

# 2019 MAR-AMTA Call for Papers

2019 MID-ATLANTIC REGION  
AMERICAN MUSIC THERAPY ASSOCIATION  
ANNUAL CONFERENCE

CALL FOR PAPERS  
Reston, VA  
March 8-10, 2019

\* Required



## 1. What type of session are you proposing? \*

The session length indicated below will be honored as the schedule allows. Session lengths are based on the finalized conference schedule.

**Mark only one oval.**

- Concurrent Session - 50 minutes (Didactic, panel)
- Concurrent Session - 100 minutes (Workshop 30% lecture and 70% experiential, discussion workgroup)
- CMTE Course - 3 hours      **Skip to question 3.**
- CMTE Course - 5 hours      **Skip to question 3.**
- Pre-Conference Institute      **Skip to question 4.**

## CONCURRENT SESSION INFORMATION

Deadlines for CONCURRENT sessions proposals are as follows.

Proposals that are accepted for presentation qualify for a registration discount according to the date of submission. Proposals must be received by midnight on the date indicated to be eligible for the discount.

NOTE: There is only one discount per presentation. Individuals may only receive one discount per conference.

SEPTEMBER 14, 2018: \$35.00 registration discount

SEPTEMBER 21, 2018: \$25.00 registration discount

OCTOBER 12, 2018: Final submission deadline. (No registration discount.)

Session proposals received after the final submission deadline will not be considered. Incomplete submissions will not be accepted.

All concurrent sessions will be subject to a masked review process. Before submitting, PLEASE REVIEW the PDF file linked prior to the Call for Papers form, entitled, "2019 Conference Proposal Review

Information," which provides information on what reviewers will be assessing. There you will also find information regarding the required cultural competency question.

All presentations at conference can be claimed as continuing education credit FOR PRESENTERS, both with CBMT and NYSED for LCATs, as long as you are presenting new material. See the CBMT Recertification Manual (p. 24-25) and/or NYSED website (<http://www.op.nysed.gov/prof/mhp/catcefaq.htm#cour>) for more information.

**2. I have read and understand the CONCURRENT Session Information. \***

Mark only one oval.

Yes



Skip to question 5.

## CMTE COURSE INFORMATION

The final submission deadline for CMTE courses is 11:59pm, October 12th, 2018.

Session proposals received after this date will not be considered. Incomplete submissions will not be accepted.

CMTE course proposals are reviewed by the MAR Continuing Education Coordinator(s) and a masked review process for quality of educational content, variety of course offerings, and other professional considerations. Before submitting, please review the PDF file linked prior to the Call for Papers form, entitled, "2019 Conference Proposal Review Information," which provides information on what reviewers will be assessing.

CMTE course proposals are not eligible for registration discounts. CMTE presenters receive a stipend based on course enrollment.

All presentations at conference can be claimed as continuing education credit FOR PRESENTERS, both with CBMT and NYSED for LCATs, as long as you are presenting new material. See the CBMT Recertification Manual (p. 24-25) and/or NYSED website (<http://www.op.nysed.gov/prof/mhp/catcefaq.htm#cour>) for more information.

**3. I have read and understand the CMTE Course Information. \***

Mark only one oval.

Yes

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Skip to question 5.

## PRE-CONFERENCE INSTITUTE INFORMATION

The final submission deadline for INSTITUTE proposals is midnight, October 12th, 2018.

Proposals received after this date will not be considered. Incomplete submissions will not be accepted.

INSTITUTE proposals are reviewed by the MAR Continuing Education Coordinator(s) and a masked review process for quality of educational content, relevance and timeliness of content, and other professional considerations. Before submitting, please review the PDF file linked prior to the Call for Papers form, entitled, "2019 Conference Proposal Review Information," which provides information on what reviewers will be assessing.

INSTITUTE proposals are not eligible for registration discounts. Institute presenters receive a flat stipend per Institute.

All presentations at conference can be claimed as continuing education credit FOR PRESENTERS, both with CBMT and NYSED for LCATs, as long as you are presenting new material. See the CBMT Recertification Manual (p. 24-25) and/or NYSED website (<http://www.op.nysed.gov/prof/mhp/catcefaq.htm#cour>) for more information.

**4. I have read and understand the INSTITUTE Information. \***

Mark only one oval.

Yes

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Skip to question 5.

## 2019 MAR PROPOSAL - CONTACT INFORMATION

# MAR·AMTA

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**5. FIRST NAME, LAST NAME, of the main contact person for this presentation \***

(ex. Jane Doe, MT-BC)

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**6. CREDENTIALS of the main contact person**

(ex. Ph.D., MT-BC, LCAT, Graduate Student)

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**7. AFFILIATIONS of the main contact person for this presentation**

(ex. your place of employment, college or university, personal business)

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**8. EMAIL ADDRESS of the main contact person for this presentation \***

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**9. PHONE NUMBER of the main contact person for this presentation**

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## 2019 MAR PROPOSAL - PRESENTER INFORMATION

# MAR·AMTA

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**10. FIRST NAME, LAST NAME, and CREDENTIALS for each presenter for this presentation \***

(ex. Jane Doe, MT-BC; John Doe, MT-BC; John Smith, MT Intern)

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**11. BIOGRAPHY of each presenter \***

(30 words max per presenter). Your response will be cut to 30 words maximum for the final program. Please be sure to keep to the word limit.

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**12. URL for photo for conference app**

If you would like a photo included with your session information, please include a URL link to a photo here

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**13. Name and credentials of PRESIDER (not required, but encouraged)**

The role of the PRESIDER is to introduce the presentation and presenters and may add an extra degree of professionalism to a presentation.

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**14. Email address of PRESIDER**


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**REMINDER: Save a copy of your proposal!**

PLEASE NOTE: You should print or save each page of your proposal as you fill it out. You will not be able to access the document again after you have submitted the final draft.

**2019 MAR PROPOSAL - SESSION INFORMATION FOR CONCURRENT, CMTE, OR PRE-CONFERENCE SUBMISSIONS.**

The following information is included in the masked review process.

Please DO NOT include any identifying information including organizational names, names of therapists, geographical locations, or any other types of data that will impact the masked review process.

This section also relates to the conference program.

Please be mindful of the word limits outlined below: if your response exceeds the word limit we reserve the right to cut the response, without editing for content, to fit the specifications of the conference program.



**15. TITLE of Presentation \***

(12 words max)

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**16. ABSTRACT \***

One paragraph description of your presentation, appropriate for the conference program. Describe briefly but in as much detail as possible. (50 word max)

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**17. DESCRIPTION \***

Provide sufficient information concerning the proposed session for reviewers to evaluate the suitability for this year's conference. (300 word max)

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**18. SESSION FORMAT \***

Check all that apply.

**Check all that apply.**

- Didactic (oral presentation)
- Workshop (30% didactic; 70% experiential)
- Discussion/Work Group
- Panel Discussion

**19. TARGET TRACK \* \***

Select up to two. Please note that Advanced and DEI Tracks will be subject to reviewers' discretion.  
**Check all that apply.**

- Advanced Track
- Advocacy/Government Relations
- Assessment
- Clinical Techniques/Topics
- Diversity/Equity/Inclusion
- Education and Training
- Membership/Organization Topics
- Music Skills Development
- Reimbursement
- Research Methodologies (quantitative, qualitative, mixed, etc.)
- Technology
- Theory
- Other: \_\_\_\_\_

**20. TARGET AUDIENCE \***

For programming purposes, please choose only ONE option  
**Mark only one oval.**

- Students
- Entry Level Professionals
- Experienced Professionals
- Educators/Internship Directors

**21. Diversity/Equity/Inclusion- Required for ALL proposals. Please see the "2019 Conference Proposal Review Information" document on the conference website if you need assistance with this question. \***

Please provide a statement of cultural responsiveness that briefly describes ways in which you, the presenter, consider issues surrounding diversity/equity/inclusion as they relate to the topic being proposed (you are not expected to include this in the actual presentation):

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## **2019 MAR PROPOSAL - SESSION INFORMATION FOR CONCURRENT, CMTE, OR PRE-CONFERENCE SUBMISSIONS.**

**22. Required for DEI Track ONLY (1 of 3)**

1) Please identify your personal sociocultural context and describe how it influences your work with the clients or the music discussed in your presentation. Please also describe how you maintain self-awareness and reflection on this.

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**23. Required for DEI Track ONLY (2 of 3)**

2) Please describe ways in which you learn about the sociocultural context of the clients discussed in your proposal.

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**24. Required for DEI Track ONLY (3 of 3)**

3) Please list at least 3 references related to the diversity/equity/inclusion content in your presentation.

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**25. LEARNER OBJECTIVES \***

Include 2-4 learner objectives that you plan to address through this presentation. Learner objectives should be clearly written, measurable as written, and should clearly relate to the educational components of your presentation. For all proposals (CMTE, PCI, and concurrent sessions), these should also explicitly relate to the CBMT Board Certification domains--please include the specific domains with your learning objectives, e.g., Improvise for 2-3 minutes in each of 3 different modes using keyboard (BCD I.A.5.d,i.2, o)

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**26. BIBLIOGRAPHY \***

Include 5-10 references that are relevant to the content of this presentation.

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**27. If you are proposing a 100-minute concurrent session please provide a brief rationale for that session length. For example: There is an experiential component that requires additional time; There will be opportunities for group work; The presenter will engage participants in a process that must be observed and feedback will be provided.**

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**28. FOR CMTE AND PRE-CONFERENCE SUBMISSIONS ONLY!!! Please provide a detailed course schedule with an estimated amount of time you will spend on each aspect of your course. Course schedules should include introduction, definitions/considerations, demonstrations, experientials, feedback from presenters/participants, time for questions, break times (required), etc. Please also keep in mind that 50 minutes of instruction = 1 CMTE credit, so instruction time for a 3-hour CMTE = 150 minutes; 5-hour CMTE = 250 minutes; 6-hour Institute = 300 minutes; 7-hour Institute = 350 minutes. This will help the committee select courses of a length and depth appropriate to a CMTE course.**

SEE EXAMPLE: for a 3-hour CMTE on Ethics: 15 minutes--introduction of presenters/participants, establishing course goals; 30 minutes--review of Dileo's 12-step decision making model; 30 minutes case scenario 1; 15 minute break; 30 minutes case scenario 2; 15 minutes introduction of small group work; 15 minute break; 20 minutes small group work; 10 minutes wrapup and review.

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29. **FOR CMTE SUBMISSIONS ONLY!** In order to provide a high-quality, in-depth learning experience to participants, CMTE presenters now have the option to limit the number of attendees who can register for their course as part of the submission process. Please indicate the maximum number of participants for your course. If you prefer to have fewer than 12 participants, please provide the number and a rationale next to the 'other' option

Mark only one oval.

- 12
- 15
- 20
- 25
- I do not wish to limit the number of attendees
- Other: \_\_\_\_\_

## **REMINDER: Save a copy of your proposal!**

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PLEASE NOTE: You should print or save each page of your proposal as you fill it out. You will not be able to access the document again after you have submitted the final draft.

## **2019 MAR PROPOSAL - SESSION DETAILS**

30. **Please indicate the expected/requested sound level of your session. \***

Mark only one oval.

- LOUD: Making music
- MODERATE: Speaking
- QUIET: Reflective/Receptive experiences

31. **Please indicate any schedule conflicts that limit your availability by listing them here.**

Please DO NOT include general preferences, but only factors related to work schedule, travel, conflict in conference duties, religious observances, etc.

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## **EQUIPMENT REQUEST FORM**

Each session room will be provided with:

- LCD projector and screen
- Sound (for a laptop or MP3 device)
- Microphone (as appropriate for the room size)

PRESENTERS are responsible for the following items as needed:

- Laptop computer
- MP3 device
- Adaptors for Mac devices and PC devices

We highly recommend checking your presentation room in advance so we can address any needs efficiently. If you are missing equipment, please go to the REGISTRATION TABLE for assistance.

We will not be able to accommodate last minute changes to the AV plan.

**32. Please indicate other items (not instruments) you are requesting for your session presentation.**

Check all that apply.

- Flip chart (paper, easel, and markers)
- Other: \_\_\_\_\_

**INSTRUMENT REQUESTS**

Musical instruments are gathered by the local committee from schools, organizations, and personal collections. This can be challenging and time consuming. PRESENTERS are expected to bring instruments as able for their own sessions. We will strive to provide large items and larger numbers of instruments that you are unable to transport.

Please note that we will not be able to accommodate last minute changes to instrument requests.

**33. Please indicate the instruments you are requesting for your session presentation.**

Please be as specific as possible, including number and types of instruments.

Mark only one oval per row.

	1	2	3	4	5	6	7	8	9	10
Piano/Keyboard	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Guitar	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tone chimes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hand drums (ex. djembes, congas, tubanos)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Frame drums	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Paddle drums	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sound shapes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tambourines	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Maracas	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cabasas	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Triangles	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Shakers (ex. egg shakers)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Wood blocks	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Xylophones	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Glockenspiel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Guiros	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jingle bells	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Claves	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Finger cymbals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Shekere	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cowbells	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Boomwhackers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Wind chimes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Castanets	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Rainstick	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**34. Please indicate any other details about the above instrument requests and/or other instrument requests not indicated above.**

Please be as specific as possible, including number and types of instruments.

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**2019 MAR PROPOSAL - SIGNATURE**

**35. Your submission of this document indicates your willingness to present this proposed session at the 2019 MAR-AMTA Conference in Reston, VA, from March 8-10th, 2019. \***

By typing your name below, you acknowledge your approval of this submission and the approval of your co-presenters. This will serve as your DIGITAL SIGNATURE.

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