

Sunday, March 12-Thursday March 16, 2017 (see below for daily schedule)--40 CMTEs

3 Hours of this course meet CBMT requirement for Ethics.

Introduction to Guided Imagery and Music (Level 1)

Presenters/Instructors: Madelaine Ventre, MA, LCAT, MT-BC; Michael Viega, PhD, LCAT, MT-BC

This course introduces the major components of the Guided Imagery and Music (GIM) process. The topics include: the history, definitions and session format of GIM and music and imagery; imagery, alternate states of consciousness; processing techniques; guiding techniques; music in alternate states of consciousness; ethics and contra-indications. This course will include many experiential components and sample sessions.

Course Schedule:

Sunday, March 12: 2pm-9pm¹

Monday, March 13-Wednesday March 15: 9am-9pm²

Thursday, March 16: 9am-12:30pm³

¹Includes a 90-minute break (5:30-7pm), and short comfort breaks throughout the afternoon

²Includes 2, 90-minute breaks (12:30-2pm and 5:30-7pm), and short comfort breaks throughout morning and afternoon

³Includes short comfort breaks throughout the morning

Wednesday, March 15, 2017--9:00am-5:30pm--8 CMTEs

Pre-Conference Institute: Trauma-informed Practice for Music Therapists: Understanding Our Clients and Ourselves

Presenters/Instructors: Megan Smith, MA, LCAT, MT-BC; Sarah Kliman, LMSW, MT-BC; Leigh Kirby, MS, MT-BC; Sarah Fitzgibbons, LMHC, MT-BC

Self-reflection is integral to trauma-informed practice. Trauma is often defined broadly with limited exploration of the manifestation of trauma symptoms. Clear working definitions of trauma, symptomology, and neurobiological impact are paramount for informed practice, as well as ongoing engagement in reflective supervision to explore personal trauma history, privilege, and bias. Creative arts, specifically music therapy, have an integral role in trauma work with regard to supporting somatic regulation, expression of thoughts and feelings surrounding traumatic experiences, non-verbal access to trauma narrative, and development of secure relationships damaged by complex trauma.

In this Pre-Conference Institute, music therapists working with trauma will discuss types and manifestations of trauma, including neurobiological implications for the use of Creative Arts Therapies. Music therapy within crisis intervention for children and families impacted by trauma will be explored through case study examples. Presenters will guide participants in self-reflection through music-based mindfulness experientials and a collaborative demonstration of constructivist supervision via the Fish Bowl group supervision method. Break-out groups will explore implications for specific music therapy populations and the role of culture and individual bias in music therapy practice. Upon conclusion, participants will be able to concretely define trauma and label symptoms for a wide variety of populations, utilize developed tools for effective self-reflective practice, and conceptualize music therapy within a trauma-informed framework.

Thursday, March 16, 2017--7:15am-12:15pm--5 CMTEs**CMTE A: What to do when you're stuck and nothing seems to be working: A Group Supervision Experience for New Professionals****Presenter/Instructor:** Roia Rafieyan, MA, MT-BC

Being a new music therapist can sometimes feel overwhelming. Young clinicians may not yet have the access or financial means to pay for professional supervision. This CMTE will serve as a work group for participants to present challenging sessions and be provided with new ways of thinking about and processing their work. This CMTE will be capped at 15 registrants. Participants: please consider a specific clinical case (or 2!) to present/discuss during this CMTE.

Thursday, March 16, 2017--7:15am-12:15pm--5 CMTEs**CMTE B: Clinical Improvisation: A Developmental Approach to Teaching and Learning****Presenter/Instructor:** Suzanne Sorel, DA, LCAT, MT-BC

This CMTE will focus on strategies for developing clinical improvisation skills primarily for voice and piano, both for use in direct work with clients and to facilitate improvisation skill development in other clinicians (students, interns, etc.). A developmental approach will be employed to engage participants in scaffolded learning experiences which emphasize full use of all musical elements, a philosophical framework of musicing, and the introduction of practicing and skill development tips. Practicing music therapists, educators, and practicum and internship supervisors are encouraged to attend.

Thursday, March 16, 2017--7:15am-12:15pm--5 CMTEs**CMTE C: Supervising the National Roster Music Therapy Intern****Presenter/Instructor:** Susan Glaspell, MT-BC

A comprehensive overview of clinical supervision topics specific to the internship experience, this course is FREE for current AMTA members and fulfills the training requirement for National Roster Internship Director applicants. Internship agreements, stages of internship, supervision models, competency-based training, ethics, multicultural awareness, and methods to address various challenges will be presented.

Thursday, March 16, 2017--9:00am-12:00pm--3 CMTEs**CMTE D: An Introduction to Psychodrama and Its Application Within Music Therapy Practice****Presenters/Instructors:** Amy Clarkson, MMT, MT-BC, CP, PAT, LCAT & Barbara McKechnie, MA, LPC, LCAT, RDT/BCT, CP, PAT

This workshop will provide a foundational understanding of psychodrama, an action-oriented, depth therapy. Through a didactic and experiential process, participants will learn how the psychodrama concepts of enactment, doubling and role reversal can be integrated within a music therapy context to foster insight, emotional expression, and behavioral change.

Thursday, March 16, 2017--7:00pm-10:00pm--3 CMTEs**CMTE E: Legislative Advocacy for Music Therapy in NY**

Presenters/Instructors: Maria Hricko Fay, MSW/LSW, LCAT, MT-BC, Fellow of the Association for Music and Imagery; Members of National Government Relations Team

Stay tuned for details!

Thursday, March 16, 2017--7:00pm-10:00pm--3 CMTEs**CMTE F: Continuing the Conversations: Doing Race in Music Therapy**

Presenters/Instructors: Demeko Freeman, MT-BC; Marisol Norris, MA, MT-BC; Michael Viega, PhD, LCAT, MT-BC; Ming Yuan Low, MA, MT-BC; Susan Hadley, PhD, MT-BC

Race is a social construct that refers to distinctions of difference based on phenotypical characteristics such as skin tone and hair texture. It is noted as one, among several, cultural identifiers that influence the client's and therapist's meaning construction. Music therapy multicultural competency calls for a contextual understanding of the multiple ways in which race plays a role in not only the larger societal structures that impact our clients lived experiences but the multiple ways it influences therapeutic processes. Yet race is not often enough discussed as a significant self-identifier in music therapy discourse. Many music therapists struggle with understanding and navigating the complexities of racial identities and narratives in therapeutic spaces. The process of constructively engaging in matters of race within the field demands an active critique of personal racial assumptions and the racial tension we encounter and embody in our daily practice. We contend that this necessitates courageous conversations that "engage, sustain, and deepen interracial dialogue" surrounding the impact of race on music therapy theory and praxis.

Drawing on critical theories of race, the presenters, comprised of a group of racially diverse music therapists, will embark on topics pertinent to race and music therapy discourse. Presenters will discuss their interest and investments in this conversation, personal experiences navigating race, various points of power, privilege, and oppression exhibited within the field. This will include discussion of microaggressions, musical prohibitions, cultural appropriation, the position of social justice aims within practice, and more. Additionally, presenters will provide a working definition of race and explore the ways in which race impacts the music therapy environment. Experientials and small group discussions will be provided to facilitate the participants exploration of 1) their own personal racial identity, 2) the effects of racism in clinical settings, 3) racial tensions that arise in therapeutic encounters. In this session techniques that may be used to establish racially sensitive music therapy environment will be provided.

Saturday, March 18, 2017--1:00pm-4:00pm--3 CMTEs**CMTE G: Alternate Tunings on String Instruments: Options for Therapists and Clients**

Presenters/Instructors: Patrick Lipawen, MA, MT-BC & Sharon Hoffberg, MA, MT-BC

This course is for music therapists who are interested in exploring alternate tunings on guitar, ukulele, mandolin, banjo and other string instruments. Presenters will discuss and demonstrate ways that therapists can incorporate these tunings into improvisation and re-creation. Participants are encouraged but not required to bring their own string instruments.

Saturday, March 18, 2017--1:00pm-4:00pm--3 CMTEs

CMTE H: Analytical Music Therapy-Oriented Supervision

Presenter/Instructor: Seung-A Kim, PhD, LCAT, MT-BC

This workshop emphasizes the benefits of the Analytical Music Therapy (AMT) method in supervision. The presenter will discuss and demonstrate how the AMT method offers unique opportunities for music therapists/students in supervision to expand their expressiveness and creativity, while also promoting cultural integrity.

Saturday, March 18, 2017--1:00pm-6:00pm--5 CMTEs

CMTE I: Exploring the Deeper Meaning of Transference/Countertransference Reactions in Your Clinical Work

Presenter/Instructor: Allison Reynolds, LCSW, LCAT, MT-BC

This CMTE is for those clinicians interested in taking a deeper look at the therapeutic relationship, who want to gain insight into transference and countertransference reactions. Using a variety of psychodynamic techniques and role-plays, clinicians will learn more about unconscious dynamics and relational dilemmas, often occurring in the therapist-client relationship. This CMTE will be capped at 12 participants to allow for in-depth discussion and self-exploration.

These CMTE courses are approved by the Certification Board for Music Therapists (CBMT) for the specified number of Continuing Music Therapy Education (CMTE) credits. The MAR-AMTA P-#065 maintains responsibility for program quality and adherence to CBMT policies and criteria.

Presenter Bios:

Amy Clarkson, MMT, LCAT, MT-BC, CP, PAT, is a music therapist and psychodramatist, working in private practice with clients who face a range of social-emotional challenges. Amy is an adjunct faculty member, Montclair State University.

Maria Hricko Fay, MSW/LSW, LCAT, MT-BC, Fellow of the Association for Music and Imagery, has been a music therapist for over 20 years. She is currently serving her third term on the MAR Board as VP of Government Relations and works for AMTA as a Government Relations Specialist.

Sarah Fitzgibbons, LMHC, MT-BC, IMH-E® (IV-C) has spent the past 18+ years practicing, researching, supervising, teaching and program developing in the field of Infant Mental Health. With a specific expertise in infants and young children impacted by trauma, loss, attachment disruptions, child welfare, and parent-child relationship assessment, Sarah currently works as the Clinical Director at The Society for the Protection and Care of Children in Rochester, NY. Sarah holds a Bachelor's degree in Music Therapy, a Master's Degree in Counseling Psychology from Naropa University, and post Master's degree training in Infant Mental Health from the University of Colorado (The Kempe Center). She is currently a doctoral student at the University of Rochester, with a focus on training and supervision of clinicians working with infants and young children. Sarah was invited to participate in the first round of NYS Infant Mental Health Clinical Mentor Endorsement in 2016, and is proud to now be one of four Infant Mental Health professional mentors in the state, and is committed to cultivating and nurturing Infant Mental Health expertise. Above all other training, education, experience and

license, Sarah has been most deeply challenged, enriched and inspired in her work through her role as a mother and daughter.

Demeko Freeman, MT-BC, is a music therapist working primarily with older adults from diverse backgrounds. He is an accompanying percussionist for Philly Bloco, (A Brazilian Batucada) as well as various West African dance classes in the Philadelphia area. He is interested in how one's culture influences (overtly/covertly) the therapeutic space.

Susan Glaspell, MT-BC, is the Music Therapy Supervisor and Internship Director at Springfield Hospital Center in Sykesville, MD. She currently serves as the Mid-Atlantic Region's representative to the AMTA Association Internship Approval Committee.

Susan Hadley, PhD, MT-BC, is professor of music therapy at Slippery Rock University, Pennsylvania. Her books include *Experiencing Race as a Music Therapist* (2013) and *Therapeutic Uses of Rap and Hip Hop* (2012).

Sharon Hoffberg, MA, MT-BC, graduated from the Hahnemann Creative Arts in Therapy Program at Drexel University with a Master's degree in Music Therapy. She has been a Board Certified Music Therapist since 2001.

Patrick Lipawen, MA, MT-BC, works at The Children's Hospital of Philadelphia. He teaches a course on music technology at Drexel University, and has given private guitar lessons for 15 years.

Seung-A Kim, PhD, LCAT, MT-BC, is Associate Professor and Director of Undergraduate Music Therapy program at Molloy College, NY. She has worked with a variety of ethnic groups as an analytical music therapist and supervisor. Her research interests include Analytical Music Therapy, stress reduction and wellness, and multicultural music therapy.

Leigh A. Kirby, MS, MT-BC is a co-founder and executive director of Alice's Encore: Community Music & Mindfulness, Inc. She is also a self-employed music therapist/piano teacher and adjunct faculty member in the Creative Arts Therapy program at Nazareth College. She is passionate about working with underserved populations to foster human connection and awareness, and in turn build community. Areas of research include music therapy in pain and end-of-life care, and group music therapy for empathy development. Her work is published in *The Journal for Alternative Medicine Research*, and *Pain: International Research in Pain Management*.

Sarah Kliman, LMSW, MT-BC is a social worker and music therapist who has worked with children and families in a variety of settings including schools, hospitals, and community agencies. She currently works as a Therapist within the Society for the Protection and Care of Children's Therapeutic Visitation Program with families impacted by domestic violence, trauma, addiction, high conflict, and other issues of familial discord. Sarah's clinical interests surround music-based crisis intervention strategies and the impacts of early childhood experiences on lifelong development, with specific emphasis on attachment.

Ming Yuan Low, MA, MT-BC is a doctoral student in the Creative Arts Therapy program at Drexel University. He has been a staff member at the Nordoff-Robbins Center for Music Therapy at NYU for three years as a clinician and researcher. His current research focus is on Nordoff-Robbins Music Therapy and autism, and

understanding the lived experiences of the autistic community through collaborative and improvised musical theater experiences.

Barbara McKechnie, MA, LPC, LCAT, RDT/BCT, CP, PAT, is a drama therapist and psychodramatist working with adolescents and adults at New York Presbyterian. Past President of NADTA, NJACC. Adjunct faculty member at New School University, NYC.

Marisol S. Norris, MA, MT-BC, is a doctoral candidate and adjunct faculty in the Creative Art Therapy & Counseling program at Drexel University. Her research focus includes multicultural aesthetics, pedagogical approaches to multicultural competence, and models of constructive racial engagement.

Roia Rafieyan, MA, MT-BC, has had a long and exciting career as a music therapist, learning, making mistakes, and growing from her various experiences as a clinician, teacher, clinical supervisor, student and musician.

Allison Reynolds, LCSW, LCAT, MT-BC, is a graduate of NYU and a music psychotherapist in private practice in New York City, working with both adults and geriatrics.

Megan M. Smith, MA, MT-BC, LCAT is a music therapist with experience working with people of all ages in educational, medical, behavioral health, and private settings. Megan is currently an Infant/Early childhood therapist in the Family Trauma Intervention Program at Society for Protection and Care of Children and is co-founder and executive director of Alice's Encore: Community Music & Mindfulness, Inc. Her research has included group music therapy for empathy and self-esteem development in children, and development of a model for music therapy in the Pediatric Emergency Department. Megan actively participates in advocating for trauma-informed care and early childhood social-emotional needs.

Suzanne Sorel, DA, LCAT, MT-BC, directs the graduate music therapy program and chairs the music department at Molloy College where she has been teaching since 1991. She worked as a clinical supervisor and clinician at the Nordoff-Robbins Center for Music Therapy at New York University from 1990-2003 and continued in a similar capacity at the Rebecca Center for Music Therapy. She has earned Level I, II and III training certification in the Nordoff- Robbins approach.

Madelaine Ventre, MS, LCAT, MT-BC, Fellow of the Association for Music and Imagery, is a Primary Trainer and graduate faculty member at several universities. She has taught Guided Imagery and Music nationally and internationally at the undergraduate, graduate, and post-graduate levels; has published in professional journals and books; has presented at national and international conferences; and maintains a private practice in Hudson Valley New York.

Michael Viega, PhD, LCAT, MT-BC, Fellow of the Association for Music and Imagery, is an Assistant Professor of Music Therapy at the State University of New York, New Paltz. He has immersed himself into Hip Hop Culture for over 15 years working with adolescents who have experienced trauma. His publication "Exploring the Discourse in Hip Hop and Implications for Music Therapy Practice" is in the most recent issue of Music Therapy Perspectives, 34 (2).