

**Thursday, March 7, 2019--9:00am-4:00pm--6 CMTEs, 6 CE Contact Hours for LCATs**

**Pre-Conference Institute: Analytical Music Therapy (AMT) in Contemporary Times: The Legacy of Priestley and Scheiby [\$75 AMTA Member/\$95 Non-Member includes lunch]**

**Presenters/Instructors:** Brian Abrams, PhD, LCAT, MT-BC, Analytical Music Therapist and Fellow of the Association for Music and Imagery; Brian Harris, PhD, LCAT, MT-BC, Analytical Music Therapist; Seung-A Kim, PhD, LCAT, MT-BC, Analytical Music Therapist; Juliane Kowski, MA, LCAT, MT-BC, Analytical Music Therapist; Audrey Morse, MA, LCAT, MT-BC, Analytical Music Therapist; Maria Gonsalves Schimpf, MA, MT-BC, Analytical Music Therapist

**Target Audience:** Experienced Professionals

**Target Track:** Clinical Techniques/Topics; Education and Training

Analytical Music Therapy (AMT) practitioners will demonstrate how this music psychotherapy model is currently used by clinicians, educators, and supervisors with an emphasis on the themes of musical symbolism, musical intersubjectivity, and trauma. Resources and experiential, clinical, and supervision cases will be shared. The panel will discuss the future of AMT.

Analytical Music Therapy (AMT) is a form of music psychotherapy created by Mary Priestley, further developed by Benedikte Scheiby and other AMT practitioners. This presentation demonstrates an overview of AMT approach that is deeply rooted in a psychoanalytical and relational understanding of the therapist–client musical relationship. The topics include clinical adaptations of AMT in the work with children in private practice; Trauma and resources in Analytical Music Therapy work; musical intersubjectivity as a transformational space in AMT; Using symbolic musical representation in clinical practice; Essence to well-being: Revisiting unpleasant emotions through improvisation in AMT.

The presenters emphasize the role of improvisation in Analytical Music Therapy (AMT). They discuss and demonstrate how the use of improvisation in AMT offers unique opportunities for clients and therapists to explore their unconscious, particularly their unpleasant thoughts and feelings in AMT and clinical supervision. Further, this presentation highlights the work of contemporary AMT practitioners who have further developed the AMT methods and techniques, and integrate them into a variety of music therapy treatment contexts, including a diverse emphasis on its musical and psychoanalytic origins.

This presentation explains the core principles of AMT with demonstrations from case studies. Their case studies and vignettes can illustrate this relational understanding as a core element of the integrative approach. Interpretations of music arising from AMT sessions can impact the course of treatment. Examples of psychodynamic salient points including transference, countertransference, resistance, parallel process, that manifest as core elements in their clinical practice among various populations are demonstrated. Small experiential exercises illustrate aspects of clinical practice and the training of music therapy students and therapists. Consideration will be given to the future of AMT in institutional settings and the link between AMT and other approaches, such as mindfulness practice.

Complimentary lunch will be available to all registered participants.

**Thursday, March 7, 2019--9:00am-4:30pm--7 CMTEs, 6.5 CE Contact Hours for LCATs**

**Pre-Conference Institute: Culturally Responsive Music Therapy Supervision: Reflexivity and Ethical Practice [*\$75 AMTA Member/\$95 Non-Member includes lunch*]**

**Presenters/Instructors:** Susan Hadley, PhD, MT-BC; Marisol Norris, PhD candidate, MT-BC

**Target Audience:** Experienced Professionals

**Target Track:** Diversity/Equity/Inclusion, Education and Training

This institute will explore culturally responsive music therapy supervision discussing diverse perspectives and practical applications. We will discuss issues related to racialization, gender identities, sexual orientation, disability, class, religion, age, language, and their multiple intersections, location of the self in therapy and navigating difficult dialogues about power, privilege, and difference.

Culturally responsive music therapy supervision is based on an understanding of culture as a fluid concept that informs all experience and that all human encounters as relational and cross-cultural in nature. Culture serves many functions including providing us with a sense of belonging, a source of identity development, values and beliefs that inform our actions and relationships, as well as situating us within a historical context, connecting us to the past, present, and future. Therefore, the expression of the multiple cultural dimensions such as race, gender, sexual orientation, disability, class, religion, age, language, and their multiple intersections are influenced by personal awareness, cultural development, and contextual meaning. Culturally responsive music therapy supervision emphasizes the relational skill on the part of both the supervisor and the supervisee to navigate the multiple ways culture, social location, and context informs music therapy training and practice.

In this workshop, we explore issues relating to the location of the self in supervision and use of the self in therapy through experiential and group discussions. We facilitate participants' exploration of the multiple dimensions of "self" that shape their cultural identity. We explore the ways socio-political hierarchies influence perception and experience and how they inform relational approaches to supervision. This includes models of cultural identity development and mono- and cross-cultural interaction, and culturally-based defense dynamics. Furthermore, we explore music's function in mediating cultural sameness and difference and musical strategies to increase supervisee's cultural responsiveness.

Culturally responsive supervision necessitates reflexivity, compassion and cultural humility on the part of both the supervisor and the supervisee. We will discuss ways to stay in the conversation and navigate difficult dialogues about power, privilege, and difference. We will discuss strategies to set a tone that encourages discussion of diversity and the value of supervisor vulnerability, self-disclosure, and acknowledgement of missteps.

Complimentary lunch will be available to all registered participants.

**Thursday, March 7, 2019--see below for course schedule--5 CMTEs, 5 CE Contact Hours for LCATs**  
**Make Your Voice Heard: Music Therapy Capitol Hill Day 2019 [FREE to all with paid conference registration; \$15 CMTE-only fee applies to those not registered for conference]**

**Presenters/Instructors:** Judy Simpson, MT-BC; Rebecca Preddie, BA; Maria Hricko Fay, LSW, LCAT, MT-BC

**Target Audience:** All Attendees     **Target Track:** Advocacy/Government Relations

This CMTE presentation will provide knowledge of the music therapy advocacy process. Participants will learn advocacy skill development, review health and education legislative and regulatory issues that impact music therapy practice, and learn the necessary skills to successfully communicate with federal legislators and agency staff. Attendees will meet with federal legislators and Congressional Staff to promote inclusion of music therapy in health and education legislation.

Schedule:

8 - 11am Being an Effective Advocate; Review of Talking Points; Role Plays; Strategies for Success  
(will include 15 min break)

11:00am - 1:00pm Lunch break/travel to the Capitol

1:00 - 5:00pm Make Your Voice Heard: Hill Visits with Legislators and Staff (as assigned)

5:00 - 7:00pm Supper break/travel to the hotel

7 - 8pm Hill Day Visit Debriefing and Review of Follow-up Plans--Questions and Follow-Up Tasks

**Friday, March 8, 2019--7:15am-12:15pm--5 CMTEs, 5 CE Contact Hours for LCATs**

**CMTE A: A Clinician's Guide for Interpreting and Applying Research in Evidence-Based Practice**  
**[\$45 AMTA Member/\$55 Non-Member]**

**Presenters/Instructors:** Noah Potvin, PhD, MT-BC; Patricia Winter, PhD, MT-BC

**Target Audience:** Entry-Level Professionals; Experienced Professionals

**Target Track:** Clinical Techniques/Topics; Research

A core pillar of evidence-based clinical decision-making requires reading, understanding, and applying research findings to practice. Attendees will be empowered to engage with the literature from the clinician's viewpoint, deepen their understanding of the foundational concepts in objectivist and interpretivist research, and gain strategies for integrating scholarship into clinical practice.

**Friday, March 8, 2019--7:15am-12:15pm--5 CMTEs, 5 CE Contact Hours for LCATs**

**CMTE B: The BuildaBridge Safe Spaces Model: A trauma-informed, community arts model [\$45 AMTA Member/\$55 Non-Member]**

**Presenters/Instructors:** Kate Myers-Coffman, PhD, MT-BC; Janelle S. Junkin, PhD, MT-BC

**Target Audience:** Experienced Professionals     **Target Track:** Advanced Track, Diversity/Equity/Inclusion

Do you value resilience-focused arts programs that are clinically and communally developed? This presentation will use didactic, arts-based, and experiential methods to teach key concepts of the

BuildaBridge Safe Spaces Model, a person-centered, trauma-informed, and hope-infused model for collaborative art-making experiences implemented by community-minded creative arts therapists and professional artists. Registration will be limited to 20 participants.

**Friday, March 8, 2019--7:15am-12:15pm--5 CMTEs, 5 CE Contact Hours for LCATs**

**CMTE C: Clinical Musicianship: Cultivating competencies in the academic program and the internship [\$45 AMTA Member/\$55 Non-Member]**

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

**Target Audience:** Experienced Professionals; Educators/Internship Directors

**Target Track:** Advanced Track; Education and Training

During this experiential course, we will identify methods of nurturing the development of culturally sensitive clinical musicianship skills and competencies across the continuum from the academic program through cultivation during the clinical internship. We will consider clinical perspectives of curiosity, creativity and humility as related to clinical musicianship and the therapeutic relationship. Registration will be limited to 20 participants.

**Friday, March 8, 2019--7:15am-12:15pm--5 CMTEs, 5 CE Contact Hours for LCATs**

**CMTE D: A Musical Relationship with Percussion [\$45 AMTA Member/\$55 Non-Member]**

**Presenter/Instructor:** R. Demeko Freeman, MMT, MT-BC

**Target Audience:** All Attendees **Target Track:** Education and Training; Music Skills Development

Across populations music therapists make use of various drums and percussion to achieve therapeutic goals. Presenter will explore the cultural roots/history of the Djembe and Conga Family, including technique, tuning, and rhythms, in effort to increase cultural understanding and musical aesthetic of world percussion use in music therapy. Registration will be limited to 20 participants.

**Friday, March 8, 2019--9:00am-12:00pm--3 CMTEs, 3 CE Contact Hours for LCATs**

**CMTE E: A Continued Exploration of Gender Affirming Voicework in Music Therapy [\$30 AMTA Member/\$40 Non-Member]**

**Presenter/Instructor:** Maevon Gumble, MT-BC

**Target Audience:** All Attendees

**Target Track:** Clinical Techniques/Topics; Research Methodologies (quantitative, qualitative, mixed, etc.)

Research exploring gender affirming voicework will be shared. The presenter has worked with their own voice, reflecting on music therapists' roles in assisting transgender/nonbinary persons with accessing an embodied, authentic voice. This perhaps holistic approach could offer opportunities to support physical vocal changes and body-based work, as well as the emotional aspects of this work.

**Sunday, March 10, 2019--1:00pm-6:00pm--5 CMTEs, 0 CE Contact Hours for LCATs**

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

**Presenter/Instructor:** Lauren DiMaio, PhD, MT-BC; 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.

**Sunday, March 10, 2019--1:00pm-6:00pm--5 CMTEs, 5 CE Contact Hours for LCATs**

**CMTE G: Whose Feeling is This? Transference/Countertransference Reactions in the Client Therapist Relationship [\$45 AMTA Member/\$55 Non-Member]**

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

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

This CMTE is for clinicians interested in taking a deeper look at the therapeutic relationship, and want to gain insight into transference, countertransference and projective identification. This workshop includes experiential exercises, role-plays and psychoeducational didactic materials. Participants will learn about unconscious dynamics and relational dilemmas, within the therapist client relationship. Registration will be limited to 20 participants.

**Sunday, March 10, 2019--1:00pm-6:00pm--5 CMTEs, 5 CE Contact Hours for LCATs**

**CMTE H: Cultivating Cultural Humility: A self-reflective workshop and film discussion about systemic racism [\$45 AMTA Member/\$55 Non-Member]**

**Presenters/Instructors:** Megan Smith, LCAT, MT-BC, IMH-E; Sarah Kliman, LMSW, MT-BC; Kath Fathers, MA, LCAT, MT-BC

**Target Audience:** Experienced Professionals **Target Track:** Diversity/Equity/Inclusion

Attendees will engage in contemplative practices as they feel into cultural humility in the context of music therapy. The 75 minute film *Cracking the Codes: The System of Racial Inequity* directed by Shakti Butler, is shown in segments, with time for experientials, reflection, and facilitated small and large group discussion. Registration will be limited to 25 participants.

**Sunday, March 10, 2019--1:00pm-6:00pm--5 CMTEs, 5 CE Contact Hours for LCATs**

**CMTE I: Music Production Technology: Designing and Implementing Successful Interventions [\$45 AMTA Member/\$55 Non-Member]**

**Presenters/Instructors:** Irvin Kalugdan, MMT, MT-BC; Eric Jao (DJ Enferno)

**Target Audience:** Experienced Professionals **Target Track:** Education & Training

This CMTE focuses on the use of music production technology to promote and foster active listening, critical thinking, confident communication, and effective collaboration. Participants will learn to use a digital audio workstation or DAW and other related digital resources to scaffold interventions for use with clients ranging from beginner to intermediate music production skills. Presenters will role model the facilitation of remixing, collaborative music making and beat making using Ableton Live in the CMTE, with participants as a client-group. Presenter will provide a limited number of Macbooks for participants to use/share during the experiential portions of the workshop, but participants may also choose to use their own devices, if Ableton Live 10 is installed. Registration will be limited to 25 participants.

***Sunday, March 10, 2019--1:00pm-6:00pm--5 CMTEs, 5 CE Contact Hours for LCATs***

**CMTE J: Integrating Music & Action Methods to Help Child & Adult Survivors Tell Their Stories**

***[\$45 AMTA Member/\$55 Non-Member]***

***Presenters/Instructors:*** Amy Clarkson, MMT, LCAT, MT-BC, CP, PAT; Barbara McKechnie, MA, LPC, LCAT, RDT/BCT, CP, PAT

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

Telling one's story is an important part of healing after trauma. We will explore the integration of musical experiences with action methods from drama therapy and psychodrama to help trauma survivors tell their own truth. We will examine ways to develop safe space for enactment of role-based musical expressions. Registration will be limited to 20 participants.

**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:**

Brian Abrams, PhD, LCAT, MT-BC, Analytical Music Therapist, and Fellow of the Association for Music and Imagery, has been a music therapist since 1995, with a focus upon cancer care, music psychotherapy, and humanism. He coordinates the Music Therapy programs at Montclair State University.

Amy Clarkson, MMT, LCAT, MT-BC, CP, PAT, is an adjunct faculty member at Montclair State University. In private practice (NJ), she integrates music therapy and psychodrama approaches to provide therapeutic services, supervision, and training.

Lauren DiMaio, PhD, MT-BC, is an Assistant Professor of Music Therapy at Radford University. Her clinical career focused on end of life and bereavement music therapy. She serves as co-chair of AMTA's Association Internship Approval Committee (AIAC).

Kath Fathers, MA, LCAT, MT-BC, is a music therapist from Wales, UK, experienced in working with end of life, mental health and children in educational and medical settings in the UK and the US.

Maria Hricko Fay, LSW, LCAT, MT-BC Since 2015, Maria has been hired part-time as AMTA's Government Relations Specialist. Prior to this role she worked on the MAR Board as Government Relations Chair. In both roles she worked on state recognition of music therapy. Her 23 year career brings clinical, supervision, and teaching experience.

R. Demeko Freeman, MMT, MT-BC, is interested increasing the field's understanding and musical competency of traditional percussion cultures and their impact on group music making and community well being. His top three percussion cultures of study are West African Manding Music, Afro-Cuban, and Brazilian Samba.

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.

Maevon Gumble, MT-BC, is finishing their MMT at Slippery Rock University and is working with youth in placement. Their professional interests include voicework, working with LGBTQ+ persons, and community-based work.

Susan Hadley, Ph.D., MT-BC, Professor and director of music therapy at Slippery Rock University, coordinates the MMT program, which has a strong emphasis throughout on culture and social justice.

Brian Harris, PhD, LCAT, MT-BC, Analytical Music Therapist, is a music psychotherapist in private practice in NYC. He is on faculty at New York University and his work focuses on trauma.

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 10 years.

Flossie Ierardi, MM, LPC, MT-BC, is Director of Music Therapy Programs at Drexel University, where she teaches Clinical Musical Improvisation, Clinical Internship Lab: Musical Analysis, and Music Therapy Group Processes.

Eric Jao (AKA DJ Enferno), FCPS alumni and Mix Major founder, has toured with Madonna, performed for over 3 million people, and produced concert music for Madonna and Cirque Du Soleil.

Janelle Junkin, PhD, MT-BC is a researcher with unlock Ngenuity, LLC and BuildaBridge International. Her clinical and research centers on community music therapy and conflict transformation. She founded Orchestral Dialogues.

Irvin Kalugdan, MT-BC, has serviced the DC metro community as both therapist and educator in Fairfax County Public Schools and private practice owner in the greater DC area.

Seung-A Kim, PhD, LCAT, MT-BC, Analytical Music Therapist, is Director, Undergraduate Music Therapy and Coordinator, Blended Learning Analytical Music Therapy Training Program at Molloy College, NY. Her research interests include Analytical Music Therapy, stress reduction and wellness, and culturally informed music therapy.

Sarah Kliman, LMSW, MT-BC is a clinician with extensive experience working with children and families in a variety of settings. She currently works as a Child & Family Therapist in Rochester NY.

Juliane Kowski, MA, LCAT, MT-BC, Analytical Music Therapist. is a NYU MA- graduate and AMT certified (by B.Scheiby) music therapist in a school based psychotherapy program in Berkeley, CA. She also works as a mental health consultant as well as a clinical supervisor of the Analytical Music Therapy Training at Molloy College. Her 20 years of experience range from working with young children to older adults, mainly suffering from trauma, grief and loss.

Patrick Lipawen, MA, MT-BC, has been a music therapist at Children's Hospital of Philadelphia since 1999. He also teaches a course on Technological Applications of Music Therapy at Drexel University.

Barbara McKechnie, MA, LPC, LCAT, RDT/BCT, CP, PAT, a drama therapist & psychodramatist, works as consultant, psychodrama trainer and in private practice (NY/NJ). She taught at New School University and is Past President of NADTA & NJACC.

Audrey Morse, MA, LCAT, MT-BC, Analytical Music Therapist, received her Master's Degree in Music Therapy from NYU in 2006 and AMT Certificate in 2011. Senior CAT at Mount Sinai West Hospital's psychiatric unit since 2007. Maintains a private practice in New York City.

Kate Myers-Coffman, PhD, MT-BC is a Postdoctoral Research Fellow at Drexel University. Her clinical work and research center on resilience-focused programs for youth who've experienced trauma and loss.

Marisol S. Norris, MA, MT-BC, is a doctoral candidate and assistant professor at Lesley University. Her research focus includes pedagogical approaches to cultural competence, and models of constructive racial engagement.

Noah Potvin, Ph.D., MT-BC, is an assistant professor of music therapy at Duquesne University with a joint appointment in the Mary Pappert School of Music and the School of Nursing.

Rebecca Preddie, BA, is AMTA's Senior Federal Policy and Programs Analyst. She is responsible for National Representation of AMTA, including meeting attendance with numerous Washington, DC-based coalitions; and monitoring, recommending, coordinating, and implementing organizational Federal advocacy strategies. Rebecca also serves as Co-Chair of AMTA's Government Relations and Reimbursement Committees.

Allison Reynolds, LCSW-R, LCAT, MT-BC, received her Master of Arts in Music Therapy from New York University and her Master of Social Work from Hunter College. She is presently the Director of Behavioral Health at SMC Manhattan, and has her own music psychotherapy private practice in New York City. She is a certified Nordoff Robbins Music Therapist and Austin Vocal Psychotherapist. She is currently training under Dr. Austin as a trainer in the Vocal Psychotherapy method. Learn more on her website: [www.musicislifenyc.com](http://www.musicislifenyc.com)

Maria Gonsalves Schimpf, MA, MT-BC, Analytical Music Therapist, is a music psychotherapist in pediatrics, adult and adolescent inpatient psychiatry at Denver Health hospital in Denver, Colorado, AMT clinician, birth doula, researcher, mother of three small children.

Judy Simpson, MT-BC, is AMTA's Director of Government Relations working on both the state and federal level. She is the co-author of "Music Therapy Reimbursement: Best Practices and Procedures." Clinical experience includes developing programs in hospital settings. She holds the Managed Healthcare Professional Designation from American's Health insurance Plans (AHIP).

Megan Smith, LCAT, MT-BC, IMH-E works in family trauma in Rochester, NY, as an infant/early childhood therapist and training coordinator. She is also co-founder of 501(c)3 Alice's Encore: Community Music & Mindfulness.

Patricia Winter, Ph.D., MT-BC, is an associate professor of music therapy and coordinator of the graduate music program at Radford University.