

Wednesday, April 11, 2018--9:00am-5:30pm--8 CMTEs, 6 CE Contact Hours for LCATs

Pre-Conference Institute: Perinatal Music Therapy: Exploring, Understanding, and Implementing a Sound Clinical Practice [\$75 AMTA Member/\$95 Non-Member includes lunch]

Presenters/Instructors: Heidi Lengel, MMT, MT-BC, Certified Birth & Bereavement Doula (CD(SBD))

Target Audience: Experienced Professionals **Target Track:** Clinical Techniques/Topics

This institute will help participants lay a foundation for clinical perinatal music therapy practices including: fertility challenges, pregnancy wellness, perinatal bereavement, labor and childbirth support, and perinatal mood disorders. Important topics such as ethical conduct, professional development, and business strategies specific to perinatal music therapy will also be addressed.

What is perinatal music therapy? What exactly does the perinatal spectrum include, and what kinds of therapeutic interventions should a music therapist working in perinatal music therapy be prepared to offer? What is the best way for a music therapist to begin working in this specialty area? What types of settings can a perinatal music therapist work in? How can music therapists meet the needs of a growing specialty area with clinical confidence and ease? Asking and answering these questions is the beginning of developing and building a solid perinatal music therapy practice foundation.

This institute will discuss how music therapy can address essential treatment niches of the perinatal spectrum such as fertility challenges, pregnancy wellness, perinatal bereavement, labor and childbirth support, and perinatal mood disorders. The institute will be divided into six hour-long lectures that address the niches listed above. By the completion of each individual lecture, learners will understand essential elements will build a solid foundational model comprised of a comprehensive literature review, theoretical approaches and recommendations for treatment, common clinical needs and pitfalls, as well as sample music therapy interventions and goals. Brief case studies of the presenter's work (from each niche) will be offered as a learning and discussion tool. Participants will be given ample time to discuss questions and concerns about working in this specialty area. A final hour-long lecture will discuss ethical pitfalls, professional and personal development needs of the perinatal music therapist, and strategies for developing services within the perinatal spectrum. Self-contained music-assisted creative art experientials at the conclusion of each hour long lecture will help participants reflect on their own professional and personal needs as they explore working in this field.

Registration will be limited to 15 participants. Complimentary lunch will be available to all registered participants.

Wednesday, April 11, 2018--9:00am-4:00pm--6 CMTEs, 6 CE Contact Hours for LCATs

Pre-Conference Institute: Staking a Claim: Positioning Music Therapy as a Primary Service in Integrative End-of-Life Care [\$75 AMTA Member/\$95 Non-Member includes lunch]

Presenters/Instructors: Noah Potvin, PhD, MT-BC; Jillian Argue, MMT, MT-BC; Meghan Arthur, PhD, LPC, MT-BC; Kristen O'Grady, MA, LCAT, MT-BC

Target Audience: Experienced Professionals **Target Track:** Clinical Techniques/Topics

As practice and theory have evolved, so have the topics clinicians and researchers address to situate music therapy as a primary - rather than alternative or complementary - service in end-of-life care. This institute will explore topics relevant for developing music therapists as depth-oriented reflexive clinicians and music therapy as a practice central to integrative care.

As music therapy has expanded its footprint in various end-of-life care settings, practice, and theory specific to this clinical area has begun to evolve and mature. This process of growth has led clinicians and researchers to pertinent questions and issues challenging a more critically reflexive perspective of (a) the role of music and music therapy in comprehensive integrated practice, (b) how theory informs clinical decision-making processes and vice-versa, (c) management of burnout and developmental stagnancy in both new and veteran professionals, and (d) the nature of the deep interpersonal and intermusical relating among music therapists, patients, and their families.

To that end, this presentation will focus on four topics: (1) transference in end-of-life care, (2) framing practice and theory situating music therapy as a primary end-of-life care service, (3) resolution of and meaning-making from burnout, and (4) the dimensions of relating that manifest between music therapy, patient, and caregiver(s) both intermusically and interpersonally. A culminating discussion will focus on how these topics shape and inform short-term and long-term professional needs.

This institute will introduce and examine these topics while supporting attendees to lend their voices in discussion about how these issues influence, inform, and/or challenge their work. We conceive our role in this institute as educators and facilitators; we wish to offer knowledge, expertise, and both evidence-based and practice-based perspectives. We also wish for attendees to inform and support one another and will structure a supportive and safe environment conducive to such interaction.

Complimentary lunch will be available to all registered participants.

Thursday, April 12, 2018--7:15am-12:15pm--5 CMTEs, 5 CE Contact Hours for LCATs, 5 Hours of this course meet CBMT requirement for Ethics

CMTE A: Racially Responsive Clinical Practice: Understanding Each Other [\$45 AMTA Member/\$55 Non-Member]

Presenters/Instructors: Susan Hadley, PhD, MT-BC; Marisol Norris, MA, MT-BC; Demeko Freeman, MMT, MT-BC

Target Audience: Entry-Level Professionals, Experienced Professionals, Educators/Internship Directors

Target Track: Clinical Techniques/Topics, Social Justice

This CMTE will explore racially responsive clinical practice. Experientials and group discussions will be provided to facilitate participants' exploration of 1) personal racial identity, 2) racial awareness and sensitivity, 3) racism in clinical settings, and 4) racial tensions that arise in therapeutic encounters.

Thursday, April 12, 2018--7:15am-12:15pm--5 CMTEs, 0 CE Contact Hours for LCATs

CMTE B: Supervising the National Roster Music Therapy Intern [FREE for AMTA Members/\$55 Non-Member]

Presenter/Instructor: Susan Glaspell, MT-BC

Target Audience: Educators/Internship Directors **Target Track:** Education & Training

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, April 12, 2018--8:30am-11:30am--3 CMTEs, 3 CE Contact Hours for LCATs

CMTE C: Inversions and Voice Leading: Secret Ingredients for Effective, Interesting Clinical Piano Improvisations [\$30 AMTA Member/\$40 Non-Member]

Presenters/Instructors: Suzanne Sorel, DA, LCAT, MT-BC

Target Audience: Entry-Level Professionals; Experienced Professionals

Target Track: Music Skill Development

When we are working in and with music, it is essential to identify what makes music beautiful, emotional, enriching, and captivating. As musicians, we know it is not just the composition or improvisation itself, but how the music is arranged and played that brings our clients to places of contemplation, understanding, and even transcendence. This CMTE will guide participants to enhance their clinical piano improvisations by focusing on the use of inversions and voice leading. Participants will be active players provided with step-by-step guides and strategies to apply to their musicking.

Registration will be limited to 13 participants.

Please note: This course will take place off-site, in Duquesne University's piano lab, to allow for each participant to access their own piano throughout the course. Details about parking and transportation options will be provided, though participants will be solely responsible for their own transportation to/from the course.

Thursday, April 12, 2018--9:00am-12:00pm--3 CMTEs, 3 CE Contact Hours for LCATs

CMTE D: Music Therapy Improvisation Techniques for Single-Line Melodic Instruments [\$30 AMTA Member/\$40 Non-Member]

Presenters/Instructors: Flossie Ierardi, MM, LPC, MT-BC; Scott Horowitz, MA, LPC, MT-BC, ACS

Target Audience: Entry-Level Professionals **Target Track:** Music Skill Development

Many clinicians have come to the music therapy profession by way of appreciation for the beauty of an orchestral or other single-line melodic instrument, yet may not have had opportunities to explore its capabilities for the purpose of clinical work. In this experiential workshop, participants will explore the use of melodic instruments for facilitation of group and individual music therapy improvisation. Attention will be given to clinical improvisation techniques, as well as modes, harmonic implications of melodic improvisations, and musical form. Please bring your own melodic instrument, if possible.

Thursday, April 12, 2018--9:00am-12:00pm--3 CMTEs, 3 CE Contact Hours for LCATs

CMTE E: Recognizing Potential and Respecting Identity: Creative Music Therapy and Autism [\$30 AMTA Member/\$40 Non-Member]

Presenter/Instructor: Stacey Hensel MA, LCAT, MT-BC

Target Audience: Entry-Level Professionals **Target Track:** Clinical Techniques/Topics

This CMTE will focus on working within a creative, improvisational approach to music therapy to support difficulty relating and communicating, including Autism. The foundations of working within the DIRFloortime® model will be thoroughly explained and related to a variety of music therapy techniques to support them. The course will be part didactic and part experiential, and will be limited to 20 participants.

Thursday, April 12, 2018--7:00pm-10:00pm--3 CMTEs, 3 CE Contact Hours for LCATs; 3 Hours of this course meet CBMT requirement for Ethics [FREE for any conference attendees, but must register for course to attend]

CMTE F: YWCA Examining Bias Diversity Training for Music Therapists

Presenters/Instructors: Mell Steven-Cosnek, MA; Susan Hadley, PhD, MT-BC; Marisol Norris, MA, MT-BC

Target Audience: Entry-Level Professionals, Experienced Professionals, Educators/Internship Directors

Target Track: Clinical Techniques/Topics, Social Justice

This CMTE will explore culturally responsive clinical practice. Experiential learning and group discussions will be provided to 1) facilitate participants' exploration of their personal cultural identities, 2) facilitate the recognition of cultural biases within ourselves and our communities, 3) address ways in which cultural biases impact the therapeutic relationship, and 4) explore cross-cultural tensions that arise in therapeutic encounters.

This CMTE will combine a 2 hour workshop by YWCA Greater Pittsburgh Center for Race and Gender Equity with a 1 hour discussion to explore culturally responsive practice in music therapy. The workshop will examine the importance of building cultural competence and recognizing/addressing bias within ourselves and the community. This area of focus is meant to provoke self-examination and reflection. Topics addressed will include strengthening diversity and equity, fostering respect for difference, and addressing bias/micro aggressions. Participants will be encouraged to consider their opinions about difficult issues and where they stand in their beliefs about bias.

Since 1867, YWCA Greater Pittsburgh has been dedicated to eliminating racism, empowering women, and promoting peace, justice, freedom, and dignity for all. The YW's Center for Race and Gender Equity was created in 1996 and works to eliminate discrimination and disparities. We offer a variety of programs, trainings, and events that promote equity by deepening understanding at the individual level, creating coalitions at the group level, and strategizing systemic change proposals at the institutional level.

Registration will be limited to 60 participants.

Saturday, April 14, 2018--1:00pm-4:00pm--3 CMTEs, 3 CE Contact Hours for LCATs

CMTE G: LGBTQ Introductory Competencies and Interventions [\$30 AMTA Member/\$40 Non-Member]

Presenter/Instructor: Julie Lipson, MA, MT-BC

Target Audience: Entry-Level Professionals, Experienced Professionals, Educators/Internship Directors

Target Track: Clinical Techniques/Topics, Social Justice

This session provides an introductory understanding for clinicians working with lesbian, gay, bisexual, transgender, and queer (LGBTQ) clients. Participants will leave with an understanding of basic language and best practices, as well as self-awareness and biases. Experientials will include music therapy interventions to help create an open and welcoming space.

Saturday, April 14, 2018--1:00pm-4:00pm--3 CMTEs, 3 CE Contact Hours for LCATs

CMTE H: Clinical Applications of Blues Guitar Styles [\$30 AMTA Member/\$40 Non-Member]

Presenter/Instructor: Mark Ahola, MM, LCAT, MT-BC

Target Audience: Entry-Level Professionals **Target Track:** Music Skill Development

The blues, originated by African Americans in the deep south, is a genre that can relate to our clients of all ages and backgrounds. In this workshop, participants will learn how to better incorporate the blues guitar in clinical settings. Guitars are not provided--please bring your own. Registration will be limited to 15 participants.

Saturday, April 14, 2018--1:00pm-4:00pm--3 CMTEs, 3 CE Contact Hours for LCATs
CMTE I: Rethinking Psychodynamics in Music Therapy [\$30 AMTA Member/\$40 Non-Member]
Presenter/Instructor: Meghan Hinman Arthur, PhD, LPC, LCAT, MT-BC
Target Audience: Experienced Professionals **Target Track:** Clinical Techniques/Topics

Many MTs have learned definitions of psychodynamic terms like “transference” and “projective identification,” but most don’t know how to recognize these phenomena in their work or draw upon them for clinical benefit. Refine your understanding of psychodynamics, using contemporary understandings of intersubjectivity and attendees' case material, and improve your skills! Registration will be limited to 15 participants.

Saturday, April 14, 2018--1:00pm-6:00pm--5 CMTEs, 5 CE Contact Hours for LCATs
CMTE J: Creative Approaches to Dementia Care [\$45 AMTA Member/\$55 Non-Member]
Presenters/Instructors: Karen Jasko, MS, LPC, MT-BC; Jessica Mull, MT-BC; Carol Shultis, PhD, MT-BC
Target Audience: Entry-Level Professionals **Target Track:** Clinical Techniques/Topics

Working with persons with cognitive decline and dementia from a person-centered, creative mindset affords more options for both therapist and client. Validation Therapy (Feil) and Positive Approach to Caring (Snow) offer two models for understanding this work. Experiential opportunities for application of these concepts to music therapy will be included.

Saturday, April 14, 2018--1:00pm-6:00pm--5 CMTEs, 5 CE Contact Hours for LCATs
CMTE K: Songwriting in Addictions Treatment [\$45 AMTA Member/\$55 Non-Member]
Presenter/Instructor: Kathleen M. Murphy, PhD, MT-BC
Target Audience: Experienced Professionals **Target Track:** Clinical Techniques/Topics

This CMTE will explore outcome-oriented and experience-oriented songwriting models and their use in addictions treatment through a combination of didactic presentations and experiential exercises. The use of the 12 steps, AA/NA slogans, and stages of change as the foundation of songwriting experiences will be explored. Registration will be limited to 15 participants.

Saturday, April 14, 2018--1:00pm-6:00pm--5 CMTEs, 5 CE Contact Hours for LCATs
CMTE L: An Internship Curriculum Prototype: Developing Training Modules to Ensure Professional Competency [\$45 AMTA Member/\$55 Non-Member]
Presenters/Instructors: April Westover Mounts, LCAT, MT-BC; Jason Willey, MMT, MT-BC; Karen Skahill, MS, MT-BC; Jennifer Trimble Ford, MS, MM, MT-BC
Target Audience: Educators/Internship Directors **Target Track:** Education & Training

Music Therapists at a school serving students with special needs recently developed an internship curriculum to ensure quality instruction and competency. The resulting training approach provides both structure and flexibility for the diverse needs of concurrent interns. Ten modules including lectures, projects, and experiential exercises will be presented. Through a thorough exploration of the assignments, presentations, and skill

building exercises of greatest value to both the interns and supervisors, participants will leave with the materials needed to shape this existing curriculum to meet their needs.

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.

Mid-Atlantic Region of the American Music Therapy Association (MAR-AMTA) is recognized by the New York State Education Department's State Board for Mental Health Practitioners as an approved provider of continuing education for licensed creative arts therapists. #CAT-0021. CMTE Courses are also acceptable to NYSED as CE for LCATs *only as specified*; CMTE credits are not always equivalent to acceptable CE contact hours for LCATs.

Presenter Bios:

Mark Ahola, MM, LCAT, MT-BC, has been a music therapist for over 20 years in the Albany, New York area, having worked in areas of psychiatry, special education, and hospice. He has played guitar for over 45 years and is adept at many styles, especially the blues.

Jillian Argue, MMT, MT-BC is a music therapist with experience as a hospice clinician and hospice internship supervisor.

Meghan Hinman Arthur, PhD, LPC, LCAT, MT-BC is a psychotherapist in Denver, CO. She worked as a music therapist in end-of-life care settings for ten years, and completed doctoral training in depth psychology.

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 and director of music therapy at Slippery Rock University, Pennsylvania, where she coordinates the MMT program, which has a strong emphasis throughout on culture and social justice. Her books include *Experiencing Race as a Music Therapist* (2013) and *Therapeutic Uses of Rap and Hip Hop* (2012).

Stacey Hensel MA, LCAT, MT-BC has extensive experience as a clinician, instructor, and supervisor in music-centered music therapy models. Stacey is the supervisor of the Music Therapy Department at the Rebecca School and founder of Innovative Music: Creative Arts Therapy Services, PLLC. Stacey has certifications in DIRFloortime®, Nordoff-Robbins Music Therapy and Vocal Psychotherapy.

Scott Horowitz, MA, LPC, MT-BC, ACS is Director of Field Education and music therapy faculty member at Drexel University. He has been practicing music therapy in a variety of settings for over 9 years.

Flossie Ierardi, MM, LPC, MT-BC is Music Therapy Program Director at Drexel University, where she teaches Clinical Musical Improvisation. She has used clinical improvisation with a broad range of clinical and community populations throughout her career.

Karen Jasko, MS, LPC, MT-BC has worked with older adults for 29 years in skilled nursing, personal care, independent living and rehabilitation settings. Karen is a GIM Fellow and a Certified Validation Worker.

Heidi Lengel, MMT, MT-BC, Certified Birth & Bereavement Doula (CD(SBD)), supports families encountering fertility challenges, pregnancy and infant loss, pregnancy and childbirth complications, and perinatal mood disorders. Lengel also mentors healthcare professionals & therapists by offering clinical in-services and educational trainings throughout Philadelphia, PA, the greater United States, and Canada. Her work has been published online and featured at regional, national, and international conferences. Learn more at www.fulheartfamilysupport.com.

Julie Lipson, MA, MT-BC owns Inner Rhythms Music and Therapy Center in Philadelphia. She specializes in working with LGBTQ clients, and also works at a camp for transgender youth.

April Westover Mounts, LCAT, MT-BC has worked at Mary Cariola Children's Center for 20 years. In addition, she is a clinical supervisor for Nazareth College and director of the internship program at Mary Cariola.

Jessica Mull, MT-BC, is an adjunct professor at Duquesne University. As a Certified Validation Worker and Alzheimer's support group leader she provides music therapy services to seniors living in care facilities and in the community.

Kathleen M. Murphy, PhD, MT-BC coordinates the music therapy degree programs at Loyola University. Her recent clinical work has focused on music therapy in addictions.

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

Kristen O'Grady, MA, LCAT, MT-BC is the Director of Creative Arts Therapies at the Elizabeth Seton Pediatric Center, a long-term care facility for medically complex children with multiple physical and neurological conditions.

Noah Potvin, Ph.D., MT-BC is assistant professor of music therapy at Duquesne University with a joint appointment in the Mary Pappert School of Music and the School of Nursing. He has more than 10 years' experience working as a music therapist in hospice.

Carol Shultis, PhD, MT-BC, has worked with older adults in medical and long term care settings for over 30 years and trained with Naomi Feil. Currently she works with medical and hospice patients and older adults.

Karen Skahill, MS, MT-BC, is a graduate of Nazareth College, where she recently completed her degree in Creative Arts Therapy. In her 9th year at Mary Cariola, she is an internship supervisor.

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.

Mell Steven-Cosnek is Program Manager for YWCA's Center for Race and Gender Equity. In her 15+ years with the YW, Mell has designed and implemented many workshops, trainings, and events addressing diversity, voting rights, and social equity. She also serves as the primary administrator for several community justice and advocacy programs, including the Week Without Violence, Racial Justice Awards, and Stand Against Racism. Prior to her work with YWCA, Mell was a high school teacher in the subjects of government, psychology, and African American history. She received her BA from Carlow University in Pittsburgh and her MA from Loyola University in Baltimore.

Jason Willey, MMT, MT-BC has been a member of the music therapy team and an internship supervisor at Mary Cariola Children's Center since 2006. Jason is also an adjunct faculty member at Nazareth College and currently serves as the Mid-Atlantic Region's Student Affairs Advisor.