therapy 360° aims to develop, implement and evaluate a needs-oriented music therapy concept to improve quality of life for patients, relatives and care workers within geriatric care. Two local geriatric facilities in Germany are closely involved in the development and implementation of the concept.

First, a systematic literature search will be conducted and needs analyses in both facilities will be undertaken to assess the need for music therapy in geriatric care. Based on the results of the systematic review and the needs analyses, a target group specific, needs-oriented music therapy concept for older people will be developed and implemented in both participating facilities (implementation phase 1). Six months after implementation phase 1, an intermediate evaluation will take place. According to the results of the intermediate evaluation, the concept will be modified and implemented again (implementation phase 2). At the end of implementation phase 2, the final evaluation will be completed. The result will be a final concept for music therapy with the elderly which is evaluated in terms of its practical suitability.

For the evaluation, the project comprises a mixed methods design. For the needs analyses, the intermediate, and the final evaluation, data from nursing staff, geriatric clinic patients, and residents of the nursing home and their relatives will be collected using qualitative interviews as well as self-report questionnaires that reflect quality of life criteria. Additionally, all participants in each music therapy intervention during implementation 1 and 2 will be asked to rate their wellbeing on a Visual Analog Scale. Feedback conversations and protocols of the music therapy sessions will be analyzed. Based on the evaluation and the practical experiences, a treatment guideline for music therapy with the elderly will be developed. Finally the transferability of the concept to associated sectors e.g. the outpatient care sector will be examined.

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Mini Biography: Michael Kessler M.A. is a research assistant at the SRH Institute of applied sciences Heidelberg. Beside the research he is lecturer for undergraduate and graduate students at the SRH University

Keywords: music therapy, geriatric care, study design

P-386

The need for music therapy: through visualization by kj method

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Saijo Aijyukai Hospital / Japan

Abstract: Focusing on the words of 35 patients that I gave therapies individually, I want to report that music therapy helps to improve the quality of patients' communication. Their words are finally categorized into 4 categories by K J method.

Description: Focusing on the words of 35 patients that I gave therapies Individually, I want to report that music therapy greatly helps to improve the quality of patients communication.

Through visualization of session space structure by KJ Method, those words are finally categorized into following 4 groups. And that music therapy has following 4 roles.

Through visualization of session space structure by KJ Method, those words are finally categorized into following 4 groups. And that music therapy has following 4 roles.

I. Building up ties with others.

Music therapists offer relationships to patients that are not related to their diseases and their ordinary lives. In that relationships, patients are considered to create ties with others.

II. Expression of negative feelings

Music therapists lead patients to release the negative feelings that are repressed and the mind that patients can't put into words.

III. Self discovery

Music therapists can offer musics that stay close beside patients':minds and pasts. Through that they lead patients to discover themselves.

IV. Hope to posthumous world.

While offering relations through music, music therapists are considered to stay close beside patients':vacillation,and support patients to have hopes to the life after death.

In palliative care wards, by staying close with patients while giving music Therapy, music therapists can give them hopes to posthumous world.

So I believe music therapy has the function of making quality communication and can contribute to palliative care.

Bibliography: jiro,k. dvelopment and applitation kj method.
tetuo,k+humio,k mind of hospi

Mini Biography: Hikari Terata,RMT (Japan)
Saijo Aijukai Hospital in ehime.

Keywords: communication, kj method, hope to posthumous world

P-387

Effects of Music Care on Completely Blind People with Severe Intellectual Disabilities

Keiko Miyamoto, RMT (Japan)

Japan Music Care Association, NPO / Japan

Mie Ito, RMT (Japan)

Abstract: We practiced Music Care for a group that played music, a group undergoing functional training, and a group with physical contact. The latter included unstable people who panicked easily and could not participate in a group. Music and contact with the staff improved their emotional stability and relationships with staff.

Description: We practiced Music Care at a facility for people with visual disabilities and serious intellectual disabilities. The physical contact method was conducted for a group of eight people who were emotionally unstable and not able to control their feelings. They tended to panic, and suddenly bite or hug people, throw things or cry out in a strange voice.

These symptoms are thought to be caused by a lack of communication skill. According to an episode of the NHK TV program Today's Close-up, broadcast in 2006, "The experience of actual communication is necessary for children's emotional stability and development. Also, the growth of the amygdala is necessary to develop emotions, and the growth of the 46th prefrontal area is necessary to control the excitement of the amygdala." We believe that Music Care methods can promote this growth.

All eight people became less panicky. Person A (female, 50 years old, completely blind), became emotionally stable, and gained the ability to play the xylophone in time with music on a CD, and live with a smile.

The reasons for these effects are thought to be as follows: Music Care methods allow people to experience excitement (stimuli to the amygdala) and calmness (stimuli to the 46th prefrontal area) naturally; the methods are easy, simple and integrated; the tunes are short (approx. four min.), and it is easy to grasp and have a vision of the length of time; the way of experiencing communication is effective. These factors are considered to have a positive influence on participants' coordination and self-control.

In this international seminar, we intend to present and discuss Music Care as an effective treatment for panic conditions not only among the disabled, but also for many other people.

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Mini Biography: Keiko Miyamoto, MA, RMT (Japan)

Intellectual disabilities child duties of facilities.

Care for the old duties of facilities.

Japan Music Care Association establishment

Keywords: Stability of the feelings, Physical contact, Panic

P-389

Music Therapy for Adults with intellectual disability: Clinical Application of Ensemble Activity

Yuko Izumi, RMT (Japan)

Specified nonprofit corporation Andante KOBE / Japan

Abstract: This case presentation will illustrate group music therapy for 7 adult clients with intellectual disability. The session consists of some ensemble activities including (1) arrangement of pre-composed pieces and (2) blues jam session.

The study investigates therapeutic changes in the adult clients and the clinical efficacy of the ensemble activity.

Description: Clients participated in this study were 7 intellectually challenged individuals with age range of 16 to 39. For program (1), the clients played the violin, tone chime, guitar, or piano. They played the violin using the open string and a string held by their left finger. For the tone chime, the clients played the chord using numbers. The guitar tuning was altered, and the clients played chord. As they repeatedly played their parts with the score, their instrument skills, role recognition, and skill to harmonize with others improved. The clients showed effort in synchronizing body movement (i.e. right arm of violin players) and note value. They appeared to understand the musical structure and spontaneously expressed fill-ins between phrases.

In the program (2), the clients chose their own instrument each time (piano, electronic organ, drum, marimba, sound block, and blues harp). The therapist used jam verses and solos without predetermining overall session size. After the therapist explained accents, movements, and rest (pause) in verse, the clients became more concentrated and exhibited various expressions. Their development of musical communication was at first therapist-to-client nature but turned into client-to-client interaction, resulted in mutual activities through music.

Overall, the results suggest that the clients felt comfort from playing the fixed piece, learned about the teamwork to share musical ideas. They have gained a sense of achievement in the program (1) and that acceptance of clients' expressions by the therapist and other clients led to musical dialogue, expanding to their inner expression of each client through the program (2). Both programs brought clients' joy for musical experience and promoted self-expression and group cohesion. It is important that therapists utilize the aspects of music, such as structure, genre, style, arrangement, etc. effectively based on the needs of the clients.

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Mini Biography: Yuko Izumi, RMT (Japan), is president of NPO Andante Kobe for people with intellectual disabilities, and a lecturer of piano and Rythmique at music classroom Peko Music.

Keywords: Group music therapy, Intellectual disability, Ensemble

P-394

Singing in a forest sound bath the Shinrin Yoku under a music therapy perspective

Andrea Volpini, Diploma in Music Therapy; AIEMME member; Mental Health treatment of adults, adolescents and young adults with autism spectrum disorders

Kaos / Italy

Abstract: This case study concerns experimental music therapy for the treatment of groups of up to 10 adults with psychiatric diseases. The therapeutic activity requires contact with the generative power of natural elements while searching for personal explorative character, having a forest bath coupled with music therapy.

Description: After a short walk carrying portable stools, the group arrives in the silent wood. Arranged in a circle, the group members sit on their stools, hold the hand of the person sitting next to them, and close their eyes, wait for some moments to listen to the high-fidelity soundscape around them. Then, using the technique of free vocal improvisation, they begin to sing together: first producing quiet, long sounds of different pitch, creating harmonic intervals, which do not overwhelm the external sounds of nature. The participants search for deep, intense communication with themselves and the surrounding natural elements, in order to enter into a state of meditation connected with and immersed in the emotional process of discovery and a personal process of redefinition.

The study is divided into 7 phases: 1. walking, 2. listening, 3. improvisation, 4. monitoring, 5. sharing the experience with the group, 6. monthly viewing by the group of some significant filmed moments of therapy with shared observations, 7. quarterly clinical intervention by a multidisciplinary team. The 4th phase involves the monitoring of phases 1, 2 and 3, the singing activity being filmed using a video camera. The recorded material is then analysed in the 6th and 7th phases.

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Patel, A. D.; Iversen, J. R.; Bregman, M. R.; Schulz, I.; Schulz, C., August 2008, Investigating the human-specificity of synchronization to music.

Mini Biography: Andrea Volpini, an Italian music therapist, songwriter and musician, has worked in mental health and as a presenter in national and international congresses since 1996. *Nordic Journal of Music Therapy* 2016.

Keywords: forest bath, free vocal improvisation, personal redefinition

P-395

The Effectiveness of Musictherapy as Part of In-hospital Rehabilitation for Parkinson's Disease

Minako Kajita, M.ed.,RMT (Japan)

Hyogo Rehabilitation Center Hospital / Japan

Yoriko Kohara, Ph.D., RMT (Japan),CP (Japan),PSW

Chie Ogushi, RMT (Japan)

Sachiko Watanabe, RMT (Japan)

Miho Kawamura, M.ed.,RMT (Japan)

Masayuki Shirakawa, M.A.,CP (Japan)

Shiho Okuda, MD,Ph.D.

Ryoichi Shiba, MD,Ph.D.

Abstract: Rhythmic auditory stimulation is said to be effective for treating gait disorders in patients with Parkinson's disease. This study investigated the therapeutic effect of an in-hospital rehabilitation program combining physical and occupational therapy with rhythmic auditory stimulation, and active music therapy on motor symptoms and volition.

Description: Forty-seven patients with Parkinson's disease (25 males and 22 females with Hoehn and Yahr Staging of Parkinson's disease II-IV) hospitalized for rehabilitation were randomly selected for the following groups: 1. Music therapy group (36 patients; mean age: 69.1 years; mean duration of disease: 83.7 months) and 2. Control group (11 patients; mean age: 69.0 years; mean duration of disease: 97.8 months). Subjects in both groups had no medication changes while hospitalized and participated in rehabilitation for approximately 5 weeks. The music therapy group underwent PT and OT, which included active music therapy and rhythmic auditory stimulation training. The outcome measures were 1. Unified Parkinson's Disease Rating Scale (UPDRS) part II (activities of daily living, ADL) and part III (motor skills) during the "on" state, 2. The Functional Independence Measure (FIM) motor and cognitive items, 3. Gait speed and step size using the 50-m walk test, 4. Zung's Self-Rating Depression Scale (SDS), 5. The Clinical Assessment for Spontaneity (CAS) interview assessment, questionnaire, and assessed results at week 1 and 5 of hospitalization, of which the mean results were compared using the t-test. The control group's FIM motor item scores and gait speed and step size ($p < 0.01$) scores showed significant improvement. However, their UPDRS scores were limited to a significant trend and their SDS scores showed no significant difference. The music therapy group showed significant improvement in all the following items: gait speed, UPDRS part II and part III, FIM motor and FIM cognitive, CAS volition assessment ($p < 0.001$), step size, and SDS ($p < 0.01$).

The results of this study indicate that rehabilitation that combines PT and OT with rhythmic auditory stimulation and active music therapy is effective in improving motor and depression symptoms and volition in patients with Parkinson's disease.

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Mini Biography: Minako Kajita,M.ed. is working as Music Therapist in the Hyogo Rehabilitaion Center Hospital. She is a lecturer at Osaka College of Music.

Keywords: Rehabilitation, Parkinson's Disease, Music therapy

Disclosure: This work was supported by JSPS KAKENHI Grant Numbers 21530750, 15K04169.

P-396

Journey in the imagery-A receptive music therapy method for cancer patients in rehabilitation

Eun-Jeong Lee

Clinic for Oncological Rehabilitation University Hospital Freiburg / Germany

Abstract: Sound meditation is one of various receptive music therapy methods which are applied as music therapeutic relaxation for cancer patients in Germany. This clinical study shows the positive effect of sound meditation and presents diverse experiences of cancer patients during deep state of relaxation.

Description: Relaxation methods are offered in many clinical fields. In psycho-oncology, music therapeutic relaxation is often provided for cancer patients with diverse aims, such as to reduce their anxiety, improve their fatigue syndrome, and to relax their mental and physical states. Sound meditation is one of the music therapeutic relaxation treatments for which mostly the monochord is played with other archaic sounds, such as sound bowls, gong, and (overtone) singing. This clinical study has been conducted at the Clinic for Oncological Rehabilitation of University Hospital Freiburg, Germany. The qualitative data of this study verifies the positive effects of sound meditation and reports the various experiences of cancer patients in the state of deep relaxation, which is comparable with an altered state of consciousness. In describing this deep relaxation state, patients report changes in their perceptions regarding their body and mental state, spatial awareness, and time perception. The cancer patients also relate their experience, such as the imagery and memories which can even support them during their illness from a psycho-oncological perspective.

Bibliography: For over 10 years, she has been working as a music therapist as well as a researcher in the field of oncology, neurology, and special education. At the moment, she works with cancer patients undergoing rehabilitation and palliative care, as well as with patients at the acute hospital unit.

Mini Biography: Eun-Jeong Lee works as a professional music therapist and researcher at Department of Psycho-Oncology, Clinic for Rehabilitation, University Hospital of Freiburg in Germany

Keywords: music therapy, relaxation, oncology, monochord, imagery

P-398

Effects of music therapy on pain relief and relaxation of hospice patients

Miho Shigetani, BA/RMT (Japan Education Council for Music Therapist)
Geisei Hospital / Japan

Rikako Hiraoka, BA/RMT (Japan Education Council for Music Therapist)

Sachiko Imura, BA/RMT (Japan Education Council for Music Therapist)

Tomoko Arase, Ph.D. in Medical Science/Medical Director of Hospice

Akira Kondo, Ph.D. in Medical Science/Director of Kondo Hospital, Board Certified Member of the Japanese Society of Internal Medicine, and Board Certified Specialist of the Japanese Society of Neurology

Noriko Tanida, Director of Nursing

Abstract: In order for Japanese hospice music therapy to be acknowledged as one alternative intervention of complementary health approaches, more quantitative research done by music therapists is needed. This study evaluated the effects of music therapy on pain and relaxation in 52 hospice patients.

Description: Earlier researches on hospice/palliative care are mainly case reports or case studies, done by medical doctors, nurses, and music therapists. For Japanese hospice music therapy to be acknowledged as one alternative intervention of complementary health approaches, quantitative studies conducted by music therapist are also needed (Ito, 2011). Two music therapy interns implemented 52 single sessions for hospice patients with cancer and evaluated the effects of music therapy on pain relief and relaxation, primary goals in hospice care, utilizing a pre/post-test design. Subjects were 52 cancer patients referred by interdisciplinary team members in the hospice care unit of a hospital. Assessment was conducted by its written referral form and by direct observation and conversation with the patient. Degree of pain and relaxation were also measured by the Numerical Rating Scale (NRS), a self-report measure, as a pre-test, prior to music therapy sessions. Upon returning to the therapist's room, problems, goals, and music therapy interventions were selected from the list of Treatment plan in the Hospice Music Therapy Assessment (Maue-Johnson & Tanguay, 2006). The music therapist revisited the patient for about a 20 minute session and a post-test. Comparison of the pre- and post- NRS indicated a mean reduction from 1.87 to 0.79 in pain perception and a mean increase from 5.75 to 8.08 in relaxation. Data revealed significant differences in music therapy intervention (pain, $t(51) = 3.91$, $p < .01$; relaxation, $t(51) = 9.87$, $p < .01$). This study adds quantitative data to the past qualitative literature in order to support effectiveness of hospice music therapy and to provide patients access to this evidence-based approach.

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Maue-Johnson, E. L., & Tanguay C. L. (2006). Assessing the unique needs of hospice patients: a tool for music therapists. Music Therapy Perspectives, 24 (1), 13-20.

Mini Biography: Miho Shigetani, BA, RMT (Japan Education Council for Music Therapist), graduated from the post-graduate music therapy program at Tokushima Bunri University and is currently a music therapist at Geisei Hospital.

Keywords: hospice, pain relief, quantitative research

P-401

The establishment of identity as music therapist and craftsmanship in music therapy

Kazuko Murahashi, RMT (Japan)
Japan

Abstract: To help elderly clients through music therapy sessions requires therapists' own skills like craftsmanship, which can only be found in the culture in which therapists have lived. Therefore, the therapists should live a spiritually affluent and honest life, and continue to improve their charm at all times.

Description: It is an important element to share the same world with clients in a group music therapy for the elderly. For that purpose, it is necessary to understand their music preference and the context of their culture and thereby use them efficiently.

The author has been impersonating Hibari Misora (1937-1989), a famous Japanese singer, as a main technique during sessions. The technique has led to various changes that cannot be seen during normal sessions, i.e., attentiveness, smiles, excitements, talking, tears, etc.

These responses proved "Hibari's" existence to be a powerful tool to recollect their memories, verifying the therapeutic efficacy of the technique. Furthermore, this event turned out to be a new turning point for the author, a vocalist and music therapist, to integrate her double identities, giving her great confidence of having gained her original technique that nobody else can perform.

Just as expressions of the same music differ between musicians, techniques and their effects in music therapy greatly vary depending on the therapists. In that regard, it is fair to say that "craftsmanship" is embodied in techniques in music therapy. However, this viewpoint has not been given a sufficient consideration in the current developmental curriculum for music therapists, and thus therapists tend to be preoccupied with acquiring theories and practices. Therefore, the author would like to propose establishing a curriculum to optimize the musical originality of each individual music therapist.

The technique to share cultures with clients lies only in the culture in which a therapist has been raised. I believe that it is worthwhile for the therapists to grow up as a person and to live a spiritually affluent music life of their own for the sake of enhancement of the session and the well-being of the subjects.

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Mini Biography: Kazuko Murahashi, BA, RMT (Japan), is a music therapist and associate professor of Heisei College of Music, working with aged elderly.

Keywords: Music therapy for the elderly, Craftsmanship, Therapist

P-402

Improvement of the communication ability of the patients suffering right brain damage

Akiko Yoshihara, RMT (Japan)

Japan

Naoko Inokawa, Speech Therapist

Abstract: A music therapist and a speech therapist set up a group including 5 patients having a prolonged course after the right brain damage was caused and had a concert using music bells regularly. This report shows how their communication skill changed on the day of a concert after training.

Description: Recently, the role of the right brain for communication has attracted attention. However, there are few reports about rehabilitation or group training for the patients having a prolonged course after the right brain damage was caused.

Five patients (an average of 5.8 years after the brain damage) were selected for a clinical trial. The concert was held every six months by them. Before each concert, they took a group training once a month and also took a private training on an as-needed basis. They shared roles with each other for the concert.

In a group training, they practiced music-bell or singing. They were supposed to be given some tasks and had time to discuss the theme before and after the tasks. Regarding singing and playing the music bell, feedback was given about what is right or wrong during their training. To compare the change between music bells proficiency level (A) and communication ability level (B), four-stage evaluation items, which linked each other, were set. They were substantially as follows. (A): they can play the bell (1) by cue (2) using a score (3) after others finished playing (4) by using the skills, (B): they can (1) respond to approaches from the therapists (2) wrap up their utterance intention without departing from the topic (3) remark after others finished their speech (4) make a joke.

An analysis of their sessions that were able to be recorded was conducted and the number of the applicable items was counted client-by-client. As a result, each patient showed the improvement on their performance session-by-session through repeated training. Furthermore, the same tendency was shown regarding communication ability level. It is considered higher brain function related to both communication and performance has something to do with these results. Study on acted higher brain function is also reported.

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Mini Biography: Akiko Yoshihara, RMT (Japan), is a part-time service music therapist of social welfare corporation Ashigara Ryougoen, and a member of Japanese Music Therapy Association.

Keywords: The right brain damage, Communication disorder, Music Bell

P-410

Not only surviving, but living!

Monika Overaa

Norway

Abstract: The development in medicine/health care has led to more children with previously fatal health conditions now survive. A growing number of young people must find a way to live with long term health conditions. Music Therapy with young people at the hospital, creates meaning and will increase quality of life.

Description: Music therapists will meet the increasing number of young people with serious health issues in different practices. This group keeps growing along with the development in medicine/health care. The next generation music therapists should know how to play and communicate in music therapy with young people.

This presentation is of a case which illustrates what music therapy can be like in a polyclinical treatment at a hospital. Music therapy, as part of an interdisciplinary team at the hospital, may contribute to a meaningful and effective treatment.

The case is about an eighteen-year-old girl, Emma, with the disease Freidreich's ataxia (FRDA). This is an autosomal recessive hereditary disease, characterized by progressive neurologic impairment. In addition, almost all patients have abnormal echocardiograms and more than 50 Survival in FRDA is determined by cardiac complications, and progressive decline of left ventricular function is a negative prognostic factor. There is no well-documented treatment to this disease, but Emma tried a new medicine that showed a good effect on her heart. But though her heart started to get better, she still had mental problems.

She went to school earlier, but her health situation forced her to quit. She does not have many social relations and leisure activities, but she loves listening to music, writing song lyrics and going to concerts. She feels that music is "life-saving" and that "it means everything to her".

It is not enough with medication that makes children survive, all people need something to live for and fill their lives with. Emma got referred to music therapy, which she responded positively to. Through a period of a year with music therapy, she showed great improvement. In music therapy she worked on different issues, but Emma had these main goals: To record one of her songs and make a music video.

Bibliography: Rolvsjord, Randi; Resource-Oriented Music Therapy in Mental Health Care (2010)
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Mini Biography: Music therapist with a bachelor in special education, graduated in 2012. She has been working at a hospital in Oslo since 2011 and has written the book "Addicted to Music" (2013).

Keywords: Young people, Health/medicin development

P-416

To improve attentiveness of elementary school pupils at risk

Miho Fushimi, RMT (Japan)

Japan

Natsumi Oura, RMT (Japan)

Maiko Yamada, RMT (Japan)

Naomi Takehara, Ph.D./RMT (JAPAN)

Kakuko Matsumoto, Ph.D./RMT (JAPAN)

Tsutomu Masuko, BA from Kyoto University. M.M. from Ball State University.

Abstract: This study was to verify effectiveness of music therapy as a part of tutoring program for children at risk to benefit endurance of attentiveness. The picture analysis was used to evaluate transition of behavior. Introduction of new tasks triggered better out-come in concentration.

Description: To improve attentiveness of children at risk, the welfare Facility “Kibouno-ie” offered home-work tutoring and music therapy rhythm session once-a-week. Prior research indicated that music therapy session for adults benefits increasing attentiveness and enduring concentration (Thaut 1980).

Hypothetically, the rhythm session will help stimulating children to be attentive and be concentrating in home-work study. We examined the children’s behavior for 6 months (24 sessions) from May 29, 201X.

In order to evaluate children’s attentiveness, session plan was divided into three stages.

1. S.1~S.16 Learning the basic rhythm pattern.

2. S.17~S.20 Putt accents on beats and creating recurring rhythmic pattern. 3. S.21~S.24 Make more complicated rhythm patterns.

Two points are extracted.

1. Transition of stray behavior. Lessened stray behavior at S.21~S.24 significantly.

2. Inquiring activities: Inquiring behavior appeared only when the new task was introduced.

Analysis indicated diminishing the stray behaviors at the third session period. Endurance of concentration became longer significantly.

Abovementioned musical integration stimulated children and made the stray behavior diminished.

This pilot study found significant improvement of subject’s attentiveness, decrease of social-emotional stray behavior through the new tasks and gradual development to the complex rhythm pattern.

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Mini Biography: Miho Fushimi, RMT (Japan), Kibouno-ie.

Keywords: Group rhythm session, Picture analysis by ELAN, New rhythmic task

P-419

In the Search for Identity of Music Therapy Research in Poland: Research Protocol

Sara Marta Knapik-Szweda

University of Silesia, Katowice, Poland / Poland

Abstract: The poster presents a research project showing the influence of music therapy on particular developmental spheres of children with autism with the usage of various methods of research (quasi experiment and brecolage approach). The aim of the research is show the options connected with research solutions.

Description: Introduction. Music therapy and its influence proved scientifically has in Poland little recognition. Music therapy research mostly makes use of methods connected with qualitative research which reject a positivist attitude and assumptions based on evidence favoring a highly individualized description of an examined phenomenon. Looking for the meaning of music therapy in research, one should concentrate on quantitative methods which show objective truth and seek to check and verify adopted hypotheses in a reductionist, not holistic way as it is in the case of qualitative methods. However, two opposite paradigms might work together creating an overall picture of an object and subject of the research.

Methods. The following poster presents a research project showing the influence of music therapy on particular developmental spheres of children with autism with the usage of various methods of research such as quasi-experiment with an experimental and control group, phenomenological approach, brecolage approach combining a lot of theories, techniques and methods. The aim of the research is to check the effectiveness of music therapy as regards the communicative, social, emotional and motor sphere of development of children with autism and to show the options connected with research solutions involving mixed research. By combining qualitative and quantitative research (an experimental model in which certain variables are manipulated with and their influence on other variables is observed) it is proved that thanks to qualitative research it is possible to notice that experiences of the individuals change while by means of quantitative research objective results can be observed which allow to formulate the universal truth. A visual research protocol - the so-called scheme of verification research plan will be presented, in which research problems, objectives, methods and organization of the project will be listed.

Bibliography: Denzin N.K., Lincoln Y.S., The SAGE Handbook of Qualitative Research, 4th Edition, The SAGE Publication, 2011

Wheeler B., Music Therapy Research, Barcelona Publishers, Gilsum 2005

Mini Biography: MA, MT-BC, is a PhD student at the University of Silesia, Poland. She works with in various therapy center in Poland with physically, neurologically and intellectually handicapped patients.

Keywords: research protocol, brecolage method, mix methods of the research

P-424

Therapeutic Meaning of African Polyrhythm through Drum Ensemble Session

Kanae Takahashi, MA, RMT (JAPAN)

Nagano Medical Hygiene College / Japan

Naoki Otani, MA, RMT (JAPAN)

Makiko Kubota, RMT (JAPAN)

Abstract: In Africa, music has been used for communication, ritual, dance and physical, mental, social and spiritual well-being for thousands of years. Polyrhythm is one of important features for African music. This research tries to clarify the therapeutic meaning of African polyrhythm through drum ensemble session and discuss clinical application.

Description: The nature and life: All of this world is music. Everything is about the rhythm. Senegal drummer Doudou N'Diaye Rose said. Rhythm is primordial for human beings and drum therapy has been used for physical, mental, social and spiritual well-being in Africa for thousands of years. Polyrhythm is one of important features for African music. Grove Music Online defines polyrhythm as “the superposition of different rhythms or metres” and The Oxford Dictionary of Music as “Several different rhythm performance simultaneously”. Several data are available on physical, mental, social and spiritual benefits of drum therapy. Recent research showed the effectiveness of group drumming session as decrease in depression, increase in social resilience, improvement in anxiety and mental well-being (Fancourt 2016), stress reduction (Smith, 2014), modulation of human stress response (Bittman 2005), community building (Stone 2005), reduction of burnout and improvement in mood state (Bittman 2004), modulation of immune response (Bittman, 2001). But very little data on polyrhythm can be seen. The author has participated in African drum classes over years and realized benefits of polyrhythm through learning and teaching. The important features of polyrhythm session are ‘superposition’ and ‘simultaneity’ as showed in definitions above. There is no leader between players. They share with equality and independence in the features of polyrhythm; ‘superposition’ and ‘simultaneity’. That is major difference from other drum sessions. This research tries to clarify the therapeutic meaning of African polyrhythm through 40 minutes drum ensemble sessions for general public. As physical indexes, blood pressure and pulse and as psychological index, profile of mood states (POMS) is measured between pre and post sessions. Questionnaire and interview are also conducted after session. Analysis is done both in quantitative and qualitative aspects. In the presentation, clinical applications will be discussed through the results.

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Mini Biography: Kanae Takahashi, MA, RMT (Japan), is a curriculum coordinator at Nagano Medical Hygiene College and a member of Japanese Music Therapy Association.

Keywords: Polyrhythm, Drum Ensemble, Well-being

P-428

Effects of music therapy for mild cognitive impairment

Toshie Kobayashi, RMT (Japan)

Tokyo Music Volunteer Association / Japan

Kazutomi Kanemaru, MD PhD

Takako Akaboshi, RMT (Japan)

Akiko Kanemaru, MD

Kenji Ishii, MD PhD

Abstract: We investigated the efficacy of music therapy for mild cognitive impairment (MCI). FDG-PET showed an improvement of glucose metabolism in the frontal lobe after the music therapy. All MCI patients (n=2) have remained as MCI after 7 year-follow up. Music therapy may inhibit conversion from MCI to dementia.

Description: Music therapy is regarded as being effective for dementia patients. Here, we investigated the efficacy of music therapy for mild cognitive impairment (MCI). Two patients with MCI (2 males, age 75 and 76. MMSE 27 and 26) participated in this study. The music therapy was performed for 60 minutes once every week (20 times). We examined the cerebral glucose metabolism of these patients using FDG-PET before and after the music therapy. We also examined neuropsychological tests including MMSE and HDS-R. FDG-PET after the music therapy showed an improvement of glucose metabolism in the frontal lobe, especially in the prefrontal area, in 2 patients with MCI. This improvement of glucose metabolism in the frontal region in FDG-PET was consistent with the activation of the frontal lobe function in these patients. They have become more active and more communicative. Two MCI patients have continued music therapy, and remained as MCI after 7 year-follow up. Music therapy may inhibit conversion from MCI to dementia.

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Mini Biography: Toshie Kobayashi, RMT (Japan) is graduated from Toho College of Music (vocal music course), Session Adviser of Tokyo Music Volunteer Association.

Keywords: MCI, Music therapy, FDG-PET

P-429

The Therapeutic Function of Music for the Musical Contour Regulation Facilitation intervention

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Deanna Hanson-Abromeit, Ph.D., MT-BC

Abstract: Emotion regulation (ER) develops in early childhood; many clinical populations experience barriers to healthy ER development. A Therapeutic Function of Music analysis was conducted to inform the development of a music intervention strategy targeting real time practice of ER with preschoolers. Guidelines for structuring the music stimulus will be examined.

Description: Emotion regulation (ER) is the ability for a person to maintain a comfortable state of arousal by controlling and shifting his or her emotional experiences and expressions. The emergence of maladaptive ER occurs in childhood and is one characteristic often shared by several disorders. Maladaptive ER can significantly affect multiple areas in child development, such as the ability to learn in school, form and maintain healthy relationships with peers and adults, and manage and inhibit behavioral responses.

Interventions for children at-risk for developing maladaptive ER skills are limited and need further exploration. Based on limitations noted in existing treatment options, a Musical Contour Regulation Facilitation (MCRF) intervention was developed to improve ER abilities in preschool-aged children by providing opportunities through the contour and temporal structure of a music therapy session to practice real-time management of high and low arousal experiences.

The purpose of this research is to provide a theoretical rationale for the Therapeutic Function of Music (TFM) to support the MCRF intervention. A review and synthesis of the music theory, music neuroscience, and music development literature was conducted to inform the TFM. Results provided guidelines for structuring the music stimulus to create musically facilitated high and low arousal experiences. Developmentally appropriate music for preschool-aged children should include rhythmic and melodic repetition, consonant harmonies, binary rhythms, and an easy-to-follow, step-wise melodic contour that falls within an octave range. Music composed to facilitate high arousal can incorporate more complex ternary rhythmic pattern, fast tempos, bright timbres, staccato articulations, complex musical textures, as well as unexpected or novel musical events (e.g. a sudden rhythmic change). Music composed to facilitate low arousal can incorporate soft dynamics, a low-than-normal pitch range, slow tempos, ritardandos, simple musical textures, and legato articulations.

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Mini Biography: Dr. Sena Moore is a music therapy professor at the University of Miami. She serves as CBMT's Regulatory Affairs Associate, blogs, and studies music's impact on emotion regulation development.

Keywords: emotion regulation development, function of music, intervention development

P-432

Two Aspects of Japanese Culture and their influence on Music Therapy

Hiroko Kimura, MA,RMT (Japan)
Kumamoto University / Japan

Abstract: In Japan group singing is popular in music therapy for the elderly. This seems to reflect its collectivistic culture but also contains individualistic cultural aspects, as Zen and love of nature exemplify. Music therapy in various countries, not just Japan, will be more fruitful if both these aspects are considered.

Description: The theory and practice of music therapy was initially developed in the United States and Europe, and then spread throughout the world. Today one of the foci of music therapy appears to be how to integrate western theories and practices with non-western cultures and vice-versa. Japan is often categorized as a collectivistic culture, but some sociologists and cultural psychologists point out that there are several unusual aspects in Japanese collectivism that mark it out from other collectivistic cultures. This presentation considers some aspects of Japanese culture which affect music therapy there and looks at the possibilities of making use of it in other cultural contexts, to establish a wider scheme of music therapy.

Japanese culture is considered to be homogeneous, group-centered, and interdependent, where people avoid conspicuous behaviour. These characteristics are connected to the development of group music therapy in Japan, especially group singing for older people. Although group singing has the merit of fostering bonds and inspiring reminiscence, it tends to repress free individual expression, which may result in some stress for individuals. Japanese people, accustomed to living in a collectivistic culture, know how to avoid stress by focusing on their inner world. For example, Zen, a Japanese philosophical practice, focuses on the true self, valuing individual existence. A large part of Japanese art, such as poems, paintings, and music, have a deep connection to nature, and personal feelings often incarnate in a scene of nature.

This suggests that Japanese culture seems to put importance both on the group and the individual, and Japanese music therapy can be more effective if these cultural aspects are considered. Music therapists from other cultures may also do well to consider how the mix of collectivistic and individualistic aspects operates in their culture and how to adjust their music therapy accordingly.

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Mini Biography: Hiroko Kimura, a musicologist (MA) and a RMT (Japan), is an associate professor of Kumamoto University. She has worked as a music therapist with elderly people and children with special needs.

Keywords: Culture, Group singing, Collectivism

P-439

Musical Grids in Music Therapy Evaluation

Cinzia Leone

Italy

Abstract: The identification of new musical grids and methods to evaluate the efficacy of music therapy in extreme cases of severe mental disorder.

This clinical extreme case requested to make new musical grids according to psychological evaluation, which are going on and follow the evolution of the patient.

Description: Music therapy is also a useful tool for the treatment of severe mental disorder. It promotes emotions through a non-verbal channel, stimulating a process of opening towards the outside world. The diagnosis of the extreme case has been changed more times (autism, Asperger syndrome, neurocognitive developmental deficit, severe mental disorder). The patient started music therapy 8 years ago and during the first observation showed a complex situation of atypical clinical framework, excessive facial tensions with total absence of verbalization. The music therapy approach followed the clinical evolution of the patient. Clinical techniques applied for this case have been clinical improvisation, vocal sounds with different musical instruments. In addition we have used musical conversation and creative listening, that follow the setting in an attempt to involve different physical senses. Clinical evaluation has been performed every six months through specific observation grids. According to psychological evaluation and considering atypical clinical aspects of the case, was necessary to create musical grids tailored for this specific case that presents several undefined clinical aspects with a non relevant results in published literature. Annual assessment showed a slow but positive progress of behavior, neurocognitive development, acquisition of certain phonemes and, if appropriately stimulated, the patient 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 will be needed.

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Mini Biography: Post graduate in music therapy at University of Bristol.

Music therapy Advisor and Professor, Music therapist in Community and Research Institutes. Member of Italian Music Therapy Association.

Keywords: new musical grids, severe mental disorder, music therapy methods

P-444

Does singing make participants smile?

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Reiko Yano, health nurse

Abstract: using abab design, examined if singing can cause the favorable change in expressions. we compared the difference between the expressions after they tap with a stick listening to the cd music, and after they do listening to the cd music and singing the lyrics.

Description: it has been reported that after singing cheerful songs, the music therapy participants' expressions change into pleasant one like smile. we chose a song from the cd called japan douyou with upbeat rhythm. compared to facial expressions when you hit the rhythm with a stick while singing the lyrics and when you hit the rhythm with a stick while listening to the cd. we investigated the changes in facial expression, verified in an abab design. one-way repeated anova statistical analysis was conducted and it showed significant main effects of facial expressions of ($F(3, 30) = 3.02, p < .45$). However, Bonferroni multiple comparison procedure did not show any significant difference between means. In the present experiment, singing the lyrics did not change facial expressions. this research is being continued due to the lack of data. this empirical research will be an aid to objective understanding of the effect of the music therapy. inspecting the usefulness of this program, we would like to research and practice more effective sessions.

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kwaguti, y. (2004) music therapy for aged tokai women's junior collage bulletin 24,111-118.

Mini Biography: music lessons at the yamaha and home. music therapy conducted in children, elderly people, mentally handicapped. RMT (japan). j.p.a.certified psychologist. the master's degree of human science.

Keywords: facial expression, singing, music therapy

P-447

Learning together: An investigation into the potential of interprofessional education within music therapy

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Nordoff Robbins Scotland / UK

Abstract: Interprofessional education is widely used in healthcare and Allied Health Professions to improve health outcomes and facilitate interprofessional collaboration in practice. This study suggests the music therapy profession could also benefit from interprofessional education, and models and evaluates interdisciplinary peer review as an example of this in a training context.

Description: The literature acknowledges many benefits to professional collaboration between music therapists and other professions, for individual therapists who collaborate, for our clients and for the profession as a whole. However, it is acknowledged that these collaborations come with challenges, and there has been little discussion regarding how therapists acquire the skills required for successful collaborations. In a wider healthcare context, interprofessional education is utilised to facilitate such interdisciplinary teamwork. Interprofessional education is when professionals from two or more disciplines learn together, in order to facilitate their collaboration in practice and improve client care. This study considers peer clinical work review sessions as a potential interdisciplinary training tool within a UK arts therapy training context, from a music therapy perspective.

The study aims to model the experience of participating in interdisciplinary peer review between a music therapy and dance movement psychotherapy student, and evaluate the potential of this process as a means of introducing interprofessional education to arts therapies training courses.

Clips from video recordings across a course of music therapy delivered by the researcher were shared in peer review sessions, held separately with a music therapy student peer and a dance movement psychotherapy student peer. Audio recordings of these sessions were transcribed, and thematic analyses of the transcripts compared.

While both courses of peer review were experienced as valuable additions to the training experience, several additional themes arose from interdisciplinary peer review sessions which were not experienced during intradisciplinary peer review, including developing peer support, widening perspectives of other professions and developing cross-discipline communication skills.

Interdisciplinary peer review seems to hold potential as a means of introducing interprofessional education into arts therapy training. These results provide a framework upon which further investigation and development of such interdisciplinary inputs within the UK training context could be based.

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Mini Biography: Jenny Laahs completed her MSc in Music Therapy (Nordoff Robbins) at Queen Margaret University, Edinburgh in 2014, and now works for Nordoff Robbins Scotland with a variety of client groups.

Keywords: interprofessional education, music therapy training, collaboration

P-458

Basic Investigation of Child Home Care Program Development that adopted Musical Therapy

Ryouko Itoh

Japan

Abstract: I performed fact-finding of the temporary nursing at home care to a seriously ill mind and body child with a disability of the infants period.

I found the need of the temporary nursing at home care program development that I incorporated a result, play and musical therapy in.

Description: For the temporary nursing at home care program development to a seriously ill mind and body child with a disability of the infants period who adopted play and a factor of the musical therapy, I performed fact-finding of the temporary nursing at home care to a seriously ill mind and body child with a disability for the infants period.

As a result of investigation, the element of the musical therapy at the time of the present temporary nursing at home is following.

- (1) Child chooses the favorite music.
- (2) To the situation of the child, Visiting nurse plays music, sings and let the child move a body with music.
- (3) When a child is possible, Visiting nurse has the child play a musical instrument.
- (4) Visiting nurse put game characteristics and, with the material character that children like, include play.

The following things became clearer than participation in person of temporary nursing at home and family observation at the time of an interview and the temporary nursing at home care.

- (1) There is a caring temporary nursing at home job teacher while using music.
- (2) At the time of the temporary nursing at home by the caretaker purpose, visiting nurse put an element of training you of the seat rank maintenance in the state that visiting nurse held in my arm and visiting nurse read music and a picture book and perform play.
- (3) As consciousness of the people of temporary nursing at home, there is program introduction as the care at the time of the long-time caretaker visit.

It may be said that a child and a family and a person needing the temporary nursing at home care program that adopted a factor of play and the musical therapy of temporary nursing at home exist.

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Mini Biography: Ryouko Itoh, is Associate Professor of Asahi University School of Health Science Department of nursing, and Graduate course doctoral course student of Seirei Christopher University, Graduate school nursing science.

Keywords: Home care nursing, Visit nurse, Child

P-459

The effectiveness of individualized music therapy based on musical preferences

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KOBE Women's University Graduate School.

Abstract: It is difficult to ascertain the effectiveness of music therapy in patients with severe motor and intellectual disabilities simply by observing their behavior. Therefore, the effectiveness of music therapy was objectively evaluated by measuring autonomic changes in skin temperature using minimally invasive thermography.

Description: Mr. A, a 47-year-old male with craniosynostosis and language impairment (Type 1, Level 2) was residing in a support facility for disabled persons; he did not speak but vocalized vowels, making it difficult to determine what he wanted. Since X, he had been undergoing weekly individualized music therapy sessions, and each session lasted for approximately 40 min. In these musical improvisations, the therapist played the piano according to Mr. A 's vocalization or Mr. A played musical instruments, with "Twinkle Twinkle Little Star" as the final song. From X + 1 year and 3 months, an infrared thermography (InfReC R300SR-S, Nippon Avionics Co., Ltd.) was used to measure skin temperature at 5-s intervals during the sessions. For the analysis, we used the mean value of the nasal skin temperature, where the peripheral blood vessels were distributed. The mean skin temperature was 31.95°C at the start and 34.09°C at the end of the sessions, indicating a rise in temperature of 2.14°C. Kumamoto (2000) reported that nasal skin temperature falls with pain or anxiety. In this study, the skin temperature rise indicated relaxation, suggesting that the playing of musical instruments, which was a major part of the sessions, reflected Mr. A 's preference. Moreover, during "Twinkle Twinkle Little Star," which contains high-register notes that we infer Mr. A preferred, he reached for the musical instruments between the end of the song and the end of the session, and the skin temperature was found to be highest at 34.32°C during this time. These results suggest the significance of considering the patient's preference as well as the musical register used during the sessions. Therefore, skin temperature measurements allowed the determination of subject preference in this study. Further study is needed in more subjects who have difficulty in communicating and expressing emotions.

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Mini Biography: Miho Kawamura,M.ed.,RMT (Japan), is reserch student of KOBE Women's University Graduate School.

Keywords: Thermography, Individual music therapy, Severe motor and intellectual

Disclosure: This work was supported by JSPS KAKENHI Grant Numbers 21530750,15K04169.

P-460

Time-series analysis of mood changes by group singing: Assuming music therapy

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RMT (JAPAN)

Abstract: This study aimed to examine the effects of group singing on moods through questionnaires and video feedback. The results revealed that mood improvement and increase in the sense of cohesion through group singing is caused by the time-series change of the cohesion and flow states.

Description: This study aimed to examine the effects of group singing on members' mood and sense of cohesion through a time-series analysis in music therapy settings. Group singing is a method used in music therapy sessions in Japan. However, the effects of group singing on mood and sense of cohesion have not been quantitatively investigated. The concept of flow states (Csikszentmihalyi, 1990) was assumed to be one of the influential factors.

Two groups of female university students (n = 20) participated in the study. To eliminate order effect, the order in which the songs played differed between the two groups although the seven pieces used in the experiment were the same. The experiment comprised two parts. First, group-singing sessions were conducted; participants sang songs for approximately forty minutes. The Multiple Mood Scale (Terasaki et al., 1992) and the original scale for cohesion were administered pre- and post-singing. Second, the participants watched videos of their singing and rated the level of cohesion and flow state on the time-series of the singing. The main results of the statistical analysis were as follows: (1) The mood changed positively in both the groups. (2) The sense of cohesion and flow states in singing changed similarly with respect to the time-series. The process of cohesion and flow states was also found to be different and dependent on the order in which the songs were played in each group. Thus, this study revealed that an improvement in mood and an increase in the sense of cohesion through group singing are caused by the time-series change of the cohesion and flow states, which are influenced by the musical characteristics of the songs and the order in which they are played.

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Mini Biography: Fumiho Akagi obtained her BA (in Academic Study of Music) from Mukogawa Women's University in 2016.

Keywords: mood, group singing, time-series analysis

Disclosure: No significant relationships.

P-467

Music and art therapy collaborations in acute paediatrics

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Amy McKay, MA (Ath)

Matilda Dawson, MA (Ath)

Abstract: This poster will explore the clinical collaboration between music and art therapists in an acute paediatric hospital. These interdisciplinary relationships have fostered new areas of service development, meeting diverse needs of children and young people developmentally, emotionally, socially and culturally. Two program streams will be highlighted: Eating Disorders and Oncology.

Description: Program stream 1: Oncology

Similarly to the collaborative work undertaken at the New York University Langone Medical Centre (Nesbitt & Tabatt-Haussman, 2008), the creative working partnership between music and art therapists in paediatric oncology has provided a context of normalisation for patients and their families within the medical environment. For patients experiencing barriers to engagement, the current collaboration of art and music therapies in the oncology unit has been a powerful partnership in addressing their physical goals as they undergo treatment; in some cases unlocking the potential to actively participate in music-making and expressively creating art. Individual, family and group case examples will be discussed to highlight clinical observations and outcomes from collaborative service provision.

Program stream 2: Eating Disorders

Young people requiring inpatient treatment for eating disorders often experience multiple admissions for extreme medical and cognitive instability (Golden et al, 2015). Many of these adolescents have appeared reserved in the pre-existing music therapy group at the facility, declining participation or being unable to express preferences. The introduction of a combined music and art therapy group has been observed to provide alternative avenues for non-verbal self-expression and identity exploration.

This process-driven shared approach, including methods and therapeutic outcomes, will be examined through the lens of partnering therapists.

While a growing volume of literature examines the use of arts-based therapies in acute paediatrics (Clarke et al., 2014; Colwell et al., 2013; Edwards & Kennelly, 2015; Malchiodi, 2013; Robb et al., 2015), there are limited resources available discussing collaborative partnerships between art and music therapies (Nesbitt & Tabatt-Haussman, 2008). The authors' experience of working together has been mutually beneficial, providing opportunities for professional growth and insight into outcomes that extend beyond individual disciplines.

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Mini Biography: All collaborators are clinicians at The Royal Children 's Hospital, Melbourne, Australia. Lauren and Jo are music therapists, Michelle and Amy art therapists, and Matilda, an art therapy student.

Keywords: Innovation, Collaboration, Paediatrics

P-468

Music Therapy Supervision Using the Communication App LINE

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Izumi Futamata, MA, RMT (Japan)

Abstract: The communication app LINE for Smartphones was used, and supervision of a music therapist was provided. Characteristics and merits/demerits were examined by taking the instructions from the supervisor and the technical and psychological supervisee's process into consideration.

Description: This study aims to use the communication app LINE for smartphones to provide supervision (SV) for an inexperienced music therapist.

The author took a role as a supervisor, and a music therapist, who worked as a music therapist in multiple work locations, was the supervisee. The supervisee had abundant experience in the senior therapy field but did not have much child therapy experience. The SV was implemented via LINE to plan a music therapy program for a child with Down syndrome. Unlike normal SV, there was no time limit. Instead, messages were exchanged when the supervisor and supervisee were able to communicate via LINE.

The supervisee's technical and psychological process was extracted. In the technical aspect, it became clear that the supervisee's knowledge was supplemented concerning child music therapy, the supervisee recognized the importance of preparing for a detailed plan in advance, and the supervisee was also able to verbalize her thoughts. In the psychological aspect, the program was able to be planned gradually and well in advance, as compared with the previous conditions in which not enough time was allocated due to the difficulty of coordinating with other work places.

After analyzing the process, both the benefits and points of concern were suggested when using LINE for the purpose of music therapy SV. One of the benefits was the effectiveness of sharing the thought process and clarification of the problems since the communication via LINE was visualized chronologically. A second benefit was the relatively easy access to check and respond to the messages compared with email and Skype since LINE is a simple and highly instantaneous tool. What needs to be considered is the necessity of establishing a trust relationship between the supervisor and supervisee and the maturity of both personalities in the case of no time constraint.

Bibliography: Guidance of Supervision
Music Therapy Supervision

Mini Biography: Chika Iijima, Bachelor of Music, RMT (Japan), is research worker of music therapy at Toho College of Music.

Keywords: Education of Music Therapist, Communication App LINE, Supervision

P-474

Effects of music listening on experimentally induced psychophysiological stress

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Abstract: A number of studies have investigated the effects of music on psychological and physiological states. However, there have been few studies to examine the recovery processes through music from stress states. Therefore, the present study investigated how psychophysiological stress states can be recovered through listening to music.

Description: Many people usually listen to music for mental stress reduction and for healing consciously or unconsciously. A number of studies have investigated the effects of music on psychological and physiological states. However, there have been few studies to examine the effects of music on recovery processes from stress states. Therefore, the present study investigated how psychophysiological stress states can be recovered through listening to music.

Twenty-six participants (13 men and 13 women) were assigned to either a music-condition or a no music-condition, and performed the Trier Social Stress Test (TSST) which increased their stress states. The subjective stress states were measured by the psychological tests of J-SACL (Japanese Stress Arousal Check List) and MMS (multiple mood scale). The physiological parameters, stress hormone (salivary cortisol) and secretory immunoglobulin A (S-IgA) were measured.

The value of subjective stress scale and the level of salivary cortisol were significantly increased after the task of TSST. Afterwards, psychological stress states and the levels of salivary cortisol showed more significant reduction in participants listening to relaxing music than in participants who did not listen to music. It was concluded that psychological recovery process from stress states corresponded to the process of physiological stress states measured by the parameter of salivary cortisol.

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Mini Biography: Naokuni Ebihara, M.A., RMT (Japan), is professor emeritus at Toyama University, and a councilor of Japanese Music Therapy Association.

Keywords: psychophysiological stress, music listening, salivary cortisol

Disclosure: No significant relationships

P-479

Storycomposing® on a new path with older people

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Saveltarinoita tmi / Finland

Leena Paivikki Tuomisto Saarikoski, Diploma Violinist (graduate degree)

Abstract: Storycomposing is a songwriting method of improvisational character. It is based on musical innovations, interaction, and communication. The notation system, which is often used when storycomposing, is Figurenotes©-also available in Japan. The latest applications of the Storycomposing method have taken place with older people suffering from dementia.

Description: Storycomposing is a model for musical interaction, which provides the opportunity to express feelings and experiences that have significance for an individual. The method follows four steps -1) musical expression, 2) interaction, 3) a storycomposition, and 4) a performance or a concert. Storycomposing is suitable for people of all ages, and has shown its potential both in practice and in research, especially when working with young children and their families.

In recent years the Finnish Cultural Foundation has given grants to art projects connected to residential care and health care facilities. In 2015 and 2016 there has been Storycomposing projects in care homes for older people. In this case it does not mean music therapy but creative interaction between the storycomposer and the co-composer, who is a professional musician.

Old people who suffer from dementia have shown real capacity of expressing themselves through Storycomposing. Also wonderful moments of equal, reciprocal communication between the storycomposer and the co-composer are noticeable. In spite of the dementia it is possible to recognize a healthy, whole person deep inside.

A concert is a very important part of the process. A demented person has an opportunity to share his or her musical journey with the family members in an intimate, secure atmosphere. Often the concerts are impressive occasions enriching the communication between the demented person and his or her family.

This paper tells about Storycomposing in music therapy and as a form of creative interaction. It also tells an example of a fruitful collaboration between a music therapist and a musician. The co-operation is a continuous dialogue including themes of communication, creativity, music, artistic expression and music therapy. This collaboration has started in Storycomposing training courses and continues in consulting and supervision sessions.

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Sakamoto M, Ando H, Tsutou A. (2013). Comparing the effects of different individualized music interventions for elderly individuals with severe dementia. *International Psychogeriatrics* 2013; 25 (5): 775-84.

Mini Biography: Dr Hanna Hakomaki, who has developed the Storycomposing method, is a researcher, clinical practitioner, educator, supervisor and the editor-in-chief of the Finnish music therapy journal *Musiikkiterapia*.

Keywords: Collaboration, Dementia, Storycomposing

P-481

Exploring Possibility of Music Therapy in Buddhist Hospice (Vihara)

Ayako Hachisu, Master/Music Therapist
Japan

Abstract: This research focuses on Buddhist hospice Vihara as music therapy rooted in Japanese cultural base and examines how music therapy can be applied to Vihara care through a case study.

Description: Buddhist hospice “Vihara” is the Sanskrit word meaning “monastery or temple” as well as “peace of mind and body” and “a place for resting.” It became known as Buddhist cross-sectarian care facilities after Masashi Tamiya advocated a Buddhism-based terminal care concept in 1985 and named those facilities as “Vihara”. The most characteristic feature of a Vihara facility for terminal care is that Buddhist monks are there and a place of worship is housed in the facility. In fact, it has been observed by hearing opinions from patients that they feel a sense of ease with existence of Buddhist monks besides medical specialists. In this regard, music therapy in Buddhist hospice care can be considered very meaningful. Furthermore, if there is a care fitted to Japanese characteristics, music therapy, which is mainly utilized for hospice and palliative care, could be applied to Buddhist hospice Vihara care. To date, music therapists have started to work at Nagaoka Nishi Hospital located Nagaoka City, Niigata Prefecture, a base for Buddhist hospice (Vihara) activities in Japan. The purpose of this research is to explore the significance of music therapy activities at Buddhist hospice Vihara facilities by introducing a case study at that hospital.

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Soichi Iwata, Shomyo is Music 's Hometown.
Daiei Oshita, Practical Spiritual Care: Spirit of “Jiri-Rita” “to change a nurse 's life.

Mini Biography: Ayako Hachisu, MA, Nihon University, RMT (Japan), is music therapist and caretaker at the long-term care health facility Soka Royal Care Center located in Soka City, Saitama Prefecture.

Keywords: Palliative care, Buddhism, Hospice

P-486

The role of full-time music therapists in healthcare facilities for the elderly

Ayako Hachisu, Master/Music Therapist
Japan

Emiri Kobayashi, Master/Music Therapist

Abstract: Discussion over what requires special attention or how to make relation to other workers, in view of full-time music therapists in healthcare facilities for the elderly, referring to opinions and responses from the frontlines.

Description: Due to recent increasing depression and progressing aging society, music therapy is one of the fields that are expected to care people psychologically and ease people's anxiety. For this reason music therapy will be used in more and more opportunities. But now in Japan, establishing the position of a professional music therapist is still on the way of developing. The authors are working as "a music therapist and nursing carer" in healthcare facilities for the elderly. Through music therapy activities as "a music therapist and nursing carer", some problems have been found, such as difficulty in co-working with other workers, importance of mutual understanding with other staff members, and so on. In view of these points, we are seeking how music therapy activities should be more promoted, and what is a good way of working as a full-time music therapist in a facility.

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Humihito Kasai, Toshiko Kojima, Basic learning of rehabilitation and music therapy

Mini Biography: Ayako Hachisu, MA, Nihon University, RMT (Japan), is music therapist and caretaker at the long-term care health facility Soka Royal Care Center located in Soka City, Saitama Prefecture.

Keywords: Nursing care, Health center for the elderly, Rehabilitation

P-490

Experience of music therapy was receptive to the memories of the war

Akiko Komori

Japan

Abstract: This study discusses the effect of music therapy in dementia. Has a special meaning for dementia patients to reminisce about the past. Music is a very effective way for to look back on the past. Introducing the case was to promote reminiscence by music and receptive to the memories of the war.

Description: Taro was a 90-year-old man. He is suffering from sequelae of cerebral vascular dementia and paralysis from 10 years ago. He was on the battlefield as a soldier in the army during World War II. He often sees hallucinations during the war. At that time, to confront enemies of the hallucinations he becomes very excited and aggressive. He lives in the facility for dementia now and care workers had confused his aggressive behavior.

Many people wanted to diminish his aggressive behavior on the effect of music therapy.

Taro liked "old song". I decided to sing his favorite song together.

I was listening to the story while playing his favorite songs. Taro has told me so many memorable stories. He has talked to cherish the past in a positive mood. However, when you played the old songs, his appearance has changed rapidly. Taro with tears in eyes, is holding back the cry. When sad and painful time while recalling the hometown. Taro was singing to this song with his friend and his superiors. One song I evoke sad memories of him.

And suddenly began to talk about the experience of war. He cannot hold back emotions exploded. That sentiment was due to the sad and painful memories.

Taro was elder brother and a younger brother. The two brothers die in the war.

He and his brother took to the battlefield together. As a result, he felt strongly responsible about the death of his younger brother.

Taro had accepted sorrow little by little in words to regret the past. He was crying with the same story over and over, in time for music therapy.

About one month after, he was listening to a song memories. However, he was not crying. And no longer hallucinations decreased and his behavior had become calm.

Bibliography: none

Mini Biography: I am a music therapist and Certified Care Worker in Japan. I learned in college and graduate school of music therapy, finished professional training in dementia care.

Keywords: dementia, BPSD, experience

P-494

Music Therapy for Children with Angelman Syndrome

Kumi Aoki, RMT (Japan), MA
Japan

Naoki Otani, RMT (Japan), Master of Arts

Abstract: The authors have been studying the effects of music therapy on Children with Angelman Syndrome for nearly 10 years. In this presentation, we will show the results of our studies, including the effectiveness of music therapy for Children with Angelman Syndrome.

Description: Angelman syndrome is a complex genetic disorder that was first described in 1965 by Dr. Harry Angelman. The syndrome is caused by an abnormality in a region of chromosome 15. It's estimated that this rare condition affects about 1 in 12,000 to 20,000 people. The main characteristics are delayed motor activities, intellectual retardation with minimal or absent speech (receptive and non-verbal communication skills higher than verbal ones), developmental delay, ataxic, and seizures. There are common behavioral uniqueness, such as constant happy behavior that includes frequent laughing, smiling, and excitability. Hyperactivity and a short attention span are also common. Actually, Children with Angelman Syndrome (ASC) showed hyperactivity, a short attention span, and frequent excitability in music therapy situation. Therefore, we needed a special care in order to inhibit the appearance of those characteristic. For instance, set up simple environment, adjust the stimulation by quantity and quality, plan the program considering for the short attention span, careful intervention by others.

We have conducted several surveys such as questionnaires for parents about ASCs' interest in music, ones using the JSI-R assessment form to evaluate sensory information processing problems, and semi-structured interviews about their hypersensitivity to sound.

While we had music therapy sessions with multiple ASC, we carried out comparative studies of the music therapy approach and the one with different approach related music. Our research found that ASC responds positively to music in various aspects, with music therapy their non-verbal communication skills with their therapists and co-therapists and focus could improve.

In conclusion, we will present two major benefits of music therapy for ASC: (1) It helps expand their ability to express themselves and improve non-verbal communication skills; (2) With better non-verbal communication skills, they will be able to have more interactions with other people and develop better relationships with others.

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Aoki.K., Otani.N. (2012): Music Therapy for Children with Angolan Syndrome: investigation into the Therapeutic Approach fir the Disability Characteristics. Research of Arts Managements. (3), 47-57, 2009.

Mini Biography: Kumi Aoki, RMT (Japan), Ma, is lecturer at Showa University of Music, have music therapy experience for children with handicapped in about 15 years

Keywords: Angelman Syndrome, music therapy, non-verbal communication

P-495

Effects of Rhythmic Auditory Stimulation on Gait in Stroke Patients

Naomi Kobinata

Yoshieikai hospital / Japan

Mai Yamano

Asa Kawachiya

Noriko Umeda

Hideto Yoshikawa

Abstract: This study examine the effects of rhythmic auditory stimulation (RAS) in gait training for stroke patients at post-acute rehabilitation units. Patients received RAS daily during their hospitalization and improved their gait ability.

Description: Gait disturbance after stroke affects ones' life significantly. Particularly, gait speed and endurance are critical in daily life. Among gait trainings for stroke patients, RAS has been found to be highly effective. A systematic review of interventions for gait coordination following stroke revealed that auditory cueing is one of the most promising approaches in gait training (Hollands et al., 2012). According to Thaut et al. (2007), gait training with RAS significantly increases velocity, stride length, cadence and symmetry. During RAS, a participant walks to the auditory rhythmic cues at a tempo that matches his/her baseline cadence (steps/min), as described by Thaut et al. (1997, 2007). The auditory cues are provided by a music therapist who either use metronome beats or played steady beats using a musical rhythm instrument such as an autoharp. When the participant's gait rhythm becomes stable and matches the auditory cue, the tempo of the auditory rhythm is gradually increased to achieve the ideal cadence without decreasing velocity and stride length without losing gait balance.

This study examine the effects of RAS for stroke patients. Gait velocity, stride length and cadence were recorded before and after RAS. Results showed significant improvements. The detailed data will be presented during the poster session.

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Mini Biography: Naomi Kobinata (MA, MT-BC, RMT, NMT) works as a full time Neurologic Music Therapist in rehabilitation unit at a hospital.

Keywords: Rhythmic Auditory Stimulation, Gait Training, Stroke

P-496

Music Therapy leads to change quality of line of sight with autistic children

Harumi Suzuki, MA, JMTA, RMT

Health Sciences University of Hokkaido / Japan

Abstract: Two Autistic children who are in different levels of the developmental psychology have changed qualities of line of sight and sympathized with therapist through music. And also we have good reports on improvement of their mutual communication and emotional adjustment. I analyze what kind of music led these result.

Description: In order to gain mutual communication and emotional adjustment that the autistic children need to developed their experiences in subjectivity and spontaneous communication. Music has been known that music has power draw subjectivity and spontaneous. To use of music in this way, we need draw their interest and we must be very sensitive to answer the children. On top of that it is very important we need to help the children who want to respond.

I introduce the case of two autistic children a boy and a girl that they have changed their quality of line of sight led to mutual communication and emotion adjustment. When they have their demand they can watch partners. It is depending on the time and situation. When they must match with a partner or emotion adjustment, they had difficulty in understanding and adjustment. When I looked at the relationship with such children and each development age, each problem was found by the development of the relationship. Particularly, a problem was found by establishment of a sense of core self and the sense of self-with-another who said of D. Sterne (2000). Thus, as for being concerned in music, it was with very effective means while promoting I pressed them for action spontaneously. As the result they have changed their qualities of line of sight and sympathized with therapist through music. And also we have good reports on improvement of their mutual communication and emotional adjustment. I analyze what kind of music led these result.

At last, Ministry of Education, has begun to pay more attention to the development of the self this year in Japan. There are very few relations from such a point of view. So, that the role of the music therapy serves is big and important.

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Mini Biography: graduate College of Music in Vice, Tokyo Gakugei University graduate school children with disabilities In MA. NRMT (london)

Keywords: Autistic children, mutual communication, subjectivity and spontane

P-498

Differentiated Self and Integrated Self in Improvisational Music Therapy on an Individual-Communal Continuum

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Musical Between, Nordoff-Robbins Music Therapy Australia / Australia

Abstract: This paper focuses on a proposed PhD study of contemporary music therapy that highlights the benefits of implementing individual to community music therapy. Drawing, primarily, on Flow Theory, the study aims to examine changes in clients' sense of self when they flexibly participate in individual, group and community sessions.

Description: The proposed PhD study aims to investigate clients' musical experience of self in improvisational music therapy, on an individual-communal continuum, through Flow Theory. The music therapy world seems to be in a transition period due to a growing need for Community Music Therapy. Ansdell (2002) advocated music therapy on an individual-communal continuum whereby clients can flexibly take music therapy in different settings from individual to community. The presenter has witnessed the positive effect on clients undertaking individual to community sessions, depending on their needs, in her own practice. From this experience, each individual, group and community session seems to have a different effect that complements each other. Shaping a theoretical explanation of this effect and process is the basis of the study.

Flow is the state of complete absorption in an activity, and music is one of ideal activities to induce flow experience (Csikszentmihalyi, 1990). The concept of self in Flow Theory is that the self grows when it increases in complexity through differentiation (a movement toward uniqueness and separating oneself from others) and integration (a union with others beyond the self) through the flow experience (Csikszentmihalyi, 1975, 1990, 1993, 1997). Theories of differentiated self and integrated self may explain the positive changes in self that occur through music therapy, both in the individual and group-community settings.

A qualitative method will be used to investigate the clients' subjective experiences of self. The project includes individual, group and community music therapy sessions with 10 participants. Data collection is through session journals and Flow State Questionnaires, and changes which occur in everyday life will be investigated using open-ended questionnaires after the whole intervention. Phenomenological analysis will be undertaken. Findings from the project will be discussed at the presentation.

The study aims to develop a theory for a holistic model of music therapy.

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PAVLICEVIC, M., & ANSDELL, G. (ed.) 2004. *Community Music Therapy*, PA: Jessica Kingsley Publishers.
ANSDELL, G. 2002. *Community Music Therapy & The Winds of Change, Voices: A World Forum for Music Therapy* [Online]. [Accessed 13 May 2015].

Mini Biography: Completed GradDip Music Therapy at UTS, Master of Creative Music Therapy at WSU. Work at Musical Between (Director), Nordoff-Robbins Music Therapy Australia. Currently a PhD candidate at WSU.

Keywords: Flow, Community Music Therapy, Improvisational Music Therapy

P-508

Which sound is most suitable? -Bell ensemble at a psychiatric clinic-

Akiko Suzuki, RMT (Japan)
Japan

Abstract: The author has been actively involved for 20 years in organizing a bell ensemble of popular songs with patients at a psychiatric day care center. This poster describes how to complete a song in a short time and focuses on the importance of patient's discussion regarding sound choice.

Description: The main objective of the group therapy called "psychiatric day care" in Japan is a revival of healthy social skills.

The author has held monthly ensemble activities called "the pleasure of music" at a "psychiatric day care" of a clinic and from 7 to 15 patients and 3 staff members participate in this activity for 2 hours. Since the participants are different each time, it is necessary to complete one song each session. Patients have selected 2 songs prior to the session. The music therapist plays the theme of the song on an electronic piano and patients provide the accompaniment by chords using small hand bells or chimes. It's recorded after several times of practice. The recorded music is subsequently uploaded to the clinic's website. It can raise the participant's motivation levels.

The aim of this activity is to ease tension of the interpersonal relationships, to improve social skills and to get the feeling of achievement. The characteristics of the musical instruments used in this ensemble are conducive to this aim. The bell and the chime can be played easily and their harmony is beautiful. So patients can feel delight in cooperation with others.

Before recording, participants select the most suitable sound from 3 or 4 versions proposed by the music therapist which have been selected from hundreds of sound tones of the electric piano. The discussion related to this selection process will enhance the patients' social skills. Most psychiatric patients are poor at employing appropriate levels of self-assertion. Japanese have already learned the importance of cooperating from childhood and the training of assertive expression is often slighted in Japan. It can result in a lack of self-assertion. Patients can learn self-assertion skills by the discussion about selecting the suitable sound without losing their mental stability.

Bibliography: Asano,H (2015) Seishinkadeikeagaku (Science of psychiatric day care)

Mini Biography: Akiko Suzuki,RMT (Japan),is a music therapist of Higashikogawa Hospital,and a board member of Japanese Music Therapy Association.

Keywords: Bell ensemble, Psychiatric clinic, Social skill

P-509

Content Analysis of the Use of Music in Pain Research across Healthcare Disciplines

Xueli Tan, PhD, MT-BC
USA

Abstract: The purpose of this content analysis was to compare the use of music in pain research studies across healthcare disciplines within the last 15 years. The results showed the incidences of patient-preferred versus experimenter-chosen music, and passive versus active music interventions in the 90 research studies included in this analysis.

Description: With growing interest and recognition for the therapeutic use of music in clinical settings, medical doctors, nurses, neuroscientists, psychologists and other allied healthcare professionals are increasingly involved in research studies to address the efficacy of music in pain management. The purpose of this study was to compare and contrast the use of music in pain research studies across healthcare disciplines. Specifically, this systematic review of the contents of the studies highlighted the salient issues in music and pain research across disciplines.

An online search was conducted using three search engines (CINAHL Plus, IIMP, PubMed). The inclusion and exclusion criteria were as follows:

Inclusion Criteria:

- 1) "pain" and "music" in article title
- 2) published from 2001 - 2015
- 3) published in English
- 4) included clinical patients as sample
- 5) clinical trials, RCTs, clinical trial phase I, II, III, IV, controlled clinical trial, journal article, research article, peer reviewed

Exclusion Criteria:

- 1) included healthy adults/students/musicians as sample
- 2) music is not the primary independent variable
- 3) case study, commentary, systematic review, meta-analysis, conference proceeding, conference abstract, literature review

A total of 90 research articles were included in the analysis. Two researchers utilized a set of operational definitions to analyze the contents of these 90 articles. Inter-coder reliability was established. The greatest number of research studies were conducted in the United States (29). There had been a steady increase in the number of studies utilizing music in pain research, especially in studies conducted by medical doctors, nurses, and other allied health professionals. Studies led collaboratively by music therapists and allied health professionals had the greatest variation of passive and active music interventions and the highest percentage use (85.7%) of patient-preferred music. The results have implications for increasing collaborative work between music therapists and allied healthcare professionals.

Bibliography: Tan, X., Yowler, C. J., Super, D. M., & Fratianne, R. B. (2010). The efficacy of music therapy protocols for decreasing pain, anxiety, and muscle tension levels during burn dressing changes: A prospective randomized crossover trial. *Journal of Burn Care & Research*, 31 (4), 590-597.

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Sheridan, R. L. (2006). The effects of music therapy on pediatric patients' pain and anxiety during donor site dressing change. *Journal of Music Therapy*, 43 (2), 136-153.

Mini Biography: Xueli Tan, PhD, MT-BC is the Assistant Professor of Music Therapy at Lesley University (USA). Her clinical work and research interests focus on medical music therapy and multicultural issues.

Keywords: Pain, Patient-preferred music, Experimenter-chosen music

P-510

Comparison of Concerts Conducted by Music Therapists and Municipal Hospital Medical Staff

Yoshiaki Okamoto, Ashiya municipal hospital
Ashiya Municipal Hospital / Japan

Aya Hori, KOYO CONSERVATORY OF MUSIC
Ashiya municipal hospital

Sanae Hori, KOYO CONSERVATORY OF MUSIC
Ashiya municipal hospital

Fumitaka Saji, Ashiya municipal hospital

Abstract: We hold a concert for cancer patients and their families, which is conducted twice a month by the music therapist, and once a month by the medical staff. These concerts aim to offer healing experiences for patients and their families.

Description: [Purpose]

Ashiya municipal hospital has 199 beds in the general ward, including 24 beds designated to the palliative care unit. We hold a concert for cancer patients and their families, which is conducted twice a month by the music therapist, and once a month by the medical staff. These concerts aim to offer healing experiences for patients and their families. The present study reports findings related to the actual situation of this exercise.

[Method]

The concert conducted by the medical staff commenced at 17:00 and lasted for 30 minutes. We played approximately five pieces of music that were selected prior to the concert. Because we used an open space, approximately 30 people including outpatients, bereaved family members, and inpatients attended the concert.

The music therapist conducted the concerts in 45 minute sessions, at 14:00 or 18:00. The content of the concert was decided on the spot, depending on the audience. Fewer pieces were played if the number of participants was less than ten, and it was conducted in a closed space if the participants comprised only hospitalized patients and their families.

[Results]

The most frequently requested tunes were from the classic and jazz genre, and included old popular songs; rock music was also popular. These preferences seemed to be related to the life and closeness of each person attending the concert.

Patients and their families often wished that they could participate in the concert rather than being merely involved in listening to songs.

[Conclusion]

We consider these concerts as useful events for grief care because they provide end-of-life patients with opportunities to participate with their family.

Bibliography: a

Mini Biography: First presenter is pharmacist and is not professional musician.

Keywords: medical staff, cancer patient, grief care

P-515

Effects of Cello Playing Music Therapy on the Self-Efficacy of Institutionalized Children

Soyoung Moon, Assistant Professor Dr.
Myongji University / Republic of Korea

Ju-eun Choi, Ms.

Abstract: This study determined the effects of cello playing based music therapy on the self-efficacy of the children in an institutional care. Results comparing pre and post-tests showed significant improvements in self-efficacy index. This indicates therapeutic cello playing program could be effective in improving self-efficacy of children in institutional facilities.

Description: This study is aimed at determining how cello playing based music therapy influence on the self-efficacy of the children in an institutional care.

Three children were participated the study, aged from 11 to 13 under the care of institutional facilitation, Daegu, Korea. The music therapy session was conducted 50 minutes per each time, twice in a week, making up total 15 sessions. The first introductory stage was aimed at reducing a fear of the new trial through exploration. The second developmental stage consisted of experiencing self-regulated efficacy through music improvisation. In the third in-depth stage participants achieved a sense of accomplishment by regulating task difficulty. The final stage was aimed at improving the confidence and self-regulated efficacy through collaborative musical performance by applying previously created melodies in former stages and a mini-concert was followed afterward. For the measurements, general self-efficacy index was assessed between pre and post-sessions. Also, self-expression behaviors observation scale was used as a secondary measurement.

Overall, all participants displayed significant increases in self-efficacy index in the post test, with changing rate of 24.46% in average. Moreover, in the results of self-expression behaviors observation scale, the frequency of positive language and emotional expressions of the participants were improved, implying that participating in the program promoted each participant to active problem-solving skill, as well as competency.

This result suggests that cello playing based music therapy program can improve the institutionalized children's self-efficacy, indicating a cello's role as a therapeutic medium in a music therapy clinical setting.

Bibliography: Robb, S. L. (2000). The effect of therapeutic music interventions on the behaviors of hospitalized children in isolation: Developing a contextual support model of music therapy. *Journal of Music Therapy*, 37 (2). 118-146

Mini Biography: Assistant Professor and Head of Music Therapy at Myongji University, Seoul, Korea-south.

Keywords: Cello Playing Music Therapy, Institutionalized children, Self-efficacy

P-518

The effects of music therapy on locomotive syndrome and standard depression

Yoshika Yamashita

Japan

Abstract: The purpose of this study is to know the effect of music therapy on the physical and mental state of elderly participants. I did surveys of locomotive syndrome and standard depression to elderly in a number of retirement homes. I also made a music therapy program including exercises before singing.

Description: The purpose of this study is to know the effect of music therapy on the physical and mental state of elderly participants. I did a survey of locomotive syndrome and standard depression to elderly in a number of retirement homes before the first session. The music therapy sessions include exercises and singing. Since April 2016, I already did 6 sessions in each facility, and I plan to continue holding sessions until September. For this study, I sought the help of 30 participants. The materials I used in the music therapy sessions include a keyboard, an amplifier, a microphone, and a songbook. The overall duration of this study is from April to September 2016. Each music therapy session lasts for an hour. In every one hour session, the participants and I sing 8 songs while doing physical exercises. Sometimes, we even use instruments as accompaniment. It must be noted too that only one therapist is present during each session, and the researcher is also the therapist. I used these kinds of scales, Geriatric Depression Scale Short Version Japanese, No1 2009, locomotive syndrome 25 test. I was careful enough protect the identity of the participants by using their initials instead of their full names. I also asked for permission from my participants before I took videos to record their movements and conversations. And also, as a supplementary investigation of before first time session, I got extra information about the participants of Activities of Daily Living and Quality Of Life. I am still continuing to research and this research is expected to end on September 2016. I plan to have this presented at the 15th World Congress of Music Therapy.

Bibliography: Locomotive syndrome, disability free life expectancy and locomotive organ health in a super aged society. J Orthop Sci
Geriatric Depression Scale Short Version Japanese, No1 2009

Mini Biography: Doctoral program student of the Joint Graduate School in Science of School Education, Hyogo University of Teacher Education

Keywords: locomotive syndrome, elderly, exercise

P-520

PRISMA Analysis of the Therapeutic Application of Music in the Healthcare Profession

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Qualified Music Therapist (U.K.),
RMT (Japan).
Japan

Abstract: The aim of this study is to investigate how music is applied therapeutically with other healthcare treatment. The research project was conducted using the standardized review protocol called PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses). The result provides a review of literature which met the PRISMA criteria and its analysis.

Description: Music has been applied in a variety of ways for therapeutic purposes, having been recognized for its physiological and psychological effects. Particularly in the healthcare profession, music has been considered to be a form of media that can achieve a therapeutic goal.

It is useful to identify the number, the content and the characteristics of previous research precisely in a systematic way.

A literature review was conducted according to the PRISMA statement.

PRISMA is an evidence-based minimum set of items for reporting in systematic reviews and meta-analyses. The PRISMA Flow Diagram indicates the exclusion and inclusion criteria.

The electronic data resources were MEDLINE, Qualitative Health Research, Web of SCIENCE, PsycINFO, The American Journal of Occupational Therapy and Journal of Music Therapy. The data collection included material from 1942 to 2016.

There were three screening phases; the identification phase, the screening phase and the eligibility phase.

The study was limited due to the following academic reasons:

- 1) A requirement of internationally peer-reviewed research.
- 2) Avoidance of language bias and sharing of common understanding.
- 3) Equal accessibility to electronic databases.
- 4) Availability of English abstracts to judge eligibility of the content.

It was concluded that the current systematic review provided a number of research papers written about the therapeutic application of music in the healthcare profession. This study also indicated the characteristics and classification of reviewed materials, utilizing the PRISMA Flow Diagram.

Bibliography: Preferred Reporting Items for Systematic Reviews and Meta-Analyses: The PRISMA Statement The PRISMA Statement

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Alessandro Liberati, Douglas G. Altman, Jennifer Tetzlaff and et al

Annals of Internal Medicine, Volume. 151, Number (4):w-65-w-94, 2009

The Use of Music/Sound as a Treatment Tool in Occupational Therapy: A Literature Review

SHIGENOBU, M. Kumi

Journal of Yamato University Vol. 2, 2016, pp.19-25

Mini Biography: Kumi SHIGENOBU-MATSUYAMA, Ph.D. in Medicine, Qualified Music Therapist (U.K.), RMT (Japan). Lecturer at Yamato University, Faculty of Allied Health Sciences.

Keywords: Healthcare profession, music, research review

P-522

Music Therapy for Babies with Congenital Difficulty in Hearing

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Tokyo Music Volunteer Association / Japan

Takako Akaboshi, RMT (Japan)

Satoshi Asanuma, MD

Nodoka Adachi, MD

Abstract: Thanks to AA Brainstem Response, early stage finding congenital hearing-disability of infants become practicable. However, mothers suffer depression being stressed by Diagnosis. The otorhinolaryngologists of Hospital started supports for Infants/Mothers by Team forming specialists of medical-rehabilitation for mitigating mothers' stress and developing Mother-Child relationships providing Music-therapy for one year.

Description: Some mothers get so shocked by the discovery of the difficulty in hearing of their babies soon after birth that their mother milk stop being produced. In 12 programs of the Division of Congenital Difficulty in Hearing, 15 babies who were given diagnosis as congenital difficulty in hearing in very early stage of infancy and their parents were provided the 40 minutes music therapy in 2 development exam rooms where babies were grouped according to age in month. The purposes of the programs are to build the mother-child relationship, to promote the awareness of sounds through playgames using sounds, and to interact with other families. Wearing the hearing aid, babies were stimulated in their senses by using music instruments, cloth, fingers, etc. Also interest and awareness in sounds were elicited through the playgames which exercised the whole body with their parents. Those playgames using sounds and vibrations, as well as wearing hearing aid, were accepted easily by babies in an early development phase. Proper provision of information and assistance of the staffs <ear-nose-throat doctor, baby doctor, speech therapist, children's nurses, teachers of the school for hearing impaired children, etc > made the mothers stable and possible to have better relationship with their babies.

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Wada,R (2011) Shinseijika ni nyuuintyuu ni Ongaku ni kakawattakoto ga sono Seityouhattatsu ni oyoboshita kouka ni tsuite, (The positive of music on a child's development in NICU),Kiyou visio:research reports41,21-31,2011

Mini Biography: Kano Murakami, RMT (Japan), is The open university of Japan, a liberal arts college, Psychological and Education, at college.

Keywords: Hearing of loss, Mother-child relationship, Group session

P-525

A study on the potential benefits of music therapists as outside specialists

Kumi Aoki, RMT (Japan), Master of Arts
Japan

Hiroko Ogawa, RMT (Japan)

Katsumi Yanagida, RMT (Japan)

Yuko Kawata

Abstract: This is a case study of music therapists at a special needs education school for the physically challenged. Inviting outside specialists to those schools is becoming popular in Japan. In this study, we will show a process of adding outside expertise, and discuss the potential benefits of music therapists.

Description: In recent years, adding outside specialists to the existing staff has become increasingly popular at special needs education schools in Japan. The purpose of the addition is to enhance programs and satisfy special educational needs of students whose disability have been getting severed, duplicative, diversified. However, the opportunities for such outside specialists are generally limited to physical therapists, occupational therapists and speech therapists, excluding music therapists (MT). This is probably because there is no nationally recognized license for MT.

Though opportunities are limited, there are some success stories. In this presentation, we will show an example of MT as outside specialist in Tokyo. After recognizing that music is a special tool for self-expression to their students, a special education school decided to get an outside MT. Their aim was to provide an excellent, meaningful music education to each student by incorporating music therapy to their existing programs.

We will report the participation of the MT in two different situations: one at school, from elementary through high school, and the other at home. (For some students, their disabilities are too severe to come to school. Under such circumstances, teachers visit them at their home.) It is uncommon to provide music therapy at home schooling.

In conclusion, we will propose that we must establish two main pillars for music education: music class and music therapy. With collaboration between music teacher and MT, we believe that special education school will be able to provide valuable musical experiences to the students and nudge them towards more and better self-expression.

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Sato, T., Fujii Y., Takeda, A. (2015): A study on Collaboration with Outside Specialists at Special Support Schools for the Physically Disabled: Journal of Faculty of Education and Culture department of Akita University. (70), 85-96, 2015.

Mini Biography: Kumi Aoki, RMT (Japan), MA, has music therapy experience for handicapped children in about 15 years. Currently working as an outside specialist in special needs education schools for the physically challenged

Keywords: outside specialists, special needs education school, music therapists

P-529

PSE-based upper extremity training for patients with stroke: A case study

Soo Ji Kim, Ph.D., MT-BC, KCMT
Ewha Womans University / Republic of Korea

Hye Ji Park, M.Ed., KCMT

Ga Eul Yoo, M.M.E., MT-BC, KCMT

Abstract: The effects of PSE-based training on the sequential arm movements of patients with stroke were investigated. The results of this study showed that the use of music as cueing for temporal, spatial, and force components of movements can effectively enhance the performance of task-specific upper extremity movements of stroke patients.

Description: Impaired motor function in upper extremity after a stroke affects performance of daily living tasks such as eating and dressing, accordingly interfering with the recovering the independence of the affected individuals. Previous studies emphasized that intensive task-specific training significantly enhanced the effects of rehabilitative intervention. Along with evidenced effects of music therapy on motor rehabilitation of stroke patients, the use of melodic, harmonic, and dynamic elements of music as cueing for the temporal, spatial, and force components of target movements based on the neurologic music therapy technique, patterned sensory enhancement (PSE), was found to be effectively improve the goal-oriented upper extremity movements. This study aimed to examine the effects of the PSE-based upper extremity training on the sequential arm movements of stroke patients. Three hemiplegic patients with stroke participated in this study. A total of 12 30-minute individual training sessions were provided to each patient. Target sequential arm movements involved reaching to a cup, lifting it and simulating to drink. During the training, each of the three target movements and the combination of the movements as sequential movements were repetitively performed with the affected arm to the music. The musical stimuli were composed and provided on a keyboard in consideration of the pace and range of movements of each patient and the temporal and spatial components of the target movements. The results of changes in spatiotemporal measures showed that all of the patients showed decreases in the time to reach and the time to perform the target sequential movements and increased range of motion in shoulder and elbow. Three dimensional analyses also showed changes in angles of involved joints. These results indicate that PSE-based training can effectively enhance the upper extremity function movement, accordingly improving the performance of goal-directed movements with decreased compensatory movements in an affected side.

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OKonski, M., Bane, C., Hettinga, J., Krull, K. (2010). Comparative effectiveness of exercise with patterned sensory enhanced music and background music for long-term care residents. *Journal of Music Therapy*, 47 (2), 120-136.

Mini Biography: Dr. Soo Ji Kim is an associate professor and the program head of the music therapy education major in the graduate school of education at Ewha Womans University.

Keywords: Stroke, Patterned Sensory Enhancement, Upper extremity

P-530

Music therapy using self generated musical cues for patients with Parkinson's disease

Shizuka Uetsuki

Japan

Kazumasa Yokoyama

Abstract: This study used the functionalMRI technique to investigate the brain correlates keeping steady rhythm and movement in patients with Parkinson's disease. We aimed to examine if self initiated musical cue can be practical for the conduct of effective music therapy from both behavioral and neuroimaging data.

Description: Patients with Parkinson's disease (PD) have motor disturbance, especially represent coordination difficulty and rhythm dysfunction that lead to the symptom of hastening phenomenon. Many studies showed that external auditory cue could be effective for the patients with Parkinson's disease, but it has not known if PD patients can create self-initiated cue to help their smooth movements. This study investigated the brain correlates keeping steady rhythm and movement in PD patients Ten PD patients and ten age-matched healthy controls participated in this study. All subjects performed the experimental rhythm tapping tasks, keeping right-hand tapping with external metronome cue (METRO), tapping with self-initiated covert singing (SING) and tapping without cue (TAP) during fMRI scans. Their motor performances were rated by the UPDRS and also by rhythm tapping task, which evaluated the mean value of inter tap interval (ITI) and standard deviations for the behavioral data using Mann-whitny u test ($p<0.05$). There were significant difference of ITI between the two groups, PD patients showed accelerated tapping with 16percent hastened rate and demonstrated the disturbance of rhythm formation compared with healthy controls during TAP task. But for the SING task, the difference in the mean ITI was reduced to 6 percent. Functional MRI results showed that PD patients had greater activation for the right cerebellum, left supplementary motor area (SMA), superior temporal gyrus in SING task compared to TAP task. We found that PD patients required more brain activity to compensate for the dysfunction of basal ganglia thalamocortical loops in order to keep steady rhythm and movement than healthy controls as previous studies reported. This result might demonstrate that the self initiated musical cue might not become hard dual task after proper training in music therapy and could be the effective and noninvasive tool for the PD patients to regulate their internal rhythm dysfunction.

Bibliography: Stephen, M. Rao., Andrew, R. mayer., and Deborah, L. Harrington., The evolution of brain activation during temporal processing. *Nature Neuroscience*. vol4, 3, 317-323 2001.

Mini Biography: Music Therapist, Division of music therapy, department of rehabilitation, Hyogo Prefectural Rehabilitation Centre Nishi-Harima

Keywords: Parkinson

P-533

Practice of music care at senior high school for special needs

Chiga Matsuura, Graduate of Tokyo Gakugei University
Teacher of Kanazawa University associated school of special Education
RMT (Japan)
Japan

Abstract: Students can obtain social skills in ensemble, which also provides opportunities to select an appropriate instrument and playing style for each of students accepting their disabilities and personalities. We will show their performance at school festival.

Description: I worked with 24 students at the Kanazawa University Affiliated School for Special Needs Education, based on the principles of Music Care.

The students all have cognitive disabilities, and many also have Down's Syndrome, heart disease, or other issues. Everyone participates in Music Care in their own way, and all enjoy the activities. Here is what they paid attention to for the group performance: 1. Developing awareness of the start and finish of the song. 2. Developing awareness of the difference between when to play and when to rest, and developing the self-control to not play when holding an instrument. 3. Developing awareness of large musical phrases. 4. Playing quarter-notes rhythmically for a length of time, to match music played from a CD. 5. Adding words to simple rhythms to play rhythms without sheet music. At the school festival, they performed to the song "Honoo to Mori no Carnival" divided into a group of freestyle hand bell players (8 students), a group playing quarter-notes on naruko clappers (8 students), and a group playing simple rhythms on tambourines (8 students). For two musical phrases, instead of playing music, the students each did two poses they had come up with, to help increase their sense of independence. We also found ways for many elementary and middle school students to participate, too, to improve self-affirmation.

Based on these expression activities, I consider the Music Care method effective.

By adopting "einsatz" one of the techniques of Music Care, many of the students were able to improve their musical performance skill. I also saw many students enjoy expressing themselves with music on their own. I consider adopting each student's own way of participating, and fully understanding their individual circumstances to offer them ways of participating that match their skill levels, to be effective.

Bibliography: Miyamoto, K. (2012) Music kea sono Kihon to Jissai (Theory and Infact of Music·care) Tokyo; Kawashimashoten
Miyamoto, K, Hutamata, I
(2014) Ongaku ryoho wo shiru (Know Music Therapy) Tokyo; Kyorin shoin
Kasahara, Y (2015) Jiritukatudou wo tyuushinn toshita kobetu no shidoykeikaku ni kannsuru Kennkyuu Doukou (Training for independent Living (Jiritsu Katudo): Current Trends in Reserch on Individual Teaching Plans

Mini Biography: Teacher of Special Education
Graduation of Tokyo Gakugei University Music department
Executive secretary of Shinnetu. Hokuriku Branch
RMT (Japan)

Keywords: Intellectual disabilities, Expressive activity, Personality

P-538

Music Therapy at Nursing Homes in Japan

Miho Matsuda, Clinical psychology master

Pedagogy master

Registered Music Therapist (Japan)

Gerontopia Niigata (social welfare corporation) / Japan

Abstract: A full-time music therapist at Gerontopia Niigata has conducted music therapy for the past decade. All 100 residents, whose average age is 89, require 24-hour care. Apart from helping to sustain/improve their mind and physical functions, music therapy can also offer bed-ridden or severely demented “something to live for.”

Description: Music therapy at Gerontopia Niigata consists of, 60-minute group sessions for 10 to 15 participants five times a month, monthly big-tent sessions for about 60 participants doubling up as birthday parties, monthly chorus with family members and quarterly home concerts. In addition to singing, playing musical instruments and listening for appreciation, residents have oral exercise and physical/cognitive rehabilitation that incorporate musical elements. Singing is especially beneficial to the sustenance/improvement of oral functions and those more eager to sing are demonstrably less likely to skip a meal. Moreover, our “rhythmical exercise,” a joint formulation with caregivers since 2015, helps with constipation.

As a final abode where the elderly spend the consummating period of their lives, Gerontopia Niigata tries to improve QOL with music. Residents with very severe conditions can participate in music therapy; one resident actually did so one day before passing away. We will continue to work side-by-side with the elderly to sustain/improve their mind and physical functions and offer them something to live for.

Bibliography: Wholeness in Later Life

The space of music therapy

Music in geriatric care

Mini Biography: I am continuing to practice music therapy more than 20 years.

I work in the field of the senior citizen and the person with disabilities as a facilities chief.

Keywords: nursing home, support for the elderly, something to live for

P-547

Association of Music recognition and Speech Perception in Children with Bilateral Cochlear Im-plants

Yukihiko Kanda

Kanda ENT Clinic / Japan

Abstract: We compared performances on speech perception tasks in musically trained and untrained with bilaterally cochlear implanted children. Children enjoy listening to a music a great deal and thus can develop their hearing performance through musical training even as for the severe and hard of hearing children using bilateral cochlear implants.

Description: Cochlear implant (CI) is a superior medical instrument for people of severe and hard of hearing loss. In the case of the congenital hearing loss, it is an important device acquiring thier language using by CI.

Twenty three children or teens with bilateral CI were tested on their recognition of familiar melodies sung with lyrics, sung with 'ra', and played by piano. Twelve were taking or had taken music lessons post-operatively and eleven had no formal musical training. Furthermore, we evaluated word recognition scores (WRS) and speech discrimination scores (SDS) under silent & noisy conditions on 23 children with bilateral CI.

Analysis of variance revealed a strong main effect of musical training with musically trained group recognizing melodies significantly better than musically untrained group. There was a main effect of musical training on SDS at 60 dB without noise indicating that child and teen CI users with musical training outperforming untrained counterparts. Furthermore, t-tests revealed significantly higher performance by musically trained than untrained child and teen CI users in some speech perception tasks. Bilateral performance was significantly better than 1st CI and 2nd CI when the test was done with the presence of noise. Furthermore, children and teens with musical training performed better on music tests using a piano melody than those with no musical training in the early stage after using 2nd CI. Overall, children and teens with musical training recognized melodies significantly better than those with no musical training. We are hopeful in also expecting improvement in the pitch recognizing ability and in the phoneme speech perception of children with CI with the help of music lessons and binaural hearing strategy.

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Nakata, T, Trehub, S. E, & Kanda, Y.: Effect of cochlear implants on children's perception and production of speech prosody. *Journal of the Acoustical Society of America*. Feb. 131 (2):1307-14, 2012

Mini Biography: Dr. Kanda has been the president of Kanda ENT clinic and Nagasaki Bell Hearing Center. Dr. Kanda's major interest is in Audiology, cochlear implant, pediatric rehabilitation, hearing aid.

Keywords: Cochlear Implant, Music Therapy, Speech Perception

P-548

Acoustic characteristics of the tone listening and instruments for children of hearing difficulty

Hiromi Kinemuchi, Ph.D.

Ariake College of Education and the Arts / Japan

Abstract: This study to show the acoustic features of easy to listen to children with hearing difficulty of music. The analysis will be focused on how to hear due to the difference in how to play sound and music of the musical instrument. The ultimate goal of this research is to help music therapy explores the acoustic features of easy music to listen to hard-of-hearing child.

Description: This study to show the acoustic features of easy to listen to children with hearing difficulty of music. In my previous research, timbre of the instrument that children with hearing difficulty prefer showed that it is a Japanese drum and keying musical instruments from five types of experiments. The combination of instruments in this announcement, shows the difference between rhythm pattern and how to play the music. Ultimately, it aims to help music therapy explores the acoustic features of easy music to listen to hard-of-hearing child.

Bibliography: Thompson W.F. (2008) *Music, Thought, and Feeling: Understanding the Psychology of Music*. Oxford University Press.

Hiromi Kinemuchi, Tsuguaki Sudo, Toyohiko Hamada. (2001) Ability of Children Hearing Impairments to Categorize as music Sounds Played on a Japanese Drum (wadaiko). *The Japanese Association of Special Education*, 38 (4), 11-20.

Mini Biography: Hiromi Kinemuchi, Ph.D., is professor at Ariake College of Education and the Arts. My research interests include auditory memory in children with developmental disabilities.

Keywords: auditory, children of hearing difficulty, music sounds

P-549

The characteristics of music to improve quality of sleep

Ami Yamasato, RMT (Japan)

U.Tokai / Japan

Kenji Yamamoto, M.D.,Ph.D.

Shigeki Okino, MA

Mayu Kondo, PhD,RMT (Japan)

Shunya Hoshino, M.D.,Ph.D.

Jun Kikuchi, MSN

Abstract: Objective: To clarify the characteristics of music to improve quality of sleep.

Candidate: 24 tracks used in the previous report of meta-analyses.

Methods: Music analysis.

Results: The characteristics of music to improve quality of sleep were slow tempo, a small change of rhythm and a moderate pitch variation of melody.

Description: Objective: Recently, two reports of meta-analyses showed the efficacy of music to improve quality of sleep. The purpose of this study is to clarify the characteristics of music to improve quality of sleep.

Methods: In twenty five tracks used in the previous study, we calculated four analysis indicators; tempo, density of notes, redundancy of note value and slope of the zero-crossings spectrum of melody.

Results: The average tempo is 62.92 (16.76 S.D.) /min, the minimum value is 37 and the maximum value is 94. The average of the density of notes is 1.062 (0.17 S.D.) / sec, the minimum value (the lowest density) is 0.464 and the maximum value (the highest density) is 4.25. The average of the redundancy of note value is 60.01% (12.88 S.D.), the minimum value is 42.8 and the maximum value is 96.4. The average of the slope of the zero-crossings spectrum is 1.062 (0.175 S.D.), the minimum value is 0.67 and the maximum value is 1.355.

Conclusions: In the previous study, most of the pieces have been described as 'sedative music.' It is reported that the characteristics of conventional 'sedative music' are that tempo is slow, that rhythm is no finer and that melody is smooth. In this study we considered more objective indicators of these characteristics. Results showed values close to the conventional definition. However, it was revealed that tempo is not limited to 60~85/min but 85/min or less, that density of notes varies from track to track, that redundancy of note value concentrates near 60%, and that slope of the zero-crossings spectrum of melody concentrates in one.

Bibliography: Chun-Fang Wang, Ying-Li Sun, Hong-Xin Zang.:Music therapy improves sleep quality in acute and chronic sleep disorders: A meta-analysis of 10 randomized studies. *International Journal of Nursing Studies* 51 (2014) 51-62

Jespersen KV,Koenig J,Jennum P, Vuust P.:Music for insomnia in adults (Review).2015 The Cochrane Collaborarion. Published by John Wiley & Sons,Ltd

Mini Biography: Ami Yamasato, RMT (Japan), is graduate student at the Graduate School of Medicine,Tokai University.

Keywords: Quality of sleep, Music analysis, Sedative music

P-551

Synergistic effect of the assist device of playing-guitar for performance and rehabilitation

Yukiko Kumagai

Japan

Norihiko Kato, Faculty of Eng. Mie University

Yuki Uto, Faculty of Eng. Mie University

Abstract: We have developed a device to assist pressing the guitar string, for the client with difficulty to control the power of the hand. The device can give him the feeling of the playing instrument, because it assists him like the actual performance. We verify the synergistic effects of the device.

Description: We have developed a device to assist pressing the guitar string, for the client with difficult to control the power of the hand.

We consider that the device must not disturb the feeling of the playing musical instrument, and it is important that changing the code with his hands while playing the guitar strings with the other hand.

The device has a function of pushing the strings, and it is the movable device to the desired position.

It is possible to press the switch even a slight force, and to easily perform even when it is difficult to press the strings for weak force of the hand.

The device can give the client with problems of the upper limb function the effect of kinematic rehabilitation in the utilization.

While the guitar playing, the client move the left hand over and over again for changing the chord.

As a result, the user does rehabilitation for the purpose of functional recovery of the upper limb with the effect of music.

The device can adjust the degree of assistance for each subject.

Physical therapist can propose to the client how to apply the newly acquired movement in daily life.

The client can get a beneficial rehabilitation for his daily life simultaneously as enjoying the music activity.

In order to feel the effect of rehabilitation himself, he needs doing for long-term efforts.

However, a number of rehabilitation is a simple operation for only functional recovery.

It is boring for him, he does not last long.

We want that he enjoy playing guitar by just enjoying it and he gets the outgrowth of effect.

We verify the synergistic effects of the device.

Bibliography: Nakamura T., The assist device for string instrument. Patent, No.1994-035447, 1994-02-10, JAPAN.

[1]Okumura Y., Mori M., Makibayashi M., Shinoda J., Mori S., Ishikawa A., Asano Y., Music therapy associated rehabilitation for minimally conscious state after TBI: a case with improvement of consciousness and upper limb function, Japan Society of Music and Medicine 8 (1), 27-37, 2015.

Mini Biography: I am a student in graduate school of Nagoya College of Music.

I belong to Mie Univ. as a research fellow.

Keywords: playing-guitar, assist device, Synergistic effect

P-553

The role of the most influential music for young adult

Kazuyoshi Ichihashi, Ph.D.

Toyo University Faculty of Information Sciences and Arts / Japan

Abstract: The purpose of this study was to investigate the role of the most influential music for individual young adults in their life, and discuss about music therapy in the future.

Description: The purpose of this study was to investigate the role of the most influential music for individual young adults in their life, and discuss about music therapy in the future. The most influential music for individual Japanese young adults (20 years old, N = 118) in Toyo University in Japan were investigated by questionnaire using web system. After obtaining informed consent, participants filled their most important music in their life and free description about the selected music. As a result, most of selected musics were popular music. The roles of the selected important music for them were positive state of mind (34%), behavioral change including music activities (24%), change in sense of values (15%), reminisce about the past (8%). I suggested that production of positive mind and behavioral change with self important music are important factor in music therapy. We have to make data bank of self important music.

Bibliography: Williams, C. (2001). Does it really matter? Young people and popular music. *Popular Music*, 20 (02), 223-242.

Mini Biography: I have been studied basic research of music therapy from the aspect of biology and psychology.

Keywords: importance of music, popular music, young adult

P-556

The Fall of Freddie the Leaf: Creative Music Making

Kumi Matsuyama, Ph.D. in Medicine, Qualified Music Therapist (U.K.), RMT (Japan).
Japan

Abstract: CMM-Creative Music Making is a concept which John Painter suggested.

The idea of CMM is very acceptable in music therapy as well, such as improvised music therapy.

Therefore, it is very common sense between the two disciplines.

This presentation shows how music therapy training students learn about CMM in music education class with the material titled “The Fall of Freddie the Leaf”.

Description: Creative Music Making is a concept which John Painter, an English composer and music educator, suggested in his book “Sound and Silence”.

The students who major occupational therapy or speech-language therapy could elect music therapy course as well.

The training course is for being a music therapist of Japan Education Council for Music Therapist.

The subject of “music education” is included in the curriculum.

The concept of creative music making is very significant for music therapy as well.

The characteristic of Creative Music Making is as follows;

- 1) use every material around the students as the instruments
- 2) basic musical units were frequently used such as repeat, question-response and so on.
- 3) improvisation is often used
- 4) help to understand multiple music styles, for example, modern music, ethnic music, Japanese traditional music, popular music and so on.

5) group work is often required so that provide some communication through music

15 students (per year) participated in this creative activity from 2015 to 2016.

They are divided into three groups to work with.

They create some music with the material titled “The Fall of Freddie the Leaf”.

This presentation shows the process of students’ understanding of CMM with the audio and visual materials.

Bibliography: Paynter, J. and Aston, P. (1970) Sound and Silence. London: Cambridge University Press.
Leo F. Buscaglia. (1982) The Fall of Freddie the Leaf: Slack Inc

Mini Biography: Kumi SHIGENOBU-MATSUYAMA, Ph.D. in Medicine, Qualified Music Therapist (U.K.), RMT (Japan). Lecturer at Yamato University, Faculty of Allied Health Sciences.

Keywords: Music Therapy, Music Education, Creative Music Making

P-564

Professional Significance and Roles of the Hyogo Music Therapy Association in Japan

Satoko Matsuzaki

Hyogo Music Therapy Association / Japan

Abstract: Hyogo prefecture started their own music therapy training in 1999. The group of 27 people were first certified and they formed the “Hyogo Music Therapy Association” in 2002. Members of the association had increased to 250 during these 15 years. This presentation will include the professional importance of this association.

Description: Hyogo is one of the 47 prefectures situated in the west part of mainland of Japan.

The Great Hanshin-Awaji Earthquake occurred in 1995 in Japan. Four years later, Hyogo prefecture started their own music therapy training. Because there was a huge needs for the earthquake survivors to receive some kind of psychological support with music.

Member of 27 people were certified in the first course of certification and they formed the “Hyogo Music Therapy Association” in 2002. Although, the association is not governed by the prefecture, we are supported by the Hyogo prefectural government and keep our professional liaison. We collaborate and cooperate with the prefectural government in order to accomplish promoting activities such as “Establishment of music therapists’ work status”, “Support for survivors of the Great East Japan Earthquake and Tsunami in Tohoku area” etc.

This presentation will illustrate how important it is to have this kind of professional association in a local prefecture as well as how members of the association are working towards further developing the social acknowledgment of music therapy.

Bibliography: Socia Function of Music therapy Association-Analysis of the Gifu Prefecture Music Therapy Association-

The way to Nara City Music Therapists

Regional community-collaboration of the local residents Association, NPO and administration

Mini Biography: RMT (Japan),RMT (Hyogo prefecture) president of Hyogo Music Therapy Association for Five years.

Keywords: Professional Association, Collaboration with local government, Music Therapy Promotion

P-565

Interpretation on musical/relational aspects between client and therapist in long-term clinical practice

Rika Ikuno-Yamamoto

Ochanomizu University / Japan

Abstract: This presentation focuses on methodological procedure to interpret relationship between therapist and child with profound developmental delay during the 6-year clinical practice. The methodology consists of idiographic case study, first person research, and ethnography informed study. Based on the findings, prospective questions on therapist-client relationship in music therapy are proposed.

Description: The aim of this presentation is to share the methodological approach author applied for Ph.D. thesis, to interpret her own 6-year music therapy practice focusing on relationship between therapist and client. It is an original approach to consider the value of exploring the language around music therapy process in practice, as an alternative to the previously established natural science-oriented EBM language we are required to use in most clinical settings.

The setting of the clinical case is private music therapy between a therapist (author) and a child with profound developmental delay and significant interests/actions in music. The purpose of the thesis is, to shed light on specific aspects of an experience in which, "two human-beings share time and space mediated by music." The nature of the case and the research question required an original language to access what was happening in the process.

The presentation will discuss following aspects:

- 1) Shift of focus from outcomes to processes - why and how it is necessary;
- 2) Two layers of therapeutic relationship - therapist/client-role based rapport and the live and urgent relationship as two human-beings mediated by music;
- 3) Development and rationale of the methodology - purposive selection of episodes, musical notation as empirical material, interpretation according to history and context which therapist and client had shared;
- 4) Methodological procedure - the stepped interpretation toward higher conceptions;
- 5) Three findings and prospective questions on therapeutic relationship raised by them - the relational structure of sharing music, the mutual process of being changed, the process of creating Jiba (local field); and sumau (becoming a habitant) in it.

Although this study originally took a form of thesis, creating original language to access clinical process is broadly needed among practitioners. This presentation leads to Roundtables "Knowing/Communicating the Clinical Process in Music Therapy Practice: 1) Thinking about Processes, 2) Illustrative Approaches."

Bibliography: Ikuno, R. (2013) A Perspective on meaningful aspects of long-term music therapy practice with a child with profound developmental delays, *Voices A World Forum for Music Therapy* vol. 13 (2), <https://voices.no/index.php/voices/article/view/724>

Ikuno-Yamamoto, R (2015) *Ongaku ni yoru kyosei - Ongaku ryoho bamen no bunseki kaishaku kara - (Co-presence as mediated by music- An interpretation of the musical/relational aspects of long term music therapy -)*. Ph.D. thesis in Ochanomizu University.

Stige, B. (2005) *Ethnographically informed research*, Wheeler, B. (ed.) *Music Therapy Research*, Gilsum: Barcelona Publishers: 392-403.

Mini Biography: (Rika Ikuno-Yamamoto)

Clinical work for children and the elderly; Lecturer at Tokai University (theories and supervision); Chairperson of Nobana Learning Nest for Music and Human Development. Ph.D. from Ochanomizu University.

Keywords: clinical relationship, developmental delay, ethnography-informed interpretation

P-571

Finding Potency: Working with Care Workers for the Elderly with Dementia

Satomi Kondo

Health Sciences University of Hokkaido / Japan

Abstract: This qualitative research explores how care workers who facilitate music activities for the elderly with Dementia experience in working with music therapy perspectives. The results of semi-structured interview are analyzed both quantitatively and qualitatively to identify both common themes and significances among the individuals.

Description: In Japan, the enhancement of support measures to the elderly with Dementia has become an urgent issue. In particular, from the whole-person care point of view, it is important to utilize remaining person's capacities. Music therapy has gradually come to be known as one of the most effective way to find the potencies of the elderly with Dementia. However, professionally trained music therapists are still not sufficient, so that care workers who like music would take a part of music activities relying on their discretions. Therefore, many care workers continue to make an attempt in spite of feeling the lack of expertise.

In this action research, the researcher intervene in the music activities facilitated by care workers and examined their intervention skills together with them to create more effective ones. Planning, implementing and analyzing as well as reflecting are a spiral process of this research. In this process, we particularly focused on how the change in the care worker related to the ones in the elderly. We also explored to take full advantage of the capabilities and resources of the care workers.

Since the research is still in progress, this paper is an interim report to present the care workers experiences so far especially focusing on the change in the elderly in music, the change in themselves, and the change in the facility as large.

Interview data was quantitatively analyzed in a text mining technique by using content analysis software, KH Coder (Higuchi, 2012). It was also qualitatively analyzed to deepen the understanding of the experiences of the care workers.

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Mini Biography: I received Bachelor's degree in Music Therapy and Master's degree in Counseling Psychology in Canada. I work at Health Sciences University of Hokkaido in Japan. I am a faculty member of Rehabilitation Science.

Keywords: Potency, Care worker, Text mining

P-577

A youth- and trauma-informed care in an acute adolescent inpatient facility

Carmen Cheong-Clinch

Logan Hospital Adolescent Mental Health Unit, Metro South Health / Australia

Abstract: Preferred music as an appropriate engagement in music therapy congruent to attachment and trauma literature will be discussed to meet the assessment and treatment goals of their hospital admission and recovery. Music therapy may be a meaningful mental health engagement to meet the needs of adolescents in acute care.

Description: Research has shown that young people who have been traumatised or have mental illness lack the language to identify and regulate their difficult emotions (Venta, Hart & Sharp, 2012). This is reflected in clinical settings such as an adolescent psychiatric inpatient facility, where clinical staff find it difficult to engage with them. Similarly young people find it difficult to engage with clinicians, and report that clinicians “just don’t get it”.

A number of Australian studies indicate that music is a natural and popular coping strategy for young people across the health continuum (Frydenberg, 2008; Hense, McFerran & McGorry, 2015; McFerran & Saarikallio, 2014). A recent doctoral study (Cheong-Clinch & McFerran, 2016) found that young people with mental health struggles listen to music to identify and manage their emotions and environments on a daily basis.

This paper will focus on the importance of daily preferred music engagement to young people who have been traumatised and/or have mental illness. Examples from clinical work and doctoral research will be used to illustrate and discuss implications for music therapy as a youth- and trauma-informed engagement and as part of standard care to support young people during a mentally acute and vulnerable time in their lives.

The relevance of preferred music as an appropriate engagement in music therapy congruent to attachment and trauma literature (Hughes, 2011; Schore, 2001; Siegel, 2012) will be discussed to meet the assessment and treatment goals of their hospital admission and recovery. In light of current treatments not meeting patient needs nor producing correlated gains (MacKee, 2016), music therapy may be a meaningful mental health engagement to meet the developmental and emotional needs of adolescents, much needed at a crucial time such as an acute hospital admission.

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Venta, A., Hart, J., & Sharp, C. (2012). The relation between experiential avoidance, alexithymia and emotion regulation in inpatient adolescents. *Clinical Child Psychology and Psychiatry*, 0 (0), 1-13.

Mini Biography: Dr Carmen Cheong-Clinch works in a child and youth mental health inpatient and outpatient service in Brisbane Australia. In 2011, she collaborated with Tune In NotOut a youth health portal, to develop

Keywords: Adolescent mental health, trauma-informed care, preferred music

P-578

Memory of older Adults and Music Power

Kiyoko Nakasato

Andate Music Research Room / Japan

Abstract: Older Adults-having a storage in the painful war, it has been released from the suffering by the Music Therapy.

Description: Case A:I relieved 82 years old male who was in excitement and awakening by the medicine of cancer with music therapy to lead him into critical condition to relief.I tried various lullabies in humming and finally made him sleep by a lullaby of Mozart comfortably. That maybe caused to him to remember his experience of prisoners' camp in WorldWarII. A signal at the time of the going to bed seemed to be a lullaby of Mozart.

Case B:87 years old female who is in the member of the care prevention session is the expert of the Tanka won the championship at a tanka contest in old days which is praying the safety of the older brother in the war front to the moon.She preached at MT." Young people may not understand about the war, When I sing while the MT adding music to a Tanka, and playing the piano and tell when impressed by feelings of B praying for the safety of the older brother, MT communes with B. Other members recited a WorldWarII and were able to sing all the members all in one body.

Conclusion:In the memory of the elderly person who is common to two cases, it is that memory of the war is incised. Mr. Yasuji Murai, "The recollection reminded the gentle feelings by the music, soften the feeling of the person and bring them hot thought that is opposite to the resentment to life.While people apply attention to the music, they can stop a thought of the death"...he said.

Bibliography: Murai,Y (1995) Ongaku-ryoho no kiso (Basics for music therapy),Tokyo;Ongaku-no-tomosha

Mini Biography: Kiyoko Nakasato RMT (Japan),is Andante Music Reserch Room auspices. Graduated Kunitachi College of Music.Bachelor of Arts (Music).

Keywords: Memory of the elderly person

P-581

Musical attention control training (MACT) for people with acquired brain injuries; a pilot study

Laurien Hakvoort

ArtEZ University of the Arts / Netherlands

Karen Meeske, Drs.

Leoni Vlutters, Drs.

Abstract: This presentation will demonstrate through video's and comparison of results that Musical attention control training, MACT, helped three men with acquired brain injuries to improve their sustained and selective focus.

Description: Background: People suffering from acquired brain injury (Stroke, CVA, TBI) tend to have problems with their attention control. Research suggests that auditory cues could be helpful to expand attention span and control the focused, sustained, selective and alternated (or diverted) attention. One of the programs specifically designed for this purpose in Neurologic Music Therapy is the technique: Musical attention control training (MACT).

Objective: This study was designed as a pilot study to find out whether the MACT. Provided in a group treatment of 8 sessions (in 4 weeks) did have any influence on the sustained and alternated attention of the clients.

Methods: Clients were assessed on their span of concentration. If they had low score on the Trail Making Test (TMT, Bourdon Wiersma; CPT) and a good comprehension of the Dutch language they were assigned to MACT sessions. In these sessions they started for 2 sessions with musical exercises to expand their focused and sustained attention. Sessions 3 and 4 selective attention was added to their exercises, where sessions 5-8 were focused on alternating (and divided) attention. Every other week the clients were assessed using the TMT.

Scores over the 4 weeks of treatment were compared to the baseline.

Discussion: It was very hard to have all participants present during all the sessions. Of the 3 pilot clients only 1 showed up 6 times, the others only 4. Video's that will be presented will show however some improvement for each of them as well as the TMT and their own observations..

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Thaut, M. H. (2005) Rhythm music and the brain. New York/London: Routledge.

Posner, M.I. (Ed.) (2011). Cognitive Neuroscience of attention. New York: Guilford

Mini Biography: Laurien Hakvoort, PhD, SRMTh, NMT-F, is senior lecturer, researcher and coordinator of the (master) Music Therapy Program at ArtEZ School of Music. She holds a private music therapy practice, Muzis.

Keywords: Pilot Project, Acquired Brain Injury, Musical Attention Control Training

Disclosure: This work was supported by the Music Therapy Research Expertise Group of the ArtEZ School of Music in close collaboration with Roessingh Rehabilitation Center.

P-588

Application of musicotherapy to severely disabled people by participatory intervention on Guitaring

Tomoko Homma

Welfare Corporations Osaka-fu syougaisyafukusi-jigyoudan / Japan

Abstract: It is not easy for severely intellectual disabled people to play musical instrument. Their motivation for self-expression is strong. They could enjoy it if therapist provided adequately supporting methodology. We propose a methodology to make it easy for them to do. We also discuss about observed situation and remaining issues.

Description: A Client (50s Male/CL); since childhood, he has always been observed that he has been singing hook-line of rhythmic music which he like. CL also has severely intellectual disability and has tendency to ASD. So, there are some difficulties about (1) Communication with music therapist (MT) by linguistic approach (2) Concentration on training in playing instrument (or in singing) by hyperactivity. Hereby we have devised supporting methodology which makes CL been able to express his intrinsic music. It consists of (A) and (B); (A) Using irregular-tuning-guitar (ITG): We prepared an ITG which produces harmonic sound even if string is open. The guitar is one of instrument which player feels sound vibration of. It seems that mixing the sound and the vibration makes special somesthesia of player. In addition, we also invented special pick (SHAMOJI-pick) which reduces physical limitation (hand dexterity) to produce sound easily. (B) Participatory intervention by MT to facilitate establishment of musical context: Hereon (A), CL can produce guitar sounds but also he needs to change pitch. Our basic idea is using intervention of MT as “a part of player-CL”; to support his self-expression. CL and MT play an ITG together alongside. The MT facilitates pitch changing and shows model of singing (singing to CL’s own accompaniment). Music therapy session for CL has begun on May in 2014. We have 86 times sessions by the end of May in 2016. At the early stage, major training content of CL is vocalization together with the guitar sounds and vibrations. The CL had expressed his will that he had wish to play the guitar on concert, and 8 months after from the first session he played gracefully (under MT’s participatory intervention) in front of (approximately 100) audiences. However, there is concern for keeping healthy relationship between CL and MT.

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Guitar therapy /Let’s start from GD Tunig:Aozora publication ISBN-13: 978-4904437070

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Yumi Nishimura 2001 Katarikakeru Karada

Implicit body expression in coma/Phenomenology on nursing care

Yumiru publication, ISBN-13:978-4946509254

Mini Biography: Tomoko Homma, RMT (Japan), is a music therapist and a certified social worker at Social Welfare Corporations Osaka-fu syougaisyafukusi-jigyoudan

Keywords: participatory, guitaring, alongside

P-590

The study of examining the effect of educational intervention facilitating the expressive awareness

Yuriko Takada

Sapporo Otani University / Japan

Abstract: Twenty-eight undergraduates, majoring music, individually participated in experiment. Each one was assigned to one of four experimental groups: the Instruction, the Improvisation, the Instruction and Improvisation, or the control group. Analysis of questionnaires and verbal protocols indicate that instruction and improvisation facilitated a change in the participants' mental representation.

Description: The purpose of this study is to examine the effect of educational intervention facilitating the expressive awareness. Twenty-eight undergraduates, majoring music, individually participated in experiment. Each one was assigned to one of four experimental groups: the Instruction group, the Improvisation group, the Instruction and Improvisation group, or the control group. It was hypothesized that educational interventions such as helping them matching of the expression ways of musical contents and methods or the experience of improvisation would facilitate their expressive awareness. Analysis of questionnaires and verbal protocols indicate that instruction and improvisation facilitated a change in the participants' mental representation of performance through the following two cognitive processes: recognizing the way of matching music contents and methods about performance, and experiencing improvisation to express new ideas. The result was that every group heightened the expressive awareness in the post-test than pre-test. However, verbal protocols showed that they who experienced both the instruction and improvisation more heightened the expressive awareness than other groups. Our findings suggest that both instruction and improvisation has great potential to have students a new perspective in performance.

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Mini Biography: Expressive Arts therapy (music therapy) and Mental Health Counseling, Lesley University (MA)
Nordoff-Robbins music therapist
Sapporo Otani University (Associate Professor)

Keywords: Expressive awareness, Improvisation, Educational intervention

P-591

Research Conducted by Brazilian Music Therapists in Doctorate Programs: A Longitudinal Study

Claudia Zanini

Federal University of Goiás / Brazil

Clara Márcia Freitas Piazzetta

Abstract: This study presents an overview of the researches conducted by Brazilian music therapists within the Brazilian Graduate Programs in Doctorate level, January 2000 to June 2016. It includes a documental research with quanti-qualitative approaches. It was identified a greater number of researches within the mental health area of occupation.

Description: The construction of knowledge in music therapy has been field of frequent studies. From Gaston, 1968, to Aigen, 2014, it has been recognized the importance of the three pillars that relate and enhance the theoretical field of the profession, research, clinical practice and theory. The knowledge of what is being developed by Brazilian researchers music therapists allows to have an overview of music therapy studies in Brazil. This study aims to present an overview of the researches conducted by Brazilian music therapists in Graduate Programs, Doctorate level, completed from January 2000 to June 2016, to investigate the scientific production arising from these studies and identify the relationship between the researchers field of occupation and knowledge areas of the Graduate Programs. This is a documental study, quantitative-qualitative, which is based on data available in the CNPq, National Coordination of Scientific and Technological Development, Lattes Platform Curricula, a government agency responsible for promoting scientific and technological research in the country. The methodological design search drawn from these curriculum of Brazilian music therapists followed four stages and had the following inclusion criteria, the presence of the word music therapy in the title, the keywords or abstract; and the author have a music therapist degree, bachelor or specialist academic training recognized in the country. The research steps covers the location of the curriculum, identification of the area of occupation, and the quantification of publications. When looking for the subject music therapy, 714 curricula were found in which 49 doctors were identified, but 22 were suited in the inclusion criteria. The highest incidence of music therapists role in the Graduate Programs has been in the mental health area and are not always convergent to the researcher area of occupation and area of knowledge of the Program in which the research was accomplished.

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Mini Biography: Claudia Regina de Oliveira Zanini

Professor of the Undergraduate in Music Therapy and Master in Musica at Federal University of Goiás. PhD in Health Sciences, Chair of the Research and Ethics Commission, WFMT.

Keywords: Music Therapy, Documental Research, Area of occupation

P-602

Music Rhythm Video Games/Apps for Reading Ability?

Yu-Ling Chen

Southwestern Oklahoma State University / USA

Iue-Nin Chu

Abstract: Come and learn why and how playing fun musical rhythm video games/apps may enhance beat synchronization and improve reading abilities in gradeschool students. This poster will demonstrate the results from a study comparing the effects of playing rhythm video games and practicing rhythm on instruments.

Description: Children with dyslexia and speech and language impairments are known to have difficulties synchronizing to a steady, reoccurring metronome beat. Compared to their normal counterparts, they tend to tap more ahead of the following beat, delay in respond to the metronome rate changes, and their tapping intervals between beats are less accurate and less consistent (Corriveau & Goswami, 2009; Wolff, 2002). Beat synchronization is an important skill related to the consistency of neural encoding of sound stimuli, phonological awareness, reading, and spelling (Carr, WhiteSchwoch, Tierney, Strait, & Kraus, 2014; Thomson & Goswami, 2008; Tierney & Kraus, 2013). Music training has the potential to improve a person's ability to keep a beat as evidenced by musicians' superior beatkeeping performances compared to nonmusicians (Repp, 2010; Thomson, WhiteSchwoch, Tierney, & Kraus, 2015) and children typically improved beat synchronization after one year of music training (Slater, Tierney, & Kraus, 2013). In fact, a specific Synchronized Metronome Tapping (SMT), or Interactive Metronome (IM) training was developed to address this timing skill and results showed improvement of beat synchronization and reading achievement in both gradeschool and highschool students (Taub & Lazarus, 2012; Taub, McGrew, & Keith, 2007). SMT/IM requests the individuals to clap or tap to the metronome beats via a headphone. The animated screen provides immediate visual and auditory feedback to indicate if the tap is ahead, right on, or behind the beat.

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Mini Biography: YuLing Chen, PhD, MTBC, is an assistant professor of music therapy and piano division coordinator at Southwestern Oklahoma State University. Her research interests include dementia and Neurologic Music Therapy applications

Keywords: rhythm video games, beat synchronization, reading ability

P-606

Effects of listening to music on physiological changes

Kyoko Watanabe

Japan

Mayuko Ito

Abstract: This study examines the physiological changes resulting from listening to music. In addition, we distinguished whether the physiological effects differed according to whether the participants had musical experiences apart from music education at school. We found that physiological changes did result from listening to music, but these changes did not depend on musical experiences.

Description: This study examines the physiological changes resulting from listening to music. We used salivary amylase, cortisol, chromogranin, and secretory immunoglobulin A in saliva as an index of the subjects' physiological changes.

The 167 participants recruited for this research were college students from A, B, and C universities. First, we procured saliva samples twice, before and after listening to music. The participants listened to the "Piano Concerto KV. 467" composed by W. A. Mozart, "Waltz for Debby" composed by Bill Evans, and two Japanese songs, "Furusato" and "Natsu no omoide." A Wilcoxon signed-rank test was employed for statistical analysis. Results revealed significant differences with respect to the levels of salivary amylase ($Z(1,167) = -2.24$), chromogranin ($Z(1,48) = 3.54$), and secretory immunoglobulin A ($Z(1,48) = 4.05$). We found no significant differences in the pre and post levels of cortisol. Therefore, we concluded that listening to music rapidly decreased stress levels. In addition, we asked participants about their musical experiences and if they had musical experiences apart from music education at school. We calculated the differential between before and after listening to music, and we compared the experiment group with the control group using Mann-Whitney U-test. There were no significant physiological differences between the participants with experience in music and those without.

So, we concluded that listening to music influenced the physiological condition and reduced stress. However, we did not find any effects of musical experiences on physiological conditions. Thus, we inferred that these physiological changes did not depend on musical experiences.

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Mini Biography: Kyoko Watanabe, Ph. D., RMT (Japan), is professor at Kinjo Gakuin University college of Human Sciences, and Clinical Psychologist.

Keywords: Listening to music, physiological changes, Wilcoxon signed rank test

Disclosure: Grands - in - Aid for Scientific Research by Japan Society for the Promotion of Science No,23730846

P-608

The meanings of music therapy experience

Akiko Komori

Japan

Abstract: The meaning of the experience of music therapy in elderly care nursing facility are discussed. Patients who have been using the facility have a big stress. I want to consider the meaning of music therapy intervention among the facilities by analyzing the meaning of music therapy experience for them.

Description: Number of total patients with cerebrovascular disease in Japan is 1179000 who has become. (2014) Cerebrovascular disease reasons every year, 114207 people died.

This number is the fourth from the top. (2014) Many of the lucky patients that saved life in Cerebral infarction will suffer from disability. Has many of the patients with cerebrovascular disease need a rehabilitation. They have with hemiplegic gait disturbance and speech disorders, cognitive disorders and with various disabilities, such as vision loss. Many patients feel stress, psychological as well as physical disability.

I work in elderly care nursing facilities used by patient such as neurodegenerative diseases, traffic accident disability, dementia, fractures, brain vascular disease who require rehabilitation. Many patients are looking forward to the music therapy time.

Nurses and rehabilitation staff, care workers favourably accepted me music therapy.

However, I feels many questions and challenges for incorporating music therapy for the first time in elderly care nursing facility. Because, Music therapy is not tied to the direct income. As a result,the staff feel the need to music therapy that is very important. I think very impotant to share the effect of music therapy with team.

The better care for the patiens is important to understand ther`s emotional. And The useful piece of imformation to share and to understand is very impotant.I think the need that is thinking of the meaning of music therapy experience with understanding of music therapy.

Would like to know whether I have what music therapy experience for them. I also think to analyzes what it means that we as a concept becomes big tips for the use of music therapy in facility. I think need to feel the thinking for staff about music therapy.

Qualitative analysis and thoughts of the group is that it is very meaningful for the future

Bibliography: Carolyn BereznaKenny (1989) The Field Of Play: A Guide for the Theory and Practice of Music Therapy

Kenneth Aigen (2005): Kotoe Suzuki, Daiyu Suzuki (2013)

Music-Centerd Music Therapy

Satomi Kondo (2006) The Field Of Play

Mini Biography: I am a music therapist and Certified Care Worker in Japan. I learned in college and graduate school of music therapy, finished professional training in dementia care.

Keywords: Elderly care, rehabilitation, experience

P-620

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

Alison E Short

Western Sydney University / Australia

Annie Heiderscheit

Abstract: Beyond evidence based teaching of music therapy students lies a need for educators to engage in evidence based teaching practices. This roundtable explores international evidence based teaching practices to further understand existing knowledge in both music therapy and related fields. From this, a model for future development is proposed.

Description: Across healthcare 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. This roundtable explores evidence based teaching practices in music therapy training programs from around the world to understand existing knowledge in both music therapy and related fields.

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

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. This means that educators need to understand levels of evidence related to teaching. The proposed model for future development provides additional guidelines for teaching practice. In addressing evidence based teaching practices, we strengthen the training of professional music therapists for the future.

Bibliography: *

Mini Biography: Alison Short, PhD, is Senior Lecturer in Music Therapy at Western Sydney University. She holds international accreditations and is an experienced health and medical researcher, teaching and writing extensively.

Keywords: *

P-630

The Use of Musical Life Review in Rehabilitation Music Therapy: A Case Report

Annabelle Brault

Concordia University / Canada

Amy Clements-Cortes

Abstract: This poster presents a case example where the use of musical life was integral to the therapeutic process with a client in rehabilitation. Sato's (2011) Musical Life Review Model was utilized with this client and the benefits and challenges of this technique in a rehabilitation context are outlined.

Description: This poster presents a case example where the use of musical life was integral to the therapeutic process with a client in rehabilitation. Sato's (2011) Musical Life Review Model was utilized with this client and the benefits and challenges of this technique are outlined. To date, musical life review has primarily been a technique discussed in work with clients at end-of-life or those with advanced ages. The literature on the efficacy of this technique will be presented to provide background and context for its use in therapy, and the case example will elucidate how this technique can be applied to the rehabilitation population.

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Sato, Y. (2011). Musical life review in hospice. *Music Therapy Perspectives*, 29 (1). 31-38. doi:10.1093/mtp/29.1.31

Mini Biography: Annabelle Brault is the Executive Assistant for the World Federation of Music Therapy, and has recently completed a Master of Art in Creative Arts Therapies at Concordia University in Montreal, Canada.

Keywords: Musical Life Review, Rehabilitation Music Therapy, Music Therapy Techniques

P-632

The Current State of Music Therapy Spaces at Facilities for the Elderly

Miyako Oe

Nara Womens University / Japan

Abstract: In this study, the author investigated the current state of music therapy spaces and equipment at welfare facilities for the elderly by conducting a questionnaire survey among music instructors and analyzing the survey results.

Description: Today, Japan has become a super - aging society to an extent not experienced by any other country in the world. Nationwide, the number of elderly people with dementia continues to increase. This number increased from 2.05 million in 2005 to 4.62 million in 2012. In fact, the Ministry of Health, Labor and Welfare estimates this number to cross 8million including people with MCI. In these circumstances, music therapy and music for rehabilitation have been attracting attention and there are hopes that they will have beneficial effects in welfare facilities for the elderly and in the medical field. In this study, the author investigated the current state of music therapy spaces and equipment at welfare facilities for the elderly by conducting a questionnaire survey among music instructors and analyzing the survey results. The results showed that out of the 14 facilities, at 8 facilities, the room used for playing music was an open-access dining room without doors; at 5 facilities, it was an open-access entrance hall or community hall; and at 1 facility, it was a single, closed-access room without windows. In addition, it was found that the positions of the pianos were not for the playing of music; rather, in every instance, they were located in the corner of the room so as not to obstruct the elderly people as they moved about.

Bibliography: japan Music Remedy Association
The Cabinet Office in fiscal 2011

Mini Biography: type yourself

Keywords: Welfare Facilities, the Elderly music therapy

P-633

Establishing a section that specializes in music therapy at a welfare facility

Kiriko Nagatomo

Japan

Abstract: It has been 20 years since the special section, for music therapy, was established at this welfare facility. Here, two cases are discussed that demonstrate the extent and potential of support that music therapy can psychologically and physically provide for the facility users, and the value of this section.

Description: The author is a music therapist employed at a welfare facility for the disabled. Twenty years have passed since a special section, for music therapy, was established at the facility. In general, most welfare facilities for the disabled have residents with a variety of disabilities and life histories and there is no single method to support all users. Therefore, such facilities are constantly facing problems. I herein present approaches that have been taken toward the problems at this facility as well as the following two cases.

Subject A: A 39-year-old woman; autism spectrum disorder. Due to the characteristics of her disability, she doesn't like change. Because so, even small changes have caused her intense anxiety. Through participation in music therapy using an ensemble, she became better able to express herself, and through her participation in concert performances as part of her music therapy, she gained confidence by her self-expression being accepted by others, which led to alleviated anxiety.

Subject B: A 40-year-old man; cerebral palsy, intellectual disability; hand and foot contractures. Although training was required to maintain his physical function, Subject B was unable to understand the significance of this training and was therefore unable to engage in training. With the cooperation of a physical therapist, group therapy sessions with necessary movements taken in to improve activities of daily living enabled improvement of his physical function. By linking these physical activities to communication play; it was possible to expand his communication skills.

At the end of this discussion of the two cases, I will discuss the extent and potential of support that music therapy can psychologically and physically provide for the facility users with a variety of problems and disabilities with music therapy, and I will discuss the value of having a section dedicated to music therapy in a facility.

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Mini Biography: *Kiriko Nagatomo, RMT (Japan),is a music therapist employed in a Takankaku-session (Multisensory session: special section for music thrapy) at a welfare facility for the disabled,Koyo-no-sato.

Keywords: a welfare facility, a special section for MT, Improvement of the QOL

P-635

The Effectiveness of Three-and-a-Half-Year Music Therapy for Elderly People with Parkinson's Disease

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Abstract: We investigated the effectiveness of music therapy for elderly people with Parkinson's disease through collected data of blood pressure and pulse of the participants, measured by nurses before and after every music therapy for three-and-a-half-year, and we statistically verified that music therapy diminishes systolic blood pressure to a standard value.

Description: The aim of this research is to examine the effectiveness of our music therapy work, by verifying collected data of systolic and diastolic blood pressures and pulses measured and recorded by nurses before and after music therapy for three-and-a-half-year and identify the points to be improved.

Music therapy was held at the open space in the first floor of intractable neurological diseases ward, once a month, since January 2000. The Patients (the average number of participants, 15.5; and the average age, 72.3) joined in freely to our sessions. Nurses measured their blood pressures and pulses before and after music therapy and recorded them. As we aggregated those data, the followings have become clear; after music therapy, the average of blood pressures of the participants with high-normal blood pressure has significantly decreased ($p < 0.05$) to the normal blood pressure level ($< 135\text{mmHg}$ and $< 85\text{mmHg}$), and similarly, the average of those of the participants with high blood pressure has significantly decreased ($p < 0.05$) to the high-normal blood pressure level ($< 140\text{mmHg}$ and $< 90\text{mmHg}$). Their pulse rates also decreased after music therapy. These indicated that the continuous music therapy is effective for Parkinson's disease as it lowers systolic and diastolic blood pressures and pulses.

By examining the data in detail, we have noticed that approximately 6% of the participants have showed increased systolic blood pressure (the average of 13.5 mmHg) and diastolic blood pressure (the average of 3.6 mmHg) after music therapy. On the other hand, pulse of entire participants decreased after music therapy. This suggests to manage careful observation and proper levels of stimulations are given to each participant in music therapy, including participants with high-normal blood pressure.

This research indicated that music therapy is effective for people with Parkinson's disease against physiological index, however, we need to pay attention to the possibility of raising blood pressure of participants who are particularly old.

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Kayo Akiyama and Denetsu Sudo (2005) "Enhancement of Calcium-Dependent Dopamine Synthesis in the Brain following Music Exposure", *The Technical Report of Tsukuba University*, 25, 13-16.

Nobuko Saji and Takashi Ueno (2004) "A Study of Communication Tools with an Elderly Man Suffered from Serious Parkinson's Disease", *Annual Research of Education School, Tohoku University*, Vol.52, 377-389.

Mini Biography: Ayumi Matsuyama, RMT (Japan), and Nobuko Saji, PhD, RMT (Japan) have been held music therapy sessions for elderly people with Parkinson's disease and dementia at hospitals and nursing homes in Sendai.

Keywords: Parkinson's disease, music therapy, blood pressure

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A case study: Grief and individuation process through Guided Imagery and Music and improvisation

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Abstract: A female client in her 30s participated in GIM sessions to facilitate the grieving process after the death of her mother. This session will provide case examples from the sessions, using Joseph Campbell's Hero's journey and other grief theories to examine her unique path of grief and the individuation process.

Description: Recently there has been an increase in books related to thanatology and grief, yet there are few which link the grief process and the individuation process. This poster presentation shows the unique path of the individuation process initiated by one client's grief. A female client in her 30s initially started Guided Imagery and Music (GIM) sessions to facilitate the grieving process after the death of her mother. Once the process started, she also brought up issues regarding her relationship with her grandmother, other family members, co-workers, and her mother's piano. After we went through these themes, she was then ready to dive into feelings towards her mother and loss.

Joseph Campbell (2008) explained that myths and fairy tales are treasure troves of models for our individual psychological development. His Hero's journey theory divides the psychological journey roughly into three stages, (a) departure, (b) initiation and (c) return. In the departure stage, a hero is called by someone or something and feels an urge to leave the place he has lived without questioning. For this client, her mother's death and undigested grief feelings were the call for her to initiate a new journey as an independent person (Levy, 2000). During the next stage, initiation, she needed to confront and sometimes fight with her shadow aspects which were projected onto people around her. Then, finally, she was ready to return to her own kingdom as a ruler of her own realm with a sense of autonomy. At that point she was then capable of dealing with the initial theme, grief related to the loss of her own mother.

The depth of psychotherapy enables clients to explore unidentified but burning psychological needs for transformation. GIM and improvisation work were able to facilitate and concretize her psychological transformation (Bruscia & Grocke, 2000).

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Joseph Campbell (2008). *Hero with a thousand of faces*. Pantheon books

Levy, A (2000). *The Orphaned Adult: Understanding And Coping With Grief And Change After The Death Of Our Parents*. Perseus publisher.

Mini Biography: Atsuko Nadata works at private practice.

Keywords: Guided Imagery and Music, Grief, Hero's journey

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How to arrange the music for 2 groups of the Autistic children

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Japan

Shinobu Nakayama

Abstract: The purpose of this study is in how to arrange the music for the Autistic children to achieve the aims. The presenter arranged tone of a piece of music and used various instruments for the two different groups, in different conditions and with different aims.

Description: This case study deals with the investigation of the effect brought by practicing music therapy for the Autistic Children. There are two groups, and each of them is in different condition and therefore has different aims: First Group1, 2boys and 1 girl aged 17-18.They are able to understand, possible to communicate, but cannot express one's feeling sufficiently. The aim is to be able to express oneself and perform in public.

They do activity of a command in double time, as it is easy to understand and simplified. Here a drum, a cymbal, and a jam block are chosen because the sound is very clear and understandable. Secondly Group2, 1boy and a girl aged 17. They are not able to understand, have difficulty in communication, and utterance. The aim is to be able to concentrate and play to start after being given the cue, with one's favorite instrument, a tree chime or a cymbal for example, a different timber, in free time.

To achieve each aim, they chose the instrument; I changed into different time and interval of pause. According to these practices, this case study concluded that it is very important to use a piece of music by arranging on the consideration of the characteristic and the tone of the instrument, the structure of that music, depending on the condition and the aims.

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Hisashi, U (2004) Doki-duke kenkyu no saizensen (the latest study of motivation)

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Mini Biography: RMT (Japan)

Keywords: Arrange, 2different group, how to use the sound and music

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Nordoff-Robbins music therapy with elderly with BPSD in Hong Kong

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Hong Kong

Abstract: As an experienced music therapist in aged-care, presenter shares her experiences with the use of Nordoff-Robbins music therapy approach in working with elderly with severe dementia in a nursery home setting by presenting a paper to show how music connected the souls deep inside the clients with BPSD. (Behavioral and Psychological Symptoms of Dementia).

Description: Nordoff-Robbins music therapy is a client-centred and music-centred approach which involves strong clinical improvisation techniques. It is essential for NR therapists to have high level of musical sensitivity to match the clients' needs and to build connections with them in music. With the belief that every individual has a "music child" - the inborn ability to respond to music, the NR approach encourages therapists to build connections with clients through music and express with music instead words. Nature of the approach, "music as therapy", allows people to meet others in music, communicate on an equal basis "here and now" together despite their condition and background. Among individuals who are considered as "non-communicative", elderlies with severe dementia are reachable and connectable through music.

In aged-care nursery homes in Hong Kong, it is common to have nurses and social workers to help the residents to regain and maintain their physical and cognitive skills. However, for BPSD elderlies, such as aggression, delusion, and hallucination etc., are considered as complicated cases. Caregivers always neglect or put them on medications only, which bring negative impacts to BPSD residents. When those residents' needs cannot be fulfilled, their families feel frustrated. However, they don't understand the residents' needs and the staffs don't have the knowledge to offer help. Therefore, music therapy is invited to the nursery home. The progress of music therapy work is witnessed by the staff. Health professionals help to identify the target clients who will be benefited from music therapy. Audience of this presentation will be able to: 1) learn more about the theory, techniques and applications of Nordoff-Robbins music therapy; 2) learn from videos of music therapy with BPSD elderly; and 3) learn from the combined therapy of music therapist and other health professionals and its challenges and results.

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Robbins, C. (2005). *A Journey into Creative Music Therapy*. Gilsum, N.H.: Barcelona Publishers.

Mini Biography: Ms. Cat CHAU is Hong Kong's first music therapist with professional qualification in Music Therapy and social work. She is experienced in providing services from infants to aged care.

Keywords: Type

P-654

Presentation: Music therapy approaches for supporting neurocognitive development in children undergoing cancer treatment

Alison Rigby

Childrens Hospital of Philadelphia / USA

Abstract: It is the presenter's intention to provide a neuroscience-informed exploration of neurocognitive late effects in children undergoing cancer treatment, demonstrate music therapy's relevance for this population, and to suggest music therapy interventions that draw from existent MT approaches with TBI and ADD, as well as methods of non-MT cognitive remediation.

Description: Leukemia and central nervous system tumors are the most common types of childhood cancer, and typically require highly neurotoxic and injurious surgical resection, chemotherapy and cranial radiotherapy (CRT) (Butler & Mulhern, 2005). The developing child's brain is highly susceptible to neurotoxic agents, particularly in areas involved in higher-order cognitive processing (Moore, 2005). White matter is most vulnerable to chemotherapy and CRT (Moore, 2005), resulting in disruption to cognitive development (Askins & Moore, 2008).

Brain imaging studies have demonstrated white matter deficits in children treated with chemotherapy and CRT (Schuitema et al., 2013). Associations have also been uncovered between white matter deficits and neurocognitive dysfunction in childhood cancer patients and survivors treated with chemotherapy and CRT (Reddick et al., 2009). Neurocognitive late effects in childhood cancer survivors include deficits in attention and learning (Reddick et al., 2009), motor and perceptual timing (Mahone, Prahme, Ruble, & Mostofsky, 2007), memory (Brown et al., 1992), working memory and information processing (Schatz, Kramer, Ablin, & Matthay, 2000), IQ (Askins & Moore, 2008) and academic performance (Harila-Saari et al., 2007). In fact, such late effects resemble deficits in patients with traumatic brain injury (TBI) (Butler & Mulhern, 2005) and attention-deficit disorder (Askins & Moore, 2008).

Thaut & McIntosh (2010) discuss how music experience can support brain rehabilitation and change behavioral outcomes. Music activity has been shown to support attentional skills, memory, executive functioning, motoric function, and verbal skills (L'etoile & Lagasse, 2013). Music therapy may be a motivational way to engage childhood cancer patients and survivors in preventative and rehabilitative treatment for the effects of cancer treatment protocols. It is the author's intention to explore and suggest music therapy interventions for this population, in hopes of providing ways of care for the vulnerable developing brain in children undergoing cancer treatment.

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Butler, R., & Mulhern, R. (2005). Neurocognitive Interventions for Children and Adolescents Surviving Cancer. *Journal of Pediatric Psychology*, 30 (1), 65-78.

Mini Biography: Alison Rigby is a graduate of Drexel University with a Master's of Music Therapy, after a career as a neuroscientist. She works with children at The Children's Hospital of Philadelphia.

Keywords: Neurocognitive late effects, childhood cancer, chemotherapy

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Level of Engagement of Students in Musical Practice in a Musictherapy Bachelor's Program

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Abstract: The objective of this research was to determine the level of engagement of students in musical practice in a Music Therapy Bachelor's Degree Program. The following references were used: theory of self-determination, self-efficacy beliefs and flow theory.

Description: Flow Theory describes the quality of the involvement of people in activities performed with great concentration and excitement. Csikszentmihalyi (1999) points out that these states are generated by affective components of motivation, which direct the execution of an activity.

The beliefs of self-efficacy, according to Bandura (1997), influence the choices of courses of action, in setting goals, in the amount of effort and perseverance in the pursuit of goals. And a good performance depends on those elements.

Self-determination uses empirical methods to determine the internal resources of personality and self-regulation (1985). According to this theory three psychological needs are discussed: the need for competence, autonomy and emotional connections.

For the elaboration of empirical research data, the following questionnaires were adapted and developed by Araujo and Pickler (2008): Profile of participants and Flow Experience.

Questionnaires were sent to 48 students and 30 of them were replied. According to the most significant results, before graduation it was found that 76% of the subjects studied in private music schools and 76% studied music for more than 5 years. 40% studied music for 2 to 3 days a week and another 40% studied music 3 to 5 days a week. 43% studied for 1 hour/ day and 36% studied 30 minutes/per day. 50% didn't study more because of the time dedicated to work. 56% have other musicians in the family. Still, it was found that most students: occasionally lose track of time, always get the feeling of well-being, always experience feelings of joy, always feel instant pleasure, always have the desire to continue playing, always desire to overcome challenges, often show satisfaction with results, almost always realize that his/her practice is becoming better, almost always disconnect themselves from the outside world and always wish to play/sing even more.

Bibliography: Bandura, A. Self-efficacy: the exercise of control. New York: W.H. Freeman: 1997.

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DECI, E. L. e RYAN, R. M. Intrinsic motivation and self-determination in human behavior. New York: Plenum, 1985.

Mini Biography: Music Therapist, Professor at the State University of Parana-Brazil, currently undertaking a Master's degree in Education at the Federal University of Parana-Brazil.

Keywords: Type Keyword

P-662

Music Therapy Academic and Practice in Italy

Silvio Luigi Feliciani, composer, pianist, music therapist and Master's degree in Sociology - Head of Music Therapy School in the Pescara Conservatory of Music
Conservatory of music in Pescara / Italy

Massimo Magri, Director of Conservatory

Abstract: In Italy there are 80 music conservatories, and 80 universities. The bachelor's degree program at Pescara Conservatory is special program, since it is the only nationally accredited Bachelor's degree in Music Therapy, in Italy. The music therapy students of this institution are distinguished by their musicianship and preparation.

Description: This presentation illustrates the overall academic plan of the degree including the content of the various disciplines. The presentation will devote special attention to the internship and the practical music therapy training. The students, working together, in pairs or groups, learn to recognise their feelings, to give life to the feelings themselves through sounds, and learn how to control and manage the outflow of emotions through the use of sound and music.

In the first year students must focus on sound production, will have to learn the use of various aspects of dual and group sound relationship.

Students of the second year will learn the technique of thematic improvisation in individual and group simulations, and in the most diverse contexts.

The ultimate goal of the program is to provide students with the ability to learn the fundamental parameters of sound communication; to use sound elements of a nonverbal context; to recognize the use of the patient's body-music-sound expressions.

The fundamental part of our activities involves the participation of our students in placements with patients..

The presentation illustrates the activities, which give an international dimension to the program: first of all, international placement, seminars and masterclasses.

The most important is certainly represented by the job placement at foreign institutions, but the Seminars or Masterclasses are held by experienced and internationally renowned musicians or professionals. Sometimes, these activities are also linked to teachers mobility within the different institutions.

All these activities produce positive results. The time that the foreign guests spend with our students always leave very positive effects and show them unimagined perspectives. Domestic teachers can also benefit from these visits, since they can compare their knowledge and broaden their interests.

Bibliography: Silvio Feliciani, Bachelor Degree Program in Music Therapy

Mini Biography: Prof. Massimo Magri is cellist and director of the Conservatory of music in Pescara. He has played an important artistic career

Keywords: Training, Music, Therapy

P-664

Practical needs for continuing-education in Japan: Transition of KR-JMTA approved seminar

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Abstract: 90 approved Seminars are held by KR-JMTA Approved study Groups for Providing Seminar every year. Approved seminars held during the past decade were categorized according to their theme and subject. The transition and the tendency were explored and also current needs of the continuing education for music therapists were considered.

Description: In Kanto Region of Japan Music Therapy Association (KR-JMTA), 20 KR-JMTA Approved study Groups for Providing Seminar (AGPS), which is the leading number in Japan, have been operating so far and held 90 approved Seminars in a year. This action of “AGPS” functions as a system of “continuing education”, where music therapists working as specialists can not only improve their practical skills but also share their anxieties or problems on their own practice. Since “AGP” are held by its members voluntarily, it is considered that realistic needs or the theme for music therapists are reflected.

Aim of study: By analyzing the transition of theme and subject over the past 10 years, the tendency of “AGPS” operating in KR- JMTA and the current needs of the continuing education for Music therapists are explored.

Method: We pick up keywords from theme and subject included in each seminar and then put them into the original categories we made by ourselves, comparing their tendency of each year.

Regarding the year of 2015 as an example of the categories, they were “case study”, “knowledge about client”, (these two are the most frequently appeared keywords), and then “professionals of other fields”, “clinical skill”, “theory of music therapy-related” (these three are the second frequently appeared keywords). As an example of the minor keywords, “self-care for music therapists”, and “starting a business” also appeared.

Through analyzing subject of the last decade, we would like to show a positive contribution of “AGPS” to continuing education in Japan.

Annotation: Kanto Region of Japanese Music Therapy Association (KR-JMTA) has about 2000 members, which is the largest organization in Japan, and includes the Greater Tokyo area.

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Kondo, S. (2014).Meaning of Re-Learning Program Graduate Study Group as a Continuous Professional Development. 2014 World Congress of Music Therapy, Poster session, July 8, Krems, Austria.

Mini Biography: Nahoko is a lecture at Kokusai College of Music Therapy and a board member of JMTA. She is also working with children with special needs.in school settings.

Keywords: continuing education in Japan, the Seminar-theme, reflection of the needs

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Electronic Musical Instruments to Help Beginners Play Music Ensembles and Discover Errors

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Abstract: We have been developing a novel electronic musical instrument with score. This study aims to develop an instrument system for music beginners to perform in an ensemble and to create a software program for displaying the error of performance in time and show its feasibility.

Description: An important cohort study indicates frequent performance of music instruments has a significant effect of reducing the risk of dementia in the elderly. We developed a network system enabling an ensemble of the Cymis and created a computer program for measuring time error against an ideal time sequence of a music piece to teach the player. As a pilot study, we have applied the system to young, healthy people to obtain feasibility.

The Cymis comprises a computer, touch screen, and a programmed score. The score was displayed on a monitor, and as an option, a moving guide was simultaneously displayed on the same monitor.

First, a programmed score of a Japanese song [Momiji] was created at 84bpm.

Second, four university students (two females majoring in music and two beginners of music) were asked to perform in an ensemble with the Cymis, where the beginners watched a guide of the performance on the monitor and the music majors watched a music conductor in front of them. As an ideal music piece was played synchronously on four computers on the network system, time differences between the ideal and actual performance by the four participants were measured.

Third, the time difference up to which the music majors could be patient to hear the music piece without any mental rejection was examined. The same piece [Momiji] was simultaneously played with two different instruments, piano and flute, where the time difference was set only in the first notes of phrases. The threshold was set at approximately 180 ms.

Results indicated that the beginners, as well as the music majors, could perform in the ensemble with the help of a guide within a time difference (root mean squared error) of less than 150 ms after learning.

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HuiChi Li, et al. The Effect of Music Therapy on Cognitive Functioning Among Older Adults_ A Systematic Review and Meta-Analysis: Journal of the American Medical Directors Association, Volume 16, Issue 1, p. 71; 77, 1 January 2015.

Mini Biography: Tomomi Aoki, MA (sports science), RMT (Japan), Assistant at Music therapy Research Lab, Department of Applied Music, School of Music, Mukogawa Women's University.

Keywords: monitor display, moving guide, error in time

Disclosure: No significant relationships.

P-671

The effectiveness of music therapy group in elders with depression

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Alan Kwong Yue Tang

Abstract: To tackle with geriatric depression, music therapy is considered as alternative approach. This study examined the effectiveness of music therapy groups to elders with depression in physiological, syntactical and semantic levels.

Description: Methods:

The participants were 85 Chinese elders with depressive mood. They were randomized into music therapy groups (n=44) or control groups (n=41). Three psychological measures (Geriatric Depression Scale, Positive and Negative Affective Schedule and Face Scale) were recorded before and after intervention. For each music session, vital signs, blood pressure and heartrate, were measured to explore physiological change. Moreover, a music-therapy based measure, Nordoff Robbins Scale, investigated the musical communication with sessions. Qualitative feedback of participants was also collected.

Results: Lower level of depressive symptoms, lower negative affect and elevated mood state, all with statistical significance, were found in music therapy group. Variation of heartrate and improved musical communication within each music session were also observed. Between-group effect, using mixed ANOVA, was not statistically significant. Feedback from participants reaffirmed that music making was an aesthetic experience that assist them to alleviate depressive mood.

Discussions:

Whilst there was no significance difference between groups, the results support that music exerts effects to elders with depression by reducing depressive symptoms and negative affect. Physiological changes could be facilitated through music while musical communication was enhanced syntactically. The practical implications of findings were discussed.

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Chan, A. C. (1996). Clinical validation of the geriatric depression scale (GDS): Chinese version. *Journal of Aging and Health*, 8 (2), 238-238.

Mini Biography: Mr. Tang is a social worker in elder setting. He is also in-charge of music therapy project by co-working with music therapists.

Keywords: depression, elderly