

**11TH EUROPEAN MUSIC  
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# **BOOK OF ABSTRACTS**

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**DEPARTMENT OF COMMUNICATION AND PSYCHOLOGY  
AALBORG UNIVERSITY**

## **11<sup>th</sup> European music therapy conference BOOK OF ABSTRACTS**

This is the online version and printer friendly book of abstracts for the 11th European Music Therapy Conference 2019. The abstracts for poster presentations (P), roundtables (R), symposia (S), workshops (W) and paper presentations in this collection are ordered by their presentation number. The presentation number is also included in the programme schedule on the website and in the conference APP where you will also find the author biographies. At the end of this book of abstracts, at page 121, you will find an index of author names.

### **KEYNOTES**

#### **Resonating research – What is needed to make music therapy research and implementation more relevant, meaningful, and innovative?**

Monika Geretsegger

In music therapy and many other fields, the importance of involving “users” in the research process has become increasingly recognised in recent years. "Users" in this context includes patients and other service users who may be directly affected by research, but also organisations representing their interests, and other end-users of research findings, such as health care personnel, decision-makers in health and care services, and health authorities. The rationale behind involving users in research projects is to improve impact, relevance, and applicability of research findings. Several music therapy researchers have started to implement participatory approaches in their studies to incorporate users’ perspectives, but often, this only happens to a limited extent, and has just limited influence on overall study designs. Lately, more and more funding bodies request that user engagement takes place in, at best, all stages of a research project. Along with these developments, citizen science and open innovation in science initiatives are gaining momentum in some areas of research and public administration strategies. Drawing on the phenomenon of resonance as a metaphor, Monika Geretsegger will explore ways of doing research that facilitate better connections between those who belong to groups that are affected by research results, and those who fund, plan, and conduct research. Examples from various fields will illustrate different approaches and may inspire future considerations of how to best allow for processes of resonance in our way of conducting, being involved in, perceiving, and interpreting research and service implementation.

#### **Neuroaffective perspectives on resonance**

Susan Hart

Communicative resonance between human beings is created through synchronized interactions. It is the foundation for the development of human emotion, personality and capacity to engage in social relationships. It is also the foundation for sympathy and empathy. In this keynote, Susan Hart will present

three developmental levels of resonance in order to outline how emotional skills develop during early childhood and remain essential for communication throughout life.

Neuroaffective developmental psychology assesses resonance at three developmental levels: autonomic, limbic and prefrontal. From the beginning of life, resonance between the caregiver and infant is created through imitation, synchronicity and turn-taking. Activating resonance through all perceptual channels develops curiosity, attention and engagement at the autonomic level. During infancy, resonance is also created at the limbic level through affective attunement by sharing social emotions such as happiness, sadness and anger with facial expressions and gestures. Later, verbal dialogues increasingly create resonance at the prefrontal level through rhythm and prosody. When all three levels are online and connected, it becomes possible to interact with others through sophisticated, creative, symbolic and mentalized forms of resonance, creating an enormous potential for grounded empathy and deeply rooted connections with others.

### **Resonance, intensity and will in music psychotherapy**

Lars Ole Bonde

What fosters change in psychotherapy, and what is special about music psychotherapy? Lars Ole Bonde have always been puzzled about when, how and why deep or tranformative changes happen in a client's life, facilitated by therapy. There is a lot of interesting theory about therapeutic change, however, in this keynote Bonde will concentrate on two elements rarely discussed: the role of the will (more general) and the influence of intensity in music (more specific, and including Stern's concept of 'Vitality forms'). Bonde will use examples from his own research over the years to illustrate processes of deep resonance that may have led to change.

### **EMTC-Forum: Music Therapy as a Profession – on the Paths of Development**

Esa Ala-Ruona

The European Music Therapy Confederation (EMTC) is an umbrella organisation of professional music therapy associations, working actively to promote the further development of professional practice in Europe, and to foster exchange and collaboration between member countries. The EMTC-Conference 2019 has as its main theme "Fields of Resonance". In this plenary session, the "fields of resonance" that have occurred and are occurring on the paths of development within the profession of music therapy will be discussed. The main points of focus will be clinical practice, training, research and societal impact. Experts from the field of music therapy will present short statements of their points of focus after which the audience will be involved in the discussion. The current state and future directions of the development of music therapy as profession will be elaborated.

Opening remarks and Moderation: Esa Ala-Ruona, Preseident, EMTC

Clinical Practice: Anne Sloboda, UK

Training: Thomas Stegemann, Austria

Research: Hanne Mette Ridder, Denmark

Societal Impact: Brynjulf Stige, Norway

## **5 Music-based regulation, music use, and coping in adults with mental health conditions**

Michael Silverman

While many people with and without mental health conditions frequently use music for emotional regulation, there is a dearth of empirical inquiry investigating if music-based self-regulatory factors correlate with and predict different coping strategies. Therefore, the purpose of these two separate cross-sectional studies was to explore music-based emotional regulation, healthy and unhealthy music use, and coping strategies in adults with mental health conditions via correlational and multiple regression analyses. Adults with mental health (N = 128) and substance use disorders (N = 194) completed the Brief Music in Mood Regulation Scale (Saarikallio, 2012), the Healthy-Unhealthy Music Scale (Saarikallio, Gold, & McFerran, 2015), and the Brief COPE (Carver, 1997). Correlations and multiple regression analyses were conducted to determine which music-based self-regulatory factors related to and predicted coping. There were numerous significant relationships between music-based self-regulatory factors, healthy and unhealthy music use, and coping strategies. Various types of music-based emotional regulation strategies and healthy and unhealthy music use significantly predicted different coping skills. Generally, unhealthy music use predicted maladaptive coping skills while healthy music use predicted healthy coping skills. As music use is common for people with mental health conditions, it seems that specific music-based self-regulatory training and enhanced recognition of healthy and unhealthy music use would augment adaptive coping skills with the hope of preventing relapse and increasing the likelihood of recovery. Implications for clinical practice, including items for assessment and methods for targeting specific music-based coping behaviors during treatment, will be discussed.

## **W 8 How to use the LOOPER in music therapy: a loop-by-loop (/step-by-step) demonstration**

Judith Antebi

**Introduction/Background:** Pop artists have brought live audio sampling and looping techniques into the mainstream consciousness. In recent years dozens of iPad apps exploring these techniques have been launched. Clinicians therefore have a wealth of accessible software to choose from in their music therapy practice, in addition to the option of using hardware devices such as loop and effects pedals. However, although the use of pre-recorded loops within the GarageBand app has been explored in the literature (Martino and Bertolami 2014, Street 2014), little published work appears to have focused specifically on the use of loops created from live audio/video sampling in music therapy.

**Aims:** This workshop explores the 'what', 'when', 'where', 'why' and 'how' of using looping and sampling technologies in music therapy. It will invite theoretical discussion, practical exploration and reflection on sampling and looping techniques, including contraindications. It will also explore the potential effects of these technologies on clients, the therapist, their relationship and the therapeutic process.

**Method:** The workshop will begin with a brief introduction to audio and video sampling and looping technologies. Short clinical video vignettes will highlight pertinent aspects of both the client's and therapist's engagement with these techniques and facilitate wider discussion of the role these techniques may play in promoting clients' self-expression and reinforcing their sense of self-identity. A practical demonstration will follow of a range of iPad apps, digital loop pedals and guitar pedals. Subsequently, participants will be invited to share clinical scenarios and explore live sampling and looping within these contexts.

## **9 The Bonny Method for bereavement, grief and loss at end-of-life** Amy Clements-Cortes

**Introduction:** Death and loss are natural parts of the life cycle; whereby a person's, cultural, spiritual, social and emotional beliefs influence the experiences of grieving, mourning and bereavement.

**Clinical Population & Approach:** In today's society, people are living longer with life threatening illness, thus increasing the demand for palliative care services to persons at end-of-life. Progressively, more persons are embracing alternative, complimentary or less traditional therapies in navigating the challenging symptoms associated with death and grieving. This includes music therapy and the Bonny Method of Guided Imagery and Music (Bonny Method).

**Theoretical Background:** This presentation will provide brief definitions and theories of grieving and bereavement; a review of the literature on grief and the Bonny Method; traditional Bonny Method sessions with the dying and bereaved; Bonny Method adaptations at end-of-life; and conventional music programs. Suggested goals, implications and considerations will be conveyed.

**Case:** Two brief case vignettes describing a palliative care client and a bereaved client will be shared, in support of the Bonny Method as a means of facilitating the grieving process and inclusion of traditional sessions.

**Discussion:** Participants will be invited to discuss the implications for research into the Bonny Method and its role in supporting the grieving and bereavement processes.

**Conclusion:** Due to the significant depth work and outcomes of bereavement, the Bonny Method is a highly suited therapy that can help facilitate the grieving course.

## **R 11 International Perspectives on Recovery-Oriented Music Therapy Approaches and Research in Mental Health Settings: A Roundtable Discussion**

Michael Silverman (chair), Jennifer Bibb, Cherry Hense, Triona McCaffrey, Randi Rolvsjord and Hans Petter Solli

**Background:** Mental health continues to constitute a worldwide societal problem. Recovery is a popular client-centered approach to helping people with mental health diagnoses. Although it has a variety of operational definitions, mental health recovery can be conceptualized as a process of change where people improve their health and wellbeing, live a self-directed, purposeful, and meaningful life, and strive to reach their full potential. Due to the applicability and popularity of this approach, music therapists are implementing principles of recovery into their clinical practice and research.

**Objective:** The purpose of this roundtable presentation is to discuss, compare, and contrast different models of mental health recovery with an international panel of leading music therapy clinicians, educators, and researchers.

**Method:** Expert music therapy clinicians and researchers from Australia, Ireland, Norway, and the United States will present recovery-oriented music therapy approaches, interventions, and research. The panel will then engage with each other and participants to discuss international perspectives concerning various aspects of recovery-oriented music therapy. In this roundtable session, attendees will be able to engage with presenters and ask questions to understand recovery-oriented music therapy from diverse viewpoints and unique contextual parameters.

**Discussion/Conclusion:** As the world continues to become more integrated and globalized, international perspectives of recovery-oriented music therapy can provide valuable knowledge to immediately integrate into clinical practice, education, and research. These applications can positively contribute to therapeutic interventions for people with mental health conditions.

**R 12 Music therapy in educational settings – theory, practice, and research in five European countries**

Anne-Katrin Jordan (chair), Eric Pfeifer, Sandra Lutz-Hochreutener, Thomas Stegemann, Philippa Derrington and Ingeborg Nebelung

**Background:** Although music therapy is established in educational settings in some countries, greater sharing of practice will help uncover trends and develop ideas for future research.

**Objective:** The roundtable aims to provide very brief insights into music therapy in educational settings from both an international and interdisciplinary perspective. The presenters will introduce and address topic-related questions to the audience to initiate a moderated discussion. The primary goal will therefore be to gather information on the current developments in this area and to highlight possible further projects and research.

**Content:** The presenters will outline details on specific aspects of music therapy in educational settings (opportunities, challenges, ongoing research projects and research needs). Germany, Austria, Switzerland, Norway and the UK are represented in this panel. Presenters contribute not only a music therapist's, but also a music educator's, musicologist's, and child and adolescent psychiatrist's perspective. The short overview will then lead into a discussion with the audience initiated through theme-related questions raised by the presenters.

**Discussion:** The purpose of this discussion is to identify similarities and differences in implementing music therapy in educational settings, and above all planning further (joint) research activities. Active discussion will be stimulated and welcomed by the roundtable.

**14 The principles and goals of "Ensemble": A model for group music therapy for developing social skills of preschool children**

Raisa Blanky-Voronov and Avi Gilboa

**Background:** My experience as a music therapist shows that music therapy can assist children who have problems with their social skills. However, the research and practice in this field is scarce. As part of my PhD, I am therefore developing the "Ensemble" model that is intended to improve social skills of preschool children. The objectives of this presentation are (1) To present the "Ensemble" model, its goals, principles and techniques; (2) To present the research that examine the effectivity of "Ensemble" model; (3) To present some of the important results of this Research .

**Method:** Based on mixed methods that include quantitative and qualitative research, we examined the effect of "Ensemble" on four groups of 5-7 children each. Sessions were recorded on video and then analyzed according to children's behavior during these meetings. In addition, interviews were conducted with each parent and each kindergarten teacher before and after the group took place, thus enabling a look at the possible effects of Ensemble beyond the group context.

**Results:** Results pointed that "Ensemble" was effective. As the group progressed, children initiated more interactions with others and helped their friends more often. In addition, parents and kindergarten teachers reported of improved social skills in the home and class environments.

**Conclusions:** The positive results suggest that Ensemble is further implemented with children. Additional research should be conducted to examine whether it is effective with older children, as well as with children from different cultural and national backgrounds.

**19 (R 451) Global Development of Music Therapy: A Need for Collaboration**

Melissa Mercadal-Brotos (chair), Amy Clements-Cortes, Anita Swanson and Angela Harrison

Established in 1985, the World Federation of Music Therapy (WFMT) is dedicated to developing and promoting music therapy throughout the world as an art and science. The Federation supports the global development of educational programs, clinical practice, and research to demonstrate the contributions of music therapy to humanity, and supports the exchange and dissemination of knowledge and information. Because the growth of Music Therapy has varied across countries, the WFMT is aware of the need for flexibility, working among many differing views. Thus, the WFMT supports a global music therapy network that includes all cultural and ethnic backgrounds. In addition, it encourages and enforces open, ongoing communication, and global collaboration as the foundation of learning and growth for our profession which strives towards the same goal: the development and recognition of the music therapy profession as a therapeutic modality.

We propose to chair a symposium to engage other music therapy organizations (i.e. association, confederations) in discussion to explore the topic of music therapy with the following objectives:

1. To facilitate the sharing and exchange of ideas;
2. To reach out and connect with others in the profession;
3. To listen to, collect ideas, thoughts, and feedback from other music therapy organizations on potential collaborative opportunities.

The WFMT believes this could be an enriching experience for all parts and would allow the WFMT to respond to the needs of the international music therapy community.

**22 A therapeutic songwriting intervention to promote reconstruction of self-concept and enhance wellbeing following brain or spinal cord injury: Pilot randomised controlled trial**

Felicity Baker, Jeanette Tamplin, Jennie Ponsford, Nikki Rickard, Peter New and Young-Eun C Lee

Objective: To assess the effectiveness of a songwriting program in improving self-concept and wellbeing in people with acquired brain injury (ABI) or spinal cord injury (SCI).

Design: Randomised controlled trial with songwriting intervention and care-as-usual control groups, in a mixed measures design assessed at three timepoints.

Participants: 47 participants (3 in-patients with ABI, 20 community participants with ABI, 12 in-patients with SCI, 12 community participants with SCI, 23-1208 days post injury).

Interventions: The intervention group received a 12-session identity-targeted songwriting program where participants created 3 songs reflecting on perceptions of past, present, and future self. Control participants received care-as-usual.

Measures: Baseline, post intervention, and follow-up measures comprised the Head Injury Semantic Differential Scale (primary outcome measure), Patient Health Questionnaire-9, Emotion Regulation Questionnaire, and Satisfaction with Life Scale.

Results: No significant between group pre-post intervention differences were found on the primary self-concept measure, the Head Injury Semantic Differential Scale ( $p=0.38$ ). Significant pre-post between-group differences were evident for Emotion Regulation (Suppression) ( $p<0.05$ ) and Satisfaction with Life Scale ( $p=0.04$ ) in favour of the songwriting group. No other pre-post between-group differences were found at post-test or 6-month follow-up. Uptake and retention rates were higher for the community-dwelling cohorts.

Conclusion: This study provides preliminary evidence for significant impact of a 12-session identity-focused songwriting program on satisfaction with life and suppression of emotions in people with acquired

neurological disabilities but not on self-concept. Findings suggest this identity-focused therapeutic songwriting protocol may be more beneficial for people who have transitioned from in-patient to community-contexts.

**25 (S 444) Is this already music therapy? - First attempt to reach a psychotic patient**

Elisabeth Kaczynski

When does music therapy begin? When we sit together in a music therapy room, having agreed to a therapy contract, all participants fully aware what there will take place? Or does it in fact begin during the first contacts on the ward, in the room of the patient, while the patient is still heavily affected with his/her condition?

And do we only act as a music therapist when we work in our specialized rooms or do we have some kind of music therapeutic attitude we carry with us all the time?

As it can be all of the above this case presentation will focus on a therapy that began very slowly with short attempts of contact at the ward leading to a successful "classical" music therapy with improvisation, singing and music reception.

This presentation will focus on the attitude, mindset and interventions with this particular patient, suffering from Schizophrenia and highlight the perpetual self- concept as music therapist, even during apparently non- therapeutic moments.

**29 Supporting music therapy students to navigate the complexity of clinical goal setting: an international perspective**

Grace Thompson

Training focus: Like all therapists, music therapists need to articulate what they are doing and provide rationale for their approach. The way a therapist facilitates goal setting with clients often reveals important aspects of their theoretical influences and personal values. Developing skills in goal setting is therefore an important focus of music therapy training.

Clinical population: The diversity in music therapy practice creates challenges for training courses in being able to provide resources about goal setting that are applicable to various areas of practice. However, the available literature often privileges an expert-led approach to goal setting that does not represent the breadth of music therapy practice.

Learning model: Music therapy educators and supervisors around the world were interviewed about their training approaches. The thematic analysis portrays a multifaceted approach to supporting students to develop broad skills in goal setting. In particular, the data highlighted the complexity of the goal setting process. For example, music therapists who work in collaborative contexts have particular considerations in the goal setting phase related to empowering the client's ownership over the therapy process.

Discussion/conclusions: Goal setting in music therapy is multi-layered and complex. Interviews with educators revealed a nuanced and iterative approach to supporting students to develop skills in clinical goals setting. A model for goal setting will be presented that may help inform the design of music therapy training course material and professional development seminars and resources.



**R 30      Voices Resonating Around the World**

Brynjulf Stige (chair), Melody Schwantes, Avi Gilboa, Helen Oosthuizen, Daphne Rickson and Katrina McFerran

The Voices journal invites dialogue and discussion about music, health, and social change, aiming to resonate across a wide array of fields of practice spanning the globe. The editorial team is committed to inclusiveness and socio-cultural awareness and we have increasingly nurtured a critical edge that refines the focus on cultural issues and social justice.

In this round table discussion, we will begin by highlighting the latest developments within our forum, including a new wiki on Global Voices; special editions on resonant topics; a rich reviewer community who are conscious of the values that should be demonstrated in manuscripts we publish; and a team of editors who strive to support diverse authors to publish their work.

We will then invite conversation and debate with the audience, particularly inviting new topics of interest to the EMTC community, but also inviting critique of processes and whether audience members believe we are achieving our aim of inviting interdisciplinary dialogue and truly achieving resonance across diverse fields.

**34 (S 440)      Resonance as evidence: Case studies of music therapy with children who have Autism Spectrum Disorder**

Daphne Rickson

This presentation explores the concept of resonance as a key feature in the design of a research study investigating music therapy with children who have Autism Spectrum Disorder (ASD). Participants in previous exploratory research (Rickson et al., 2015) suggested people who observe music therapy are often convinced of its value; and expressed strong interest in research focusing on the ways parents, teachers, and other professionals perceive music therapy processes. Building on this notion, the current study draws data from ten rich, descriptive case studies generated by music therapists working over twelve months with children who have ASD. The case studies were generated with the assumption that the descriptions of practice would resonate with readers/viewers and in turn provide evidence for the efficacy of music therapy (Rickson et al., 2016). Each case study has been explored by five people who know the child well and five autism experts who do not (55 people in total). These 'evaluators' have in turn provided qualitative descriptions of their perceptions of the case, giving an indication of whether and how the case 'resonates' with them (100 evaluations overall); while music therapists have provided summaries of their case (not available to 'evaluators'). I will discuss preliminary findings in the context of Lindvang et al.'s (2018) description of resonance between humans as something "felt or unfelt", with particular emphasis on the differing ways therapist/child interaction, interaction with text, and readers knowledge of each other, may have affected participants' feelings of connection to, and resonance with, the work.

**35 (S 447)      Premature family music therapy intervention (PFMI): a Italian protocol to support parenting and preterm development**

Barbara Sgobbi

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. We have structured an integrated Psychological and Music Therapeutic Italian Protocol (PFMI), designed to stabilize the physiological state of premature newborns, improve the well-being of caregivers and support the relationship between infants and parents. The music therapy process facilitates affective communication and an emotional connection between parent and infant. During music therapy, the parent and infant are reciprocally engaged in

physical, sensory, and emotional experiences. The methodologies provide an early intervention in the first days of hospitalization in the NICU through both an active (parental singing) and a receptive approach (listening to recorded parental singing). These techniques are used separately or in combination, depending on the stage of hospitalization, the stability of the newborn and the objectives pursued. This stimulates parents to take an active role in the infant's care and treatment and allows the baby to find the affectivity and the bonding experience interrupted by premature birth. Such therapy becomes a support for the prematurely born infant and his/her parents during hospitalization and after discharge.

**38 (S 450) Music as a Natural Resource - Music therapeutic based programs in primary schools to support refugee children in Germany**

Karin Holzwarth and Tina Mallon

Background: Since autumn 2015, the authors offer music therapeutic based programs designed to the needs of refugee children and youth living in refugee camps in Hamburg. The challenging setting calls for specific interventions and methods which differ from any other regular setting.

Aims/content: We will focus on creating a safe place within the music therapeutic setting, and touch on complex topics such as trans- and intercultural questions, traumatic experiences and persistent suffering caused by laws and regulations as well as the therapists feelings of helplessness and limitation.

In the unsecure situation of the children and their families, with little or without any prospects of permanent residence in Germany, it is extremely difficult to work therapeutically. Therefore, we aim to share our experiences with the music therapeutic community. In this setting our tasks are much more basic yet great effort is needed to establish and keep such programs alive. Working in the here and now is crucial. We would like to demonstrate the integrative characteristics of music which help establishing personal contact and mark the beginning of a relationship.

Methods/Activities: We will provide theoretical background and methods, give practical insight as well as examples and discuss our experiences in the context of current research findings in relation to post-traumatic stress, neo-colonialism in music therapy and others.

**39 An Evaluation of Goal Based Outcomes with Adults attending Music Therapy in Community Mental Health Teams and Beyond**

Emma Maclean

Whilst integrated working and collaborative approaches are receiving increased consideration (Twyford and Watson 2008; Strange, Odell Miller and Richards 2017), goal setting in music therapy within integrated care pathways for people with complex mental health needs has received little focus. Spiro, Tsisir and Cripps (2018) enquire about 'the accessibility of measures by clients and their use for co-shaping the direction of their session with the therapist' (p.75) echoing more recovery oriented perspectives (McCaffrey et al. 2018; Ansdell and DeNora 2016) which recognise and respect expertise by experience. Miller et al (2014) outline person-centred assessment approaches, which aim to understand lived experience before communicating the particular approach and structured process of the work. Gavrielidou and Odell Miller (2016, p.58) argue the unpredictability of the timing of therapeutic change and demonstrate the importance of being flexible to pivotal moments.

From a person-centred perspective, this paper will explore and evaluate the use of goal setting for music therapy in an integrated Community Mental Health Team. In accordance with Croker and Higgs (2016, p.118), who describe relationships with the team around the person in terms of 'flow-on reciprocity, where the benefits people receive from each other are carried over to others and into future situations', this paper will also consider the role of goal based outcomes in pathways to other contexts.

**P 41      Moving the Profession Forward: Government Recognition, Access, and Competitive Pay**

Petra Kern and Daniel Tague

Music therapy seems to be developing around the world; yet continues to be a small field. What does it take to increase the global number of certified music therapists and move the profession forward? This poster offers answers and suggestions based on the findings of an in-depth analysis and interpretation of qualitative questions asked in the largest international survey study conducted in the field of music therapy to date. Key themes regarding the value of a global music therapy certificate, thoughts or predictions about the future of music therapy practice, and professional development needs in various regions will be displayed and interpreted in a step-by-step infographic outlining how to move the profession forward through various advocacy initiatives.

**W 42      Expand Your Repertoire: Song-Based Interventions for Children of All Abilities**

Petra Kern

Supported by research, song-based interventions can improve core skills such as pre-academic concepts, communication skills, emotional-regulation, motor skills, and social competences in young children with disabilities. Understanding and integrating research and practice guidelines as well as monitoring progress are crucial for providing effective services to young children with disabilities and their families. This workshop is conceptualized to prepare, implement, and monitor effective song interventions in children's home, preschool, and community settings and will address a) the Division for Early Childhood's Recommended Practices as they relate to clinical work of early childhood music therapists, b) learning goals supported by music therapy research outcomes, c) uniquely composed songs for young children ages 3-5 by music therapists, and d) instructional practices for managing small and large music therapy groups. As part of their study abroad program, American students and their faculty will share information through multimedia display and provide live demonstrations of music-based learning experiences applicable for use in children's 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. Useful resources such as published song-based intervention ideas in the online magazine *Imagine*, and information on specific family support will be shared.

**45      Considering chaos as a resource in short-term music therapy groups with young South Africans who have committed offences**

Helen Oosthuizen and Katrina McFerran

The frequently chaotic nature of music therapy groups with young people can leave therapists feeling despondent. Whilst a significant portion of music therapy literature highlights experiences of resonance that emerge through collaborative music-making and support wellbeing, chaotic experiences have received less attention.

The research presented in this paper explored the presenter's personal experiences of chaos as a potential resource in short-term music therapy groups with young people in South Africa who have committed offences. The study utilised crystallisation, combining grounded theory techniques alongside the use of coloured patterns that depicted the data to analyse the presenter's field notes recorded over 10 years of work in this context, supporting the development of a preliminary theory.

Emergent findings suggested that chaotic experiences enabled group transformation alongside the order required for group formation. In music therapy groups, shared music preferences and powerful experiences

of collaborative music-making strengthened relationships and validated the capabilities of participants. The chaos instigated through conflicts and dissonant music-making challenged group members to broaden their perspectives and formulate new ways of resonating as a group. The paradoxical interrelationship between order and chaos urged group members to balance tensions between compliance and resistance, unity and diversity, creation and destruction, bolstering their capacity to recreate their lives within complex contexts. From a paradoxical perspective, this research challenges that attempts to eradicate or resolve chaos might stifle therapeutic growth. The presentation will highlight the necessity that music therapists consider fresh approaches to optimise the creative potential of chaos in group work with adolescents.

**47 Music Brings Us Home: A Novel Clinical/Mixed-Methods Research Project with Homeless Persons in Collaboration with the Philadelphia Orchestra**

Cheryl Dileo, Jennifer Gravish and Adenike Webb

This presentation will detail an innovative music therapy clinical and research project developed in conjunction with the Philadelphia Orchestra and a service agency for homeless persons. The research project examined the influence of music therapy on coping, anxiety, mood, hopefulness and quality of life of homeless individuals, as well as exploring their experience of participating in music therapy sessions. Experiences of the music therapists as well as the Philadelphia orchestra musicians who participated in the sessions were also investigated via interviews. Information on the music therapy interventions used, the clinical issues confronted and the results of the research will be presented. The presenters will also discuss the formal training provided to the musicians prior to their participating in the sessions to maintain the integrity of the sessions. Future possibilities for implementing this model of music therapy will be discussed.

**51 ParkinSong: A controlled trial examining the effects of an interdisciplinary therapeutic singing group intervention on communication and wellbeing in Parkinson's disease**

Jeanette Tamplin, Meg Morris, Caterina Marigliani, Felicity Baker and Adam Vogel

**Background:** Communication impairment is one of the most common symptoms of Parkinson's disease (PD), significantly impacting quality of life, yet few seek help for this. ParkinSong is a therapeutic group singing intervention designed collaboratively by music therapists and speech pathologists. It specifically targets the functional communication issues resulting from PD and provides motivating musical cues to stimulate and organise motor speech output in a supportive group setting.

**Methods:** We measured the effects of a ParkinSong group singing intervention in a controlled clinical trial at 2 dosage levels (weekly versus monthly) over 12 months, on voice, speech, respiratory, and wellbeing outcomes for 76 people living with PD. The ParkinSong model comprises high effort vocal and respiratory tasks, speech exercises, group singing, and social communication opportunities. Control participants took part in regular peer support and/or creative activity groups that did not involve singing or targeted communication strategies.

**Results:** After 3 months, ParkinSong intervention participants demonstrated significant improvements in vocal intensity ( $p=0.038$ ), maximum expiratory pressure ( $p=0.006$ ), and voice-related quality of life ( $p=0.020$ ) in comparison to controls. Weekly ParkinSong sessions increased vocal intensity more than monthly ( $p = 0.011$ ). Vocal intensity declined as expected for controls. No significant changes were observed over 3 months for speech intelligibility, maximum phonation length, or quality of life were observed. Data for the full 12 months study period is currently under analysis and will be presented.

Conclusions: ParkinSong is an effective and engaging interdisciplinary model of therapy to increase vocal loudness and respiratory support for people with PD.

**P 52      The MT-VR Solution: A team approach to developing technology for delivering online group music therapy sessions for people with quadriplegia**

Jeanette Tamplin, Ben Loveridge, Yunhan Li, Ken Clarke and David Berlowitz

Background: People with quadriplegia are disproportionately rurally and regionally located, at high risk for social isolation, and face numerous barriers to accessing music therapy (MT). They also face significant risk of illness due to paralysis of the primary breathing muscles. Our previous research demonstrated that face-to-face group singing therapy improves breathing, voice, mood, and social connectedness for people with quadriplegia. However, latency issues make online live group singing impossible via current videoconferencing options.

Aims: We aimed to develop and test the feasibility of a low-latency immersive VR platform to deliver online group singing interventions. In particular, we aimed to explore the accessibility and acceptability of this mode of service delivery for people with limited mobility.

Method: A collaborative team comprising MTs, physiotherapists, occupational therapists and information and communications technology specialists developed the MT-VR solution. Twelve patients from a metropolitan spinal rehabilitation unit trialled several telehealth solutions for online group MT sessions. Participants completed three short user-experience questionnaires and an interview about their experience.

Results & Discussion: All participants found the VR equipment easy to use and liked the VR experience. None reported nausea or discomfort. Point and gaze navigation systems and low latency audio were preferred and the latter made it possible to sing in time. Interestingly, most participants felt that VR made them less self-conscious to sing in front of others. By incorporating new technology into MT programs, we have potential to achieve greater therapeutic benefits and reach people who may not be able to access face-to-face therapy sessions.

**P 53      The kaleidoscope of empathy: Insights from music therapy with aggressive teenagers**

Andeline Dos Santos

Common assumptions prevail that increasing a person's level of empathy will decrease their desire to be aggressive. While some findings supports this notion, others bring it into question. In addition, studies examining empathy do not all examine the same phenomenon. There are a multitude of conceptions of empathy (including affective and cognitive empathy, motor mimicry, role-taking, and compassion). This kaleidoscope offers numerous potentials within music therapy practice. This poster presents two differing approaches to empathy, one drawn from Husserlian phenomenology and the other from an integration of Gergen and Deleuze's theories. I reflect on how these were drawn upon in group music therapy with teenagers referred for aggression at an under-resourced high school in Eersterust, South Africa. In one music therapy process, developed upon a descriptive phenomenological foundation, participants were able to experience and express empathy as entering an experience of another through focusing on them; entering the experience of another through explicit reflection on their own similar experiences; experiencing themselves in new ways in relation to the others; and entering a shared, resonant space of "we." In another group music therapy process, developed using the thinking tools of Gergen and Deleuze, empathy was encountered and produced as familiarity, attunement and synchrony, and also as difference

(that could prompt the emergence of new lines of meaning in relationship). The rich theoretical and practical implications of these two approaches will be mentioned.

**W 55      Resonant Loops: the use of live audio/video sampling and looping in the music therapy room to facilitate clients' exploration of self-expression and self-identity.**

Grainne Ravani Foster and Francesca Borghi

Introduction/Background: Pop artists have brought live audio sampling and looping techniques into the mainstream consciousness. In recent years dozens of iPad apps exploring these techniques have been launched. Clinicians therefore have a wealth of accessible software to choose from in their music therapy practice, in addition to the option of using hardware devices such as loop and effects pedals. However, although the use of pre-recorded loops within the GarageBand app has been explored in the literature (Martino and Bertolami 2014, Street 2014), little published work appears to have focused specifically on the use of loops created from live audio/video sampling in music therapy.

Aims: This workshop explores the 'what', 'when', 'where', 'why' and 'how' of using looping and sampling technologies in music therapy. It will invite theoretical discussion, practical exploration and reflection on sampling and looping techniques, including contraindications. It will also explore the potential effects of these technologies on clients, the therapist, their relationship and the therapeutic process.

Method: The workshop will begin with a brief introduction to audio and video sampling and looping technologies. Short clinical video vignettes will highlight pertinent aspects of both the client's and therapist's engagement with these techniques and facilitate wider discussion of the role these techniques may play in promoting clients' self-expression and reinforcing their sense of self-identity. A practical demonstration will follow of a range of iPad apps, digital loop pedals and guitar pedals. Subsequently, participants will be invited to share clinical scenarios and explore live sampling and looping within these contexts.

**56 (S 443)      Music-Listening Group for Older Men**

Katarina Lindblad

Some of the specific wellbeing challenges for older men are loneliness and isolation, often tied to masculine norms not to show emotions, and a reluctance to use health care services. Finding ways to improve the mental health of older men has proved a challenge for public health. Older men is a neglected group both in masculinity research and gerontology. There are no previous studies on the potential role of music in shaping wellbeing amongst this group.

This presentation explores the potential wellbeing benefits from participation in a music listening group for older men. Based on the results of 15 semi-structured interviews with retired men on their motivations and perceptions from engaging in music, a music-listening group for older men was started. Eight men, recruited from an open psychiatric ward for older persons and a volunteer centre for economically or socially vulnerable older persons, met every other week for two semesters, for a total duration of 16 x 90 minutes, to listen to music of their own choice and discuss memories, associations and emotions evoked from the listening experience. The group was led by the author.

The results from this study supports previous evidence on the social and emotional wellbeing effects of engaging in music, demonstrating that being in contact with and expressing emotions can positively influence social relationships, which in turn can counteract feelings of loneliness. Thus, it argues that designing and offering health promoting musical activities for older men is an important task for music therapists.

**58 Music and Arts Program for the Recovery and Community Integration of Individuals with Mental Health Conditions**

Maayan Salomon-Gimmon, Cochavit Elefant and Hod Orkibi

**Introduction:** The emergence of the recovery-oriented approach has impacted mental health rehabilitation policies worldwide (Davidson, 2016). One related initiative in Israel is the Garage pre-academic music and arts school for the rehabilitation of people with musical and artistic abilities who are coping with mental health conditions (MHC) in the community. This program aims to enhance artistic skills and socio-emotional abilities to facilitate participants' integration into arts-related higher education and the job market.

**Objective:** This presentation will discuss the qualitative findings of our mixed methods longitudinal study, funded by the National Insurance Institute in Israel, which sought to understand whether and how the program contributes to participants' wellbeing and meets its goals.

**Methods and Results:** Data on the experience of students and graduates (N= 60) were collected through six focus groups from three academic cohorts. The data are currently being analyzed based on the grounded theory approach (Charmaz, 2014), and the emerging results on the music track will be presented.

**Discussion:** We will discuss how participation in the Garage program can contribute to participants' personal recovery, creative self-concept, and community integration through the lens of the community music therapy movement (Stige & Aarø, 2012).

**Conclusion:** The study sheds light on how music training, making, and musical expression can be incorporated in music-based mental health services in the community to contribute to functional, social and personal recovery processes. This can inform practices and policies regarding the implementation of music activities in other community-based rehabilitation and treatment programs.

**59 The Holy Grail: Clinical and Economic Effectiveness in the Assessment of Parent-Child Interactions**

Rachel Swanick and Daniel Thomas

This presentation focuses on the Assessment of Parent-Child Interactions (APCI) (Jacobsen 2014), and its use as an assessment of arts therapies interventions with adopted children and their families. Recent service evaluations on APCI, along with economic data from Chroma, a leading UK arts therapies provider, highlight the value of assessment tools such as APCI in reporting clinical and economic effectiveness. Nine UK-based families took part in APCI assessments at the start and end of their therapy. The APCI was used to evaluate parental and emotional capacity by concentrating on Mutual Attunement, Nonverbal Communication, Emotional Response and Parent-Child Interactions in the Music. After the first APCI, recommendations for therapy "treatment" were made by the assessor and used as themes in the continuing arts therapy provision. Once therapy was completed, another APCI was offered and a statistical analysis was made. This showed a significant correlation in improvement of Emotional Response ( $p=0.03$ ) and Parent-Child Interactions in the Music ( $p=0.04$ ), suggesting a positive improvement in the family dynamic led by the therapeutic relationship. Arts therapies professions are evolving and becoming more visible to commissioners across a range of health, education and social care sectors. Evaluations of positive therapeutic outcomes together with statements of economic benefit are increasingly important. While much has been written evaluating the art therapies, there are few cost-benefit analyses that also present economic justifications for these interventions. This presentation aims to change that; commissioners have the right to know the emotional, social and financial value of arts therapies assessment and treatment.

**W 62      Voice work and body drumming – a multicultural workshop**  
Maayan Salomon-Gimmon

**Background:** The voice and the body are our most communicative and available “musical instruments”, and are found in all cultures, religions, and nations. We, as music therapists, can use their unique qualities throughout the world, in both developed countries and third world countries, irrespective of the presence of specific musical instruments, which in some places are not available due to economic or other reasons.

**Aims and content:** The workshop will present voice work and body drumming techniques that were in use while working with multicultural groups in Kakuma refugee camp, Kenya. Kakuma refugee camp serves 200,000 refugees, from Somalia, Ethiopia, Burundi, Congo, Eritrea, Uganda, and Rwanda, who were forcibly displaced from their home countries due to war or persecution. During the workshop we will address some relevant topics such as: community work, short-term psycho-social support, overcoming language barriers, intercultural conflicts and the lack of musical instruments or financial resources.

**Methods:** We will start with a warm up of our voice and body, and will continue with exploring the different possibilities of using our innate and most natural ‘musical instruments’. Throughout the workshop, practical demonstrations of vocal and body drumming techniques will be given, with the emphasis on the group experience. In addition, relevant movies from the work in the camp will be presented and discussed.

**Conclusion:** Voice work and body drumming have therapeutic and empowering qualities. They are useful for reaching out in big groups from various ages and populations in a multicultural community setting.

**63      Follow-up research on Borderline Personality Disorder and Trauma in Music Therapy**  
Gitta Strehlow

**Background:** In a former research ten interaction patterns in music therapy have been shown to be relevant and helpful in treating Borderline Personality Disorder (BPD) inpatients in an acute psychiatric hospital (Strehlow&Lindner 2016). A ten-week follow-up research, done in a different cultural environment, complemented the previous results.

During the follow-up research project the music therapist was confronted not only with attachment trauma, which is typical for BPD patients but also with traumatic political issues in connection to Northern Ireland and Germany.

**Objective:** This paper will analyse one of the ten examined BPD interaction patterns: “music goes beyond borders”. It will show how an overwhelming victim-perpetrator relationship pattern emerged and was dealt with during the research. Improvised music on drums, which had military associations, was experienced as powerful and at the same time as threatening.

**Methodology:** Based on psychodynamic understanding the relationship between the group BPD patients with their cultural background (Northern Ireland) and the research music therapist with her cultural background (Germany) will be looked at in detail.

**Conclusion:** The analysis of the research case material will show 1. Connection between traumatic experiences and BPD 2. Influence of cultural background in research and 3. Group dynamics in short term group music therapy.

**67      Music as a means of communication between Holocaust Survivors and their children – from the Perspective of the Second Generation**  
Atarah Fisher

The purpose of the study is to examine the influence of music on the intergenerational transmission of Holocaust trauma. The presentation will discuss the psychological role of the music by analyzing personal



accounts of Holocaust survivor offspring, considering ways music influenced their relationships and communication with their parents, and how they employed music during the different stages of their life. Eleven second-generation musicians, with no prior experience with music therapy, consisting of three men and eight women ages 55-67 were interviewed. Prior to the interview, they were asked to prepare three musical excerpts, which according to the interviewee represented their father, mother, and themselves. These musical excerpts were played during the interview. Analysis of the transcribed interviews indicated two patterns; the first I labeled "commemorating conductor" relates to those with a more contented upbringing, who went on to perpetuate their parent's traditions, primarily via their music. The second, the "arranger" relates to those who grew up in a harsh environment. Music became their therapeutic tool, a means of health musicking and a way to recount their parents' story. For both groups, music helped them cope with their background and identity, communicate with their parents, and relate to their parents' story.

## **69            The Lived Experience of Learning to Improvise: An Arts Based Research Study with Music and Music Therapy Students.**

Becky White

Becoming an improviser can involve experiences of transformation, liberation, vulnerability and anxiety. Improvisation requires active choice making, risks, surprise, playfulness, courage and trust (Nachmanovitch, 1990). With a paucity of research studies in music therapy, education or psychology, which investigate learning experiences in improvisation, there is a pressing need for increased understanding of the resonances between learning and improvisation (Wigram 2004; Rose, 2017; Larsson and Georgii-Hemming, 2018).

This paper will present preliminary research findings from ten students, who took part in semi-structured interviews, combined with improvisations. Initial results suggest that the lived experience of learning to improvise engenders change and transformation in individual identity, relationship to music, and the need for re-learning of existing music skills. The paper will be presented utilising quotes, musical extracts and graphic scores. This qualitative, small scale, arts-based research project, has implications for teaching practice in music therapy training, and seeks to contribute to the growing discipline of 'improvisation studies' across art forms (Caines and Heble, 2015).

Caines, R., & Heble, A. (2015). *The Improvisation Studies Reader: Spontaneous Acts*. London: Routledge.

Larsson, C., & Georgii-Hemming, E. (2018). *Improvisation in General Music Education - A Literature Review*. *British Journal of Music Education*, First View 22 June 2018, pp. 1-9.

Nachmanovitch, S. (1990). *Free Play: Improvisation in Life and Art*. New York: Penguin Putnam.

Rose, S. (2017). *The Lived Experience of Improvisation: In music, learning and life*. Bristol: Intellect.

Wigram, T. (2004). *Improvisation: Methods and Techniques for Music Therapy Clinicians, Educators and Students*. London: Jessica Kingsley Publishers.

## **71            'Music While You Wait' – Sounding our way through maternity care**

Grace Meadows and Claire Flower

In 2016, the Better Births report was published. It laid out a vision for maternity services as 'safer, more personalised, kinder, professional and more family friendly' (2016). This vision is being actively pursued within Chelsea and Westminster Hospital NHS Foundation Trust.

'Music While You Wait' (MWYW) is a collaborative project between music therapy and maternity services, aiming to understand how music can support women and families during pregnancy and beyond. MWYW is being run in three locations: antenatal clinics, antenatal and postnatal wards.

Preliminary discussions suggested that the antenatal clinic is often experienced by women, partners, and staff, as a stressful environment. 'Input' was requested to consider how music might lessen tensions, particularly those caused by lengthy waiting times. The focus on the wards is on supporting women who are hospitalised for lengthy periods either prior to, or after, giving birth; hospitalisation during pregnancy has been associated with increased levels of anxiety and depression, which may bring concomitant challenges (Bauer et al, 2010).

Maternity services are largely unfamiliar territories for the music therapy profession. This presentation will explore how we are sounding our way through maternity care; the emergence of practice, and the challenges of evaluating dynamic, complex events in order to 'capture fluidity, feedback loops and emergence over time'(Greenhalgh, 2017). We will explore the complexity and challenges of engaging with the practice-research loop, and the unexpected ripples within the Trust.

## **74 Clinical considerations when working with clients with complex clinical profiles in music therapy**

Annie Heiderscheit and Kathleen Murphy

This presentation focuses on describing complex disorders such as addictions, eating disorders, post-traumatic stress disorder, and the often associated comorbid (co-occurring) disorders. Clients with complex clinical profiles typically have a variety of issues underlying their primary diagnosis, as a result, the presenters will discuss the importance of a trauma-informed care approach. The risks, contraindications, and ethical considerations necessary to effectively treat and care for these clients in music therapy will be reviewed. Presenters will discuss stages of treatment and client needs associated with various stages. Methods of identifying, assessing and treating these complex issues in music therapy will be discussed with the goal of helping clinicians understand: 1) where treatment needs to begin to ensure therapeutic goals addressing primary issues prior to addressing secondary issues, and 2) the appropriate use of music therapy methods. Additionally, the presentation will discuss understanding the power of the music in the music therapy process, to ensure that clinicians are meeting client needs, not triggering symptomology, traumatic memories or experiences. The presentation will also address the importance of a clinician knowing their scope of practice, when they are adequately trained and prepared to work clients with complex disorders, and how to utilize supports such as consultation and supervision to support their effective treatment with client(s). The discussion will also focus on contraindications in music therapy for clients with complex disorders.

## **75 How do we understand the unconscious in contemporary music therapy?**

Gitta Strehlow, Martin Lawes, Inge Nygaard Pedersen and Nechama Yehud

Background: Theories of the unconscious are central in psychodynamic music therapy, where musical improvisation has the potential not only to express unconscious material but also to contain and transform it in a way that is valuable for the client. Both music therapy and psychoanalysis are, of course, also continually evolving fields of practice. In music therapy, mother-infant research and theories of implicit relational knowing have been especially influential, extending our understanding of non-verbal relating in music therapy. Neuroscience has also brought valuable new perspectives to bear. How is our understanding of the unconscious affected by all these developments?

Objective: The purpose of this roundtable presentation is to explore how we understand the unconscious in contemporary music therapy. Has our understanding of the unconscious changed, for instance? Or do we use other concepts instead?

Methods: Music therapy practitioners and researchers from four different countries (Denmark, Israel, Germany and the UK) will provide different perspectives that link to the concept of the unconscious such as: the dynamic unconscious; transference-countertransference; implicit knowledge; neuroscience; creativity of the unconscious.

Conclusion: In our different ways, we hope to clarify how and why the concept of the unconscious is still important for us in understanding our clinical work. We want to discuss this and find out if and how the concept is of any value for the audience.

## **78            A music therapy treatment manual for adolescents with depression – Clinical experiences from a feasibility study**

Josephine Geipel

This presentation introduces a music therapy treatment manual for depressed young people descriptively explained using illustrative examples. A short overview on the current state of research and on treatment approaches for adolescents with depression is provided. Recent research supports the hypothesis of depression mainly being a disorder of emotion regulation involving severe mood disturbances. Furthermore, a strong association between music processing and emotion regulation is identified. Since listening to music and associated activities are of major importance to young people, a treatment manual that was tailored to integrate findings from current music therapy practice and research was developed. The manual is for a short-term music therapy for adolescents between 13 and 17 years old experiencing a mild or moderate depressive episode. The young people are expected to participate in twelve individual sessions of outpatient music therapy. The particular interventions outlined in the manual were created as an adjunct therapy to a psychotherapy and/or medical treatment provided by a qualified music therapist. Thus, it focuses in three phases on particular domains in the treatment of depression: sensory modulation, the improvement of emotion regulation and interpersonal regulation. It contains methods, which are in line with current music therapy practice and research. The manual was developed for research. The dilemma between offering a standardized therapy treatment that met the requirements for validity and replicability of research, and the need for a clinically meaningful and flexible therapeutic procedure that was tailored to the needs of the individual will be discussed.

## **80 (S 447)    Parental voice and music therapist voice with preterm infants**

Stephanie Lefebvre and Eduarda Carvalho

In the scientific literature, experts in the field of developmental care in neonatal intensive care units encourage the active parentality and start to make recommendations such as the access to the maternal voice for the baby while doing kangaroo care.

However, parents of premies may have difficulties to address all by themselves their spoken or sung voice to their child: stunning, emotional overflow, PTSD, are frequently identified after a premature birth experience. The parent's attachment system is activated and he/she can find him/herself in a motivational dilemma. Based on recent research in music therapy with preterm infants that recommend the use of live music and parent involvement in the therapeutic process, the music therapy clinical practice is aimed to offer an intersubjective experience between the parents, the baby and the music therapist to promote the emotional regulation and the parent-infant bonding in a secure and reliable environment. The enveloping presence of the voice of the music therapist can offer a new perspective on parenting skills and on the communicative skills of the baby. We also know that the contingent parental voice has positive effects on premies vocalization that are beneficial for their social and cognitive long term development.

This presentation will be illustrated by short video sequences of mother-infant dyads filmed in the NICU of the Hospital (GHPSO), in Creil (France) and in the maternity of Lisbon (Portugal).

**82            Enhancing the efficacy of integrative improvisational music therapy in the treatment of depression: Overview of an on-going randomised controlled trial**

Jaakko Erkkilä, Olivier Brabant and Suvi Saarikallio

A randomised controlled trial (RCT) previously conducted at the University of Jyväskylä, Finland, has shown that integrative improvisational music therapy (IIMT) was more effective than standard care alone in the treatment of depression and co-morbid anxiety. Following up on this study, we are currently conducting a new trial aimed at investigating how the efficacy of IIMT could be enhanced even further. This is being done by comparing specific variations of IIMT that involve the presence or absence of two extra components: listening back at home to the improvisations created during the sessions, and starting each session with a breathing exercise designed to promote emotional regulation and expression. Although the clinical part of the trial is completed, final results are not available yet. We will, however, present the study's design, introduce the IIMT model, explain the rationale behind the two added components, and share our experience about the pros and cons of such a design in terms of client work. In addition to the main RCT outcomes, this trial also contains an exploratory part aimed at better understanding the internal mechanisms of IIMT. To that end, we have collected video, music, and heart rate data in every therapy session, as well as administered post-session questionnaires for continuous process evaluation. We will present the main findings of this exploratory part and discuss the relevance of the collected data for music therapy research and practice.

**P 86            EMTC Research Working Group in Music Therapy: Contributions of PhD Programs in Music Therapy in Europe**

Melissa Mercadal-Brotons, Tali Gottfried, Stefan Mainka and Elide Scarlata

The importance and role of research to both the practice and profession of music therapy (MT) is well acknowledged. Research challenges us to modify the way we work as music therapists— helps define the direction for new discoveries, reaffirms what we know, helps us change the way we view what we already know, and develops and supports jobs. It is these possibilities of discovery and change that make research so exciting and diverse.

An increasing number of trained music therapy researchers and clinicians, therefore, from many parts of the world have taken on the challenge of conducting research and are directly or indirectly influencing the music therapy journeys of others.

The practice and profession of music therapy and the field of research are both diverse and growing areas that are intertwined. Music therapy research increasingly reflects this growing diversity and progress of scientific knowledge.

The Research Working Group of the EMTC has undertaken the task of looking at current PhD programs in Music Therapy offered in Europe and in order to compile updated information about dissertations completed in these different programs with the following objectives:

- To disseminate information about research projects in MT in Europe to help in the development and recognition of the field.
- To explore the possibilities of creating an EMTC research database specific to the field of MT in Europe.
- To promote collaborative research projects in MT among European countries.

The results of this work will be presented in this poster presentation.

**87 Fields of resonance from therapeutic group song writing for people living with dementia and their family caregivers**

Imogen Clark, Phoebe Stretton-Smith, Felicity Baker and Jeanette Tamplin

People living with dementia (PwD) and their family caregivers (FCG) often experience relationship stressors, social isolation and stigma. Therapeutic group songwriting (TGS) has been used to address these issues for groups involving either FCG or PwD, but not with groups of PwD/FCG dyads participating together. TGS for PwD/FCG dyads may encourage united expression with others in similar situations, leading to mental stimulation and achievement for individuals, meaningful shared experiences for dyads, and positive social opportunities. A randomised controlled trial is being conducted to compare social connectedness, relationship quality, quality of life, depression, and caregiver burden for 60 PwD/FCG dyads randomised to either 6 x 1-hour weekly TGS sessions (experimental) or waitlist control (University Ethics Approval: 1851252.2). Outcome measures will be collected at weeks 0, 7 and 13 following recruitment and the experimental group will also contribute video, interview, and song lyric data. The project is currently in the data collection phase. However, we anticipate several potential fields of resonance from this research, including feelings of personal success and confidence for both PwD and FCG, relationship satisfaction and togetherness for dyads, and empathic friendships. In addition, we anticipate songs portraying the lived experience of dementia may increase public awareness and understanding. This presentation will describe how theories and songwriting approaches were adapted to meet the unique needs of PwD and FCGs attending sessions together. We will also explore tensions arising from the outcome-based research design and expectations of research funding bodies with the values of community music therapy underpinning the research.

**88 (S 448) Clinical supervision: Understanding of levels of supervision in forming a music therapist identity**

Inge Nygaard Pedersen

Clinical supervision is very important and overall professional supervisors need to identify different perspectives and foci if the supervisee is a student in 1) the early training period 2) in a more advanced period of training. Also 3) newly educated music therapists still are in the process of developing their identity as a music therapist. So supervision is very important for this process. When you become an 4) experienced music therapist supervision is just as important to keep this identity vital and new and to expand the identity lifelong.

I will present a model strongly influenced by Stoltenberg & McNeill (2011) identifying four different levels in the supervision process towards a professional identity as a therapist. I will discuss how this model has been further developed by Holck and Pedersen 2018 to adapt to the development of a professional identity for music therapists.

Finally I will illustrate the supervision work on the different levels through supervision vignettes and emphasize how the degree of prior experiential and resonant learning processes and the application of artistic media can support the supervision process.

**90 'Burden of normality': Therapeutic songwriting in individuals experiencing psychosocial adjustment difficulties following seizure surgery**

Young-Eun C Lee, Sarah Wilson, Marie O'Shea, Phoebe Stretton-Smith and Felicity Baker

Epilepsy is the second most common neurological disorder affecting approximately 60 million individuals worldwide. Psychosocial outcome following seizure surgery can be paradoxical in that seizure reduction or

freedom does not necessarily result in good psychosocial outcomes and can give rise to a range of behavioural, psychological, affective and sociological complications. Therapeutic songwriting has recently shown efficacy as a means of reconstructing fragmented post-injury identities in individuals following neurological injuries. The aim of this study was to examine the impact of an identity-focused therapeutic songwriting intervention on mood and wellbeing in individuals experiencing the reverse identity transition from chronic illness to sudden wellness, termed 'burden of normality.' Three individuals with chronic epilepsy who had recently undergone seizure surgery participated in a six-week, 12 session therapeutic songwriting intervention designed to explore the pre-surgery, present, and post-surgery self. Data were collected at baseline, mid- and post-intervention using a range of mood, wellbeing, and songwriting engagement measures. Results from descriptive case analyses of three individual cases will be discussed with reference to trends in outcome measures as well as the lyrical content of the songs. Furthermore, the results will be discussed in relation to the theoretical framework underpinning the process of identity reconstruction following neurological injuries.

**91            The Bonny Method of Guided Imagery and Music assists family caregivers of people with dementia to experience fields of resonance from past, present and future.**

Denise Grocke, Imogen Clark, Melissa Murphy, Vannie Ip Winfield and Emily Shanahan

Family caregivers (FCG) of people living with dementia (PwD) have significant risk of poor mental and physical health. The Bonny Method of Guided Imagery and Music (BM-GIM) has supported health and wellbeing for people with various life challenges, but has not been examined with FCG of PwD. As numbers of PwD increase, there is a growing need for interventions that support and sustain FCG. BM-GIM may assist FCG looking after PwD to explore challenges and stressors, and experience improved wellbeing and satisfaction in the carer role. This project aimed to address a limitation in research by examining FCGs' experiences and ratings of depression and quality of life following a 6-sessions of BM-GIM. After receiving ethics approval, 7 family caregivers who either cared for a family member with dementia living at home or in separate residential care provided signed informed consent. Pre-post outcome measures were administered within 7 days of commencing and completing the series of sessions. Additional data was obtained from qualitative interviews, transcripts, mandalas, and session audio recordings. We expect to complete data collection by the end of 2018 and full results will be available for presentation at the conference. Some preliminary analysis of qualitative interviews and transcripts suggests the emergence of patterns including reconnection with the younger self, experiences (and suppression) of guilt, and loss of future plans. BM-GIM may assist FCGs to connect with personal fields of resonance from across the life-span, assisting them to employ inner resources, manage challenging feelings, and cope with their caregiver role.

**94            Individual Nonverbal Therapy with a Geronto-psychiatric Patient. The Benenzonian Amodal Approach in an 'at the bedside' Setting**

Bettina Eichmanns

The presentation illustrates theoretical framework and clinical practice of a project of individual nonverbal therapy developed for a resident of a psychiatric rehabilitation facility. The patient suffers from the akinetic-rigid variant of Parkinson's disease with consequential anxiety, hallucinations and deliria, and is thus part of a rapidly growing number of elderly persons with neurological disorders that generate a

complex combination of physical, cognitive, and psychiatric impairments (DobkinRD, 2018), confining him to the hospital bed. Hence he cannot participate in group activities. The objective was to evaluate a long-term treatment that resonates with her confined motor and cognitive skills: the amodal improvisational method named 'Benenzonian Nonverbal Therapy' (Benenzon, 2017; Stern, 2010). The approach envisions ample time for patient observation, data collection (applying the ISO-principle), and is strictly non-directional. I will discuss session protocols, images, video/sound examples, and feedback from patient, relatives and staff, to analyse the often very subtle sound-sensory-gestural improvisations. The outcome of the two-year project demonstrates that the biennial time-frame and the adopted approach, despite only weekly sessions, paved the way to a site-specific treatment moulded around the patient's specific needs. It diversified his emotional state, providing shortcuts to near-normal levels of interpersonal, and improved motor skills which, albeit transitional, added a lighter note to the strain on nursing staff and family. The bedside setting represented an opportunity to conquer new channels of nonverbal communication that elude established observational (WoschT, 2017) or recording techniques, requiring multiple modalities of documentation and interpretation.

**95 (S 448)    Becoming a Supervisor: Consensual Qualitative Research on Supervisor Development in Music Therapy**

Dong Min Kim

This study aims to understand the experience of supervisors to develop expertise in their path of professional advancement in music therapy. To address the research purpose, the researcher interviewed 10 supervisors with average of 12 years of experiences on their experiences in the course of professional development as supervisors in the field. The collected interview data were analysed, using consensual qualitative research method that requires consensual process in every step of data analysis to generate reliable results and applicable theories. The result showed that five domains including "experiences as a novice supervisor," "experiences of efforts for growth," "experiences of expertise development," "goals for further development," and "suggestions for development of the field," and 19 affiliated categories were generated. According to the result of cross analysis, it was general that supervisors in the field experienced anxieties due to insufficient competencies to understand the role of supervisor and to deal with counter-transference issues in the novice phase. However, as they become more experienced supervisors, they grew and advanced professionally as they accumulated the experience of supervisory intervention techniques and competencies. This study is a qualitative examination of supervisors' experiences in their path of professional development in music therapy, and the results provide valuable information for development of supervisors' expertise.

**96            Being Kind to Oneself: Mindful Self-Compassion In Music Therapy as A Resource for Individuals with Chronic Pain - A Pilot Study**

Diandra Russo, Friederike Haslbeck and Sandra Lutz-Hochreutener

A differentiated focus on music therapy (MTH) as a treatment modality is often lacking in current collaborative treatment literature. In the last decade, the practice of mindful self-compassion (MSC) with chronic pain patients has been of interest to researchers in many perspectives and will be elaborated on. Implications about the use of MSC techniques in MTH will be discussed. The mixed method pilot research study that will be presented, explored the use of MSC techniques in MTH, to investigate the relevance of MSC and its influence on pain acceptance and pain reduction. Patients (n=8) diagnosed with chronic pain took part in eight once weekly successive individual MTH sessions. Quantitative data was gathered by administering the Self-Compassion Scale, Chronic Pain Acceptance Questionnaire and pain perception through Numeric Rating Scale at baseline and after completion of therapy. Qualitative data was gained

through focused interviews. Qualitative results were analyzed using thematic analysis, quantitative results with descriptive and parametric statistics by correlating pre-post results within subject and overall group mean. Overall, it was evident that MSC and chronic pain acceptance both increased with a positive correlation ( $p= 0.027$ ). Qualitative data showed that patients generally appreciated MTH due to the aspects of having moments of relaxation, self-care, experiencing their chronic pain and underlying emotions with a validating and accepting attitude. Due to the pilot character and missing comparison conditions our results cannot be generalized and causality is not given. Nevertheless, feasibility will be explained. The values of collaborative efforts was assessed as fruitful.

## **97      A follow-up project of music therapy with young children with autism and their families; looking back, looking forward**

Amelia Oldfield

The original project: Between 2000 and 2002, ten pre-school children with autism and their families received weekly individual music therapy sessions over a period of five months. All the sessions were filmed, so that the work could be analysed in detail as part of a PhD investigation. At the end of the project the families were given filmed excerpts of the sessions to take home with them.

The current project: Sixteen years later, in early 2017, the ten families were contacted by the original music therapist and invited to return for an interview. The interviews were filmed and focused on what the families remembered about the music therapy intervention and in what ways they felt it might have been helpful. A documentary film has been made incorporating material from both the original music therapy sessions and the current interviews.

Reflections and discussion: In this presentation, the author will show short excerpts from the film and draw out themes that have come out of the interviews. She will reflect on the impact of working directly with a film director who received music therapy himself with her 22 years ago, when he was three years old and had a diagnosis of autism. She will also consider the effects the project and the film have had, and may have in the future, on current clinical work in this area. Participants will be invited to consider and discuss setting up other music therapy follow-up projects in the future.

## **98      Can music remedy sleep problems?**

Kira Vibe Jespersen

Insomnia is highly prevalent in our modern world with great costs for both individuals and society. Current treatments are limited and music listening has been suggested as a potential intervention for improving sleep quality.

We used a systematic review and randomized controlled trial to assess the effect of music as a sleep aid. In a Cochrane review we found a positive effect of music on sleep quality in various groups of people with poor sleep quality, including participants with PTSD, low back pain, and age-related insomnia. However, the quality of the evidence was not high, and no studies included objective measures of sleep. To address these shortcomings, we conducted a randomized controlled trial evaluating the effect of bedtime music listening for improving sleep in adults with insomnia disorder. The results showed a positive effect of the music intervention on insomnia severity and quality of life, but no changes in objective sleep measures.

Research suggests that music listening can be an efficient intervention for sleep improvement, but many aspects of the intervention needs substantial consideration. What type of sleep problems can and cannot be improved by music interventions? What are the important characteristics of the music? How to implement music as sleep aid in music therapy, as a music medicine intervention or as a self-help tool? These issues will be discussed in relation to the needs of different groups of people who may benefit from music as sleep aid.



**99 NICU Music therapy for the mother-preterm infant dyad: a Brazilian mixed-methods study**

Ambra Palazzi, Rita Meschini and Cesar Augusto Piccinini

Premature birth and the hospitalization in the NICU might constitute a traumatic experience for all the family. Music therapy has shown positive effects for the infants, the parents, and their relationship. This is a mixed-methods ongoing study that aimed to investigate the effects of the Music Therapy Intervention for the Mother and her Preterm Infant – MUSIP on the infant’s physiological responses, on maternal mental health and on mother-infant interaction. Thirty mother-preterm infants dyads, hospitalized in a public hospital in the South of Brazil, were divided into two groups: a Music Therapy Group (MTG) and a Comparison Group(CG). The MTG took part in six sessions of the MUSIP, aimed at sensitizing maternal singing during kangaroo position. Maternal anxiety, postnatal depression, and stress were assessed before discharge in both groups. Mothers were interviewed and the mother-infant interaction was filmed during singing and no-singing. Oxygen saturation and heart rate of the MTG infants were assessed before, during and after sessions. Preliminary qualitative analysis has shown that the MUSIP has empowered both the mother and the infant, relaxing them and enabling maternal sensitivity through singing. Results regarding maternal mental health and infant’s physiological responses will also be presented. This is the first Brazilian mixed-methods study to investigate the effects of music therapy for the mother-preterm infant dyad. Results will be discussed in the light of contextual peculiarities of Brazilian NICUs. The MUSIP has shown to contribute to the mother-infant well-being in the NICU. Further analysis might enlighten the MUSIP effects for mother-infant interaction.

**R 100 What can the neurodiversity movement offer music therapy?**

Grace Thompson (chair), Cochavit Elefant, Efrat Roginsky, Beth Pickard and Maren Metell

Three decades ago the term Neurodiversity was coined by a young woman with Asperger syndrome seeking to define her own unique identity (Singer, 2017). Since then, the term is associated with political advocacy that supports a rights-based disability agenda (Silverman, 2015). The Neurodiversity paradigm proposes that people's neurologically-based differences are no different to other social classifications such as gender and race (Singer, 2017).

The Neurodiversity movement challenges systems and interventions with “normalization” as the core agenda (Bascom, 2012). Instead, “maximization” of strengths and resources is encouraged, with advocates seeking to influence all levels of society, from policy to interpersonal, everyday practices. The deep humanistic inheritance of the music therapy profession (Abrams 2015), along with ecological and community paradigms that have become more prevalent in recent times are perhaps well aligned with the principles of neurodiversity. However, disability scholars have critiqued music therapy as supporting the medical model of disability and therefore risk contributing to oppression (Straus, 2011; Cameron, 2014). Perhaps the music therapy profession still has much to learn from disability advocates and critical theory about the potential ways that music can support the appreciation of diversity and performance of identity. This round table will present reflections and perspectives from five music therapists working with several different populations in an effort to integrate our clinical experiences and discuss a fuller view of neurodiversity. Our discussion will focus on two main issues: our perceptions of neurodiversity advocacy, and the implications for music therapy practice with individuals with diverse conditions.

**103 (S 447) A Nordic perspective on family-centered neonatal music therapy**

Alexandra Ullsten, Julie Mangersnes and Tora Söderström Gaden

Nordic neonatal music therapy (NICU MT) and research is still in its infancy. Systematic implementation work was first initiated in Karlstad, Sweden in 2010. In Norway, a few music therapists have for shorter periods worked in neonatal intensive care, but a more systematic implementation was initiated in Oslo in 2017. An ongoing paradigm shift in neonatal health care globally is the concept of family-centered care. The Nordic countries are in the front line of welcoming and including both parents in the care of their infant around the clock. The Nordic neonatal music therapists and researchers have here unique opportunities to be truly family-centered working in partnership with both parents, including parents from non-Nordic cultures, guiding them to be equally involved in the infant-directed communication. A research area of great interest globally is parental participation in neonatal pain management. Nordic NICU MT has pioneer status in researching the pain alleviating effect of live singing during painful procedures. Family-centered NICU MT has potential to improve procedural pain care for both infants and their parents. The authors of this paper, who are also the Nordic implementation pioneers in NICU MT in Sweden and Norway, will discuss early experiences from our implementation work and show that models of practice are not directly transferable between different cultural contexts and health care systems. The authors will emphasize the importance of a cultural sensitivity in NICU MT implementation, where parents' participation can be included already on the planning stage when building clinical programs and designing research studies.

**104 (S 449) Preliminary results of a research survey, "International music therapy practices with families"**

Kirsi Tuomi, Grace Thompson and Tali Gottfried

The first international survey exploring music therapy practice with families was launched on September, 2018. The invitation to participate was sent via the WFMT, the EMTC, and Facebook pages and groups to over 15000 music therapists. The survey questions were the result of an international collaboration with researchers and clinicians experienced in working with families. A pilot was then conducted with a small group of music therapy clinicians from around the world in March 2018, and further refinements were made to the questions. It is reasonable to expect several hundred responses.

The aim of the study is to map and highlight the main theoretical perspectives and therapeutic approaches that music therapists use when working with families across a diverse range of populations. This information may help inform the music therapy community in regard to the need for professional education, supervision, and developing knowledge about therapeutic models relevant to working with families.

This presentation will summarize the main findings from the survey. The results will highlight the educational and theoretical background of music therapists working with families, the clinical population they are working with, the setting for the sessions, and the methods they most prominently use.

**105 (S 449) Family centered music therapy (FCMT) and dialogic approach in parent counselling – a Finnish training model for music therapists' working with families**

Kirsi Tuomi and Päivi Jordan-Kilkkki

There is an increasing tendency to move from single therapies to family centered way of working in music therapy. This is the case especially when working with children. In Finland the traditional music therapy training focuses mostly on individual therapy and therefore a need for a specific FCMT course was obvious.

The presentation introduces the basic cornerstones of the course. The training has two focus points: working with children and their families in music therapy and working with parents in separate counselling sessions. International perspectives to specific cases are presented and reflected from different positions and roles of the music therapist. The dialogic approach as a verbalizing tool is introduced and practical exercises take place. The training includes 10 days of immediate tuition with 65 teaching hours. The students have a short practical training and clinical supervision related. The students write their own reflective notes and read literature concerning the field with which they can work in their student peer groups. The conversational and reflective way of learning is emphasized. The feedback from two completed training courses has been inspiring. The attendees have stated the course has provided new insights, strengthened their previous thoughts and gave competence, theoretical understanding, and practical ideas. By presenting this model the presenters hope to start a discussion around the topic internationally. Would there be need or interest to develop an international training for music therapists working with families?

**P 107      „As loud as we want!“ Bandcoaching at “Girls Rock Camp” and comparable music therapy projects for adolescents**

Veronika Adamski

Introduction: The “pink noise Girls Rock Camp” (pnGRC) is a feminist band project for female adolescents. It takes place every year for a week in the summer holidays in Austria. During “band-coaching” workshops two female musicians work with bands the attendants formed in the beginning of the week: They prepare a self-written song for a public performance where the girls find resonance and support from the audience and their peers. As a music therapy student working as a band-coach was an enriching experience. This gave me the impulse to write my thesis about pnGRC from a music therapy perspective.

Objective: The goal of my qualitative preliminary research was to find similarities and differences between band-coaching at pnGRC and comparable music therapy projects in Germany and Austria.

Methods: In group discussions with band-coaches of pnGRC and expert interviews with leaders of music therapy band projects or projects for girls questions about goals, responsibilities, stance, setting, topics and the role of music were asked. With the help of qualitative content analysis comparable variables were extracted from the material.

Results: Similarities in all categories, especially in stance, atmosphere and the central role of music, were found but also differences could be noted.

Discussion: Regardless of differences, the identified parallels between pnGRC and music therapy projects might be helpful for working with female adolescents in a music therapy and feminist context.

Conclusion: The results of this preliminary study build a foundation for further research in feminist music therapy band projects for female adolescents.

**P 110      Dialectical-behavior-music therapy (DBMT) – A Music Therapy Manual for the treatment of Borderline personality disorder in DBT-inpatient-setting**

Irina Deuble

Background: In the psychotherapeutic treatment of psychiatric patients disorder specific treatment concepts become more common. The Dialectical-Behavior-Therapy (DBT) is such a concept, which was originally developed by M. Linehan to treat Borderline-personality-disorder in an outpatient setting. Meanwhile, DBT was also adjusted for inpatient care as well as for other mental disorders. Based on current research outcomes music therapists not only come into contact with DBT but also seem to implement components of DBT within their non-DBT-practice. Especially elements of the skill-training

(mindfulness, emotion regulation, distress tolerance, interpersonal effectiveness) are used frequently. Even though literature on Borderline-personality-disorder and music therapy has increased during the last ten years, literature on music therapy in combination with DBT is rare and a manual on this topic nonexistent. Objective: The goal of this PhD-project is to develop and evaluate a music therapy manual for the DBT-in-patient-setting. Questions should among others be:

- Is it possible to integrate contents of the skills-training into music therapy and transform them into music-therapeutic interventions?
- Which difficulties occur during the practical implementation?
- What are the additional benefits of music therapy when integrated into the DBT-concept?

Methods: Based on an evaluation of literature and the DBT-skill-training a music therapy concept will be developed. After completing a therapist training a subsequent conduction of the manual at different DBT-wards in Germany will follow. Finally, guideline-interviews will be accomplished in order to evaluate the manual.

Results: At this point there are no results.

Discussion: The study design and questions shall be discussed.

### **111 (S 445) The use and application of attunement in Dementia Care. A qualitative meta-ethnographic synthesis**

Julie Kolbe Krøier

Affective attunement (Stern, 2000) is a clinical concept widely used in music therapy practice and in music therapy theory. Affective attunement integrates Stern's developmental psychology with Malloch and Trevarthen's concept of communicative musicality and creates a rationale for the use of music to support communication and self-expression for persons with social, cognitive and emotional challenges (Trevarthen & Malloch 2009).

As part of my doctoral studies one aim was to examine how the concept of attunement is understood and used in dementia care according to evidence-based research. A systematic literature review was performed revealing seven articles from peer-reviewed journals, that fulfilled the inclusion criteria. The articles were analyzed and synthesized according to Noblit and Hare's meta-ethnographic approach. The preliminary result of the analysis revealed three interwoven themes, dealing with: 1) Understanding the person with dementia by emotional involvement, 2) Music and synchronization 3) The person-centered care approach. The metaphor of "dancing together" expresses the overriding understanding of attunement discovered through the analysis.

In the presentation I will discuss the themes through mentalization-theory and theory of communicative musicality. I will furthermore discuss whether and how the concept of attunement could be relevant in a conceptual understanding of psychosocial dementia care.

From the synthesis, I was able to conclude that the process of attunement can be helpful in describing the non-verbal interaction between caregiver and the person with dementia. Music therapists can with their expertise in non-verbal communication play an important role in supervising caregivers on attunement in dementia care.

### **113 Short GIM in active treatment for gynecologic and breast cancer: An RCT pilot study**

Evangelia Papanikolaou, Niels Hannibal and Cathy McKinney

Although there is growing literature about GIM in gynecologic (GC) and breast cancer, individual GIM sessions during the period of chemotherapy treatment have not been attempted yet. The presentation aims at discussing the potential of GIM during active treatment for GC and breast cancer. This is part of a

PhD study (Aalborg University) and is a mixed-method design comprising of two sections: a descriptive feasibility study and a random control trial (RCT) pilot. During the feasibility, a small sample of women attended individually six shorten GIM sessions and answered to psychometric questionnaires and a qualitative interview. The purpose was to explore the feasibility of GIM in a Greek hospital setting, the usefulness and potential of GIM in decreasing depression and anxiety, improving quality of life, increasing hope and decreasing fatigue, as well as the perceived impact of GIM for the patients. Next study was a small-scale RCT pilot examining the variables of hope, fatigue, and mood. In the RCT, the women in GIM treatment received six individual sessions and the women in control received two verbal counselling sessions, and all completed the same questionnaires. I will describe the process and present results of the two studies and will point out to difficulties and changes that had to be made to the design and clinical protocol between the feasibility and the RCT pilot. The ultimate aim is to enhance research in the field of GIM by suggesting new clinical protocols in developing areas of practice.

### **118 (S 448) Collaborative Auto-ethnography on the Lived Experiences of Novice Music Therapy Supervisors**

Rachel So, Jiel Choi, Jiyeon Lim and Dong Min Kim

The purpose of this research is to examine what actually happens in the beginning of the journey of becoming music therapy supervisors by looking into the lived supervisory experiences of three novice music therapy supervisors, using a relatively new qualitative research method, collaborative auto-ethnography. Audio records of onsite supervision, supervisor's logs, and written memos from supervision of supervision were used as main data of the study. The analysis of the data showed that the novice supervisors experienced various difficulties including performance anxiety, competency anxiety, and insecurities due to counter-transferences. However, through in-depth self-reflect, and consistent supervision of supervision they also owned growth experience such as establishment of professional philosophy, approach and identity as a supervisor. The results of this research provide valuable information on music therapy supervisors' developmental journey and suggest the new research method suitable for future research on the experiences of music therapy practitioners, clients, trainees and trainers.

### **119 Resonating mind in body and body in mind. Music listening in pain management**

Marie Strand Skånland

Engagement in music can reduce the subjective experience of pain (Lee, 2016; Mitchell et. al., 2007) and can be a valuable tool in emotion management (Saarikallio & Baltazar, 2018, van Goethem, 2010). However, the effects deriving from music engagement are highly individual and multifaceted (Thoma, et. al., 2012). This paper presents a rich, singular case of a woman suffering from chronic pain related to childhood trauma. An in-depth interview was conducted to explore the woman's daily music listening habits and how it related to her experiences of physical and mental pain. The interview provided comprehensive understandings of the woman's personal experiences and the subjective meaning of music listening in her life (Flick, 2006). The interview was analysed using meaning categorization (Kvale & Brinkmann, 2015), striving for a holistic understanding of music's role in the woman's experiences of living with chronic pain. She uses music listening actively in managing both the physical pain and the associated trauma. Music relates to her physical and psychological functioning through the aspects of identity, distraction, distance, and here-and-now. Noteworthy, contrasting earlier research findings (Skånland, 2012, Ruud, 2013a), this woman prefers to listen to unfamiliar music, imposing us to rethink the idea of musical

competencies (Ruud, 2013b). This case adds to our understanding of music listening in pain management and psychological functioning, and highlights the interrelation between body, emotion, and cognition.

## **120      Vocal music therapy improvisation among community-dwelling older adults: Group intervention aiming at improving subjective wellbeing**

Aviya Riabzev, Ayelet Dassa and Ehud Bodner

**Background:** This study aims to validate a group music therapy intervention for community-dwelling older adults, aged 60 and above, with no prior musical education and no medical/psychiatric morbidity. The intervention includes voice improvisation techniques and concluding performances in front of friends and family members. Its uniqueness lies in the focus on the enhancement of psychological resources in old age, through voice improvisation and group work.

**Method:** The measurement is based on quantitative and qualitative methods, which include questionnaires and semi-structured interviews (conducted in two focus groups). Both measure psychological wellbeing, age and aging perceptions. A five-session pilot study on a group of 15 participants, demonstrated improvement in several measures. Therefore, I conducted a comparative evaluative study, which included a 12-meeting three months intervention. Each group was led by two music therapists and took place every week. Sixty participants comprised the intervention group (10 participants in each group). In parallel, I delivered similar questionnaires on similar occasions to a 60 participants' wait-list control group.

**Results:** Data are still being collected and will be analyzed by May 2019, using multi-level and repeated measures anova and pre-post intervention comparisons in between the two groups.

**Discussion:** This study offers the field of music therapy an intervention which uses group vocal improvisation techniques aimed at the enhancement of psychological wellbeing in community-dwelling older adults. In the presentation I will show videos of these techniques and explain their effects in light of the findings and theories from the field of gerontology, positive psychology and music therapy.

## **121      COPE with music: A preliminary examination of a model with mothers and their premature babies, post NICU discharge**

Galit Calderon-Noy and Avi Gilboa

**Introduction:** Much clinical and research attention has been directed to the benefits of music therapy in the NICU. However, less focus was given to the possibilities that music therapy can offer after the dyad has been discharged from the hospital. In this presentation, I (1st author) will introduce the "COPE with music" model which I have been developing to assist in strengthening Communicative Parental Efficacy (COPE). In addition, a pilot study that examined the model will be described.

**Method:** Two dyads, a mother and her premature baby, after NICU discharge, voluntarily signed to receive 8 weekly "COPE with music" sessions. The first and last sessions were designed as intake and follow-up interviews. Sessions and interviews were audio recorded and then analyzed based on identifying significant categories and statements brought up by the mothers, and organizing them into main themes.

**Results:** After COPE sessions, mothers displayed improved communication with their babies and a stronger dyadic bonding, leading to a better sense of communicative parental efficacy, a term that engulfs the mother's ability to communicate with her baby as well as her confidence in doing so.

**Conclusion:** Results of the pilot study strengthen the assumption that "COPE with music", which combines supportive listening to the mother and active vocal and musical re-bonding with the baby, can be significantly beneficial to the dyad. It is recommended that further research with a bigger number of dyads will be conducted to examine the possible benefits of "COPE with music".

**122 Music therapy in educational settings:  
Nordoff Robbins practice in the UK**

Craig Robertsen, Li-Ching Wang and Owen Coggins

A large proportion of music therapy services provided by Nordoff Robbins take place in schools. However, the practice of music therapy in educational settings is underrepresented in research literature. There is little explanation of how the musical activity in a session connects to the aims of music therapy and the wider educational context. In an attempt to address this deficit, we adopted ethnographic methods to observe Nordoff Robbins music therapy practice in partner schools in London, UK, to explore perceptions about music therapy and how decisions were made, in terms of the music made, what happens in the session, and in how music therapy provision was allocated.

We found that the practice of music therapy varies due to the clients' interests in music and their musical abilities. In addition, environmental and contextual factors, such as varying degrees of support from school staff, care givers and other medical professionals, and the interaction levels between each individual also contributes to the wide variety of the music therapy provided. The practice of music therapy does not only involve music therapists and pupils – many people engaged in the sessions and many factors can influence the environment in which the therapy takes place thus affecting the therapy itself. Understanding and communication between each individual involved can support the music therapists in designing and conducting therapeutic programmes.

**123 (S 448) Supportive resonance between group supervision and music therapy students' study process**

Malle Luik

Numerous group supervisions were conducted in the last decade in Department of Creative Arts Therapies of Tallinn University to support music therapy students' practical study; so far no research has been made in Estonia on music therapy supervision.

The purpose of research was to determine supervision needs of the first year Master's degree students and effective group supervision methods, describe study experience and expectations of the supervised and search for changes in work methods of supervisor for making supervision more effective.

Research was conducted in academic year 2016/2017 with 12 students; different supervision and music therapy techniques were applied in group supervision. Students filled written feedback questionnaire at the end of the first and the second semester. Necessary changes were made in the second semester supervisions based on the first results.

Qualitative analysis of the first year questionnaires implied students' higher needs for acquiring necessary skills for child therapy and communicating with parents, general performance as therapist and student. Music-based sculpture and spectrogram techniques, also solution-focused working method (with and without music) were considered the most effective work methods. Important benefits of using music together with verbal communication were discovered and described. Students acquired new knowledge, ideas, perspectives; enforced performance skills and benefited from practicing new techniques. Groups of six were preferred for supervision; the supervisor should demonstrate various work trends and techniques, show good verbal and non-verbal communication skills in supporting and confronting situations. Questionnaire results enhanced working skills of supervisor and group supervision study process for students.

**124 Longitudinal study of music therapy's effectiveness for premature infants and their caregivers (LongSTEP): Results from feasibility studies and first steps in an international randomized controlled trial**

Claire Ghetti, Tora Söderström Gaden, Łucja Bieleninik, Ludwika Konieczna-Nowak and Christian Gold

**Introduction:** Music therapy (MT) positively impacts short-term outcomes for premature infants and their caregivers (Loewy et al., 2013), but longer-term interventions targeting the infant/parent dyad and assessing longer-term outcomes are needed (Bieleninik et al., 2016). LongSTEP consists of an international, multi-center randomized controlled trial to evaluate the long-term effect of MT in the NICU and/or for 6 months following discharge, with parent-infant bonding as a primary outcome.

**Methods:** We present results of two feasibility studies from Norway and Poland that evaluate the acceptability and suitability of the LongSTEP MT intervention and study procedures. We describe how these outcomes informed the development of the definitive LongSTEP international randomized controlled trial, a 4-year study that began in April, 2018.

**Results:** Participants in the feasibility studies were willing to take a highly active role in MT and found MT and the study procedures to be acceptable. MT offered parents a break from typical hospital experiences and a new way to "read" and relate to their infants. Results from the feasibility studies informed the main study regarding choice of primary outcome measure, logistics related to MT provision, and trends related to recruitment.

**Discussion/Conclusions:** Though MT for premature infants is increasingly part of practice in several European countries, its use is still in a pioneering phase within Norway and Poland. LongSTEP offers valuable long-term perspectives on the impact of MT for premature infants and their families, and may inform further development of research and practice within European contexts and beyond.

**127 (S 445) Being together in time: Challenges of a music therapy session with an institutionalized group of persons with advanced dementia**

Maria Gabriela Nicolau and Catarina Ramalho

**Introduction:** This presentation focuses on music therapy sessions that have been taking place in a residential home care belonging to Alzheimer Portugal, since 2013. These sessions include 10-12 persons with advanced dementia. Detailed procedures of the weekly group sessions will be described and explored challenges and benefits of these format of music therapy sessions.

**Aim:** The active therapist listening attitude following a careful use of sound is shown to induce arousal and sensorial responses. The aim is to build essential moments of meeting through a sustained interaction (Kitwood, 1997). Finally, therapists will go towards group attunement where's perception of the other's presence and a sense of inclusion in a safe space are the focus, empowering the personhood of the person with dementia.

**Reflexions:** The challenges of this group session and the strategies used to maintain the balance, the engagement and positive interactions will be emphasized. This presentation also show the benefits of a transdisciplinary approach, in an active collaborative work between a music therapist and an occupational therapist. This professional follows the clients since they start their day with previous knowledge about the client's mood which allows a refinement of the strategies to be use in the session.

**Conclusion:** In the dementia care field, focusing the attention to the impact of bringing engagement, of creating positive interactions and creating a sense of connectedness within the group, we observe differences in the quality of life of the clients and the influence of this sessions in the emotional and social well-being.



**P 128      Linger in the moment - Intergenerational music therapy sessions and their impact on the person with advanced dementia**

Maria Gabriela Nicolau and Catarina Ramalho

**Background:** In this last two decades, the gathering of two different age-group clients as a therapeutic resource has been raising in consequence of its undoubtedly benefits for both children and elderly. In the case of dementia care, is a new field that is still very unknown when it comes to advanced dementia stages. This qualitative research aims to share some of the results of several intergenerational music therapy sessions in a residential home care belonging to Portugal Alzheimer's Association, altogether about 50 people. The sessions referred in the research were structured and orientated by the music therapist.

**Case:** Through observing and assessing the impact in 4 clients with advanced dementia, we will reflect about the challenges, strategies used to empowering the personhood of the person with dementia through the engagement and socialization during and after-session responses. This preliminary study is based on direct observation during music therapy session.

**Discussion:** The differences observed through the right environment of the sessions created a meaningful shared experience in which the clients improved the ability to communicate verbally and nonverbally, to interact with others, to sustain and select attention, to engage with the group and in the activity, comparing to the participation of these clients in other activities.

**Conclusions:** The presence of the children and the interaction moments with them provoked an impact that reaches many areas. Therefore, we view the importance of introducing this type of approach in dementia care homes to create more opportunities of socialization and participation in meaningful activities.

**129      Radical Mutuality: Client and therapist transitioning to co-collaborators in a unique field of resonance**

Kristin Maya Story

In order to further examine benefits from Music Imagery and Guided Imagery and Music sessions, a collaborative inquiry (CI) with a former client and research participant utilized an Arts Based Research process to investigate the musical and personal growth that followed participation in the sessions. The inquiry used a transformative framework and sought to empower the participant to tell her story in her own manner, to engage in an equal creative collaboration and to raise awareness beyond academia. Portraiture was the method that guided the data collection and presentation of her story through film and creative writing. The findings from the collaborative inquiry will be presented. In addition, the rationale for this type of inquiry and ethical considerations will be discussed.

**W 131      Personal Music and Imagery: A Method for Self-Supervision**

Suzannah Scott-Moncrieff and Maya Story

Developed by Dr. Lisa Summer, Personal Music and Imagery is a method for slowing down, connecting to oneself, and developing a deeper understanding of one's inner world. The method involves connecting with an inner image, matching the image with recorded music, repeated music-listening, and drawing to music. The presenters will teach the method and lead the participants in both an insight-oriented and resource-oriented experience, to help participants connect with their clinical work in a new and deep way. The insight-oriented experience will help participants reflect on their personal countertransferences, clinical impasses, and/or challenging clinical situations. The resource-oriented experience will encourage participants to connect with an inner resource that can positively impact their challenging clinical situation. Participants will leave the workshop with a new method for self-supervision. Please bring your own device for the workshop.

**132 Brain resonance patterns between a client and therapist in a GIM hyperscanning study - The interplay between imagery, emotions, and the music**

Jörg Fachner, Clemens Maidhof, Denise Grocke, Inge Nygaard Pedersen, Gro Trondalen and Lars Ole Bonde

Social neuroscience researches the neural underpinnings of social interactive behavior. In this research we wanted to study the interaction between a client and a therapist during a real-world GIM session. To analyse how emotions and imagery are processed and recognized, the brain activity of an experienced traveler and guide doing a real therapy session was synchronously recorded with EEG and the full 'Nurturing program' was utilized. The traveler and guide as well as two independent raters, who are themselves experienced GIM therapists, analysed the video and were asked to identify 3 important moments in that session. The identified moments of interest and Interrater overlaps of video ratings were then transcribed and submitted to an analysis of frontal brain activity over time. Frontal alpha asymmetry (FAA) is a well-established measure of emotional processing, also indicating role in social interaction. Here we were interested how the temporal FAA dynamics changed according to the emotional impact of the emerging imagery and how this was related to the therapy process. Further we performed a time-frequency analysis of particular segments within the selected moments. Utilising an explorative approach, it was obvious that during the emergence of important personal visual imagery and dialogue with a significant person in the therapy, a shift of the frontal asymmetry indicated a strong emotional response in the therapist-client interaction. Peaks in FAA dynamics represented emotional peaks of intensity during selected moments. Directionality of FAA Peak dynamics represented shared emotional valence.

**133 The Midify system: from Play to Interplay, a new road to Intersubjectivity**

Stefano Ianne and Stefano Navone

Theoretical approach: With the advent of powerful sensor-based computing tools and real-time interactive music systems, gradually more attention has been devoted to combine Music Therapy with sonification, especially in neurological rehabilitation. The basic theoretical assumption of the authors is that the active Music Therapy setting consists in the continuous correlation of three relational dimensions: Interplay as sound interaction, Intercorporeity as body mirroring and Intersubjectivity as sharing emotional states. The Midify system devised by the authors could become the technological translation to this theoretical vision. The Midify provides the projection of an infrared virtual screen on which the patient and the therapist, facing each other with simple hand movements, can simultaneously produce predefined sounds while at the same time exploiting body symmetry and mirroring.

Clinical population/application: The main goal of this study is to evaluate the feasibility and acceptance of this approach in a preliminary clinical investigation with patients with stroke and neglect. During the experimentation in progress, the application possibilities of Midify will be evaluated in particular with patients with acquired Cerebrolesions and motor deficits.

Discussion: Since with the Midify the music therapist has the possibility to set the composition of the screen in many ways, the authors believe that this operative methodology can also be used with different types of patients with communication and attention deficits.

Conclusion: The Midify system could become an excellent rehabilitative tool especially with patients with Neglect and Mismatch negativity to facilitate and develop attention and interaction also acting on intrinsic motivation and emotional sharing.

### **134 Music Therapy as Health Promotion for Mothers and Children at a Public Health Clinic**

Tora Söderström Gaden and Gro Trondalen

This presentation addresses a research study of group music therapy with nine first-time mothers and their infants in a local public health care clinic. The mothers and infants participated in six group sessions within two months. The content of the sessions was music activities, such as singing, stroking and movement, in addition to verbal reflection. The verbal conversation included the mothers' early memories of music, and how they currently used music in their daily life with their children.

The goals of the study were to gain knowledge about music therapy with this population and to explore how a music therapy group could be carried out at local public health care clinic. The study is qualitative and explorative, using semi-structured individual interviews of the mothers after completing the group work. The result shows that the mothers experienced outcomes in four different areas: 1) personal, 2) dyadic, 3) social and 4) transferable outcomes. The discussion focuses the mothers' experience of discovering their child as a unique, social and resourceful being, and the mothers discovering themselves as mothers gaining confidence in motherhood itself. The music therapy group offered at the community public health care clinic supported mother-infant interaction and attachment, and empowered first time mothers in their new role.

Gaden, T. S., & Trondalen, G. (2018). Bonding through Music: Music Therapy as Health Promotion for Mothers and Children at a Public Health Clinic. In L. O. Bonde & T. Theorell (Eds.), *Music and Public Health - A Nordic Perspective* (pp. 151-165). Springer.

### **136 How yoga-informed practices can complement music therapy**

Carine Ries

Personal experiences as a music therapist and yoga teacher and the emergence of a growing group of dual practitioners inspired a deeper exploration of similarities and overlaps between both disciplines. Having felt intuitively drawn to incorporating body-mind-breath techniques into the clinical work led me to reflect on my professional development and my therapeutic practice. Could yogic ideas complement clinical music therapy whilst maintaining the essence of what music therapy was aiming to deliver?

This paper draws on existing literature to outline some of the similarities and overlaps between yogic approaches and schools of thought more commonly drawn upon in music therapy. Clinical examples illustrate how yoga-based practices can be incorporated meaningfully into group and individual sessions with young people with PMLD. Questionnaires were used to gather further information from fellow music therapists in a variety of settings who are also yoga practitioners or teachers. It emerged that a range of body-mind-breath techniques were the most widely used applications in clinical work whilst philosophical frameworks supported therapeutic presence and processing. Practicing yoga for self-care was an additional benefit described by the therapists.

In summary, this paper describes how yoga-informed practices and theories can complement clinical music therapy and support music therapists beyond the therapy room.

### **138 (S 443) Investigating the effectiveness and potential benefit of music therapy for adolescents who experience developmental stuttering**

Jessica O'Donoghue, Dr Hilary Moss and Dr Amy Clements-Cortes

This paper will explore and reflect upon the role of music therapy (MT) for adolescents who experience stuttering. Despite the large amount of evidence regarding the effects of MT on different aspects of

communicative disorders and mental health, little is known about MT for those who stutter. An embedded mixed-methods design including semi-structured interviews and a quasi-experimental design will be used to inform and evaluate a MT intervention for the population in question.

The unpredictable disruptions in daily communication interactions at the core of developmental stuttering negatively impact quality of life, relationships, and often result in mental health difficulties for individuals who experience developmental stuttering. Due to the psychosocial effects associated with stuttering, adolescents may be at a higher risk for the development of anxiety issues and psychological distress. Adolescents who experience stuttering may feel greater pressure to communicate effectively in situations, may choose to avoid communication completely, or hide their stuttering. During a period marked with intense growth and development, stuttering may add another stressor.

MT has been used with individuals who have speech, language and communicative needs. It has the potential to reduce levels of stress and anxiety, and provides an alternative medium for expression. For the adolescents in this study, MT may play a role in managing covert symptoms associated with developmental stuttering as well as enhancing speech fluency.

This paper will present the existing knowledge about music therapy for adolescents who stutter, and outline the study to be undertaken during the course of this PhD.

### **139 (S 443) Resonances between Music Therapy, Public Health, and Human Rights**

Brynjulf Stige

In this presentation I explore how the field of music therapy resonates with public health and human rights practices. The notion of public health that I employ is based in the human rights and includes but goes beyond population-oriented prevention of disease to include healthy public policy across sectors in society. With reference to recent practice developments in Norway, exemplified by POLYFON knowledge cluster for music therapy, I argue that the development of music therapy services in clinics should be connected to an increased focus on music as a public health resource. A theoretical understanding of such relationships can be developed through elaboration of the notions of health musicking and partnerships, which contextualize the request for user involvement and collaboration that supports the relevance of music as a rights based health practice in contemporary societies. The argument is based in a broad conceptualization of music therapy research and scholarship, to include various health related practices of music, within clinics and communities.

### **144 Interdisciplinary education/training in physical rehabilitation**

Anita Swanson

Interprofessional healthcare teams are formed to improve patient care and increase collaboration among team members. Without exposure to interdisciplinary learning opportunities, it may be difficult for new professionals to work on an interprofessional healthcare team. Thus, to meet the aims of increasing knowledge of related disciplines and effective co-treatment, music therapy and physical therapy professors partnered to train their respective students. The process focused on working together while maintaining each therapeutic modality identity. In addition to co-treatment and client outcome expectations, teamwork goals were also identified. The professors indicated the following desired outcomes of the interprofessional learning experience: (a) students identify and assume each provider's role and responsibilities, (b) effective communication among team members, (c) teamwork—equal team membership and contributions to the treatment process, (d) demonstration of effective interprofessional treatment, and (e) increased knowledge of other discipline.

Each training experience lasted 16 weeks with 13 weeks of client contact. In addition to feedback experiences and focus group sessions, music therapy and physical therapy students completed the Readiness for Interprofessional Learning Scale (RIPLS) prior to and after the collaborative experience. The

pre-and post-test results of the RIPLS and student feedback about the process support interprofessional collaboration as a potential course model in both music therapy and physical therapy education. This presentation will include description of the training process, expectations, outcomes, and feedback from students regarding the experience.

**145 'On the road' to meeting community need: reflection, responsiveness and action in a regional Australian context**

Astrid Notarangelo

Schwabe and Haase's (1998) invitation to boldly offer music therapy beyond institutional settings resonates with this community-based participatory research. Music therapy is seen as both a means of community connection, and a vehicle for community change.

Background: As a music therapist at the local hospital, serving dying patients and their families from increasingly diverse cultural and religious backgrounds, I became more aware of community tensions around cultural diversification and the need to dialogue about religion. This compelled a personal journey into the community itself, to find out more about religious belief and music. This presentation introduces the Bendigo context (regional Australia) and the 'social field' in which the research takes place, considering some of the political and social forces that influence and shape this field.

Method: Individuals from different religious traditions in Bendigo come together to engage in interfaith dialogue, with music as the foregrounded therapeutic modality. Focus groups explore aspects of religious ritual, as participants share personal music playlists about rituals from their faith tradition using Amir's (2012) 'music presentation' to make known individual experiences of diverse religious faith.

Discussion: Artefacts created in response to the music experience (drawings, dialogue, session notes, music play-lists and interviews) are discussed. Emerging themes from this data will be explored.

Conclusion: Key learnings from this community music therapy research project will also be shared.

This research forms the basis of my current PhD at The University of Melbourne, Australia.

**R 147 Music therapy and treatment of patients with Personality Disorder**

Niels Hannibal (chair), Gitta Strehlow and Katrien Foubert

Background: Music therapy in psychiatry has for many years treated people suffering with Personality Disorder (PD) DSM V cluster B diagnosis (narcissistic, borderline-personality disorder, antisocial) and cluster C diagnosis (avoidant, dependent, and obsessive-compulsive).

Establishing a treatment alliance and a stable relationship is especially challenging with this population because of their difficulties with navigating in an interpersonal context.

Music therapists have to deal with problems such as intense emotions, patients refusal to play, extremely loud music or dissociation during the musical play. Recent research has shown that music therapy is able to establish compliance to treatment as seen in high attendance and low dropout.

Music therapists need a suitable approach when working individually and in groups with PD patients.

Objective: First: Advantages and challenges in music therapy with PD patients.

Secondly: Music therapy practitioners and researchers from three different countries (Belgium, Denmark, Germany) will provide their research results, conceptualization and understanding of music therapy with PD patients.

The discussion will aim to unravel the specific mechanism of music therapy and its added value for PD patients. The goal of the round table is to seek areas of international consensual understanding about music therapy and PD as well as to establish a network for future collaboration.

**R 149**      **Music listening in music medicine, music therapy, and health promotion: The use of playlists**  
Helle Nystrup Lund (chair), Dr Katrina McFerran, Suvi Saarikallio and Josephine Geipel

Music listening is a common activity in the everyday lives of individuals around the globe. The use of pre recorded music is shaped by new technologies emphasizing individual choice with suggestions for playlists being made based on previous listening on forums such as Spotify and Apple Music. The availability of music through mobile phones makes music listening more accessible than ever. Music therapists may play an important role in consulting with clients/patients about their uses of music, especially as research shows that music listening strategies can reflect pathological behaviours such as ruminating and venting. Although active music listening has been reported as a method in music therapy since the emergence of the profession, it is currently receiving little attention. Some exceptions include the uses of playlists in the Bonny Method of Guided Imagery and Music (GIM). Another is from adolescent music therapy specialists who have provided commentary on this topic, including the development of a validated measure of Healthy and unhealthy Uses of Music (HUMS). However, other commentators have relegated music listening to a technique of Music and Medicine, missing the opportunity to leverage the relational dynamics of music therapy that are available through the integration of this method. The authors present examples of the diverse use of playlists in healthcare including expert selected playlists in music medicine, individualized playlists in music therapy, and health-directive based recommendation systems for wider population. This is followed by a discussion of implications for the use of self-selected and/or expert selected music in healthcare.

**150**      **I got something you might need! Manual development and implementation of music therapy in invasive cardiac procedure**  
Stine Camilla Blichfeldt-Ærø

This presentation addresses a new music therapy manual in somatic health care, rooted in a biopsychosocial approach. The manual is tailored to support patients in a specific invasive cardiac procedure, and is the cornerstone of an ongoing RCT-study. The music therapy interventions aim at reducing stress, pain and anxiety for the patients, using facilitated music listening. What are the precarious elements in making a music therapy manual feasible and effective? What challenges may occur concerning inter-disciplinary collaboration and clinical practice? Theoretic foundation and experiences from developing and implementing the manual is illuminated. Biological, psychological and social elements is integrated in the clinical manual, informed by the transaction model of music therapy as procedural support, the neuromatrix theory of pain, and receptive music therapy techniques. Clinical methods and inter-disciplinary factors of implementation is put forward and the therapist role discussed. The manual aims to be sufficient standardized to be implemented in existing procedures, as well as flexible enough to meet individual needs. Despite the expansion of music therapy in somatic health care, the potential is far from being well utilized or yet fully explored. Among several topics, the need for detailed clinical manuals tailored for specific somatic situations and patient groups is stated. Although this presentation and manual are directed towards a specific procedure, possible qualities of transference to other patient groups and situations is likely.

**R 153      Resonating our clinical mistakes out in the open: Why, How, When, and with Whom?**

Avi Gilboa (chair), Daniel Thomas, Laurien Hakvoort, Tania Balil and Brian Harris

Background: Clinical mistakes are usually addressed in the privacy of supervision, but more rarely as part of published articles or aural presentations in conferences. We believe that for the sake of our professions' maturation, it is important that we encourage a tradition of speaking about clinical mistakes in open, as is done in mature professions such as psychotherapy, aviation, engineering, and medicine. Public discourse on mistakes enables a far-reaching resonance and consequently, better opportunities to learn from ours and others' mistakes and to improve.

Theoretical approach: In this roundtable we suggest to promote a tradition of talking about clinical mistakes in open. By providing a sensitive, accepting and non-judgmental environment, we believe that clinical mistakes can be raised, then discussed, and understood in a broader context. As presenters, we will be the first to give examples of our clinical mistakes, and believe that sharing our own vulnerability will encourage others in the audience to share their clinical mistakes as well.

Topics for discussion: We will be addressing different topics such as the terminology (e.g., error? mistake? failure?) and the feelings that surround mistakes (e.g., shame, anger, blame) and their effect on us. We will share actual mistakes, and discuss with whom we think it is appropriate to share mistakes, when is it best to share mistakes, and in what respects is it important to share mistakes.

**W 158      MUSAD - Diagnosing autism spectrum disorders within musical-  
interactional settings**

Thomas Bergmann (chair), Marlene Tergeist and Agnes Burghardt-Distl

Background: Music therapy settings provide many possibilities to observe a broad variety of behaviors associated with autism spectrum disorders (ASD). These are impairments in social interaction, restricted/repetitive patterns of interest and behavior and sensory and motor issues. The Music-based Scale for Autism Diagnosis (MUSAD) was developed to use the age- and language-independent quality of musical play to assess ASD in people with limited verbal skills in a semi-structured framework.

Content and aims: The MUSAD-Short concept will be presented. A brief overview of a multimodal and team-based approach in diagnosing ASD will be provided. Challenges in the role change between a music therapist and an investigator assessing the client's behavior will be focused. Workshop participants will get an insight into using music-based settings for diagnostic observations and will be sensitized for ASD-symptomatology in this special context.

Methods and activities: Practical exercises and role-plays will be used to demonstrate interactional tasks and applied prompts aiming to provoke diagnostically relevant behaviors. Videotaped MUSAD-sessions will be scored using the MUSAD rating scale to introduce the coding procedure. We try to trigger inspiring discussions between the poles of therapy and diagnostics.

**161      MUSAD-Short - Implementing structured tasks in the music therapy  
setting may help in diagnosing autism**

Thomas Bergmann, Marlene Tergeist, Tanja Sappok, Albert Diefenbacher and Matthias Ziegler

Background: The Music-based Scale for Autism Diagnostics (MUSAD) is a structured approach using a music-based interactional framework to assess autism spectrum disorder (ASD) in adults with intellectual disability. The MUSAD is a valid and reliable diagnostic observational tool, however, it is time-consuming

and needs comprehensive training. With the aim to support music therapists in screening for ASD in individuals with limited speech, we asked for psychometric properties of a brief version.

Methods: Out of the 12 MUSAD-tasks 5 tasks were selected representing a broad range of prompts for diagnostically relevant behaviors (joint drumming, pretend play with symbolic instruments, ocean drum, balloon game, dancing). N=65 videos of MUSAD investigations from the MUSAD validation sample were selected randomly and cut to present the selected tasks. These were re-assessed by raters blinded to the final diagnosis. A ROC analysis was applied to assess diagnostic accuracy. Interrater-reliability was calculated by the agreement of 18 raters in n=25 cases based on total scores using the intraclass correlation coefficient (ICC).

Results: 14 items were selected to form a diagnostic algorithm. The ROC analysis resulted in sensitivity/specificity of 70/77 % (AUC=.77). Interrater agreement was good (ICC=.79).

Conclusions: Based on our findings a short version of the MUSAD is promising to support ASD screening by music therapists and may contribute to a team-based diagnostic procedure as recommended by the NICE guidelines. Further evaluation using a new sample is necessary.

## **162 Change process in Adult Psychiatric Music Therapy**

Sami Tynys

Psychiatric services have changed profoundly over the last few decades. This paper is a part of a Ph.D. study exploring the change process in adult psychiatric music therapy. I will examine how music therapy has changed from the times when it was systemically used in psychiatric hospitals in Finland, and describe the situation after the deinstitutionalization. Another question focuses on how these changes have influenced clinical work, and what is characteristic of adult psychiatric music therapy today. Qualitative semi-structured interviews were conducted by phone or in person. Participants were music therapists who a) have finished their hospital career, or are still operating as b) hospital therapists c) outpatient therapists or d) third sector therapists. The research method was qualitative content analysis. To analyze the results, the hermeneutic circle was used. The study results that I will present are the classification of changes that have improved or complicated clinical work, whether they be organizational, administrative, related to patients and/or changes in psychiatry and society. Theoretically I am focusing on the process of deinstitutionalization in psychiatry from the viewpoint of music therapy, psychiatry and sociology. For therapists, changes in health care can cause employment concerns and other challenges, and there is an urgent need of empirical evidence. For patients, financial support is uneven. This presentation is aimed at those interested in history, psychiatry, and global mental health care. How can we stimulate discussion of future opportunities and development, and resonate with those who decide the future of adult music therapy?

## **163 Music therapy for premature infants and their parents. Results of a randomized controlled trail**

Barbara Menke and Johannes Pöschl

Results of a randomized controlled trail will be presented. We investigated effects of music therapy on neurodevelopmental competences of premature infants and the emotional state of their parents. Due to exposure to acoustic, environmental and emotional stressors, premature infants in Neonatal Intensive Care Units (NICUs) are at high risk for developmental delay and their parents also are vulnerable for psychological problems. Music therapy in NICUs bears the potential to positively influence these stressors.

The present trial aimed to study effects of music therapy on neurodevelopmental competences of premature infants and parental emotional wellbeing.



We conducted a randomized controlled trial (RCT) with very and extremely low birth weight infants (born <30+0 weeks of gestation) and their parents. A total of 65 parent-infant-dyads took part in the study. The experimental group received music therapy twice a week from the 21st day of life till discharge. The control group received treatment as usual. Indicators of preterm infants' 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 assess the effects of the intervention. Correlations between the emotional state of the parents and neurodevelopmental competences of the premature infant were examined. It was postulated, that music therapy improves preterm infants' neurodevelopmental competences and fosters parental emotional wellbeing. First results of this study will be presented, and potential correlations will be described.

## **R 164      Neurological & Clinical Foundations of Addiction and Music: Beginnings of a Theory for Treatment**

Kathleen Murphy (chair), Jörg Fachner, Faith Halverson-Ramos and Annie Heiderscheid

**Clinical population/problem:** Addiction is a worldwide problem. It is estimated that 29.5 million people around the world had a substance use disorder in 2015 (United Nations, 2017). Addiction is becoming more widely understood as a complex brain disorder. As such, the effects of receptive and active music experiences on neurotransmitters, brain activity and neuroplasticity must be considered in a theoretical/clinical model of music therapy practice in addiction. The research supporting music therapy is equivocal and has focused primarily on clinical practice.

**Theoretical Background:** The effects of addiction on emotional regulation, impulse control, reward seeking and craving will be presented. The research describing music's effect on these areas, as well as the effect of music on neurotransmitters and neuroplasticity will be presented.

**Clinical Approach:** Receptive and active music experiences with infants and adults will be discussed and demonstrated through video clips and case reports. Each presenter discussing a clinical case will include a rationale based on the effects of music on the brain, neurotransmitters, or neuroplasticity.

**Discussion:** Participants will be encouraged to participate in a discussion focused on 1) linking neurological responses with clinical observations and 2) additional rationale for the use music therapy in addictions treatment.

**Conclusion:** The session will end with a summary of the discussion and recommendations for the next steps in developing a theoretical model supporting music therapy in addiction treatment.

## **167      Experiences of music therapy in mental health care for children**

Guro Parr Klyve

Through this presentation, I will present my PhD-project which is about gaining more knowledge about how children experience music therapy during hospital admission in mental health care. The study is situated at my clinical practice in mental health care for children and youth at Haukeland University hospital in Bergen, Norway.

The project is a qualitative study, and the problem statement is explored through a multiple case study design (Robson, 2002), with both participant observation and different types of interviews. Participant observation is carried out through the music therapy sessions, both with me as the music therapist, as well as another music therapist working at the unit (Fangen, 2004). In my data collection, I have completed eight separate semi structured interviews with the children and separate interviews with their parents (Kvale & Brinkmann, 2012). I have also completed focus group interviews with staff at the unit, which include social workers, teacher at the school and psychologist / medical doctor (Kvale & Brinkmann, 2012). The interviews intend to explore their experiences of music therapy in mental health care.

In this presentation, I will discuss and reflect upon the first findings from the data collection. Focusing on one of the cases, the presentation will explore the multiple perspectives of a single case.

Fangen, K. (2004). Deltagende observasjon. Bergen: Fagbokforlaget.

Kvale, S. og Brinkmann, S. (2012). Det kvalitative forskningsintervju. (2.utg.). Oslo: Gyldendal akademisk.

Robson, C. (2002). Real World Research. (2.utg). Oxford: Blackwell Publishing.

## **168 Spirituality in music therapy: re-researching the 'everyday'**

Giorgos Tsiris

Despite various theoretical explorations of spirituality in music therapy, only a small number of empirical studies have been conducted to date. Many of these studies focus on transpersonal and positive aspects of spirituality while paying limited attention to action and context-related factors.

In this presentation I take a different angle by focusing on the 'everyday' nature of spirituality in music therapy practice. Informed by socio-cultural perspectives, I draw from an ethnographically-informed study of spirituality within three music therapy contexts in the UK. With no single definition of spirituality, I outline various ethnographical accounts of the 'everyday' in music therapy and spirituality. Through an exploration of the musical, social, spatial and material worlds within which music therapy and spirituality are enacted and lived, the findings open up a space where diverse, even conflicting, spiritualities are explored. Expanding beyond immediate music-making situations, the findings consider broader professional practices, systems and frameworks pertaining to spirituality in and around music therapy. This presentation leads to a critical consideration of professional vocabularies, identities and agendas in connection to music therapists' spiritual practices and stances. A re-framing of the ways we research and theorise about spirituality in music therapy is discussed alongside its implications for future endeavours in the field.

## **R 171 One for all and all for one? A framework for neonatal music therapy from a German-speaking perspective**

Friederike Haslbeck (chair), Monika Nöcker-Ribaupierre, Stephanie Scileppi, Barbara Menke and Josephine Geipel

Growing interdisciplinary interest in neonatal music therapy has highlighted the question of what specifically determines best practice within the field. Initial guidelines exist but the challenge of adapting them to the specific cultural issues and experiences of German-speaking Europe remains.

The Fachkreis Musiktherapie Neonatologie is an association of professional German-speaking neonatal music therapists that has developed an overall framework utilizing the approaches typical for this region: (1) recorded maternal voice, (2) live vocal and (3) live instrumental music therapy. The group has synthesized its members' diverse clinical expertise with the best available evidence and guidelines in neonatal music therapy to develop culturally sensitive German guidelines for individualized developmental neonatal care. The framework being presented includes overall objectives, methods, indications, and contra-indications for neonatal music therapy, regardless of the specific approach used. It may be considered as one of several principles to guide everyday clinical decision-making.

Music therapy within the German-speaking region is characterized not only by its cultural musical heritage but also by unique approaches such as Basal Stimulation, and overall tend to provide a more basal, condensed and minimalist form that is found in some other parts of the world. Culturally sensitive aspects such as the reduction of music to a minimum might be particularly attractive for regions which already embrace neonatal care guidelines of minimal handling. We are looking forward to lively discussions with the audience about musical heritage, cultural differences and the resulting challenges for neonatal care.

**172 (S 443) The emerging space of healthcare musicians in Finland: towards a holistic conceptualisation of purpose and professionalism**

Taru-Anneli Koivisto

**Introduction:** In this presentation I discuss the interdisciplinary research context of my ongoing doctoral research project. There is a consensus that conceptions of work and professions in late modernity are changing rapidly and going through irreversible transformations. At the same time, appropriate ways to serve the whole population in the midst of rapid societal changes are being promoted by cross-sectoral research and practice. This leads, in many fields, including music-related professions, to new views of professions that emphasize reflection and sensitivity, as well as an enhanced understanding of the organizational and societal frames of the working environment. This presentation reviews the timely work of music practitioners, i.e., musicians and music educators, in the Finnish healthcare system, especially in hospital wards.

**Methodology:** The methodology in this dissertation by publication calls for a research design involving social model(s) of health. The lenses of sociology and music education are used to discuss people-centred practices and policies in addition to the accessibility and equality of healthcare services. The data of this qualitative study have been collected from an elderly care hospital and a children's hospital and are analysed using a narrative, reflexive methodology.

**Discussion:** I discuss the advances of interdisciplinary music and health practices, followed by a conceptual discussion of hybrid professionalism, and professional music making as an integrative, social, and embodied practice in hospital wards. Points of connection between music education research and practice and the more established professional practices, such as music therapy, are provided.

**173 Neurologic Music Therapy and the Atmosphere Concept: a Field of Resonance**

Jan Sonntag and Stefan Mainka

Focusing atmosphere in music therapy theory and practice underlines a subject-centered mode of sensual body-related experience. According to the Atmosphere Concept the patient is being touched and moved by music in a holistic way (Sonntag, 2013; see also Sonntag, 2016). Being rooted in the biomedical sciences the concept of Neurologic Music Therapy (NMT) on the first sight seems to represent the exact opposite side of the coin for it refers to the body as an apparatus, where therapeutic musical interventions are designed to optimize its functions (Thaut & Hömberg, 2014). Despite this epistemological conflict it can be stated that both approaches are directed to the fundamental physical reality of the human being. The Atmosphere Concept can be used to deepen the understanding of how the functional NMT techniques affect the patient's therapeutic progress. On the other hand NMT aspires towards creating body-related therapeutic experiences and to understand the physical correlates to subjective experience. The goal of this presentation is to bring in resonance two ways of speaking about physical subjects - the neuro-scientific way and the way of contemporary aesthetics.

Sonntag, J. (2013). Demenz und Atmosphäre. Musiktherapie als ästhetische Arbeit. 2nd Edition 2016. Frankfurt: Mabuse.

Sonntag, J. (2016). Atmosphere – an Aesthetic Concept in Music Therapy with Dementia. *Nordic Journal of Music Therapy*, 25 (3), 216-228, <http://dx.doi.org/10.1080/0809813.2015.1056216>.

Thaut, M., Hoemberg, V. (Eds.) (2014). *Handbook for Neurologic Music Therapy*. Oxford University Press. Oxford.

## **174 Music therapy in pediatric palliative care: a story told in five songs**

Tone Leinebø Steinhardt and Julie Mangersnes

The music therapy service at Oslo University Hospital, Norway, support pediatric patients through long and diverse courses of treatment and disease. One of the clinical populations where music therapy plays a significant role is with patients diagnosed with Tumor Cerebri. Music therapy has the opportunity to adapt to the different phases that the patient and the family goes through as they maneuver through the comprehensive treatment plan (surgery, chemotherapy, radiation, various procedures) that this complex disease entails.

As this diagnose is characterized as a potential life threatening illness, a palliative approach for the music therapy work is often implemented, emphasizing a resource oriented and holistic approach.

The authors of this paper will present a patient story illustrated by significant songs recorded together with a patient and her family. The songs may be seen as representations of the family's hospital journey, connecting the past, the present and the (unknown) future. Also illustrating the holistic family oriented approach by a song incorporating the recording of unborn twins siblings heartbeat.

The authors will discuss how music therapy supported this patient through her various phases in her long term illness. More specifically how each song represents different areas such as: procedural support, support in the acute phase, preparation for funeral and addressed closure with the underlying importance of the constant therapeutic relationship.

## **175 Singing Kangaroo – a collaborative research project between Sweden and Finland with premature infants and their parents**

Kaisamari Kostilainen, Pernilla Hugoson, Eino Partanen, Friederike Haslbeck, Louise Eulau, Gustaf Mårtensson, Satu Pakarinen, Kaija Mikkola, Jaakko Erkkilä, Vineta Fellman, Ulrika Ådén and Minna Huotilainen

**Introduction:** Discrimination of speech sounds is essential for normal language development. Preterm birth carries an increased risk for adverse neurodevelopmental outcome, such as learning difficulties at later ages. In our longitudinal, randomized controlled trial, we examine the effects of early exposure to parental singing on the development of auditory processing in preterm infants. Furthermore, the effects of singing on mothers' wellbeing and early dyadic interaction are studied.

**Methods:** Preterm infants (n=135) born before 33 gestational weeks (GW) were randomized to a singing intervention or a control group. Parents in both groups performed kangaroo care in daily basis until term age (40 GW). In the intervention group, a music therapist inspired parents to sing or hum during the daily kangaroo care. The duration of singing and/or kangaroo care was collected in parent diaries. Automatic change-detection processing of linguistic and emotional (happy/sad/angry) stimuli were examined with electroencephalogram (EEG) or magnetoencephalogram (MEG) at 40 GW. Parental experiences of singing are studied using questionnaires and semi-structured interviews. The children are assessed with Bayley-III at 2 years of age.

**Results:** The preliminary analysis of the EEG data indicates that the change-detection responses of the singing intervention group infants significantly differ from the control group infants. We will present the full analysis of the EEG (Helsinki) and MEG (Stockholm) data, and the intervention designs of both countries are introduced.

**Discussion:** The preliminary results of EEG suggest more precise discrimination skills in the singing intervention group infants.

**Conclusion:** Parental singing may improve auditory processing in preterm infants.

**176 Creative music therapy with preterm infants to improve brain structure, function and development: a randomized controlled pilot trial**

Friederike Haslbeck, Hans Ulrich Bucher, Dirk Bassler, Andras Jakab and Cornelia Hagmann

**Introduction:** Preterm infants (PI) demonstrate a high incidence of white and grey matter abnormalities and neurobehavioral delay. The aim is to explore whether Creative Music Therapy (CMT) might improve brain development.

**Methods:** In this prospective, randomized controlled pilot trial (RCT) 81 PI born < 32 weeks of gestational weeks (GA) were randomized to CMT or standard care. CMT was performed 2-3 times a week for at least ten sessions during admission. Magnetic resonance imaging (MRI) was performed at term equivalent age on a 3T Siemens scanner. Diffusion tensor imaging (DTI) was acquired using a pulsed gradient spin echo EPI sequence with 30 directions. Group differences in the microstructure of the major white matter tracts were analyzed using Tract-based Spatial Statistics (TBSS).

**Results:** 51 infants were included in the primary analysis. There was no significant difference in GA at birth, morbidities and corrected GA at MRI between the two treatment groups. In 40 infants TBSS could be performed. Fractional anisotropy was higher in some white matter tracts (including the planum temporale) in PI, which received CMT.

**Discussion:** First results suggest improved white matter microstructure including the planum temporale, which is associated with acoustic processing, phonological decoding, and language tasks. To further elaborate the effect of CMT on brain development resting state fMRI will be analyzed.

**Conclusion:** MRI results demonstrate a promising influence of CMT on brain development including areas of linguistic processing. A multicentre international RCT is being planned to evaluate the neuroprotective effect of CMT on long-term outcome.

**178 Music Therapy in geriatrics: a music therapy concept to enhance quality of life of elderly**

Thomas K. Hillecke, Biljana V. Coutinho, Linda Ibanez, Alexander F. Wormit, Dorothee von Moreau, Carsten Diener and Michael Kessler

**Music Therapy 360°** developed, implemented and evaluated a needs-oriented music therapy concept to improve quality of life for patients, relatives and care workers within geriatric care.

First, a systematic literature search was conducted and needs analyses in two local geriatric facilities was 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 was developed and implemented in both participating facilities. Six months after implementation phase 1, an intermediate evaluation was undertaken. According to the results of the intermediate evaluation, the concept was modified and implemented again. At the end of implementation phase 2, the final evaluation was completed. The result is 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 in which data from nursing staff, geriatric clinic patients, and residents of the nursing home and their relatives were 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 were asked to rate their wellbeing on a Visual Analog Scale. Based on the evaluation and the practical experiences, a treatment guideline for music therapy with the elderly has been developed. We are going to present the final music therapy concept and the final results of this project.

**R 181 I feel secure with you: Exploring the role of safety and security within music therapy education in culturally diverse training contexts**

Anita Swanson (chair), Claire Ghatti, Amy Myers and Carol Lotter

**Introduction:** Music therapy education and training require students to be introspective while relating to others. Students must be willing to try new approaches and experiences while remaining open to sharing their thoughts and feelings about such. Naturally, students may embrace vulnerability and challenge more readily when they feel safe and secure. Educators can promote safety and security in the learning process by promoting social integration, trust in the environment, predictability, and clear expectations (Holmsen, 2010). When students are seen and heard, receive clear feedback during practice and learning, are offered time for reflection, and clearly understand expectations, their learning may be enhanced (Holmsen, 2010).

**Methods:** This roundtable takes a dialogical approach to exploring the concepts of safety and security, and their relevance within music therapy educational processes. Participants include university educators and music therapy students from three different cultural perspectives within the United States, Norway, and South Africa. The participants will critically examine the concepts of safety and security, and through dialogue, identify ways in which these concepts contribute to student learning and development in the classroom and in praxis. Aspects of teaching style, learning environment, and interpersonal relation that foster a sense of safety and security will be discussed, and cultural variations explored.

**Conclusion:** To learn and develop as music therapists, students need to feel secure enough to embrace vulnerability and challenge. Educators who structure the learning environment to promote safety and security while being mindful of cultural variations can enhance the learning experience for their students.

**183 (S 447) Introducing Music Therapy into a Norwegian Neonatal Intensive Care Unit**

Catharina Janner and Tora Söderström Gaden

Around 6000 infants are born with needs that require medical treatment in Norway each year. Though music therapy (MT) has been offered in pediatric care in Norway for over 20 years, it has not been implemented in Norwegian NICU's. Project Interplay is an ongoing project, providing music therapy in the NICU at Akershus University Hospital over a period of two years. Based on the NICU MT model Rhythm, Breath, Lullaby (RBL) as well as existing research in the field of NICU MT, the project aims to develop an approach to NICU MT that is integrated and aligned with the standards of neonatal care in Norway (NNC). NNC follows the principles of family-centered care (FCC) emphasizing parental participation and individualized, developmental care for the infant. The Norwegian welfare system allows parents to be present during the whole course of the infant's hospitalization, which implicates and enables a strong emphasis on the family as an entity in NICU MT.

This presentation will focus on the process of introducing NICU MT to a new site. The authors will share experiences from different phases and aspects of this process, including success factors and challenges. NICU MT's place in a Norwegian context will be discussed, followed by recommendations for further development of the area.

Project Interplay is a collaboration with the Norwegian Premature Association and funded by Extrastiftelsen.

**185      An exploratory study of group music therapy with younger persons suffering from dementia - their perception, mentalization and symbolization**

Hugo Jensen and Lars Ole Bonde

Clinical population: Men and women under 65 suffering from dementia - an underexposed population in music therapy research.

Clinical approach: 6 participants with mild to moderate dementia, aged 52-64, received 11 group music therapy sessions. 2 employees from a dementia care unit were co-participants. Hugo Jensen was the music therapist. Music preferences were recorded and included in the therapy. After session 8, individual interviews were made by professor Lars Ole Bonde, with participants and staff members. Songwriting was included in the last three sessions.

Theoretical background: The study is based on (a) Stern's theories of pre-verbal subjective formations, forms of vitality and intersubjectivity (Stern, 2000, 2004, 2010), (b) person-centered dementia care formulated by Kitwood (1999), (c) communicative musicality (Trevarthen, 2012; Stige & Ridder, 2016), and (d) Ruud's model (1990, 1998, 2001; Bonde 2011) of four levels of meaning and function in music

Discussion: It was explored what music therapy could offer - with special focus on the existential crisis caused by the diagnosis, and before cognitive impairment limited the possibilities of many musical interventions. Other questions were: Which methods were useful, and at which level? How did the participants experience the music and musicking?

Conclusion: Sharing of emotions and mirroring in each other and in the music happened verbally and non-verbally, with great variation in descriptions of thoughts, feelings and body sensations. Some used and understood metaphors when discussing lyrics and imagery. The therapy was therefore not only supportive, but included re-educative and psychodynamic elements.

**187      Musical validation in music therapy with trauma victims: A qualitative research study**

Moshe Bensimon

Objective: Many studies have examined the relational needs of trauma victims in psychotherapy. However, this topic has received little attention in music therapy research. The current study is the first to focus on what music therapists working with trauma victims perceive as the clients' main relational needs that should be musically addressed to enhance the therapeutic process.

Method: A qualitative analysis of semi-structured interviews with 41 experienced music therapists working with trauma victims was conducted to identify themes in their perceptions of the main relational needs of their clients and how they address them musically.

Results: Three themes appeared concerning relational needs of trauma victims. The first is the need for recognition. Music was found to provide clients with a sense of recognition of both themselves as individuals and their unspeakable and repressed traumatic memories and feelings. The second theme is the need for acceptance, which was also met through engagement in music, thus providing emotional containment. The third theme is the need for emotional witnessing through music, which was provided by musical interactions with the therapist, group members or community members.

Conclusions: The contribution of this study is in conceptualizing the term musical validation as a central relational need and in presenting musical interventions that were found by music therapists working with trauma victims to enhance validation.

**188 In resonance with compassion: A case example from Individual Receptive Music Therapy for stress-related depression**

Jens Anderson-Ingstrup and Hanne Mette Ridder

Stress is a complex response serving to maintain our homeostasis. A neurophysiological description of stress is the release of neurohormones and dysregulation of the HPA-axis. Continued dysregulation often leads to co-morbid states of depression, which, according to the WHO is the leading cause of disability worldwide.

Compassion Focussed Therapy (CFT) is an evidence-based form of psychotherapy where focus is on evoking compassion in the client rather than working with the client's negative thoughts (Gilbert, 2014). We have combined this approach with a Music and Imagery approach (MI). Imagery and visualization are used in receptive music therapy to focus the mind and enhance aesthetic enjoyment and is important for emotional health and well-being (Grocke & Wigram, 2007). In MI, the client explores self-generated imagery when listening to short pieces of music, chosen by the music therapist.

In a case example with a woman suffering from stress-related depression, who took part in 10 MI session, music was selected based on Wärja's (2010) suggestions for supportive music for Short Music Journeys. Keeping in line with high standards of qualitative research, the presentation of the progress of the course of music therapy is illustrated by drawings the client made after the music listening, excerpts of the applied music and live narration. The case example will be used to discuss the applicability of CFT as a theoretical framework for understanding the possible effect of MI as a treatment of stress-related depression.

**R 189 High functioning autism - do we need a different music therapy approach?**

Tali Gottfried (chair), Amelia Oldfield, Gustavo Gattino and John Carpente

Clinical Population/problem: While a vast number of research studies focus on music therapy with low functioning children with autism, where music is used to support pre-verbal communication, sensory integration and social skills, little is discussed regarding how music is used to address the unique needs of high functioning children with autism who demonstrate high verbal skills, imagination abilities and some level of reciprocity, but might show a lack of intimacy and attachment. We believe that the clinical goals and the interventions can be different in the music therapeutic process comparing low and high functioning children with autism.

Clinical approach: Clinical improvisation, interactive musical play, songwriting, and the use of familiar songs have been identified as techniques used by music therapists working with children with autism. Do these techniques apply also for the high-functioning children, or should we explore additional or different ways to use music within music therapy sessions?

Cases: Case examples will be presented using video and audio vignettes from the therapy room, emphasizing the musical connection being woven between the music therapist and the child, who sometimes will use music as a 'second language'. Parents or peers may also be involved in the treatment.

Discussion: This round table includes four music therapists from different countries, who have profound clinical and research experience working with high-functioning children with autism. They will share their understandings regarding clinical practice and theoretical perspectives, focusing on the role of music and the role of the music therapist with this unique group of children.



**W 193 Encouraging writers. Introduction to scientific publication as exemplified by the "Musiktherapeutische Umschau"**

Volker Bernius (chair), Thomas Bergmann, Annegret Körber, Mary Laqua, Nicola Scheytt, Maria Sembdner, Monika Smetana and Jan Sonntag

Background: The editors of the German scientific journal "Musiktherapeutische Umschau" (MU) invite authors, potential authors, reviewers and editors of other journals, as well as interested readership, to learn about the MU publishing process and partake in a discussion forum.

Objective: We will introduce editorial board work providing information regarding the scope of the journal.

Different publication formats will be presented. Our goal is to encourage interested scientists and practitioners in publishing research articles, clinical reports and case studies which are accessible to the greater music therapy community.

Methods: Presentations, practical work in small groups, discussions.

Results: Participants will find answers to the following questions: What is the profile of the journal and which types of articles are accepted? What to do before starting to write? What are the various requirements for different publication formats (e.g. original work, document)? What is involved in the process of initial manuscript submission to the final publication of an article (e.g. peer review)? What can I do to improve my manuscript and increase chances of getting published?

Conclusions: Research needs a vision, writing is a mission!

**R 194 Music therapy for major depression and late life depression – outcomes, neuroscience and theoretical models**

Thomas Wosch (chair), Jörg Fachner, Jaakko Erkkilä and Jasmin Eickholt

For treatment of major depression (MD), late-life-depression (LLD) and dementia, regulation and control of emotions is of vital interest. An upcoming CATRU systematic review (Australia, USA, Germany) of studies on creative arts interventions including music therapy (MT) for people with LLD examined: outcomes and processes of change in each modality. Mechanisms of change include physical, intra-personal (e.g. positive views of self; communication and processing of emotions), cultural (e.g. aesthetic pleasure), cognitive (stimulation of memory) and social.

Impact studies, investigations on emotion perception, neuroscience and biomarker studies of MT processes and effectiveness are focusing on change of psychometric values, physiological responses and emotion bias in MD. Particularly frontal activities in MD for the regulation or control of emotions in MT and treating negative valence of discrete emotions are promising areas of research.

In an ongoing research Improvisational integrative music therapy (IIMT) is extended with listening back to improvisation and physical synchronization in breathing to improve to process negative emotions in MD-treatment.

Therapeutic songwriting (TSW) within Positive Psychology (PP) supports people with depression to express themselves, release stress and cope with the experiences they encounter in their lives. PP has emerged as an effective intervention for depression. TSW-PP works with positive emotion and cognition, gratefulness and signature strengths. It aims to decrease depressive symptoms, improve quality of life and psychosocial flourishing. Different mechanisms, such like listening to preferred music and the positive connection between the song and experience support this process.

**W 197      Creating and Maintaining Engaging Ways to Share Music Therapy  
Outside Our Professional Milieu – “Resonating Further Afield”**

Daniel Thomas, Monika Overå and Tora Söderström Gaden

The people who receive music therapy and its benefits are not always the ones who pay for it. Therefore, as a profession our therapy messages need to resonant beyond the therapy spaces we work in, and into wider professional fields. We have to create ways of inspiring financial directors as well as medical directors about music therapy.

This workshop seeks to build on participant’s natural abilities to engage and enroll people in conversations and presentations about music therapy, in clinical and non-clinical (sales) settings. Through a series of engaging hands-on exercises, participants will further develop their ability to translate a music therapist’s view of the profession and its aims and outcomes, into the language of our “customers” whether they are clients, teachers, medical staff or budget holders.

Learning Outcomes:

The workshop has 5 learning outcomes, and a range of “top tips” to support putting the workshop themes, ideas and discussion points into practice. The main learning outcomes are:

- Increased confidence when giving presentations
- Using assessments and cost/benefit analysis within marketing
- How social media can engage and promote the profession
- “It’s about them, not about me” - Learning about talking the language of the listener
- Using core therapeutic competences such as improvisation, resilience and attunement to enhance presentations

We hope this workshop will engage, challenge and develop participants’ range of tools, and enable music therapy to resonant across an increased field of clinical contexts."

**198            Fields of Resonance or Fields of Battle? Understanding the integration  
of music therapy services in organizations.**

Ingelill Eide

This paper has its background in an ongoing PhD study of music therapy services in Norway that evidently have been successfully integrated in the organization that provides them.

The research project is designed as a qualitative comparative case study. The cases are four music therapy services in Norway. Main inclusion criteria have been that the music therapy service has lasted for more than ten years, that there has been a change in the staff over the years and that the cases represent different areas of practice. Primary data are qualitative interviews with music therapists and their managers.

Preliminary results of the data analysis indicate that music therapy is a discipline and profession that fights its battles to gain recognition, despite of being successfully implemented and integrated in organizational structures and systems.

The point of departure in this paper is on how the music therapists fight their professional battles in the organizations, and how these battles can be understood in an organizational perspective. The discussion will be based on concepts such as institutional work, cultural entrepreneurship and institutional logics.

**199 (S 441) One size does not fit all: cultural considerations in adapting and modifying a music as therapy training programme for Palestinian educators and healthcare workers**

Elizabeth Coombes, Alexia Quin and Fabienne Van Eck

Music as Therapy International began its life in Romania in 1995, responding to a locally identified need for staff training in the therapeutic use of music, described here as 'music as therapy'. In 2009, the work spread to Palestine (Coombes & Tombs-Katz 2015) and subsequently, in 2015, a Blended Learning Programme (BLP) was developed there in partnership with Musicians Without Borders (MWB).

Training Focus: When adapting the BLP for this setting, the learning materials and assignments needed to resonate with the societal, cultural and educational needs of those receiving the training. The population with whom they were to use music as therapy needed consideration also (Stige 2002). Careful attention therefore needs to be given to the theoretical underpinning, music making and activity content, and teaching methods of any such programme.

Discussion: We will discuss how the programme was devised and how it continues to evolve. We will also interrogate evaluation processes and describe how MWB fits into the whole (Van Eck 2015). Trainee perspectives from learning to practice will also be shared. A critical discussion of the whole will be explored through different lenses offered by the charity director, a music therapist delivering the training, and a MWB service manager from Palestine and former music as therapy trainee.

Conclusion: With this presentation, we will offer a model of music as therapy training and evaluation adapted to one specific cultural context. This may be a starting point for the development of other such programmes tailored to different cultural contexts.

**R 200 Resonance or Dissonance? European Music Therapists' Experience of Collaboration with Other Arts Therapies**

Katie Roth (chair), Malle Luik, Beate Roelcke and Özgür Salur

An EMTC working group established to address the experiences of music therapists attempting to collaborate with other arts therapies discovered both challenges and success stories in this area. This round table aims to explore the variety of experience around Europe, identifying both the benefits and challenges of collaborating across the creative arts therapies. Examples of effective collaboration and the factors which facilitate this will be shared, as well as specific problems and potential solutions. Results of an initial survey conducted by the EMTC working group will serve as a stimulus for discussion, including data about separate and combined arts therapies associations and training programmes in each country and country representatives' perceptions of the relationships between them. Consideration will also be given to political aspects of this issue relating to recognition and regulation of music therapy and other arts therapies; how can collaboration help or hinder negotiation with governments and regulatory authorities?

**R 201 Music therapy and autism: a spectrum of approaches across the lifespan; what does this mean for the profession?**

Elizabeth Coombes (chair), Amelia Oldfield, Emma Maclean, Beth Pickard and Alistair Robertson

Background: This roundtable will explore a spectrum of approaches for music therapy and autism from the perspective of practitioners in the UK, all of whom have contributed to a forthcoming publication (Dunn, Coombes, Maclean, Mottram and Nugent 2019). The tension and resonance between evidence-based practice and practice-based evidence will form the lens through which this exploration takes place.

Objectives: To foster debate regarding how aspects of practice may influence the way we develop a body of evidence supporting work with this population.

Content: As demands for evidence-based practice continue to encourage positivistic research, there may be a tendency to overlook the diversity of approaches with this population. From each of their perspectives, the panel will provide research and practice-based insights into their experiences of working with this client population. The diversity of approaches and thinking offered will provide the opportunity for a relevant discourse in this field of practice.

Discussion: Does the need for large RCT trials (Geretsegger et al. 2014, Crawford et al. 2017) mean that we are in danger of losing the richness of the diversity of approaches needed with people with Autistic Spectrum Conditions?

Are there times when we strive to change the person with autism rather than impacting society's view of the condition?

How does collaborative and transdisciplinary working link with the development of an evidence base?

Conclusion: The chair will sum up key points arising from the discussion, leading to suggestions for future thinking and developments in this clinical area.

## **R 202      Challenges and Opportunities of Participatory Research in Music Therapy**

Monika Smetana (chair), Imogen Clark, Lars Tuastad, Eva Madeleine Unterhofer and Katrina McFerran

Background: There is currently an increasing demand for strong, user-led orientations in designing music therapy programs and conducting music therapy research. When Stige and McFerran (2016) argue "that the discipline of music therapy has not reached its potential as a critical discipline" (p.434), they refer to the limited extent of participatory designs in music therapy research worldwide.

Objectives: The potential for participatory research approaches in music therapy have not yet been achieved and more dialogue is required to stimulate further activity. Examples of how participatory research has been conducted and what has been achieved from these experiences may provide inspiration for those who are interested but are discouraged for various reasons. While some perceive the challenges of collaborative research as barriers, we see them as opportunities.

Content: Each presenter will share an example of participatory approaches from various fields and areas including: short-term foster families / child welfare, adolescents in schools, ex-inmates / mental health care, elderly people / dementia. We will compare underlying historical, societal or philosophical traditions and influences (e.g. emancipatory vs. pragmatic focus), along with the difficulties of enacting such an idealistic research model. We will also consider how being an outsider to the community where the research happens is an important factor when considering the individual needs and interests within a democratic process.

Stige, B., & McFerran, K. (2016). Action Research. In B. Wheeler, & K.M. Murphy (Eds.), *Music Therapy Research* (3rd edition) (pp. 429–440). Gilsum, NH: Barcelona Publishers.

## **203            Resonance In Intersubjective Relating: The Significance Of A Music Therapists Lived Experience Of Adoption Whilst Working With Adoptive Families**

Joy Gravestock

The music therapist's subjectivity within resonant intersubjective relating with clients is seldom examined yet plays a "significant role in the co-construction of any therapeutic trajectory" (Kuchuck 2014). If

resonating relationships are vital for providing intersubjective “fit” we must “examine ontological theories of both clients and therapist’s states within the therapeutic encounter”. (Driver 2013).

The author of this paper has “lived experience” of adoption community. Professionals working within this community are in fact desired and even required to have “lived experience” of adoption, and the author has been an adoption service user/therapist/adoption panel member/researcher and author. (‘Lived experience’ is a qualitative research term for the representation of a subject’s human experiences). In this paper however she challenges assumptions that any lived experience is valuable/useful. Music therapists undergo therapy ourselves to become self-aware of potentially unhelpful resonances with clients because clients with similar emotional wounds might arouse “personal identification during intersubjectivity which carry potential for un-self-aware enactments” (Driver 2013). Therapeutic resonances must be explored to safeguard against this.

Music provides “empathic unconscious emotional resonances” (De Waal 2012) existing at neurobiological, social and cultural levels. These can provide potential for fertile, creative change, or become dangerous places of enmeshment. This paper considers how to avoid “pitfalls of enactment” (Marks-Tarlow 2008), capitalising instead on strengths of resonant dynamics. It draws on the authors PhD exploring micro-moments of attunement with adoptees, and how relational resonance experienced in music therapies embodied empathic interactions can become part of a process of “shared communicative musical attunement”. (Norcross 2011).

**P 204 Collaborative Inclusion – process and outcomes of Community Music Therapy Projects in Levinsky College Music Therapy Master’s Program**

Miriam Druks

The communicative, connecting and dialogic characteristics of CoMT are very relevant to the Israeli society. This practice may serve as a valuable resource in meeting various national challenges: either processes of inclusion in education and health, or other challenges, connected with the country’s multinational and multicultural conditions.

Since 2014 the Levinsky Music Therapy training program includes a CoMT course, meaning to afford our students experience the significance of health-musicking, and its special contributions within social and communal contexts. Our students implement CoMT practices with diverse target-groups: at mental health facilities, with Holocaust survivors and at-risk youth, for rather short-term experiences of a single academic year.

This course was found a demanding task both for the students, and coordinator: Understanding the needs of a community, the appropriate ways of musicking with a collaborative, equal manner, learning to negotiate community needs and terms, facilitating authentic processes of empowerment, self-agency, and, tending for more sublime, unheard voices – this complex learning process demanded a great deal of attention and development.

This poster exhibits the process and outcomes of our CoMT course. It adheres to some implications for further training and practice. Two forms of outcome portray the experience and learning gained: the tangible musical outcome, as well as excerpts from the students’ collaborative papers, integrating reflections on their process with updated CoMT theory.

**R 205 "What a triumph!" the life of the PhD journey**

Tali Gottfried (chair), Melody Schwantes, Anke Coomans, Juanita Eslava, Xi-Jing Chen and Ruth Hertrampf

Training focus: Doing PhD research in music therapy is one of the options for professional development for music therapists who wish to deeply and thoroughly investigate a phenomenon within the various areas of

treatment fields. The Doctoral Program for Music Therapy at Aalborg University offers a unique model for international researchers and is one of the leading PhD programs in the world.

Problems/Challenges: Aside from the challenges inherent in the process of becoming an independent researcher, the PhD students in this program cope with other similar challenges. These include: methodological challenges connected to the types of research; maintaining a long-distance process/relationship with their supervisors; cross-cultural aspects; conducting the research in their native language, but then writing the dissertation in English; and facing un-certainty regarding their future academic career.

Learning Model: The unique learning model brings together PhD researchers from all over the world, who are chosen based on an excellent research plan and conduct their studies through a fellowship or a scholarship position. The PhD courses are conducted in a collaborative problem-solving model by which PhD researchers present the current status of their research project, are queried by their peers, and then by their supervisors and other professionals.

Discussion: Six researchers who gained their PhDs within this program will present their unique professional journeys – from the stage of being a PhD student up until today. Challenges will be explored and discussed through their personal experiences, emphasizing the role of the program within each and every story.

## **W 208      Soul Song Circles: Vocal Improvisation, Sound, and Song in Inclusive Group Therapy**

Virginia Schenck and Virginia Schenck

This workshop provides participatory experience of singing and sound through vocal improvisation for people of various levels of singing experience. Collective and individual singing allow for resonance with oneself, others, and the world. Music therapists can benefit from bringing improvisatory singing into their clinical and self-care practices. Emphasis here will be on stretching the bounds of group singing, growing in spontaneous creativity, and exploring the applicability to diverse music therapy practices.

Attendees will learn vocal improvisation games and techniques (McFerrin, 2007, 2008, 2012), explore group sound, and create CircleSongs together. Therapeutic objectives and applications will be addressed, such as: development of intra-personal aspect of self, increased self-esteem, increased self-expression, increased self-expression and communication skills, increased group cohesion, increased body awareness, exploration of group dynamics, increased interpersonal skills, development of leisure time activity, increased listening skills, and enhanced creative expression.

Therapist draws from transpersonal and person-centered psychology to achieve her overarching goal of facilitating individual development, accessing essential components of the self, and stimulating intellectual and emotional growth through music.

The workshop will begin with experientials and conclude with discussion of clinical and self-care applications. Participants will learn and experience various improvisational games developed by McFerrin (2007, 2008, 2012) and Rhiannon (2007, 2009, 2010, 2011, 2012, 2014) as well as CircleSongs (McFerrin, 2007) the improvisatory polyphonic choral compositional style developed by master improviser, Bobby McFerrin. Bring your voice, your creativity, and a sense of openness to the emergent!

## **209              From neurological to emotional – Different aspects of music therapy in a rehabilitation hospital**

Dana Franklin-Savion

This presentation focuses on different aspects of Music Therapy (MT) in a rehabilitation hospital. Over the last decades MT has been established as a discipline in the area of neurological and physical rehabilitation,

offering a variety of interventions, applications and approaches, to address physical, cognitive, communicative, social and emotional impairments (Baker & Tamplin, 2006; Magee & Stewart, 2015; Schmid, 2014; Thaut & Hoemberg, 2014).

Reuth Rehabilitation Hospital, one of the leading rehabilitation centers in Israel, consists of specialized rehabilitation departments addressing Neurology, Orthopedic, Geriatric and Respiratory issues. Many patients at the hospital receive MT on a weekly basis. The variety of types of patients, as well as tight MT schedules, create a situation in which the music therapist's fast and striking transitions call for different MT approaches, MT goals, the use of MT techniques, as well as varied collaboration with clinicians from other disciplines. This presentation raises the question: From the music therapist perspective, what do all these MT treatments, in spite of these numerous differences, have in common?

Through a few video case vignettes showing some of my MT work with patients in Reuth Rehabilitation Hospital, I will demonstrate how, alongside the patient's main rehabilitation goals (physical, lingual, emotional, cognitive etc.), there is always present the emotional dimension within the therapeutic relationship. This emotional dimension will be presented within the context of the intersubjective theory (Malloch & Trevarthen, 2009; Stern, 1985), emphasizing communicative musicality and affect attunement, defining MT from other disciplines within a rehabilitation hospital setting.

### **W 211      A new writers' workshop: giving our words resonance**

Tessa Watson

This workshop is for delegates who are beginning to write and develop their identity as authors. To increase its impact, the profession of music therapy must continue to develop knowledge and practice through published discourse, and therefore must encourage new writers. This workshop will encourage powerful, meaningful writing with lasting resonance for readers within and outside the music therapy community. Through a relaxed workshop environment (Lindvang et al 2018), Tessa will guide delegates beginning their writing journey. Delegates will explore their identity as authors and their relationship with writing, including acknowledgement of 'puzzlement' (Rogers, 1983) and of the complex emotions experienced during the writing process (Epstein et al 2005). Tessa will present ideas about conceptualising, structuring and editing writing, including information about peer review (Kaiser 2016). Through short writing exercises the group will explore strategic delay (Ozer et al 2014) and obstacles to writing. There will be time for writing and reflection and the idea of writing as a creative experience will be at the heart of the workshop. Delegates will make plans to continue and develop their writing, and will be encouraged to develop a writing community for support. This workshop is for delegates who are new to writing: it is not for experienced, published authors.

### **212            Theorised mechanisms influencing parent-adolescent conflict where parents have experienced abuse in childhood: Implications for music therapy intervention development**

Vivienne Colegrove, Sophie Havighurst, Christiane Kehoe and Stine Lindahl Jacobsen

Theoretical model: Parents who have experienced childhood abuse often struggle with interpersonal functioning, which may influence their emotional/autonomic regulation during conflict with their adolescent. Based on research literature, a theoretical model was proposed to support therapeutic intervention that focuses on using a combination of 'top down' (i.e. psycho-education) and 'bottom-up' (i.e. using music to work directly with nonverbal/autonomic processes) approaches within a systemic framework in order to facilitate change in dyads' functioning during conflict interaction.

Method: In order to test the model, 26 parent-adolescent dyads were recruited from adolescent mental health and family services where parents had a trauma history and the dyad were currently experiencing

high levels of conflict in their relationship. Dyads were randomly allocated into a music therapy intervention or wait-list control and completed questionnaires and observational assessment at baseline and 4-month post-baseline follow-up. Those allocated to the intervention condition participated in 8 music therapy sessions.

Results: Post-intervention dyads reported significantly reduced conflict, and parents were significantly less reactive and more responsive during conflict interaction. Dyads were more emotionally regulated, predictable and consistent during conflict compared with controls. Parents' emotion socialisation practises and adolescents' mental health did not significantly improve.

Discussion: Findings partially support the proposed theoretical model, and suggest that modifications may be required, which include detailed consideration of non-linear and multidirectional interactions between parents' and adolescents' intra/interpersonal cognitive, emotional and autonomic processes during conflict.

Conclusion: This research has provided preliminary information, which may inform further refinement of the proposed model, future research and intervention development.

## **214 (S 450) Music Psychotherapy in the Finnish National Guidance Supporting Refugees' Mental Health**

Sami Alanne

Music, arts, and music psychotherapy are recommended in the recent Finnish mental health care guidance of refugees. In this presentation, the recommended practices by the PALOMA, a national project on developing mental health actions for refugees with children, adolescents and adults are introduced (Castaneda, Mäki-Opas, Jokela, Kivi, Lähteenmäki, Miettinen et al. 2018). Mental health work and psychotherapy concepts such as cultural sensitivity, resilience, vicarious traumatisation, empathy fatigue, transference and transfer with traumatized refugees are discussed. Music therapy may help in expressing emotions and finding words to traumas with refugees among other psychotherapy approaches funded by Kela (The Social Insurance Institution of Finland). Increasing the possibilities to use music, art therapy and other creative methods as non-verbal approaches are recommended. Music psychotherapy methods such as projective music listening, where associations, imagery, and memories relating to music are applied, and clinical improvisation with verbal psychotherapy of trauma are mentioned as possible treatments. The method of cultural dialogue with music in therapy, education, society, and conflict solution is described in the different levels of mental health care system, including education, social work and the special medical rehabilitation. (Alanne, 2010.)

Alanne, S. (2010). Music Psychotherapy with Refugee Survivors of Torture. Interpretations of Three Clinical Case Studies. Sibelius Academy. *Studia Musica* 44.

Castaneda, A.E., Mäki-Opas, J, Jokela, S., Kivi, N., Lähteenmäki, M., Miettinen, T, Nieminen, S., Santalahti, P. & PALOMA Expert Group (2018). Supporting Refugees' Mental Health in Finland. PALOMA Handbook. Guidance, 5/2018. Publications of the National Institute for Health and Welfare.

## **215 Music in Paediatric Hospitals in the Nordic Countries**

Kjersti Johansson , Lars Ole Bonde and Karette Stensæth

Music therapy, music medicine and other music approaches are developing as an integrated part of children's hospitals in the Nordic countries. There is a growing interest in the field, both among politicians and health care professionals. Following this development, the Centre for Research in Music and Health (CREMAH) at the Norwegian Academy of Music will publish a special issue called "Music in Paediatric Hospitals in the Nordic Countries". This special issue is planned as the first issue of the new, peer reviewed



and open-access e-journal – Journal of Music, Health and Wellbeing – to be launched by CREMAH during 2019.

In this roundtable, the editors of the journal and the special issue will first present the new e-journal and introduce the theme “Music in Paediatric Hospitals in the Nordic Countries”. The main part of the roundtable will consist of presentations of articles that have been accepted for publication in the special issue. This will include a range of topics, covering both theory, practice and research in the field of paediatric hospitals, written by authors from across the Nordic countries. After each presentation, there is room for questions and discussions engaging the audience.

**219      The impact of vocal re-creative engagement on nutritional intake of individuals with Alzheimer’s disease and related dementias: A multi-site repeated measures study**

James Hiller and Susan Gardstrom

Our ongoing research effort is titled, “The impact of vocal re-creative engagement on nutritional intake of individuals with Alzheimer’s disease and related dementias: A multi-site repeated measures study.” Residents with Alzheimer’s disease and related dementias (ADRD) are continually at risk for malnourishment due to the degenerative nature of these diseases (Amella, Grant, & Mulloy, 2008). Identifying non-pharmacological strategies to support nutritional goals for residents with ADRD is an urgent concern (Aselage & Amella, 2009). Therapists have explored the importance of music therapy for persons with ADRD to support various aspects of quality of life including behavioral and psychological well-being along with enhanced sense of self-identity and interpersonal “connectedness” (Dermott, Orrell, & Ridder, 2014) and decreasing the common occurrence of agitation (Ridder, Stige, Qvale, & Gold, 2013). Residents with ADRD, many of whom lack language and ability to initiate healthy interpersonal connections, resonate with familiar music/songs when engaged in singing by a music therapist. We drew upon the concept of singing as a regulatory function, soothing those who are agitated while enhancing arousal in those with lethargy (Aldridge, 2007; Ridder & Aldridge, 2005) toward preparing residents with ADRD to successfully engage in eating during mealtime. Our study has highlighted the importance of the unfolding form of the client-therapist inter-musical relationship—a key field of resonance that is often still available to individuals with ADRD—as nurtured through various musical techniques of engagement (Bruscia, 1987) to help foster and deepen the interpersonal relationship, stimulate self-awareness, and enhance agency for taking in adequate nutrition.

**P 220      Teaching music therapy at the 1st Faculty of Medicine, Charles University: Practice, experience and perspectives**

Marketa Gerlichova

The poster presents the long term experience of the author with teaching music therapy for students of medicine at the 1st Faculty of Medicine at Charles University and General University Hospital in Prague. The lectures are given in the 5th year of studies and they are a part of a one-week internship at the Department of Rehabilitation.

With regard to the fact that this is a unique opportunity to acquaint future medical doctors with the field of music therapy, the lectures introduce the subject with the focus on its application in rehabilitation and neurorehabilitation. The lectures include following specific patients with ABI in the music therapy process. Based on the feedback of graduates and practising medical doctors, the lectures contribute to a substantial shift in the perception of music therapy by professional medical staff.

## **W 222 Ethics in music therapy – How to respond to ethical dissonance?**

Eckhard Weymann and Thomas Stegemann

Introduction: Ethical dissonance can be understood as the tension that arises from an inconsistency between one's values, beliefs, and moral stance, and one's thoughts or behavior in a given situation. In their everyday professional life, music therapists are frequently confronted with decisions that raise ethical questions, and that may lead to ethical dissonance. 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 palliative care. Ethical problems include conflicts of interest regarding emotional, economic, and legal issues or questions concerning the autonomy of clients. However, the use of music per se within therapy settings might bring up ethical questions.

Aims: In this workshop, we will discuss how to identify ethical issues, how to address ethical questions, and how to respond to ethical dissonance and dilemmas by applying a decision-making model.

Content/Activities: A decision-making model to address ethical question will be presented (after Dileo, modified by Weymann & Stegemann). Following the scheme of the model, we will elaborate and discuss in group work vignettes from music therapy practice. Participants will also have the opportunity to present examples from their work. In the end, there will be time for questions and discussion.

## **P 224 Who am I as a Music Therapist? A Grounded Theory Study on Professional Identity in Israel and Germany**

Eva Maria Frank-Bleckwedel, Petra Begas, Miriam Druks, Yair Enzer, Shulamit Epstein, Karin Holzwarth, Pia Preissler, Ilana Weisman-Cherp, Eckhard Weymann and Nechama Yehud

Identity is looked at as a personal process of construction: „Who am I in a social world, which dramatically changes under the conditions of individualization, pluralization and globalization?“ (Keupp, 2008).

A „young“ profession like music therapy responding to this changing social realities, needs to develop a professional identity. Being part of institutional processes within the professional organisations and the social and healthcare system a stable and flexible identity as a music therapist is required.

The idea to investigate the identity of music therapists has been developed within a cooperation between Israeli and German music therapy professionals, being engaged in the music therapy degree courses in their countries.

Questions and Focus: What is a music therapist? What is his/her position within the arena of (healthcare-)professions? Where is the place for (the role of) music therapy within the present societies of Israel and Germany?

The focus of the investigation will be the individual music therapist – in discourse with colleagues in either countries. The intercultural comparison will sharpen the understandings.

Method: Grounded Theory Research, Intercultural approach

Results: Results of the first phase of the project will be presented: the development of a common research process and the developing process of our first categories.

Discussion and Conclusion:

There is a specific challenge: creating a common identity as a research team while investigating the identity as a music therapist.

**225      Neuronal Effects of Music Entrainment versus Preferred Music in Three Patients with Chronic Pain as Measured via EEG and LORETA Imaging**

Andrea Hunt, Cheryl Dileo and Jörg Fachner

This presentation highlights case study findings examining brain behavior during two different music interventions for chronic pain: listening to commercially-recorded music (preferred music), and listening to personalized, improvised soundscapes to match and then modulate the pain experience (entrainment, as developed by Dileo and Bradt, 1999). To study this process in-depth we conducted a mixed method case study approach on three clinical cases.

This report focuses on the second of two phases of a study on effectiveness of music entrainment versus preferred music on chronic pain. Three eligible patients who had participated in the first phase of the study were recruited three months post-intervention for follow-up EEG studies using recordings of the music interventions from the first phase of this project. We conducted a detailed single case analysis to compare all conditions, and a group comparison of the healing portion of the entrainment condition versus preferred music condition.

The single case analysis indicated both subjective pain relief and corresponding power changes in cortical regions for both interventions, and additional subcortical involvement during the entrainment intervention. Though each patient experienced unique responses to both interventions, group-wide analysis showed common brain responses to personalized entrainment-healing music in theta and low beta range in right pre- and post-central gyrus. Comparison of changes for entrainment versus preferred music indicated involvement of somatosensory processing unique to the entrainment intervention. These results may depict neural processes associated with active coping for pain.

**227      Bodily resonance through music and sound vibration: Applications in pain rehabilitation**

Elsa Campbell, Jouko Hynynen, Birgitta Burger and Esa Ala-Ruona

Multidisciplinary approaches to managing chronic pain and its comorbidities have been shown to be more beneficial compared to standard pharmacological care alone, perhaps due to both the physical and psychological aspects thereof being addressed. Vibroacoustic treatment – low frequency sinusoidal sound vibration (20-120Hz), music listening, and therapeutic interaction – is beneficial in managing patients' pain and comorbid mood symptoms. This treatment involves bodily resonance with sound vibration and patients experience a deep state of relaxation through the combined bodily and auditory music stimuli. This presentation affords an overview of an operational model developed based on two studies conducted with patients at a multidisciplinary rehabilitation unit. These studies were conducted to ascertain the effects of applying Vibroacoustic treatment with an additional self-care phase for managing chronic pain and comorbid depression and anxiety. Patients' and practitioner's reports (diaries, clinical notes) and scales measuring pain, depression, and anxiety, and physiological outcomes (Heart Rate Variability, Skin Conductance, Respiration) were used to explore the addition of a self-care intervention to Vibroacoustic treatment in a naturalistic setting. In Study 1, patients experienced pain and mood relief from the hospital sessions, with the self-care phase showing the potential to prolong these positive outcomes. In Study 2, patients experienced relief from both the hospital and self-care sessions, with effects also on stress and relaxation. In both studies, the outcomes from self-care were weaker compared to those with the practitioner, as the self-care device used is relatively small. When patients received no treatments at all, patients' conditions deteriorated.

**P 228      The role of pedagogues in creating musical relationship with people with acquired brain injury. Action research**

Tove Stenderup

Research shows that music activities help people with acquired brain injury to improve quality of life. Music activities may support speech, motor function, memory and increase satisfaction in a social context. It is common practice in Denmark for people with acquired brain injury to live in their own home after leaving the hospital. In the law Lov om social service (LBK nr 1270, 2016) it is possible to get support in different ways for example §85 housing assistance and §104 activity and social interaction. The aim of the study is to explore how music activities are included in this context.

The methodological approach is Action research. Data collection is conducted in cooperation with professional staff in Denmark call 'Socialpædagoger' (social workers/social educator/...) and residents of rehabilitation facilities from a municipality in Denmark.

On my way to coding the data I've found categories showing positive expressions from the residents and the social workers/educators/.... One category include where music was NOT included. The poster present an educational issue to support this effort.

Stenderup & Jensen (2018). Musik og meningsfuldhed hos mennesker med hjerneskade i Socialpædagogik 2 – 2018, side 24-37.

Stenderup & Ridder. Musikalske samhandlinger som socialpædagogisk intention hos mennesker med erhvervet hjerneskade.

**229 (S 440)      The Phenomenon of Resonance in a Grounded Theory Research Process with Cancer Patients**

Pia Preissler

Introduction: Cancer patients are often in the need of psycho-oncological support. Grounded Theory studies can enrich our knowledge on how cancer patients could profit from music therapy (O'Callaghan & Magill, 2009; O'Callaghan, 2008; Bonde, 2007). Therefore the author's ongoing research process aims at contributing a Grounded Theory approach for music therapy with adult cancer patients in an outpatient psycho-oncological context.

In the field of qualitative research resonance is described as a helpful tool (Matthiesen et al., 2018).

The Grounded Theory Method can be experienced as being rich of resonance seeking methodological steps which promote theoretical sensitivity to discover the meaning of resonance for cancer patients.

Method: A Grounded Theory approach (Corbin & Strauss, 2008; Breuer et al., 2018) is used for this research. Inherent methodological steps and interview-based codings are reflected under the perspective of resonance.

Results: Interpersonal interaction in the field, theoretical sampling, conducting interviews and developing interpretations being grounded in the data are described as resonance related steps in the research process. This researchers perspective is linked to the development of concepts of resonance and their meaning for cancer patients. This is an intermediate step in the whole process of building a grounded theory.

Discussion and Conclusion: The importance of resonance within the research field is discussed and the need of self-reflexivity is pointed out. The considerations about the meaning of resonance for cancer patients inspire further analytical steps and findings.

**230 Attachment-based music therapy: A pilot study with vulnerable families in a parent-infant setting**

Eva Phan Quoc

**Introduction:** In recent years, an increasing interest of music therapists in parent-infant work has led to various early intervention approaches. This paper will focus on the particular importance of attachment theories for working with families in an early childhood music therapy setting. The issue has grown in importance in light of recent attachment research findings and the resulting possibilities to share and discuss this new focus across the field in attachment based therapy training.

**Methods:** This paper gives a brief overview of the current literature and research, combining music therapy approaches with attachment theory. Furthermore, a concept for an attachment-based music therapy setting for vulnerable families will be introduced. In this short-term music therapy setting, evaluated within a pilot study, the infant and his/her caregiver attend weekly music therapy sessions, each of them videotaped and accompanied by parent counselling. The main purpose of this resource-oriented therapeutic work is to reinforce sensitive attunement of the parental behavior to the infant's signals and needs.

**Results:** The evaluation of this concept is part of a PhD-project at the University of Music and Performing Arts Vienna. Results of an ongoing pilot-study indicate that attachment-based music therapy facilitates positive emotional exchanges between parent and infant fostering attachment behaviors.

**Discussion and Conclusion:** Working in close collaboration with parents by using accompanying counselling supports them to unfold their self-reflective capabilities and is of particular importance for the success of therapy. Possible application areas and limitations of this concept will be discussed.

**P 233 Women's Musical Circle - Musical Psychotherapy among Women with Different Emotional Experiences**

Sara Knapik-Szweda

**Clinical population/problem (reason for focus):** In the presentation, the author will demonstrate practical applications of music therapy as a therapy which supports the expression of the self, the need of self-realization, the need to develop relations in a group of women who have some emotional difficulties, some trauma experiences and feelings of fear, confusion or being overwhelmed.

**Clinical approach:** The main approach is based on humanistic approach and musical psychotherapy. Music is a type of a metaphor which is connected with barriers and difficulties in women's life. Musical form allows them to develop themselves, gives them the space for self-expression and the way of self-knowing.

**Theoretical background:** The theoretical background is based on Vocal Psychotherapy (Austin 2008) and Community Music Therapy (Stige 2016) where mutual experiences of musicality in the group highly integrate women, give them support and gradually help them deal with their emotions and experiences.

**Case:** The aim of music therapy in a group is a mutual experience of musicality in the group, the development of the self, the discovery of the self by means of musical activity and a broadly defined development of social, emotional skills.

**Discussion:** The poster presents some clinical ways of the work with women facing emotional problems and it indicates that music can be a powerful therapeutic experience.

**Conclusion:** Women's Musical Circle allows women to discover the cause of their problems and by means of music find the sense of their identity and gradually improve their quality of life.

**R 234      Addressing the auditory environment: Impact and influences on health and therapy**

Alison Short, Eckhard Weymann, Pia Preissler, Helle Nystrup Lund, Lars Rye Bertelsen, Prof. Dr. Jan Sonntag and Katharina Nowack

The auditory environment in indoor health settings is often experienced as very noisy and unpleasant, causing stress, agitation and dissatisfaction. Noise is typically defined as unwanted sound. It is only recently that the effects of noise have been addressed within hospital and related health contexts. Solutions to noise problems are complex and challenging, and music has been used to address noise in this indoor environment. Decision-making about the delivery of the music (open air, headphones, use of technology) typically impacts choices about the process and development of the music to be used, leading to a wide range of applied solutions. This Roundtable presents a number of projects aimed at improving the auditory environment in the indoor health setting, outlining the design, decision-making and research results from each project. Questions are then opened to the attendees, with discussion moderated by the Chair of this roundtable.

Outline of the Roundtable Content:

- Overview from Chair
- Presenter 1: Alison Short: Using individual music to address noise stress in emergency care
- Presenter 2: Eckhard Weymann and Pia Preissler: Using Musical Soundscape Interventions (MSI) to change the environment in cardiac and emergency waiting rooms
- Presenter 3: Helle Nystrup Lund and Lars Rye Bertelsen: Developing and implementing the Music Star app in psychiatry.
- Presenter 4: Jan Sonntag: The Atmosphere Concept in Dementia Care
- Presenter 5: Katharina Nowack: The influences of sounds and sound levels in nursing homes on residents' well-being

**235 (S 449) "Don't change me, make me stronger" - Music therapy to enhance resilience in children with autism spectrum disorder**

Laura Blauth

**Introduction:** This presentation focuses on the results of a PhD investigation into the effects of music therapy and parent counselling on resilience in children with autism spectrum disorder (ASD). Music therapy with children with ASD is a well-documented and established area of work. However, the findings of the recent international RCT study TIME-A do not support the use of music therapy for symptom reduction in children with ASD. Nevertheless, it is controversial whether symptom reduction is an appropriate treatment aim in the first place. Rather, treatment effectiveness might be better measured against improved resilience in children with ASD and their families. Music therapy seems well suited to strengthen resilience factors but this potential has not been sufficiently explored yet.

**Methods:** Thirteen children (4-7 years) with ASD received individual music therapy sessions for five months. In addition, caregivers were offered three parent counselling sessions each. Changes in child behaviours indicative of resilience were measured using time-sampling video analysis. For statistical analyses, generalised linear mixed models were employed. Views of caregivers were evaluated using thematic analysis.

**Results:** Over the course of the intervention, resilience indicating child behaviours significantly increased, including self-expression, initiating interactions, and attention sharing. Parents felt empowered, were more able to recognise their child's strengths, and reported improved child wellbeing.

Discussion: This study provides preliminary support for the use of music therapy to enhance resilience in children with ASD and their families. The importance of explicitly articulating resilience as a treatment aim and the resulting implications for research will be discussed.

## **236 Music, Adolescents and Wellbeing**

Katrina McFerran, Philippa Derrington, Suvi Saarikallio, Daphne Rickson, Carmen Cheong-Clinch, Viggo Krüger, Andreas Wölfel, Josephine Geipel, Andeline Dos Santos and Helen Oosthuizen

Many young people rely on music to guide them through the good and bad times of their lives. Whether immersing themselves in music to help process emotions or creating music as a means of self-expression, it provides a powerful outlet that can help young people navigate the turbulence of adolescence. The complex relationship between music, adolescents and wellbeing can be divided into many categories. In this presentation we will use the structure of our forthcoming Oxford University Press Handbook to address the topics of how music can be used for processing emotions, performing identity and being connected. We will share descriptions from authors from around the globe to engage these themes and present brief case narratives that integrate diverse practices with adolescents, as well as the theoretical frameworks that inform them.

We will then draw these themes together to highlight current issues facing music therapists who practice with young people in schools, hospitals and community contexts. The integration of new technologies will be centralised and the importance of critical thinking will be highlighted.

## **237 When and where is music therapy necessary in dementia care and old age psychiatry?**

Tone Sæther Kvamme and Solgunn E. Knardal

Music therapists are capable of doing a lot of varied activities and interventions both in direct and indirect music therapy (Ruud, 2017) But they need to increase their conscience about where and when music therapy services are absolutely needed. In the area of dementia care and old age psychiatry there are an increase of people within other professions that apply music in their work. Why bother to employ a music therapist, when other professionals and volunteers can offer different music activities cheaper? What are the differences between different approaches, for instance music based environmental treatment and music therapy? (Håpnæs & Rangul, 2018; Stedje, Engen, & Golubovic, 2018) This paper will address these questions and propose some core areas where music therapy is needed. Different examples from music therapy practice within dementia care and old age psychiatry will be presented (Knardal 2018, in press), (Kvamme, work in progress) We will also suggest areas that needs to be addressed in research.

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## **238 Effectiveness of group music and imagery treatment with Fibromyalgia women**

Esperanza Torres Serna

Fibromyalgia (FM), recognized by the WHO since 1992, affects about 2-4% of the world population. Patients, mostly women, experience chronic widespread pain, fatigue, stiffness, sleep disturbances and a variety of psychological disorders, especially depression and anxiety. Group Music and Imagery therapy (GrpMI) works in a holistic way, focusing on the person as a whole, using music as well as spontaneous imagery and the group as therapeutic agents. The general aim of this study is to assess the effectiveness of GrpMI in women with FM, specifically, in the perception of psychological wellbeing and functional capacity and quality of life.

The study used a randomized experimental pretest-posttest control group design, with follow-up assessment after 3 months. Fifty-six women aged 35 to 65 years (M = 51.3) diagnosed with FM were randomly assigned to either GrpMI treatment (n = 33) or control (n = 26) condition. Experimental group participants received 12 weekly GrpMI sessions. They were evaluated with standardized psychological assessments.

Results showed statistical positive changes in both variables: increasing subjective wellbeing and reducing the impact of FM in their health and functional capacity. Positive benefit at was sustained at 3-month follow-up. The study validates the benefits of the therapeutic care that GrpMI offers - a method that simultaneously deals with the different areas of needs of the person. GrpMI should be considered as an alternative, complementary therapy in treatment of people suffering from FM. But further studies are needed to establish efficacy.

## **240 GIM in the treatment of PTSD - a client/therapist perspective from clinical practice**

Charlotte Dammeyer and Lone Christensen

At the end of ninety hours of GIM therapy, client and therapist resonate together with the therapy process, aiming at defining significant developmental steps of progress by asking ourselves: what have we learned? Based on the famous Soren Kierkegaard quotation: 'Life can only be understood backwards; but it must be lived forwards' - we present an arts based view into a personal story formed by severe neglect and relational betrayal in childhood and adolescence, followed by a series of work-related traumatic experiences, all together leading to the diagnosis PTSD. Looking back at several years of unravelling psychotherapy dealing with both main and side traumas, the client now experiences an enhanced quality of life. She is more capable of developing positive coping strategies and important relationships resonating into the future.

Clients suffering from PTSD experience severe difficulties in regulating arousal of the autonomic nervous system. In order to re-establish this balance, GIM appears, in an increasing number of studies, to be an effective therapeutic method.

In this specific case, GIM/MI with a trauma-focused exposure approach and bodywork - inspired by Somatic Experience and Guided Music and Body Listening - have been the primary methods. To unfold this complex process, mandalas, examples of music from the GIM taxonomy, and transcripts related to the case are presented, and theoretical perspectives on the model 'level of exposure' in PTSD treatment are discussed.



## **242 PCMusic-Person centred use of music therapy as pain treatment**

Ann-Sofie Paulander and Louise Eulau

Both acute and chronic pain have a negative impact on quality of life and healthcare resources. Although effective pain management interventions and programs exist, provision of these services is regarded as inconsistent. There is evidence that interdisciplinary methods are efficient when addressing the psychosocial, behavioural and biomedical aspects of pain. Interventions with music therapy as a complementary treatment can affect the autonomic nervous system by reducing stress, focusing attention and affecting emotions in a positive way, which is crucial for reducing pain experiences. However, it is not yet understood why such a reduction of pain occurs. In an interdisciplinary collaboration between researchers from music therapy, caring science, psychology, medicine and technology, the aim of this project is to find evidence which may contribute to improved health and wellbeing in patients with perceived pain. The project is built on a case report from a pilot testing of an intervention combining music therapy, integrated mental training and person centered care to manage pain at wound dressing-related procedures in an outpatient clinic. The design was based on empirical practical try-outs with an emergent, data-driven methodology to control the tools for measuring the patient's levels of stress, as well as to investigate if the study interfered with the work of the health care professionals. As the first research-patient revealed several confounding factors a decision was made to stop the pilot study for re-evaluation. The case report illuminates methodological issues and facts of importance in the understanding of the complexity of interdisciplinary studies.

## **243 Music therapy with children and adolescents: Health services research and outcome study**

Thomas Stegemann, Monika Smetana, Eva Phan Quoc and Hannah Riedl

**Introduction:** Although the Music Therapy Act in Austria came into effect in 2009, there is still little progress in achieving regular funding of music therapy through health insurance services. Thus, the access to music therapy outside of institutions is limited, especially for families with low economic status. At the same time, there is an enormous discrepancy between needs and resource availability, especially for children and adolescents. To offer policy makers and stakeholders an evidence-based foundation of decision-making for treatment funding, it is crucial to provide reliable data of the potential and the effectiveness of music therapy.

**Methods:** Two-stage research approach: 1) a nationwide survey on demographics, practice status and professional developments in music therapy in Austria, 2) Music therapy Evaluation: Longitudinal Outcome stuDy In Children and Adolescents (MELODICA) – a health services research project. Outcome measures will be based on multi-perspective information (child, caregiver, music therapist) and include symptomatology, well-being, socio-economic status, and a cost-utility perspective of the treatment.

**Results:** Data of the current survey will be compared to previous surveys, thus yielding trends in professional and clinical developments. In addition, the study design and the implementation process of MELODICA will be presented.

**Discussion & Conclusion:** User oriented research and advocacy efforts are essential for the growth and sustainability of music therapy. Sound data on outcomes of music therapy for distinct populations are a critical factor to make music therapy an accessible and affordable treatment option within the health care system.

**P 244      Mixed music therapy intervention for young asthmatics in inhalation therapy during a climatic vacation – a pilot RCT study**

Andrea Volpini, Mario Canciani and Sara Nardini

Introduction: The clinical manifestation of asthma in young people can considerably disturb their daily activities.

Methods: A open RCT, single center, with a pre-test/post-test design, to investigate the physiological and psychological effects of music therapy treatment on the experimental group compared with a control group. 37 young asthmatics of both sexes, coming from the urban area of Udine, aged between 8 and 18 were assigned in the two comparable groups (18+19), according to a randomization.

Procedure: Improvisative free vocal session and receptive methods, followed by a verbalization of the experience, alternated with singing of canons and songs, have been applied to the experimental group, by a music therapist and a psychologist in training, twice a day, in the morning and in the afternoon, for 6 consecutive days. Every sitting were about 90 minutes long.

Assessment: Everyday, A: Individual analysis of daily improvised videotaped sessions, through the MT SAS for every participants. Pre-test/Post-test (weekly), B: Clinical evaluations: incentive spirometry, nitric oxide dosage, salivary cortisol test. C: Psychological evaluations: STAI-S and STAI-T ; POMS 2; KINDL for quality of life.

Results: On the experimental group: A: Mixed MT interventions has been well accepted by a large part of young asthmatics. B: Improvements of the clinical and respiratory tests, none of them had asthmatic attacks at rest. C: Reduction of state and trait anxiety; improvement in perception of confusion, unchanged perception of depression, increase in vigor, fatigue and anger; improvement in physical well-being and relationship with friends, decrease in emotional well-being and self-esteem.

**246 (S 444)      Voices: Music therapy with a 16-year-old girl suffering from paranoid schizophrenia**

Hannah Riedl

Introduction & Aim: “You must not speak! You must not eat! You must not move!” That is what the voices in her mind tell her. Leyla herself had no voice when I first met her. She used an alphabet board to communicate her words. She was referred to individual music therapy with the following aims: Developing interaction and communication, promoting non-verbal expression, and non-verbal conflict processing.

Intervention: The music therapy process with Leyla needed highly diverse approaches and methods: Starting with the Viennese “partner play”, then using songwriting, canon singing, and arts based methods like poetry and drama play. Leylas own voice came back. First a whispery voice, then her full voice.

Reflections: The process with Leyla describes a process of encouragement. On the one hand, Leyla had to be encouraged empathically and steadily to try new steps. On the other hand, I as the therapist had to encourage myself to continuously be able to act while simultaneously resonating with the rigidified symptomatology Leyla showed.

Conclusion: By using various approaches, Leyla benefited strongly from music therapy. Reflections on the process show the necessity to be very open to using different music therapy methods in working on the aims.

**249 Music therapy and emotion regulation: Benefits, possibilities and challenges in analysing videos of individual music therapy sessions**  
Monika Marik

**Introduction:** In my doctoral thesis, I studied emotion regulation in childhood. One of the main goals was to find out how a multidisciplinary team can benefit from music therapists and their assessment and observations during the diagnostic process. The aim of the paper is to point out my video analysis steps, and to discuss the matrix of categories for the analysis of the data.

**Method:** The experimental part of my study is based on an explorative empirical examination with a qualitative research focus. **Participants:** children (5-11 years) in a clinical setting. The data collection included video footage of the first three individual music therapy sessions, and two questionnaires on emotion regulation.

**Results:** Based on short video examples I will illustrate a mixed methods approach, focusing on three different areas: General course of the session (session-report), specific verbal sequences, which include emotional terms and emotion conceptions, and selected musical sequences.

**Discussion:** Being aware of the difficulties in translating audio and visual data into written language, it is crucial to find possibilities in converting data without losing all the complex information that is held in the music and the interaction. Another aspect in this study is to provide an open qualitative access to the data without focusing only on specific predefined parameters or parts of interaction.

**Conclusion:** I want to show possibilities and challenges of video analysis and to define important markers in the music therapy sessions that allows the music therapist to contribute to the diagnostic stage in an interdisciplinary team.

**250 The translation of a questionnaire exemplified by the Healthy-Unhealthy Uses of Music Scale (HUMS)**  
Hannah Riedl and Thomas Stegemann

**Introduction:** International research projects need research instruments in different languages. Therefore, rigorous translation procedures are essential. This paper presents the translation process of the Healthy-Unhealthy Uses of Music Scale (HUMS) from English into German. The questionnaire consists of two subscales and was developed by Saarikallio, Gold & McFerran (2015) to examine adolescent's musical engagement as indication of proneness for depression.

**Methods:** We used the GESIS Survey Guidelines translation approach TRAPD (Translation, Review, Adjudication, Pretest, Documentation): It consists of two independent translations, a discussion about the translation differences that appeared, a subject-specific adjudication, and a target group pretest. As verification, we included two independent forward-backward-translations as recommended by Ridder, McDermott & Orrell (2017). Next, the psychometric properties of the German version will be tested, results will be presented.

**Results:** An equivalent verbal version of the HUMS exists in German, named HUMS-DE.

**Discussion & Conclusion:** The used methods showed good feasibility for research practice. A first clinical study will compare healthy adolescents, young refugees, and adolescents in mental health care by means of the HUMS-DE.

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**252      Effects of Musictherapy in psychotic patients under treatment in an emergency psychiatric ward of the University of Naples**

Diana Facchini, Luca Autiero, Laura Catapano, Gianluca Catuogno, Paola Ferrucci, Maria Luisa Marino, Fausta Molfini, Raffaele Volpe, Carlo Gianoglio, Umberto Volpe, Armida Mucci and Silvana Galderisi

Aim of the present study was to evaluate the effects of a structured MT programme on clinical and social functioning indices of patients with psychosis, hospitalized in an emergency psychiatric ward.

The MT intervention predominantly followed the Benenzon model of MT with methodological integrations from a cognitive behavioral approach of Anglo-Saxon tradition. The treatment was delivered biweekly to 61 female patients with schizophrenia, schizoaffective or bipolar disorder consecutively admitted to our ward. Patients who did not complete the two-week MT intervention (N=45) were considered as the control group. All participants were administered the Brief Psychiatric Rating Scale (BPRS) for the assessment of general psychopathology, the Hospital Anxiety And Depression Scale (HADS) for affective symptomatology, the Clinical Global Impression Scale (CGI-S) for severity of symptoms and the Global Assessment of Functioning (GAF) for psychosocial functioning.

Repeated measures analyses of variance revealed that patients who underwent the MT intervention had a statistically significant reduction of BPRS and CGI scores, relative to the control group; furthermore, the BPRS factor "anxiety/depression" and the HADS scores for affective symptomatology significantly decreased after the observation period, relative to controls.

Our results are in line with previous studies showing favorable effects of MT in patients with psychosis, in particular on affective symptomatology, and extend this observation to an emergency setting with short periods of hospitalization in "Compulsory Treatment". The work also describes the strategies used, the sound-musical elements that recurred, the limitations of the short-term course, the points of strength of the interpersonal relationships.

**253 (S 444)    «I woke up this morning»  
Music therapy in assertive community mental health care**

Hans Petter Solli

Patients with severe mental illness often experience reduction of motivation, emotional responsiveness and socialization. Within the diagnostic language of schizophrenia these symptoms are referred to as negative symptoms and are connected to poor functioning and reduced quality of life. Music therapy has shown promising effects on negative symptoms, social functioning and quality of life for this group of patients. User evaluations and qualitative studies support this and show that music therapy is highly appreciated by service users and consistent with the recovery approach. However, there are few systematic inquiries about the implementation of music therapy for patients with severe mental illness. Especially is knowledge limited within contemporary mental health practices where integrated services are being delivered in the community.

Preliminary findings from the postdoctoral project MusTCare will be presented. This is a qualitative action research study aiming to gain knowledge about how music therapy best can be implemented in a Flexible Assertive Community Team (FACT). Based on data from interviews and observation of my own music therapy practice at a FACT-team in Norway, I will illuminate how music therapy can maximize support for recovery. The presentation will focus on the importance of motivational factors for patients living in the community. Themes for discussion will be interdisciplinary cooperation, home visits, performance and family work. The perspectives of recovery and trauma informed care will be applied to illuminate the findings and practical implications.

## **256 Bodiless Tunes: Group music therapy treatment for eating disorders**

Francesca Gasparotto and Stefano Navone

Clinical population: Eating disorders are conditions of contemporary discomfort that lead people to relapse their emotional suffering on the body: over 3 million suffer from it and among these 2.3 million are teenagers. Eating disorders are often fatal diseases, that cause serious disorders in eating behaviors, the best known are anorexia and bulimia nervosa.

Clinical approach and theoretical background: The Music Therapy approach is mainly based on a sonorous music relationship between the patients and music therapist. Active Music Therapy facilitates the expressive process, increasing communicative-relational abilities and modulation and regulation of emotions. This approach is based on intersubjective psychological theories and allows “affect attunement” moments (Stern, 2010). The theoretical background is psycho-dynamic based on non-directivity towards patients and an attitude of observation-listening linked to the concepts of neutrality and counter-transference.

Case, discussion and conclusion: The experience of music therapy is composed of 33 sessions with a group of girls diagnosed with eating disorder in comorbidity with other disorders.

The intervention becomes part of the integrated multidisciplinary model that aims to work on the maintenance factors of the disorder. The musical-sound relationship aims to lead patients to a contact with their emotional world to live creatively, enhancing self-esteem and their uniqueness, with consequent positive repercussions on communication skills and social interaction. The music therapy treatment led to a greater awareness of the girls of their inner world and of their corporeity, a better management of space and time developing communicative-relational skills on a non-verbal level.

## **257 Interdisciplinary teamwork in research: harmony or dissonance?**

Helle Nystrup Lund and Anelia Larsen

Writing a research protocol is one of the first steps when initiating a research project. After this, the realization of the intentions formulated in the protocol is a demanding process requiring completely different skills of the researcher. The engagement from a range of professionals in an interdisciplinary research team is needed and the researcher must be the motivated driver of the process. Close collaborations between researcher, team members and clinicians are essential to progression.

An ongoing research project in an outpatient unit for depression at Aalborg university Hospital investigates how music listening may improve sleep quality in depression related sleep disturbances. A mixed methods study design combining a randomized controlled trial and an interview study aims to analyze and discuss quantitative and qualitative data on sleep, symptoms of depression and quality of life.

Music medicine is a relatively new field in psychiatry and unknown to many clinicians. On the contrary, sleep disturbances are well known resulting in worsening of symptoms for the psychiatric condition. The present challenges include motivation of doctors and clinicians to engage in the recruiting of participants and to invest time in other aspects of the project such as presentations and co-writing articles.

The presenters discuss challenges and achievements in this research project based on the aims and method described in the research protocol including present midway obstacles in the data collection phase.

Concerns and perspectives are presented from dual viewpoints represented by the head of the outpatient unit (psychologist) and the researcher (music therapist).

**258      How to succeed as music therapist in contemporary mental health care: a case example from a Norwegian hospital**

Oda Bjørke Dypvik and Hans Petter Solli

In 2013 the Norwegian Directorate of health recommended music therapy in their national guidelines for psychosis. As a result, music therapy will be included in the “treatment package for psychosis» which will be implemented in Norway in 2019. In both the guideline and the treatment package there is a twofold focus on provision of knowledge-based treatment and adherence to the recovery-perspective. In our daily work at Lovisenberg Diaconal Hospital in Oslo, both the acute inpatient ward and the district psychiatric centre, we are challenged to find the best way of providing music therapy to our patients. The two of us are trained as music therapist from two different countries, providing us with somehow different theoretical and therapeutic approaches. Oda has her training from Denmark and Hans Petter is trained in Norway. Our clinical cooperation the past year has brought up many discussions and reflections about how music therapy should be carried out in practice. Like, how should we reply to the request for music therapy as both knowledge based treatment and recovery-oriented practice? And how can we best communicate our work in our multidisciplinary teams. In this presentation we will first introduce some of our different and common ways of doing music therapy in practice, illustrated by case examples. We will then present our way towards a common understanding of what a good music therapy practice is and how to succeed doing it. This will be illuminated by the theoretical perspectives of recovery, trauma informed care and emotion focused therapy.

**R 260      Hidden Selves: Exploring collaborative practice to support learning disabled adults to engage with their community post Winterbourne View**

Lisa Margetts (chair), Wendy Ruck, Ruth Oreschnick and Hayley Ogilvie

In 2011, the BBC exposed the sustained abuse of people with learning disabilities at Winterbourne View, a UK assessment and treatment facility. The scandal prompted NHS England to pledge to enable people inappropriately living in hospital to move to person-centred community-based services. This was a catalyst for new nationwide legislation and guidelines (DOH 2014).

This roundtable will explore the resonance of these changes with music therapy practice during the last 7 years in terms of developments in joint working with fellow professionals, families and staff groups. Case studies will add to existing evidence for the efficacy of music therapy undertaken as part of a collaborative team with the person at the centre. How such support enables people to find their voice, to meaningfully engage with others and to participate in the community will be explored in these areas:

- Working with client and staff groups to understand and work with the impact of complex needs
- Working with care providers to explore and enhance nonverbal communication via technology
- The music therapist as co-ordinator of targeted support

To conclude, we will discuss ways in which collaborative working supports people with learning disabilities to be heard and counted in their communities. How might music therapy research further enable this process? Transforming Care and Commissioning Steering Group (2014) Winterbourne View: Time for Change. Transforming the commissioning of services for people with learning disabilities and/or autism. <https://www.england.nhs.uk/wp-content/uploads/2014/11/transforming-commissioning-services.pdf> (accessed 1st October 2018).

**261 (S 440) Music therapy; a field of resonance or a field of responsiveness?**

Karette Stensæth

The overall theme of the EMTC 2019 is 'Fields of Resonance'. Synonyms to 'resonance' are 'resound', 'reverberation' and 'vibration' (thesaurus.com). These notions could imply that music therapy should resound more or less in harmony with history and contemporary trends in European health and culture. Is this what we want? This presentation introduces the topic of music therapy as a potential 'field of responsiveness'. It originates from my research and meta theoretical transposing of Mikhail Bakhtin's dialogical ideas to music therapy. Responsiveness is not just understood as a synonym to 'impartiality', 'the quality of being responsive', 'receptivity', 'tolerance', 'broad and/or open-mindedness' (thesaurus.com.). Rather, it includes dissonances and misunderstandings too. The basis is: for a response to become responsive, it insists on action, not in the sense of problem solving, but in the sense of relating to another, face to face, while accepting that the Other remains a mystery. Music therapy as a field of responsiveness is in this sense viewed as a critical and radical anti-authoritative communication event. As such, we can never fully understand the client and we will always struggle and dispute what we know (theories, methods, research). However, by doubting what we know (yet without forgetting it), we might open up for the client, the therapy, and other voices in the world around us and allow all of this to influence us. In practice, such responsiveness is impossible. The point is to maintain it as an ethical ideal, as something to struggle for.

**262 (S 441) Opening the door of creativity. Resonance, relationship and potential spaces in inter-cultural research with Belarusian special educators**

Lisa Margetts

Following positive outcomes of music therapy-based projects undertaken at Children's Rehabilitation Centre, Minsk by the researcher and colleagues in 2009, this inter-cultural doctoral research responded to a locally identified need by classroom practitioners seeking to develop relationships with children with complex needs (Margetts 2018). The research investigated whether, and, if so, in what ways Winnicott's theories of holding and play (1971), with the natural processes of mother-infant interaction at the centre, could provide an accessible, practical framework to support this development. Central to the study was a specifically-created staff development programme incorporating theoretical, experiential and practice-based learning.

The relationship between researcher and participant group, based on mutually valued contributions, respect and empathy within an over-arching understanding of local context is fundamentally important to music therapy-based consultation (ibid). Where might points of resonance be found between the UK psychodynamic music therapist and practitioners from the particular sociocultural society of post-Soviet Belarus? This presentation will describe the facilitation of a safe, held learning environment, and how that process enabled the creation of potential spaces (Winnicott 1971) within which creativity, play and change could take place.

Margetts L (2018) Psychodynamic music therapy and the work of classroom practitioners working with children with complex needs in Belarus PhD thesis, Department of Education, University of Roehampton  
Winnicott D W (1971) *Playing and Reality*. London: Tavistock Publications Ltd

**W 264      The DrumPower-Project – violence prevention, social integration and empowerment. Introduction to the methodical work**

Andreas Wölfel

DrumPower is a music therapy programme for violence prevention, social integration and personal empowerment, developed in a clinical context and elaborated for preventive work in schools during the last 16 years. It is based on an integrative approach founded in developmental psychology and combining psychodynamic, humanistic, systemic and exercise-centered methods.

The structure of the programme enables music therapeutic exercises for the regulation of affect and aggression, the resolution of conflict situations, the avoidance and resistance of threatening situations, and the constructive handling of aggression within a thematic framework. The expression of aggressive qualities in improvisational drumming is helpful to distinguish between destructive and constructive forms of behaviour. Within the group, it is possible to work on constructive forms in dealing with aggression.

The programme was examined in different studies, which were presented over the last years at several music therapy congresses in Cadiz, Oslo, Krems and Vienna. Concept adaptations for various participant groups are developed in the running project practice.

This workshop will give an introduction to the structure of the DrumPower project. Interventions for group cohesion, affect regulation and handling of aggression as well as forms of workshop performances are practiced in selected exercises.

**265 (S 446)      Neurology, music therapy, reintegration**

Zsófia Fekete and Fanni Eckhardt

Music therapists all over the world are increasingly becoming part of modern neuro-rehabilitation teams. The latest brain imaging technologies confirm that musical activity plays an important role in the integration of the inseparable unity of cognitive and psychic functioning. In the National Medical Rehabilitation Center (HU) music therapy has an important role on several levels.

In the Brain Injury Rehabilitation Unit - Early Section, a nonverbal language like music – reaching out for an instrument, making sounds with it or singing familiar songs – may be the only way to approach unconscious patients.

In the second phase, a stroke or a traumatic brain injury can result in serious long-term verbal disabilities, such as aphasia. In the Rehabilitation Department of Hemiplegics and the Rehabilitation Department of Brain Injuries most of the clients diagnosed with aphasia receive music therapy. Evidence-based case studies show that verbal production during a song can slowly improve even in patients with the most serious, global aphasia.

In the third - integrational - phase, community singing plays an irreplaceable role for clients with aphasia whose speech remains hindered. They often experience isolation in society because of their verbal deficit, still they can integrate in a singing group and helped through singing.

These cases underlie that music is a nonverbal, preverbal and postverbal language that can help patients to use their functioning capacities and see the possibility of a new start, especially in these three phases of neuro-rehabilitation.



**266 (S 447) A music therapy self-care group for parents of preterm babies in the Neonatal Intensive Care Unit (NICU): experiences from a clinical practice pilot project**

Mark Ettenberger

Parents may face major mental health challenges during their babies' hospitalization in the NICU, including increased levels of stress, anxiety and symptoms related to depression or post-traumatic stress. Family-centred music therapy in this setting goes beyond the mere integration of parents to the therapy sessions and understands the wellbeing of the family system as an essential part of care in the NICU. At the hospital 'Clínica de la Mujer' in Bogotá, Colombia, music therapy is part of the interdisciplinary therapy team since 2016. In addition to the work with preterm babies and their families, a music therapy self-care group for mothers and fathers was implemented in July 2018. Twice a week, the music therapist meets with the parents to work on relaxation and stress reduction and to foster the construction of a support group. Music guided relaxation, imagery, voice work and education about the use of music for personal wellbeing build the cornerstones of the interventions. Visual-Analogue-Scales measuring relaxation, stress, anxiety and mood are handed out before and after the intervention. Feedback from both parents and the staff has been extremely encouraging and the self-care group has become an important part of the hospital's effort to improve its humanization of care.

In this paper, the key concepts, techniques and main results of the music therapy self-care group will be discussed. Video recordings from the sessions and testimonies from parents will be used to provide insights into clinical practice and potential meanings that this group has for the parents.

**267 Composition+: a new approach of a music therapy process. A case study**

Jos de Backer, Seppe Van Stee, Sarah Bahha and Katrien Foubert

Clinical music therapy practice shows that people with long-term psychotic problems often have great interest in music creation and performance. However, we observe that this artistic activity, which is usually practiced in a solitary manner, regularly leads to a stagnation of the creative process and/or the inability to reach an effective musical creation.

In our presentation we will present an exploratory study in which we investigated (1) whether using a process-compositional approach can break through this isolation and (2) how the artistic process can be supported and facilitated in a manner resulting in the creation of a real musical product. Process-composition is described here as a music therapy approach where improvisation and composition are closely intertwined. As proto-musical themes emerge spontaneously during improvisation, they will be developed by compositional techniques and specific music therapeutic interventions. This procedure takes place within the context of an intensive dialogue with the patient in which the therapist is a key figure, sustaining the creative process and bringing it to a satisfactory result.

This exploratory study uses a multiple case study design. Over the course of fifteen sessions the therapist/researcher will go into musical dialogue with both a patient and a composer. On the basis of this study, new music therapy interventions will be developed to address the stagnation and the solitary nature of creative processes in patients with long-term psychotic problems. Furthermore, we will include the influence of these process-composition approaches on the Quality of Life (QoL) of patients with long-term psychotic problems.

## **W 271 Therapeutic Songwriting**

Jasmin Eickholt

Therapeutic songwriting is a method that creates a song within a therapeutic relationship to address the individual needs of the client(s). The song can tell the clients story, can represent ambivalent feelings, wishes and desires, and become a reminder for the individual therapeutic process. This workshop is practice oriented and intends to give basic knowledge about orientations, methods of Therapeutic Songwriting, and the way of supporting the client's contributions. It is divided into four parts: Part one is about therapeutic approaches of songwriting. Here the participants get knowledge about therapeutic orientations, working models and implementation of therapeutic songwriting, such like songwriting within a framework of positive psychology, behavioral- and resource-oriented songwriting. The second part contains different songwriting methods that considers the therapeutic needs and given conditions. Techniques such like song parody, song collage, rapping over original music and original songwriting are presented. The third part is about musical techniques, applied in creating a song: how to develop a melody? Which accompaniment (musical form, instruments) is appropriate, how can emotion be represented in a song? How can lyrics be written? Part four is a songwriting exercise within small groups that practices the presented knowledge.

## **272 Indirect music therapeutic practice: Music therapist as a facilitator of situated learning processes for caregivers in dementia care**

Aase Marie Ottesen

The objective of the presentation is to highlight and discuss the need and possibility of indirect music therapeutic practice, where music therapy used for competence development based on knowledge sharing and knowledge mobilisation in relation to caregivers in dementia care (Bunt & Stige 2014, McDermott et al 2018).

Based on a case, the presentation focuses on the music therapist as a facilitator of a situated learning process for a group of caregivers, using video examples from the caregivers' practice. The purpose of the situated learning process was to work with how caregivers' tacit knowledge of using song and music in the dementia care could be conscious and professionally reflected, inspired by Schön (2001), Lave & Wenger (2003) and Wenger (2004).

The case is part of an action research project, where the intention is to develop a realistic and user-friendly manual for institutions/interdisciplinary staff on how to implement and embed song and music in dementia care.

Bunt, L. & Stige, B. (2014). *Music Therapy: An art beyond words* (2nd Ed.). New York: Routledge.

Lave, J. & Wenger, E. (2003). *Situeret læring - og andre tekster*. København: Hans Reitzels Forlag.

McDermott, O., Ridder, H. M., Baker, F. A., Wosch, T., Ray, K. & Stige, B. (2018). Indirect Music Therapy Practice and Skill-Sharing in Dementia Care. *Journal of Music Therapy*, 55(3), 2018, 255–279.

Schön, D. A. (2001). *Den reflekterende praktiker: Hvordan professionelle tænker, når de arbejder*. Århus: Klim.

Wenger, E. (2004). *Praksisfællesskaber: Læring, mening og identitet*. København: Hans Reitzels Forlag.

## **W 274 Resonance, risks and dialogue: The Music Therapists' Guide to Cognitive Analytic Music Therapy**

Stella Compton Dickinson and Kristin MacDonald

Cognitive Analytic Music Therapy (CAMT) (Kellett, Hall and Compton-Dickinson 2018) is a clinically tested model that helps to improve how patients relate to others through the use of jointly –created musical

improvisation and singing. This model was researched and developed over many years following medical research guidance (Campbell et.al.2007).

The Clinician's Guide to Forensic Music Therapy (Compton Dickinson & Hakvoort, Jessica Kingsley Publishers 2017), is an Anglo-Dutch collaboration that includes the post-doctoral iterations of two treatment manuals, developed independently in conducted randomized controlled trials.

Kellett et.al (2018) recommends that the next stage in developing evidence-based music therapy is a three-armed trial which would include both these two models compared to standard multi-disciplinary care or passive listening. The published manuals are available for clinical practice and future research projects. The workshop will provide participants with support and musical experiences on how to apply the techniques and tools within the Cognitive Analytic model,(G-CAMT) as well as providing information on Music Therapy Anger Management programme (MTAM)

- The facilitators will ensure time for delegates to discuss and practice the application of specific music therapy techniques,
- Provide a safe place to share the challenges encountered with their own clients, specifically thinking about patients with lack of treatment motivation, limited regulation skills, poor insight and communication skills or risks of violent behavior.
- Help, advise and share how to evaluate clinical practice and to get started in developing, or participating in a research project within clinical practice.

## **275 Clinical and Community Musictherapy for recovery in mental health: "from the mechanical restraint to the community concert"**

Elvira Martin

A musictherapy approach is presented from an individual intervention to a normalization in the community, with a group and community intervention, based on the paradigm of Psychosocial Rehabilitation and Recovery in Mental Health (Anthony, 1993; Shepherd, Boardman & Slade,2008).

The treatment is carried out in the context of Mental Health, in Psychiatric Hospital for people with severe mental disorder (SMI) and serious behavior disorders. In a first phase we work from a clinical setting in individual sessions, using Wigram's active techniques of clinical improvisation (Wigram, 2005), and the model of the creative psyche of Fiorini & Del Campo (Wigram, Nygar & Ole Bonde, 2005) to continue with a group approach, using active techniques of improvisation and songwriting (Baker & Wigram, 2005) as well as operational group techniques. The last part of the work consists in a process of active participation in the community, within a High School, based in the community musictherapy model, (Stige, 2002; Andsell, 2002).

The presentation will be illustrated with video examples and clinical vignettes of the process followed and the positive progression in the improvement of quality of life, recovery of capacities and individual-social identity of "Caqui", the person who received the treatment of musictherapy and of the groups involved: women with psychosis and High School students.

This clinical case will allow us to reflect on the mutual benefit that can be obtained both by people with SMI and the community as a whole, by including social aspects and community participation in mental health treatments.

## **R 276 Receptive Music Therapy: New challenges to an old method of practice**

Katrina McFerran (chair), Artur C. Jaschke, Ingvild Stene, Meertine M.J. Laansma and  
Margareta Wärja

Background: Although receptive music therapy methods have a long established position in the music therapists repertoire (Grocke & Wigram, 2007), their use has received limited attention in the past decade.

At the same time, music psychologists have shown increasing interest in the ways that music is processed in the brain and its role in mood and emotion regulation.

Objectives: Music therapists have an important perspective to bring to the discourse about music listening, grounded in decades of practices using receptive music therapy methods. In this roundtable we will address challenges to the importance of these approaches, which are sometimes relegated to music psychology or music and medicine while music therapist focus the discourse on more active methods. We will argue that without the grounded perspective of therapists, the theories and research of our non-clinical colleagues can become detached from the reality of how people use music, particularly when they are struggling with mental health problems.

Content: The presenters of this roundtable will explore a range of perspectives on how music can be used to explore the combined body-brain-mind-conscious-and-unconscious systems and processes that contribute to the integrated whole of self-hood (Elliott & Silverman, 2013). This will include perspectives from cognitive behavioural, neurological, psychodynamic and relational approaches and the authors represent a number of specialisations, including cognitive science, guided imagery and music, mood disorders, and adolescent mental health.

## **278 (S 448) A Comparison of Self-Care Strategies for Music Therapists in the US and Germany**

Hanna Dowell and Douglas Keith

Self-care is considered significant for all professions, but especially for those in fields such as education, medicine, and therapy. As music therapy continues to grow internationally, the importance of self-care for music therapists grows as well. The purpose of this study was to examine experiential learning, personal therapy and self-care strategies among music therapists in the USA and Germany. Quantitative and qualitative data were collected and analyzed during spring 2018. The results show that music therapists in Germany and the USA share similar self-care strategies, placing high emphasis on physical and emotional self-care strategies such as exercising and maintaining relationships. Interviewed music therapists from the USA had not had experiential learning in their music therapy education while music therapists from Germany had. German music therapy survey participants ranked having personal psychotherapy higher than survey participants from the USA. Music therapists from both countries call for emphasis on self-care in music therapy education. Further research and implications show the importance of self-care in the profession of music therapy and pose the question of how experiential learning or personal therapy can be employed to support self-care.

## **281 Conducting a small budget interdisciplinary multi-center study for children with Autism Spectrum Disorder in music therapy: MAN**

Jinah Kim, Songah Cho and Jiyeon Lee

Needs for a well-designed clinical outcome study that investigates specific benefits of music therapy for children with Autism Spectrum Disorder (ASD) is high, especially after obtaining the much-publicized and somewhat controversial results of the TIME-A study (2017) and that of the Cochrane review (2014). The primary aim of this three-year project is to explore possible relationship between behavioral and neurological changes in young children with ASD aged between 2 to 6-year-old through child neuroimaging and neuropsychological measures to determine a year intervention effects, comparing improvisational music therapy with standard care and standard care without improvisational music therapy. Through both clinical and research experiences, we are inclined to focus on social motivational aspects of improvisational interaction between the child and the therapist that it would be worth investigating any change in the

highly speculated mirror neuron area including orbitofrontal-striatum-amygdala circuit known to correspond to affect sharing behavior, empathy and social motivation.

As the study is still on-going and only half-way through, we will present the ebb and flow of a small budget interdisciplinary multi-center study involving researchers and clinicians from 8 institutions and their collaborative efforts. Session videos will be presented to show the clear example of clinical work together with issues of a real-world research with the vulnerable population and their family.

**P 282 ConnAction of Music Therapy Students - International working group of music therapy students and recent graduates**

Janine Gimpl, Friederike Kinne and Ronja Gangler

ConnAction of Music Therapy Students (CMTS) is a working group building an international network for students and recent graduates. This abstract may present to you our aims and projects.

CMTS was founded in Vienna in October 2017 and started as a small group of three students. Our team has been growing over the last year and now consists of twelve students from Austria and Germany involved in different projects.

Our aim is to support each other in our professional development to become a music therapist. Therefore, we are organizing student conferences and would like to provide relevant information on the website we are now working on.

Furthermore, we collaborate with other organizations, encourage discussions about political aspects, share knowledge, and build a social platform for personal exchange. Moreover, we want to increase awareness for political issues that we are facing as a small profession.

The "ConnAction" student conferences are fully organized by and for music therapy students and graduates. Besides workshops and presentations of theses we also prepare jam-sessions, shared meals and improvisations to encourage social coherence. At our panel discussions we talk about political aspects and ideas for upcoming projects. To simplify finding relevant information on training programmes, organizations, student exchanges, internships and useful publications we are now working on a website. Since the field of music therapy consists of a variety of training programmes we strongly believe that our profession benefits from international interaction of the next generation of music therapists.

**R 284 Working to the UN's Sustainable Development Goals: Music therapy in child and adolescent welfare contexts**

Viggo Krüger, Ingeborg Nebelung, Kirsi Tuomi, Rut Wallius, Philippa Derrington, Stine Lindahl Jacobsen, Jinah Kim and Michael Zanders

There is a growing interest in the link between the UNCRF discourse UN Sustainable Development Goals (SDGs) perspective (Unicef, 2018). Children in welfare contexts are affected by all of the sustainable development goals, whether poverty, hunger, inequality or mental health. The rights enshrined by the Convention on the Rights of the Child, run through the SDGs so the realization of these goals should take into account the rights of children. This roundtable will outline perspectives how music therapy can be seen as a solution to different challenges in the SDGs and how music can play a crucial role in supporting children and young people to express, process and understand their experiences and build wellbeing and resilience in the face of adversity.

The roundtable will provide international perspectives on music therapy within different child and adolescent welfare systems. Panel members will draw from their expertise across contexts such as child protection (Jacobsen, 2018; Hart & Jacobsen, 2018), foster care (Krüger & Stige, 2015; Tuomi, 2017; Zanders, 2015), child abuse and poverty (Kim, 2015, 2017), family violence and homelessness (Fairchild, McFerran & Thompson, 2016), to explore some of the recent developments and challenges in child and

adolescent welfare research and practice, as seen from the perspective of SDGs. Future implications for music therapy practice will be explored through discussion with all participants, and focus on the ways music therapists can collaborate with children, young people, families, service systems and the wider community in an attempt to contribute to personal and social change.

**285      Tricky transitions? From inpatient treatment to Hospital-at-home in the paediatrics**  
Monika Overå

In recent decades, there has been a shift from hospitalisation to hospital-at-home in paediatrics. This shift involves that more children are treated at home, and consequently have shorter stays at the hospital. Still they are entitled to the same health care services as when treated within the hospital walls. In terms of music therapy, a consequence of this is that patients that were normally prioritized for music therapy within the hospital (on site) are increasingly spending more time at hospital-at-home. This presentation addresses the transition from inpatient treatment to hospital-at-home in the paediatrics, namely within palliative care for children, and the potential role of music therapy in this transition.

In this presentation I discuss how and why music therapy can contribute in this transition, potentially bridging the gap between treatment at the ward and treatment in their home. Important questions are: How can music therapy contribute to continuing the child's therapeutic process from an in-patient to a home-based treatment? Will the different contexts affect the content in music therapy, and if so, how? Videoexamples are included in the presentation.

**287      Developmental phenomena in improvisational music therapy with young children with autism spectrum disorder: Retrospective observational study**  
Jinah Kim

In search of improvisational music therapy (IMT) specific developmental characteristics of the children with autism spectrum disorder (ASD), I delved into the clinical documents of session indexes of previous research conducted during 2003-2006.

This is a retrospective observational study exploring certain interactional patterns of children with ASD in improvisational music therapy in comparison with toy play sessions. The study involved 10 children aged between three and six years old with clear diagnoses of autism. It was a single subject cross-over randomized controlled study, and this presentation is based on microanalytic session indexes of 10 children through DVD analysis of 12 sessions of each condition respectively totaling 240 sessions.

In improvisational music therapy, when mutual music making process between the child and the therapist was developing well enough, cross-modal interaction involving 'instrumental playing, gestures (or movement) and vocalization' were marked phenomena initiated by the children with ASD, whereas certain developmental pattern of symbolic play were more often observed in toy play session than in IMT, even though repetitive functional play were much more common in children with ASD.

As the study was based on very small sample, it is premature to draw any conclusion. Nevertheless, these developmental patterns are hopeful sign for children with ASD. Implication of these observed clinical phenomena will be discussed further in terms of clinical practice and future research focus.

**288      The role of musical improvisation in shaping bonding formations for clients with borderline personality disorder**

Katrien Foubert, Ashley Walton and Jos de Backer

Borderline personality disorder (BPD) is a complex disorder where symptoms are mainly manifest in an interpersonal context associated with a trait of interpersonal hypersensitivity. For individuals with BPD, relating to others is thus particularly precarious. Therapeutic approaches have explored the potential of music improvisation addressing the challenges that clients face with respect to interpersonal hypersensitivity.

Previous research has shown that musical improvisation can elicit interpersonal behaviors related to BPD, however, there is still a significant amount left to be understood about how improvised musical exchanges might be used as a therapeutic approach to address interpersonal hypersensitivity. This includes information about the characteristics of the emotional experience in musical improvisations with BPD clients and how does this relate to the dynamics of the musical coordination.

This presentation will present the findings of a case-control study. In this study, a carefully planned AB piano improvisation paradigm was used, recording improvisations of 18 BPD clients and 18 matched healthy controls.

Results indicated that emotional experiences of BPD clients are related to the coordination in musical behavior that emerges between themselves and the therapist. Moreover, despite the heightened emotional intensity experienced by participants in the BPD group compared to healthy controls, it was surprisingly that clients with BPD express a high willingness to engage and participate in musical improvisation therapy.

These findings are in accordance with previous research showing the close connection of emotional experience and coordinated behavior in BPD, but it is novel to find empirical evidence of such issues in musical improvisation.

**289      Combining music therapy with Augmentative and Alternative Communication elements (AAC), working with people without verbal language**

Silvia Beatriz Jensen

Since 1985 have I worked as a music therapist and in the last 20 years I have specialized my work, combining music therapy with elements from AAC. The goal of working with AAC, is to help clients that cannot use verbal language, to find and develop other ways of communicating. Communicating with people around us is a condition for human existence and development.

Augmentative and Alternative Communication includes different systems and forms that helps a person to express thoughts, needs, wants and ideas when they can't use verbal language. In this way they are able to supplement existing speech or replace speech that is not functional.

The goal of working with music therapy with a client is to meet him/her at it's own level. By using music elements as pulse, rhythm, dynamics, sound, melody, harmony and dynamic, in an active or receptive form, you work stimulating concentration, coordination, aloud to creates memories, stimulate the use of language, supports creativity and offers great learning and experience.

In my presentation, I would like to present and share how I combine music therapy and elements from the AAC systems, in order to enable speechless clients to communicate. I will also present how low- and high-tech materials, help clients making choices, understanding the text of a song, or even giving the possibility of stimulating different goals that are within the specific client's needs and possibilities.

**290 (S 450) Effect of Music Therapy on Second Language Acquisition in Children with Migration Background: a pilot study**

Sylvia Ingeborg Haering and Barbara De Angelis

In this symposium, we present the results of the pilot-study of a doctoral research project on the effect of music therapy (MT) on second language acquisition in children with migration background. The study took place in the elementary school Pisacane in Rome/Italy, which has one of the highest percentages of children with non-European origin in Italy. Many of them have substantial problems in speaking and understanding Italian.

One first class (6-7 years old children) followed a MT program over the course of 6 weeks (45 minutes per week). The sessions consisted of rhythmic games with and without instruments, and all of them were registered and then analyzed using grounded theory. The level of speaking and listening skills were evaluated using bus story test (It-BST; Renfrew, 2010). The results of the It-BST and the video registrations were then compared. Additionally, the children were observed in regular lessons to compare their behavior in MT and in class.

The preliminary results indicate that attention, concentration and eye contact towards the music therapist increased during MT. Children with lower scores on the It-BST showed a larger gain. Generalizations of behavior from MT to the classroom could not be observed. This might be due to the short duration of the study.

The results might help to get a better understanding of working mechanisms in MT, and might help to implement MT in educational settings.

**291 (S 441) Integration, appropriation or imposition? Taking the UK to Bali and bringing Bali to the UK**

Helen Loth

What does it mean when we take western music therapy to an eastern culture, and when we take Eastern music to a western music therapy culture? Are we imposing one culture's music, therapy practice or set of values onto a different culture, integrating them, or is this cultural appropriation? Drawing on previous research into this area which investigated the use of Indonesian music in western music therapy practice (Loth, 2016), I will present work undertaken on the Indonesian Island of Bali.

A short-term music therapy pilot-project held in a Balinese special school will be described. The ways in which the author, and her Indonesian co-music therapist, attempted to make this project relevant to the local culture; children, staff and parents, will be discussed. Key issues included cultural views of disability, the role of music in society and skill-sharing with local staff. The difficulties encountered and the broader ethical concerns of bringing a western model of music therapy into this setting will also be presented. In addition, the possibilities for the use of Indonesian music and instruments in Indonesian therapy practice, as explored with the Indonesian school staff and music therapy students will be outlined.

This work will then be contrasted with a music therapy group in the UK which used Balinese instruments, and the resonances between the two practices and the wider context of Intercultural music therapy practice will be considered. The presentation will be illustrated with video examples from the music therapy groups in Bali and the UK.



## 292 **Does Money Matter in Therapy and Can Free Sessions Hurt our Profession?**

Daniel Thomas and Vicky Abad

Introduction: Money is central to the process of therapy. This fulcrum is either explicit in the form of session fees, or hidden within hospital or school budgets where therapy occurs “free-at-the-point-of-delivery”. Either way someone pays. If therapists ignore the opportunity to acknowledge the financial relationship existing between themselves and their clients, will therapy suffer? Could a discussion about sessional fees with a client bring positive benefits to their process?

Aims: Music therapists live and work in a capitalist and monetized society. This paper seeks to explore the complex relationships that exist between client, therapist and funder and will engage delegates in wondering how the power dynamics in the therapy room are changed or molded by the explicit or hidden “4th object” of money.

Outcomes: Using personal and professional experiences about the impact of money on the delivery and development of therapy from over 15 years of business management, participant outcomes include;

- Greater clarity about the impact of money on sessions
- A understanding about the ethics surrounding the financial aspect of our work
- A willingness to explore their own relationship to money within a professional setting

This is a presentation based on the collaboration of editors and authors involved in the “Economics of Therapy” book, published by Jessica Kingsley 2017.

## 293 **Developmental advancement by strengthening self-worth Evaluation of a music-therapeutic preventive project for 10-11-year-old girls**

Anna Lisa Prechtl

This paper is about a running study which evaluates the `echt stark` project (German for: real strong). The project constitutes a music-therapeutic, preventive action for girls aged 10 to 11. Its aim is strengthening self-worth for preserving and improving mental health. The project is theoretically based on considerations on the self from the perspective of developmental psychology, attachment theory and neuro-psychotherapy.

A pedagogical model is used to describe the main challenges of adolescence. Gender-specific differences during developing self-worth are shown. The main focus of music therapy is on body percussion and the use of voice.

The project comprises six sessions in small groups. Illustrations are used to show the challenges of adolescence. Two illustrated characters, Lotte and Cleo, facilitate talking about these challenges. Furthermore, the main means of the project is making music by improvisation or other ideas for playing. The therapist uses a specially designed feedback to strengthen the self-worth of the girls.

A pilot study has shown that fifty percent of the girls got a higher self-worth during the project. A now running study wants to prove if and how the project is effective. Therefore music therapists are trained in workshops to implement their own projects and collect more data.

The study uses a mixed methods design. A standardized questionnaire determines self-worth. Interviews with girls and journals of sessions will help to find out what was important and helpful, and what was not.

**P 295      Juggling with many issues: Implementation of the Music Therapy  
Research Centre Vienna (WZMF)**

Eva Phan Quoc, Hannah Riedl, Monika Smetana and Thomas Stegemann

**Introduction:** Since 2017, the Music Therapy Research Centre Vienna (Wiener Zentrum für Musiktherapie-Forschung, WZMF) represents a collaborative research project between the University of Music and Performing Arts Vienna (mdw) and the Medical University of Vienna (MedUni Wien). Based on the idea of triangulating music therapy research, training and practice, the focus lies on music therapy with children, adolescents, and families. This animated screen presentation illustrates the long and winding road from the basic idea to a running research service.

**Method:** Developing a sustainable research infrastructure raised various issues to deal with, e.g. legal and financial aspects, rooms and equipment, video and software systems, data storage and data security, writing data management plans, submitting research and ethics proposals, and public relations activities. This required the establishment of reliable communication structures within and between the two collaborating universities, and initiating research networks. Furthermore, first research projects and training had to be managed. Not least, from the beginning it was very important to strengthen the team work to cope with all upcoming challenges, and to develop research ideas.

**Results & Discussion:** Building up a music therapy research centre can be quite challenging in many unpredictable ways. Several attractive quick solutions had to be discarded to reach the goal of installing a sustainable research infrastructure in the means of a best practice model. Research team members had to adapt their individual competencies like being able to stand discrepancies, and the confidence that good things take time.

**Conclusion:** Research is a journey, less a destination!

**297      Therapeutic and research partnerships in group music therapy with  
people living with dementia, their carers and supporters**

Claire Molyneux, Natalie Ellis and Helen Odell-Miller

A recent Parliamentary Commission on Dementia and Music in the United Kingdom (Bowell and Bamford, 2018) identified the benefits of music therapy based interventions and a need for increased public awareness and research. 'Together in Sound' is a partnership project between the Cambridge Institute for Music Therapy Research (CIMTR) at Anglia Ruskin University, and Saffron Hall Trust, a community-focussed concert hall and arts charity in rural Essex. The project, facilitated by a registered music therapist and Masters level trainees, with input from professional musicians, delivers group music therapy to participants with lived experience of dementia. A reflexive and iterative approach to planning and evaluation ensures participants' views and experiences are taken into account and participants are invited to be part of research opportunities through CIMTR.

This paper presents the initial findings of doctoral research examining the impact of group music therapy on quality of life through personal accounts. Research texts are analysed within a narrative framework that aims to "give voice to the marginalised" (Dwyer and emerald, 2017). In addition to presenting initial findings, the presentation will reflect on the process of building therapeutic and research partnerships that aim to empower participants to actively shape their experience; an approach that is congruent with anti-oppressive practice and research (Baines and Edwards, 2015). This process contributes to fields of resonance between the therapy room and participants' home lives, and between the wider community, professional practice and research processes.

**P 301      The European Music Therapy Confederation (EMTC) – Supporting Music Therapy in Europe**

Melanie Voigt, Esa Ala-Ruona and Alice Pehk

The European Music Therapy Confederation (EMTC) exists since 1990. Its goals are the support of and further development of music therapy in Europe. It consists of 47 professional music therapy associations from 29 countries. Two additional countries, Turkey and Slovenia, are observing members. This poster will provide general information about the EMTC and its three regions. Additionally, important events from the past and current projects for the further development of music therapy in Europe will be presented.

**302            The European Music Therapy Confederation (EMTC): Music Therapy Training in Europe – Is there only one answer?**

Melanie Voigt, Esa Ala-Ruona and Alice Pehk

The European Music Therapy Confederation (EMTC) established a register for European music therapists in the past. The standards represented the goal of what qualification a music therapist should have ideally. One of the important aspects of the qualifications for the register was training. However, few European music therapists applied for registration. For this reason, the EMTC put the register on hold in 2017 and decided to conduct a survey of all music therapy training courses in Europe.

There is a broad scope of training in Europe that is often influenced by the music therapy traditions of that country. Some countries have no training courses but must be trained in other countries within or outside of Europe. Other countries are building up the profession of music therapy. At present, standards vary greatly. But what determines a “qualified music therapist”?

The aim of the survey is to provide information that could serve as a basis for the establishment of a common set of minimal standards for training that would support all countries in the further development of the profession. This paper will present the process leading to this decision and will present the first results of the survey. The next steps toward common standards will be discussed.

**P 307            Treatment of Burn-out in health professionals through music therapy**

Manuel Sequera and Antonia De La Torre

Introduction: back in 2000, World Health Organization reported stress as a matter of vital importance not only for patients, but also for health systems and their correct functioning. Many socio-sanitary professionals suffer this stress with negative consequences for their health and their quality of care, generating a large number of negative psycho-labor consequences such as Burn-out syndrome or compassion fatigue. Here is where Music Therapy becomes a therapeutic tool able to reduce the negative effects of stress and anxiety in different socio-sanitary situations and circumstances, including people-centered care and a holistic, integrating point of view.

Objectives: to verify if music therapy is beneficial in the treatment and prevention of burn-out syndrome.

Methodology: clinical study during 6 months. Weekly group sessions with active music therapy treatment.

Subjects of the study: employees of a nursing home. Study group 15 people and control group 15 people.

Measure instruments: questionnaire of socio-demographic variables, job satisfaction questionnaire by War, Cook and Wall and the Maslach Burnout Inventory-Human Services Survey (MBI-HSS).

Analysis of data and conclusions:

The extracted data revealed that music therapy was effective for the members of the study group, reducing the symptom of stress, anxiety and burn-out syndrome. There was a significant decrease in the negative

effects and consequences of this stress, and also an increase of the variables of well-being and health self-perception.

### **S 309      Training in music therapy. A PBL-based model Resonance between people, teams and goals**

Esperanza Torres Serna, Patxi del Campo, Sheila Pereiro Martínez , Marta Nieto and Elvira Martin

Training in music therapy is complex, varied and different within Europe (Letule & Ala-Ruona, 2016). The Institute of Música, Arte y Proceso (MAP) (Vitoria- Spain) has set itself the task of updating and adapting its curriculum to the need to be, make and build science in music therapy. With the assistance of Aalborg University's music-therapy team, the MAP Institute offers music therapy training following Problem Based Learning PBL methodology (Goodman, 2015; Lindvang & Beck, 2015; Sabery, 2015) and the requirements recommended in European standards.

In this collaborative presentation we address and put into context PBL methodology in music therapists' training providing specific examples taken from the MAP Institute's experience.

The symposium will look at the following:

1. The individual, driving their own learning and decision-making process. A humanistic, potential-based approach.
2. The search for itineraries: openings, boundaries and contexts. Project-based learning.
3. Guiding, coordinating and providing a thread through the process: the role of the tutor.
4. Learning through experience and shared reflection. Tony Wigram's legacy
5. Share between peer and external observers: Internal and external evaluations.
6. Plotting relations, processes and affinities: Summer Schools: contacts and resonance.

This inclusive perspective invites us to consider teaching-learning strategies to foster better clinical and scientific action in music therapy in the near future.

### **310      From stigmatisation to involvement**

Lars Tuastad and Bjarte Johansen

Background: The theme for our presentation grew out of MOT82, a pilot project in music therapy in the field of mental health in aftercare. MOT82 aims to give support to the participants' process of gaining access to cultural activities and of making music a self-monitored health promoting daily life activity (Stige, 2018). In a user ask user evaluation about the project the participants being interviewed clearly expressed how MOT82 had been an arena for mastery, personal development, inclusion and a strong collaborative community (Tuastad, Johansen & Østerholt, 2018). However, the users also told stories about stigmatisation. They discussed eagerly about stigma and mental health, where topics like diagnosis, processes of labelling and identity issues were emphasised.

Objectives: Our presentation is based on a forthcoming research project about stigmatisation in the field of mental health and substance abuse treatment. The American sociologist Erving Goffman explains stigma as an attribute that extensively discredits an individual by reducing him or her from a 'whole person' to a 'tainted, discounted one' (Goffman, 1963, p. 3). We want to examine how participants in music therapy, in the field of mental health and substance abuse treatment, experience stigma. Furthermore, we will explore if music therapy can make a difference touching on issues as inclusion, exclusion, isolation, participation, user involvement, agency, public health, self-esteem, self-confidence and identity.

Content: Examples of how stigmatization is uttered by participants in MOT82 will be presented and discussed through theoretically approaches within sociology and community music therapy.

**312 (S 446) Music therapy with musicians with acquired brain injury - Different ways to restore musical abilities**

Dana Franklin-Savion

Introduction: Music therapy (MT) practice with musicians with acquired brain injury (ABI) within a rehabilitation hospital setting can be challenging, having these musicians face directly the loss of musical abilities that once were a major part of their identity. The application of music in MT can motivate the musician with ABI to engage in the therapeutic process more efficiently. However, it might also arouse feelings of anger towards the body betrayed, of loss and of frustration.

Aim: Exploring together with each patient, their own way to restore musical abilities, as well as helping them face the challenge of assimilation and accommodation to their new status.

Intervention: Two main therapeutic approaches can be considered: a) Re-building musical abilities, primarily the ability of the musicians to play their own instrument again. b) Finding alternate ways to express their musicality and musical abilities that were less affected by the injury, such as, choosing different musical instruments easier to play, songwriting, composing, improvising, music listening, verbal processing etc.

Reflections and conclusion: After working for several years with musicians with ABI within a rehabilitation hospital setting, I have come to the conclusion that one can never plan ahead regarding which MT protocol to use, as there are various possibilities to restore musical abilities with musicians with ABI. As long as the music therapist is attuned to the patient's needs and wishes, while maintaining one's own flexibility and creativity, the therapeutic process will be beneficial.

**313 (S 447) Insights into inpatient music therapy with a preterm baby and his mother**

Leslie Schrage-Leitner

Introduction: The premature birth of a child can mean a great psychological burden for the child, the mother and the whole family. Insights into inpatient music therapy practice with a preterm child in his first weeks of life and his mother will be given in this presentation.

Aim: The music therapist's attitude is a mixture of child-related observing and acting and mother-related crisis intervention and empowerment. Aims are the child's wellbeing, the mother's coping and the reconnection of their interrupted relationship.

This case shows subtle steps the mother takes toward her child and the role that music therapy can play in it.

Intervention: A young mother has, after six weeks in hospital, given birth to her child after 26+5 weeks of pregnancy. She was able to agree to a participation in music therapy only after it was made clear that she was allowed to stop the intervention at any time. During the therapeutic process the mother uses the opportunity to talk about her overwhelming experiences, gains security and relaxes. Eventually, she begins to slowly approach her child. The baby immediately shows signs of improved wellbeing.

Reflections: The music therapist faces the challenges of gently softening the blockade, gaining the mother's confidence and to offer space for what she wants to get rid of.

Conclusion: The space the mother has been given for her own could then enable her to turn to her baby and to watch his reactions to her presence. A process of mutual loving relationship could slowly get started.

### **S 316 Music therapy in the Humanization of Intensive and Palliative Care**

Sheila Pereiro Martínez, Patxi del Campo, Guacimara Molina Sosa, Mark Ettenberger, Signe Marie Lindstrøm and Jaione Oribe

Currently, an important change is taking place in the humanization of intensive and palliative care. The need to take care of the person arises strongly: It is not enough to alleviate the physical symptoms (Aslakson, Curtis, & Nelson 2014) but also it is necessary emotional support, to facilitate communication, safe environment, accompaniment of family and staff members, among others, and to focus on the person and attending to the suffering (Benito & Forte, 2018). That is, humanizing critical and palliative care. Music therapy, from a biopsychosocial approach, offers all its methodological potential to the humanization of intensive and palliative care (Preissler, Kordovan, Ullrich, Bokemeyer & Oechsle 2016): An experience of connection, from a holistic model of intervention (Oribe, 2016), exciting and human for us, music therapists.

In this symposium, we are going to resonate together around the need for the Humanization of Care, sharing clinical experiences where music, with its creative potential opening a field of possibilities together with the bond that is established through it allows us to tune silence (Patxi del campo), meet us from silence to sound together (Sheila Pereiro) and resonate with staff members (Guacimara Molina), to humanize end-of-life care in the Neonatal Intensive Care Unit (Mark Ettenberger), to alleviate "the total pain" of hospice patients, families and staff members (Signe Lindstrøm) and to share the role of the music therapist in the spiritual accompaniment of people at the end of life (Jaione Oribe).

In this way, the humanization of care with music therapy.

### **320 Defining Music Therapy Assessment in the 21st Century**

Eric Waldon and Stine Lindahl Jacobsen

Assessment is a fundamental component of music therapy treatment that begins at referral and concludes following discharge from care (Waldon, 2013; Waldon & Gattino, 2018). It can be challenging, however, to define music therapy assessment and articulate its changing purposes across the treatment process. Assessment evidence can be used to establish preliminary levels of functioning, formulate a treatment plan, monitor progress during implementation, evaluate treatment effectiveness, and justify the provision of services to commissioners and external funders. The International Music Therapy Assessment Consortium (IMTAC) was founded to address these assessment complexities by strengthening our understanding of music therapy assessment and promoting best practices in the profession.

The purpose of this presentation is to contextualize music therapy assessment using a data-based decision-making model and define the purposes of assessment across the treatment process. The discussion will include brief case examples, the role of assessment tools (both music and non-music-based) during treatment implementation, recent evidence from music therapy assessment research, and a description of IMTAC's efforts to champion music therapy assessment around the world.

### **323 (S 445) Preventive work in music therapy and dementia care**

Astrid Faaborg Jacobsen

In my clinical work with people living in residential homes, living with late stage dementia, I've noticed that despite descriptions of the residents life events and history, respectively, often don't include their music preferences.

If the sensory perception (primarily in the autonomic and limbic system) doesn't "match" the individual expectations, or the reaction to the environment is difficult for the surroundings to understand the level of the residents arousal will be unbalanced.

This perception is connected to and influences the sense of identity, belonging, inclusion, meaningfulness and comfort as understood in terms of Kitwoods definitions (1999).

As part of the multidisciplinary work, it would be helpful if we can “prepare” or form the sound environment for a resident and create framework of security, which can have a preventive effect concerning failure to thrive and agitated expressions.

Therefore, I as musictherapist in Fredericia municipality have developed a workshop-concept to support people with dementia in early stage, or their relatives, to get together, share and get inspired by each other to make playlists or write down their own musical story or preferences – including sound environment.

I will present the data and experiences from the first year of the work with descriptions from the narratives brought to the workshops by the participants and will focus on the process of sharing, organizing and their thoughts about the need for preparation to secure a supportive and comforting environment for the time that may come.

### **324 Music Therapy in Paediatric Oncology: preparing and supporting children undergoing invasive medical procedures. The Dominga Project in Italy**

Filippo Giordano, Chiara Rutigliano, Barbara Zanchi, Pio Enrico Ricci Bitti, Paola Muggeo, Francesco De Leonardis and Nicola Santoro

The paper presents a music therapy project, the Dominga Project, which started in 2013 at the Paediatric Oncoematology Ward, Bari Hospital. The project, one of the first in Italy in this context, was activated in collaboration with APLETI association - Associazione Pugliese Lotta Emopatie e Tumori Infanzia. The role of a relational music therapeutic approach with hospitalised children with cancer will be illustrated; several clinical examples and vignettes will present methodology and techniques, both active and receptive, applied in the sessions and how music therapy has been fully integrated in the medical protocol of anaesthesia to prepare and support children undergoing invasive medical procedures both with anaesthesia and without.

The presentation will include the discussion of data gathered in the last year in an observational evaluation study on the efficacy of music therapy on pre-operative anxiety of children undergoing invasive procedures in anaesthesia. The study involved a sample of 79 young patients between 2 and 12 years old assigned to either an experimental or a control group.

The observational m-YPAS Modified Yale Preoperative Anxiety Scale (Kain, 1997) was used for pre and post evaluation of music therapy compared with standard care. The data showed a positive effect on pre-operative anxiety in the experimental group ( $p < 0.002$ ) in all of the five scale categories (activity, emotional expressivity, state of arousal, vocalization, use of parents). The outcomes will be discussed and will be related to the clinical observations of music therapist clinician, psychologist and medical staff.

### **325 The resonance of performance in music therapy practice within children’s palliative care**

Victoria Kammin

‘The power of music to connect people has an impact which can extend far into a participant’s life like ripples in a pond’ (Wood, 2016)

This presentation explores the concept of performance in children’s palliative care, encompassing both private and public aspects of clinical practice and its potential for resonance in this setting.

Performance has played different roles, taken on different forms, definitions and values during the history of the music therapy profession. Performance in paediatric palliative care has a particular context with unique considerations, values and benefits. The multi-faceted benefits of performance when practised

within a bounded and ethically responsible framework are explored in this presentation, focussing on the far-reaching resonance across the whole hospice community. The presenter will draw on examples from her clinical practice and current research into the value of performance in a joint music therapy and community music project in a children's hospice. This presentation positions performance as a resource the profession can draw upon where the context is appropriate, robust ethical considerations are made and opportunities are sought to bring individuals and communities together. 'Performances create and sustain networks of relationships between and amongst people, institutions and communities' Ansdell (2010).

**S 326 Music, imagery and physical health: Applying Guided Imagery and Music (GIM) and related methods to music therapy practice**

Alison Short, Esperanza Torres Serna, Maria Samara, Ruth Hertrampf and Annie Heiderscheit

This symposium brings together clinicians and researchers who are currently investigating how GIM-based clinical methods can be used to address the physical health needs of clients in a wide range of settings and contexts. The chair provides a theoretical overview of the theme and leads the discussion, beginning by presenting the newly re-developed physical marker model (Short, 1990; Short, 2019), placing this theoretical construct within an ecological framework to align with current medical and health care teaching and practice worldwide. Each presenter then outlines their own specialist clinical and research approach using GIM and related methods in clinical practice to address physical health needs. These include cardiac care, fibromyalgia, physical sensory loss, cancer treatment, substance abuse and eating disorder. Questions are opened to attendees, with the chair leading, moderating, informing and inviting presenters and audience into the discussion of this symposium, including the continuum of using music and imagery approaches right through to established GIM sessions.

The symposium includes the abstracts 327, 328, 329, 330 and with the following content:

- Alison Short: Overview of symposium; Outline of the physical marker model and applications to cardiac care
- Esperanza Torres Serna: Clinical and research approach using Group Music and Imagery GrpMI to address chronic pain.
- Maria Samara: Guided Imagery and Music with the visually impaired population
- Ruth Hertrampf: GIM related methods and cancer treatment
- Annie Heiderscheit: GIM related methods with substance abuse and eating disorders

**S 327 (326) Clinical and research approach using Group Music and Imagery GrpMI to address chronic pain**

Esperanza Torres Serna and Alison Short

The quantitative results will be presented, as well as qualitative examples of the research focused on women with fibromyalgia. Pain is the main symptom of this syndrome. After working with Music and Imagery (Grp MI), members of group changed their subjective perception of pain and even revealed other damage or underlying psychic sufferings. This presentation further discusses uses of music and imagery and GIM for chronic pain and attention to bio-psychological health care.



- Torres, E. (2015) Regaining a true self through music: GIM with a woman with fibromyalgia. In Dileo, (Ed.) *Advanced practice in medical music therapy: Case reports*. (pp. 194-208) Cherry Hill, NJ: Jeffrey Books.
- Torres, E. (2015). *Group Music and Imagery (GrpMI) for treating fibromyalgia*. In D. Grocke, & T. Moe (Eds.), *Imagery and Music (GIM) and Music Imagery methods for individual and group therapy* (pp. 267-276). London: Jessica Kingsley Publishers
- Torres, E., Pedersen, I. N., & Pérez-Fernández, J. I. (2018). Randomized Trial of a Group Music and Imagery Method (GrpMI) for Women with Fibromyalgia. *Journal of music therapy*, 55(2), 186-220.

### **S 328 (326) Guided Imagery and Music with the visually impaired population**

Maria Samara and Alison Short

Given the fact that especially congenitally blind people do not experience visual mental images, but experience life mostly through their other sensory references, this presentation focuses on the potential of using GIM as a therapeutic medium with visually impaired population. The challenges both the client and the therapist face; the role of the music; the construction of visual as well as spatial representation of the imagery; the adaptations needed, as well as the impact the GIM experience offers, taking under consideration the major therapeutic issues, limitations and boundaries that visually impaired clients face, are being presented.

Samara, M. (2016). *Guided Imagery and Music and the Visually Impaired: Help me stay with the Light*. *Music and Medicine, An Interdisciplinary Journal*. Special Issue: Music and Imagery, 2, 45-54.

### **S 329 (326) GIM related methods and cancer treatment**

Ruth Hertrampf and Alison Short

Cancer often goes along with multi-modal long-term medical treatment and is related to complex comorbid physical and psychological health issues. The potential of GIM therapy addressing these issues and supporting individual coping at different stages of the treatment trajectory are illustrated.

- Hertrampf, R.-S. (2015): *Group Music and Imagery (GrpMI) Therapy with Female Cancer Patients*. In: Grocke, D. & Moe, T. (Eds.), *Guided Imagery and Music (GIM) and Music Imagery methods for individual and group therapy*, 243–252. Barcelona: JKP.
- Hertrampf, R.-S. (2017). 'Keyboard of Life'. *Music Therapy in Psycho-Oncology – Guided Imagery and Music (GIM) in Curative and early Palliative Treatment for Women with Breast Cancer or Gynaecological Cancer. A Mixed Methods Study*. Doctoral dissertation, Aalborg University.
- Hertrampf, R.-S. & Schönhals-Schlaudt, D. (2014): *Guided Imagery and Music (GIM) und Gruppen-Musik-Imagination (GrpMI) in der Behandlung krebserkrankter Menschen*. In I. Frohne-Hagemann (Hg.), *Guided Imagery and Music. Konzepte und klinische Anwendungen*, 185–206. Wiesbaden: Reichert.
- Hertrampf, R.S. & Wärja, M. (2017). *The Effect of Creative Arts Therapy and Arts Medicine on Psychological Outcomes in Women with Breast or Gynecological Cancer: A Systematic Review of Arts-Based Interventions*. *Arts in Psychotherapy*, 56, 93–110.

### **S 330 (326) GIM related methods with substance abuse and eating disorders**

Annie Heiderscheit and Alison Short

Substance abuse and eating disorders are complex diagnoses that include comorbid mental health issues and are further complicated by a myriad of physical health issues. These issues are explored as they relate to how GIM can address these comorbid issues that arise as a result of substance use and to address client's relationship to their body and symptomology.

- Heiderscheit, A. & Jackson, N. (2018). Introduction to music therapy practice. Houston, Texas. Barcelona.
- Heiderscheit, A. (2017). The effects of the Bonny Method of Guided Imagery and Music on interpersonal problems, sense of coherence, and salivary Immunoglobulin A of adults in chemical dependency treatment. *Music&Medicine*, 9(1), 24-36.
- Heiderscheit, A. (2015). The use of the creative arts therapies in eating disorder treatment. In Heiderscheit, A. (Ed.). *Creative Arts Therapies in Eating Disorder Treatment*, (p. 9-26). London. Jessica Kingsley.
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### **332            Group music therapy with at-risk youth: clinical data from an action-research project**

Teresa Leite, Joana Gonçalves, Alexandre Caetano and Ana Lapa

Music and groups are intrinsic components of the adolescents' developmental path. Literature shows that children and adolescents who suffered negligence, abuse and/or disruptive attachment patterns show significant difficulties with emotional regulation and interpersonal relationships. At-risk children and youth are particularly resistant to verbal therapy or the more traditional skills-training interventions. Music therapy offers a culture-based, dynamic setting, which naturally reduces the adolescent's resistance to therapy while providing a contained frame for relating and processing emotions.

A study is being conducted to document the impact of group music therapy on the emotional and social competencies of at-risk youth in a residential setting. This study includes an initial sample of 80 adolescents between 12 and 18 years-old, with an experimental and a control group. The subjects in the experimental group receive weekly sessions of group music therapy during 9 months. All subjects are assessed before and after the groups are conducted. Data is being collected on emotional and social competencies, indicators of psychopathology and a short well-being scale.

Although quantitative data are not available yet, clinical data will be used to reflect upon the impact of such intervention, from a psychodynamic point of view, as well as a group dynamics point of view. Special emphasis will be placed on emotional relatedness, containment, structure and validation as therapeutic factors provided by the music-making experience and the therapist within the music therapy group setting.

### **P 335            MUSIC THERAPY AT THE COCHRANE LIBRARY**

Patricia L. Sabbatella and María Teresa Del Moral Marcos

Music therapy literature about music therapy practice, theory, and research presents different perspectives about the level of evidence upon which its practice is based. Nowadays, evidence-based music therapy practice supports efficient and effective practice in different areas. In the last years, the evidence-based music therapy approach has contributed to the proliferation of randomized clinical trials, meta-analyses and systematic reviews that support the interventions and effects of music therapy practice.

The Cochrane Library (ISSN 1465-1858) is a collection of databases that contain different types of high-quality, independent evidence to inform healthcare decision-making. Cochrane reviews examine research evidence on interventions using agreed-upon criteria for quality evaluation. The first Music Therapy Cochrane review was published in 2006 (Gold, Wigram & Elefant). In 2018, the database shows 33

Systematic Reviews, 2 Cochrane Protocols, 1315 trials and one clinical answer with the keyword “music therapy” at title, abstract, keyword (update 15/10/2018).

The purpose of this study is to review Cochrane articles published covering the keywords “music therapy” and “music-based interventions”. Procedures for data analysis include descriptive and statistical analysis to categorise and inform about the level of evidence of music therapy interventions. Recommendations will be made for Music Therapy research and its implications for the level of evidence that Systematic Reviews and Cochrane Protocols contribute to clinical practice.

### **336            Developing psychometrically robust measures for assessment, evaluation and research**

Wendy Magee and Eric Waldon

Assessment of clients’ needs and the evaluation of the effects of intervention are important for the clinical populations we serve in order to develop interventions that are tailored to an individual’s needs. Patients, families, providers and music therapy clinicians can all benefit. Determining the clinical outcomes following intervention is also important in terms of examining the role music therapy has made to changes in the person’s functioning. Furthermore, measures used for these purposes can be used in researching music therapy. The development of measures that are relevant to music therapy and sensitive to patient progress are central to these processes. Measures also need to meet psychometric requirements, specifically in terms of reliability (inter-rater and test-retest) and validity (does the measure do what it actually claims to do?). In essence, do two different music therapists use the same measure in the same way, and does a music therapist use a measure the same way on different occasions and/or with different clients?

The purpose of this presentation is to describe the processes involved in testing measures to ensure that they are reliable and valid. Key terms will be defined including psychometrics, reliability, validity, assessment and evaluation. Processes for validating a measure into other languages to ensure cultural sensitivity will also be discussed, drawing on one author’s experience of validating a standardized English language music therapy measure into Chinese and Spanish.

### **339            Autism in a Cultural Perspective and the Importance of “Neuro-Cultural” Awareness in Music Therapy**

Katja Gottschewski

Traditionally, autism has been described within the medical model of disability; autistic people have been seen as damaged versions of neurologically typical (or “normal”) people, and the main goal of therapies for autistic people has been to make them indistinguishable from their non-autistic peers. As an autistic person and part of the international autistic community, I know first-hand how damaging this approach can be, and would like to present an alternative, culturally based approach. In my presentation, I will give the audience an insight into what it means to grow up in a culture that does not fit your own neurology, and to be denied a culture that is natural to you. I will then talk briefly about the history of autistic culture, and I will give some examples of what autistic culture can look like. Finally, I will discuss how we as music therapists can help autistic clients to discover and develop their own culture, rather than imposing neurotypical culture on them. I will give some examples of how I implement these ideas in my work with autistic children and adolescents. In my conclusion, I will invite people to continue exploring autistic culture, and I am hoping for a lively discussion at the end.

### **W 340      Designing assessment tools in clinical practice**

Stine Lindahl Jacobsen, Thomas Wosch and John Carpente

**Introduction:** Many argue that music therapy offers unique avenues for change and a distinctive way of clinically understanding our client, and this calls for evidence-based assessment approaches that meet the rigor of modern test theory thereby strengthening the integrity of the profession. Even though the field of music therapy assessment is rapidly developing, still many areas of working are not supported by systematic and robust assessment tools. Often clinicians and researchers have to develop their own way of assessing or measuring to fit the need or focus at hand. This is not an easy task and there are many aspects to consider including choosing and connecting purpose, activities, data source and outcome format and interpretation (Jacobsen, Waldon & Gattino, 2018).

**Aim:** Music therapists mostly apply observational methods where the clinical population and their needs and challenges determine the focus and process of these observations. This workshop aims to inspire clinicians and researchers on ways to choose, understand and structure their observations and activities and how to design an assessment tool that can produce relevant, robust and useful information within clinical practice and research.

**Activities:** Using live examples of possible assessment activities in sessions with instruments and role-played clients, the participants will get hands-on experience with designing and conducting assessment sessions including creating operationally defined constructs, designing musical protocols, how to collect, analyze and interpret data, and meet institutional and interdisciplinary needs.

This is a presentation based on the collaboration of members from the International Music Therapy Assessment Consortium (IMTAC).

### **341 (S 446)      Music listening to preferred music to decrease intensity of agitated behavior after severe acquired brain injury**

Ulla Johanna Setterberg and Søren Vester Hald

Presentation of an explanatory Case study to describe the intensity in agitated behavior before, during and after treatment with listening to preferred music categorized 'supportive music' in patients with severe cognitive disturbances following acquired brain injury (ABI) at a sub-acute rehabilitation hospital, Regionshospitalet Hammel Neurocenter. Agitated behavior is frequent in patients suffering from traumatic brain injury (TBI), and often associated with prolonged hospitalization, poor adherence of therapy and difficulty achieving functional goals. The condition often appears simultaneously with post-traumatic amnesia (PTA), and in patients with ABI of non-traumatic etiology. Typical treatment involves behavioral strategies, verbal interventions, environmental adjustments and physical restraint, along with the use of pharmacological agents. Presentation of the study that includes 7 patients, 6 males and 1 female with age  $\geq$  18 years that score from 2-5 on the RLAS and an ABS score above 21. Presentation of the intervention; listening to a personal composed playlist consistent of 3-6 pieces of preferred music fulfilling the criteria of familiar, predictable and stylistically simple music over a period of 3 days. Presentation of measurements that consist of ABS scores, pulse, blood pressure, recordings from video surveillance and semi structured interview of involved staff and 1 relative. The results is discussed and a conservative conclusion shows that listening to preferred music composed as a personal playlist decrease intensity of agitated behavior measured in ABS scores, increase orientation and ability to collaborate and does not decrease pulse or blood pressure.

**W 344 No words, no feelings - music therapy treatment of clients with structural deficits**

Dorothee von Moreau

As music therapists we often see clients who seem to have no words, no feelings, no awareness of themselves. For many years music therapists have worked with these clients in psychiatric or psychosomatic settings. Based on psychodynamic understandings of mental „structure,“ these clients can be described as “low-structured” clients. The concept of „structural disorders“ and „structure-related psychotherapy“ (Rudolf, 2011) are grounding theories for music therapy treatment. These theories are informed by developmental psychology (especially infant research), the development of a core self (Stern, 2000), and mentalization-based psychotherapy (Fonagy 2013).

The Workshop gives a short insight into these theories and presents a model of music therapy treatment with patients with structural deficits. Treatment steps are described in detail, starting from listening and experiencing and moving through expression, regulation and mirroring to relatedness. The participants bring in clinical examples.

**P 345 Music therapy in clinical assessment and diagnostic report. A German contribution in MAKS, the Music Therapy Expression and Communication Scale**

Dorothee von Moreau

There is a need for well-evaluated music therapy assessment tools in many clinical fields. Music therapists often work with clients who cannot be assessed using clinical questionnaires. Therefore nonverbal assessment tools are required. The Music Therapy Expression and Communication Scale (MAKS) is an assessment tool for children, adolescents and adults in psychiatric settings. The scale has been evaluated in two studies (Moreau, 2010) with children and adolescents. This poster discusses its clinical application, giving a short description of the scale, its items, and psychometric data (objectivity, reliability and validity). Clinical procedures and assessment protocols are presented, as well as data analysis and clinical report.

**W 347 MUSIC THERAPY BASED TECHNIQUES FOR TEAM BUILDING IN ORGANISATIONS AND INSTITUTIONS**

Alice Pehk

The organization as a system has its own life, which is conscious and unconscious, with subsystems relating to and mirroring one another. The study of this unconscious behaviour and dynamics leads to a deeper understanding of organizational behaviour and facilitates organizational change if needed. Music therapy based techniques (MTBT) if used in team training support bringing out the unconscious intentions and attitudes as well as showing the possible hidden patterns of the team. It is the “power of the music” that makes the material that is not seen or noticed before more visible.

The intentions of using MTBT in team training depend on the actual needs of the organization. The objectives could be e.g. improving the esprit de corps in the team; developing or reinforcing the common values for the team; diagnosing the actual situation in the team; detecting the patterns, understanding the undercurrents or dynamics operating in the team; better acceptance of individual differences of the team members, deeper understanding of the co-workers’ personal uniqueness and intentions; enhancing awareness of the role of the individual or team within the system; integrating new team members to the team; supporting self-development of the team members and developing the self-observing abilities in the team context; supporting and improving creativity and spontaneity.

In the work-shop the basic principles of using MTBT (incl. TEAM-GIM method) in team building will be introduced, including case-examples. Expressive as well as receptive activities of MTBT will be provided in the group of participants.

**349**            **“If I cut his wings...”: A music therapy process for ending life in the elderly**

Jaione Oribe

This paper presents a music therapy intervention in the elderly at the end of life, exemplified with a case study. It illustrates how a therapeutic process based on a person-centered model of care, which attends the wholeness of the person including the family (Gallagher et al. 2017), can contribute to create a meaningful transition from life to death. In that example the intervention level is transformative (Dileo, 2016) and includes both receptive and active music therapy techniques (Wigram, Grocke & Bonde, 2005). End of life can be a spiritual and transcendent moment (Magill, 2005) in which the person and their relatives can accept the goodbye with love and compassion. The relationships developed throughout the length of the music therapy process can create a sacred and intimate atmosphere (Hogan, 1999) in which the person, relatives, music and music therapist resonate together. Music therapist’s presence is relevant for that resonance: spiritual awareness (Oribe, 2016), intuition and acceptance of the natural countertransference (Economos, 2018) play a major role, as it is shown here.

The case study consists of 8 music therapy sessions, mainly in hospital setting, within Palliative Medicine team. Luis, a 77 year-old man, died at the end of the 8th session, although a short-term death was not predicted at the beginning of the process. He was a medically challenging patient because of the changing situation he showed. The last session with Luis supposed a transformation for every person in the room and gave meaning to the whole music therapy process.

**350**            **Music Therapy for Enhancing Cognitive and Motor Abilities for Elderly with Stroke**

Wai Man Ng

According to statistics done by Chinese Stroke Association in 2016, there were 2.5 million new occurrence of stroke, warranting a huge demand for rehabilitation care. Research (AMTA, US) has shown that stroke survivors can benefit from music therapy on speech, motor skills, cognitive functions and psychosocial-welling.

From 2016-2017, there was a small-scale music therapy research conducted in Hong Kong. In this randomized controlled trial, 45 elderly stroke patients with impaired cognitive and motor functions, were recruited and allocated in 3 groups: 1) The experimental group (Group A) was undergone to a music therapy treatment based on cognitive and physical training exercise; 2) The control group (Group B) was undergone to treatment based on cognitive training (with no music); 3) Another control group (Group C) was undergone to treatment based on physical training (with no music). All of the three groups have conducted 16 sessions (90 mins long for each session).

Four main assessment tools were used to measure the effect of music therapy: 1) Lawton IADL Scale, 2) VFT, 3) EMS and 4) 6-Minute Walk Test. The result shows that, the score for experiential music therapy group (Group A) is higher than the two control groups (B & C) – which validates the effect of music therapy in improving the cognitive and motor functions of the elderly stroke patients.

In this presentation, presenter will introduce the background, design, assessment tool, result, findings and discussion of this study, to illustrate how music therapy can assist in the stroke rehabilitation in detail.

**R 351 Music therapy skill-sharing in dementia care: challenges and benefits for music therapy practice**

Orii McDermott (chair), Brynjulf Stige, Felicity Baker, Helen Odell-Miller and Hanne Mette Ridder

**Introduction:** Public interest in the benefits of music for people with dementia has rapidly increased in recent years. Music therapists working in dementia care often need to respond flexibly to the needs of their work environment: for example, teaching families and carers how to use music therapeutically to meet the psychosocial needs of people with dementia and using their music therapy skills more broadly when working in a large multi-disciplinary team. Although music therapy skill-sharing is not new in music therapy practice, there is a need to articulate our expanding roles as music therapists in dementia care as the number of people living with dementia continues to rise.

**Methods:** Building on our previous roundtable discussion and our article on indirect music therapy practice, five dementia specialist researchers from four countries will present our local and international skill-sharing projects. We will expand our discussion on the longer-term challenges and benefits of indirect music therapy practice in dementia care from our individual cultural contexts, and from wider perspectives of the music therapy profession.

**Conclusion:** Skill-sharing is complex and context-driven. Cultural, societal and economical expectations for music therapists usually determine how and what we can skill-share. It is also important to consider potential risks and limitations of skill-sharing without sufficient resources. Despite challenges, indirect music therapy practice is necessary so that people with dementia benefit directly from the informed and safe use of music provided by families and carers, which will in turn strengthen and further develop the 'resonance' of their reciprocal relationships.

**352 Voice work resonating from within; - Group music therapy with women suffering from postnatal depression and anxiety**

Sanne Storm and Sofie Buchhave

**CLINICAL POPULATION:** Depression and anxiety are the most common mental health problems postnatal. This paper is connected to a recently begun research project focusing on perinatal depression and anxiety using Psychodynamic Voice Therapy (PVT) as an approach for treatment. It will discuss the clinical needs and therapeutic processes of six women suffering from postnatal depression and anxiety receiving group music therapy.

**CLINICAL APPROACH:** The clinical approach is PVT, interventions based on body and voice as primary instruments. The multiple and diverse purposes of PVT will be presented. Drawing is included as a tool for an intra- and inter-dialogue.

**THEORETICAL BACKGROUND:** The basic theoretical approach and understanding of PVT will be described from a neuroaffective perspective addressing concepts like arousal, dynamics and forms of vitality. PVT is connected to the concept of the lived body and a trust that a healing potential lies within ourselves when activating our creativity.

**CASES:** Core elements of the diversity in the subjective experience of the six women connected to central vocal interventions will be highlighted.

**DISCUSSION:** It will be discussed and reflected upon what "best-practice" is for women suffering from postnatal depression and anxiety. Additionally possible criteria for being referred to group music therapy based on Psychodynamic Voice Therapy will be discussed.

**CONCLUSION:** In spite of a diverse group, and individual reasons for sufferings and challenges, verbalized themes is resonating across the group. Furthermore basic needs for nourishing a centering sensation as well as the ability for finding time and tools for self-soothing is defined.

**359 (S 445) Do the outcomes prioritised by research reflect the value of music and music therapy to people with dementia? Synthesis of findings from two literature reviews**

Becky Dowson

There is a growing acknowledgement that music-based interventions, including music therapy, have potential to benefit people with dementia. The evidence base which seeks to prove these benefits is growing. As researchers we have a duty to ensure that we do not focus our enquiries solely on what we think is important or valuable, but that we take into account the perspectives of people with dementia, whose voices may be underrepresented. Can we be sure that the tools chosen by researchers reflect the value of music to people with dementia as it is perceived by stakeholders, especially people with dementia themselves? I will present the findings and synthesis of two complementary literature reviews which were conducted with this question in mind. Firstly, a review using meta-narrative techniques explored the outcome measures and indicators which have been used in studies of music and dementia from 1980 onward. From the results, meta-narratives describing how research in this area has been guided by perceptions of dementia in medicine and society were developed. Secondly, a review of case studies involving music therapy for people with dementia used Critical Interpretive Synthesis to investigate the value and benefits of music therapy as they are described in the context of clinical practice. Findings from these two reviews were synthesised to explore whether the areas which are prioritised by music and dementia-focused research reflect the experience of key stakeholders in music therapy. I will conclude with reflections on the implication of these findings for research and practice.

**R 360 Sustaining Teachers and Learners with the Arts (STALWARTS): developing European trainings for teachers to support vulnerable young people**

Leslie Bunt (chair), Viggo Krüger, Käll Kruusmägi and Catherine Warner

The round table will introduce the Erasmus+ funded project, STALWARTS. It brings together music therapists and researchers from five European countries and universities (Bergen, Bologna, Porto, Tallinn and UWE Bristol) to collaborate with teachers and young people in community-based partner schools. The overall aim of the project is to develop accredited courses of study for teachers to use music and the creative arts to prevent early school leaving and to support vulnerable young people in schools. The project's objectives include: use of participatory action-based methodology for the development of classroom-based enquiries carried out by teachers in collaboration with students; a focus on guaranteeing the rights of young people with reference to UNCRC and other European policy documents and education guidelines (Horizon 2020, 2030, OECD 2016). These objectives enable the voices and needs of the young people to remain central.

The presenters will outline the background and evolution of the project with individual summaries of findings from classroom-based enquiries in Estonia, Norway and the UK. These draw additionally on neuroscience-informed classroom pedagogical practices and the ecological theories of Bronfenbrenner. Presentations will also demonstrate how the training modules integrate into the different university programmes.

The final report for Erasmus+ is due for submission in Autumn 2019, therefore the timing of this conference is apt, bringing together the many findings of this two-year project. During the roundtable, some of the challenges for the music therapists involved in the project will provide opportunities for the attending participants to be engaged in dialogue and debate.



### **363      Micro-acts within music therapy practice, reflection and thinking**

Simon Procter

The burgeoning literature on micro-messaging (including micro-inequities, micro-aggressions and micro-affirmations) has drawn attention within counselling and therapy to the significance of the small-scale, to the need to pay attention to what is happening moment-by-moment in such interactions, and to the need to think about the connections and contrasts between people's experiences in therapy and their experiences in everyday life.

Within music therapy, authors from diverse backgrounds refer to "affirmation" as part of what music therapy has to offer people. But would breaking this down to the micro-level help us to think more analytically about what we are doing and why? Might it help us to train music therapists to be more aware of the impact they might be having on people's experiences as a result of their musical and para-musical decision-making? Might it also help us to perceive when music therapy replicates people's negative experiences from everyday life?

Attention will be drawn to the convergences between this way of thinking and DeNora's musical event schema, and hence its usefulness to reflection on music therapy work, as well as possible differences between musical, para-musical and non-musical micro-acts. Given the origin of work on micro-inequities in relation to racism (e.g. from Chester Pierce), sexism (e.g. from Mary Rowe) and other forms of social discrimination, ways in which such thinking might enable music therapy to articulate more clearly its relationship to the social forces which contribute to many people needing the support of music therapy in the first place will also be considered.

### **W 364      Meta-analysis in music therapy research: from overall effects to the daily practice of the music therapist**

Martina de Witte

In many European countries there is a strong demand for evidence-based interventions in mental health care. Scientific evidence on the effects of psychological interventions leads to inclusion in multidisciplinary guidelines and care programs. Therefore, it is essential for music therapists to show the effects and applicability of their interventions.

Setting up a meta-analysis study can be an interesting solution to summarize the results of multiple individual studies into the effects of music therapy. Meta-analysis integrates the findings of studies in an accurately defined research area, for example on the effects of music interventions on stress-related outcomes. New knowledge can be created through the combination of research results from the different studies and provides answers to questions that cannot be satisfactorily answered in the individual studies. Results of a multilevel meta-analysis also provide insight into the specific effect moderating factors of the intervention, like the style of music, the therapeutic method, or the number of sessions.

The aim of this workshop is to show that meta-analyses not only provide overall effect sizes, but also gain more insight into the effect moderating factors of the arts therapeutic interventions. This workshop will focus on;

- 1) the approach and concepts of multilevel meta-analysis for the field of music therapy.
- 2) examples of multilevel meta-analyses in music therapy that are currently being carried out.
- 3) the explanation (and try-out) of a structured roadmap for conducting a meta-analysis.
- 4) sharing ideas for setting up a meta-analysis related to the daily practice of arts therapists.

**366 Assessment without a pre-developed tool in music therapy: some possibilities**

Gustavo Gattino, Sanne Storm and Esa Ala-Ruona

**Clinical Population/problem:** The word assessment in music therapy sounds for many music therapists as "the use of assessment tools". However, clinicians can use different strategies to assess clinical demands considering the practices of observing, reviewing, testing and interviewing outside of the context of assessment tools, shaping the assessment procedures according to the particular needs of each client. As a proposal established by the International Music Therapy Assessment Consortium (IMTAC), this paper presentation will present different possibilities on how to deal with the practice of assessment in music therapy without a tool.

**Clinical approach and theoretical background:** This paper focuses on different possibilities of assessment and the use of the guide of the eight stages described by Gattino, Jacobsen and Storm (2018) on assessing without a tool in music therapy. Case examples will be presented using video vignettes from music therapy practice, emphasizing the use of observing, interviewing, testing and reviewing practices.

**Discussion & conclusion:** Using an eight-step guide can be a beneficial alternative for clinicians who want to take information from their clients in music therapy and can raise awareness on the value of assessment in music therapy clinical practice for music therapists, clients and interdisciplinary colleagues. This presentation encourages clinicians to consciously use assessment practices without a tool to personalize the process of collecting client data as part of quality assurance and professional ethical consideration.

Gattino, G., Jacobsen, S. & Storm, S. (2018). Music therapy assessment without tools: From the Clinician's Perspective. *Music Therapy Assessment*, 64-97.

**R 367 Teaching strategies for challenging situations in the music therapy training context: some case examples from four different countries**

Gustavo Gattino, Tereza Raquel Alcântara-Silva, Alejandro March and Teresa Leite

**Training focus:** teaching in music therapy is a theme not well developed in the training literature. Most of the publications focus on the curriculum, competencies and the different contents covered by the music therapy education.

**Problem:** teaching strategies represent a theme few discussed in music therapy training. Also, there are few cases examples in the literature showing how teachers can deal with challenging situations within the music therapy education. This roundtable will present different cases examples of teaching strategies dealing with challenging situations in different training contexts in music therapy.

**Learning model:** the theoretical frame for this roundtable is the Problem Based Learning (PBL) method. The PBL is a learning method based on the principle of using problems as a starting point for the acquisition and integration of new knowledge (Savery, 2015).

**Discussion:** this roundtable gathers four music therapists from different countries (Brazil, Denmark, Portugal and Spain), which have relevant teaching experience working in music therapy training programs, dealing with various challenges in the teaching environment.

**Conclusion:** challenging situations lead teachers in music therapy to reflect on their practices and the necessity to find out good teaching strategies to figure out problems and difficulties in the teaching environment.

Savery, J. R. (2015). Overview of problem-based learning: Definitions and distinctions. *Essential readings in problem-based learning: Exploring and extending the legacy of Howard S. Barrows*, 9, 5-15.

**368 Questions of Resonance in Music Therapy with Children and Parents:  
Toward an Ecological Attitude**

Claire Flower

In recent years there has been significant growth in music therapy practice with children and parents. Empirical studies have primarily investigated outcomes of parental participation, with less attention paid to the musical-social processes through which therapy is enacted.

This paper presents a practice-led, phenomenologically-informed study of music therapy practice within a specific UK healthcare context. The rise in parental attendance in this context challenged conventional frames of practice and theory. The study was an investigation of the enactment of music therapy, both at the micro-level of a single session, and across a wider meshwork of people, places, and events beyond the confines of the therapy room.

On the basis of the study, the paper argues that music therapy practice with children and parents appears as a distinctive therapeutic configuration. An ecological attitude is proposed, signaling a way of thinking in practice, and a radical repositioning of therapist, child, parent, and music therapy itself. Such repositioning raises questions of resonance at various levels: relational, practical, and professional. This paper argues for an active acknowledgement of the tensions inherent in such questions, and potential implications for both practice and research.

Ingold, T. (2007). *Lines: a brief history*. London: Routledge.

Jacobsen, S.L. and Thompson, G. (eds.) (2017). *Music therapy with families: therapeutic approaches and theoretical perspectives*. London: Jessica Kingsley Publishers.

Wood, J., Sandford, S., and Bailey, E. (2016). 'The whole is greater'. Developing music therapy services in the National Health Service: a case study revisited', *British Journal of Music Therapy*, 30 (1), 36-46.

**R 369 Relating and resonance. Getting started in quantitative research -  
Measuring and discussing the effects of music therapy on empathy**

Evelyn Heynen (chair), Geert Jan Stams and Stella Compton Dickinson

The use of standardised and validated outcome measures is vital for rigorous research on the effectiveness of music therapy. When changes occur within non-verbal interactive music therapy this becomes even more challenging. Therefore, selection of appropriate outcome measures is crucial. The workshop leaders will share practical experience of music therapy research implementation in which they used the Basic Empathy Scale (BES; Jolliffe&Farrington, 2006). This tool has been successfully implemented in different countries in both, general population and samples including juvenile and adult offenders (Heynen, VanDerHelm, Stams, & Korebrits, 2016)

Jolliffe and Farrington (2004) conducted a systematic review and meta-analysis on the relationship between empathy and offending, showing that low cognitive empathy was strongly related to offending, with low affective empathy being weakly related. VanLangen, Wissink, VanVugt, VanDerStouwe and Stams (2014) replicated these results in a meta-analysis.

We will discuss from various perspectives if this finding has a bearing on whether music therapy can increase affective empathy and decrease challenging or offending behaviour.

Jolliffe and Farrington (ibid) questioned whether an understanding of another person's emotions may be impaired by a lack of understanding one's own emotions. The answer to this question has implications for music therapists, the role of supervision and in mixed-methods research in the levels of emotional awareness of clinicians. The presenters will give a short presentation of recent developments in empathy research and psychometric properties of the BES. Discussion on emotional recognition and how effective the therapist can be in developing a therapeutic alliance will follow.

**371 (S 445) The role of music and in music therapy for the reduction of behavioural and psychological symptoms for people with dementia during group music therapy sessions**

Paolo Pizziolo, Jörg Fachner and Helen Odell-Miller

Reason for the research: Music Therapy (MT) literature reports a reduction of Behavioural and Psychological Symptoms associated with Dementia (BPSD) after MT. The importance of significant session events in active group MT in increasing engagement and creating relationships has also been noted. This study investigated the internal mechanism of MT at Moments of BPSD Reduction (MBR) which occur in group active MT sessions. Resonance between members and their music making is a key feature of the improvisation techniques in the study.

Methods: A mixed method design was used to quantitatively identify MBRs and then qualitatively describe MT techniques, setting characteristics and significant moments, which contribute to MBRs. 72 small group therapy sessions were analysed using data from 12 sessions for 6 small groups. The qualitative MBRs description was based on Interpretative Phenomenological Analysis of music therapist's semi-structured interviews. An analysis of association between qualitative descriptors and MT techniques at each BPSD Syndrome was undertaken.

Results: 35 MBRs were identified. 20 emergent themes and a pool of 4 techniques and/or qualitative descriptors for hyperactivity, apathy, aggression and depression syndromes were identified and described.

Discussion: MT techniques used at MBRs work when they are connected with the features and conditions of the clinical environment. This condition creates resonances in group members music and relationships.

Conclusion: Whilst this study sample size is small, and cause and effects can not be entirely demonstrated, the study does identify some MBR "ingredients" which could become elements of a future Randomised Controlled Trial hypothesis.

**S 372 Music therapy with creative therapies**

Patxi del Campo (chair), Elvira Martin, Sheila Pereiro and Margareta Wärja

Where does the focus of the therapeutic relationship lie from a music therapist's perspective? Although the main focus of all treatment is sound and music, music therapists resonate with other creative arts. Musical traits are observed and encouraged but actually it is gestures and attempts to create that are released. Although needs and weaknesses are being addressed potential, normalisation and possibility are behind what develops. Even though change in an individual is the ultimate aim, treatment from the whole community is what ensures it (Fiorini 2007).

This symposium seeks to use the theoretical principles of the creative potential working model Del Campo-Fiorini, (Wigram, T., Pedersen, I. N., Bonde, L.O. 2011) coupled with treatment in and with the community to resonate. Several music therapists will activate this sound using examples of community action to seek divergences and convergences in the dialogue of artistic and therapeutic interventions.

1. Patxi del Campo. The creative psyche model; the potential of internal transformation through creating.
2. Elvira. Diversario; a model of artistic creation-based convergence and boundary-breaking in the community
3. Sheila. Creating together in TEA. Making and being community through
4. Margareta Wärja: POESIS - intermodal expressive arts therapy in oncology.
5. Marta. Facilitating family (severe vulnerability) action: play, drama and music.

Fiorini, H.J. (2010) The creating psyche. Vitoria, AgrupArte Producciones

Wigram, T., Pedersen, I. N., Bonde, L.O. (2011) Guia Completa De Musicoterapia: Teoría, Practica Clinica, Investigacion Y Formacion. Vitoria, AgrupArte Producciones (p. 134 – 140)

**374 Echo of the Self and Resonant Emptiness: a music therapy and psychotherapy integrated intervention in Eating disorders treatment**  
Elide Scarlata and Teresa Ferrante

Multi-professional competence compose an effective soundbox in the client and his inner dissonances treatment. Music therapy promotes client harmonization by the sound and psychotherapy operates on dissonant conflicts activating search for pursuit balance and harmony. Multi-professional treatment is characterized as a “field of resonance”, if music therapist training is enriched by an individual psychotherapy and psychotherapist training is completed by an individual music therapy process. To that end it will be presented experience and results of a music therapy and psychotherapy integrated intervention carried out for one year at Eating Disorders Center inside a Health Institution. Perception of emptiness, expression of every aspect in Eating Disorders, is related to body experienced as “soundbox”. As such it contains emptiness (Anorexia) and fullness (Bulimia) elements. Multi professional intervention creates at different levels new balance for dissonant parts of Self, a modulation of emptiness and fullness. The last one gives to client a new frame for awareness and a personal experience of Self in the flow of Time and Space. Moreover by multi professional intervention the client may focus at different levels own traumatic core, going through and elaborating unresolved conflicts towards a new dimension of Self individuation.

Heiderscheid, A. (Ed.). 2015a). Creative Arts Therapies in Eating Disorder Treatment. London: Jessica Kingsley Publishers.

Kohut, H.,(1971), The Analysis of the Self: A Systematic Approach to the Psychoanalytic Treatment of Narcissistic Personality Disorders, New York, International Universities Press.

Stern,D., (1985), The Interpersonal World of the Infant: A View from Psychoanalysis and Development, Basic Books

**W 375 Qigong & Voice - Be tuned! Stay resonant!**  
Tina Hörhold

The voice and (sound-)body of the therapist are important tools in the context of a therapeutic process. To experience resonance as a patient, the therapist’s voice as his or her primal instrument can play a decisive role. An important prerequisite is the health and awareness of the therapist’s own voice.

In this approach, a combination of Qigong and Voicework can address two essential concerns: the care of the therapists’ health and well-being; and the development of a professional and personal relationship to one’s own instrument.

The Workshop provides an introduction to the ancient Chinese set of movements, breathing and focused intention, Qigong Yangsheng. The morning practice of Integrative Voice Therapy and Voice Pedagogy by E. Haupt are explored as tools to care for the voice in a structured manner. Exercises and key points of Qigong Yangsheng can support healthy, authentic, stable and also flexible voice production and help to experience and to use the speaking, humming and singing voice in a context of health promotion and well-being.

Please wear comfortable clothes and come either in socks or in shoes with a thin and flexible sole.

**R 379      Interdisciplinary perspectives on social interaction, moments of interest and therapeutic resonance with brain disease patients**

Gerhard Tucek (chair), Clemens Maidhof, Julia Vogl, Paolo Pizziolo, Alex Street and Jörg Fachner

The concept of resonance between people and its investigation on various levels is a fundamental part in social and cultural anthropological research and has also been discussed widely in music therapy referring to Daniel Stern's concept of 'now moments'. Clinical case reports include many descriptions of experiences of resonance between therapists and patients. Patients as well as therapists may experience them as meaningful moments, as a feeling of having a special connection with each other and being "on the same wavelength". In this roundtable, we focus on these phenomena occurring during music therapy with neurodegenerative patients and patients in neurorehabilitation.

We will discuss these aspects by reporting case studies and show how certain moments in therapy are interpreted in terms of resonance from the stance of music therapy (Tucek), social-cultural anthropology (Vogl), social neuroscience (Maidhof). We will also discuss moments of resonance as observed in an NMT context and show how the therapist responds to the patients' current needs (Street).

Successful therapeutic interaction is also crucial for therapy progress and resonances between significant Moments of Behavioural Reduction (MBR) of Dementia symptoms will be shown in group music therapy sessions (Pizziolo). A resonance among the different MBRs is highlighted by mapping qualitative MBR descriptions and by linking them according to analogic similarities and multilayer resonances.

Different perspectives on what happens in shared moments of interest are vital for music therapy theory and debate, but the common denominator is that MTs are interested in moments in which therapy creates Change.

**380      Interactive Music Therapy for Chronic Pain Management in People with Advanced Cancer: A Mechanistic Study**

Joke Bradt

Chronic pain is one of the most feared symptoms in people with cancer, with 70% to 90% of people with advanced disease reporting pain. Although music therapy is frequently used for pain management in cancer care, there is a lack of knowledge related to therapeutic mechanisms (i.e. mediators) that lead to improvement. Yet, it is well accepted that knowledge of mediators as well as a validated theory of action (i.e., how the intervention activates the mediators) are needed to optimize psychosocial treatment interventions. Therefore, the purpose of this ongoing multi-site clinical trial is to examine mediators hypothesized to account for the pain-reducing effects of interactive music therapy in people with advanced cancer who have chronic pain. This study uses a mixed methods intervention design in which 100 participants are randomized to 6 interactive music therapy (IMT) or 6 social attention control sessions. The mediators (anxiety, mood, self-efficacy and perceived support) and pain outcomes (pain intensity and pain interference) are measured at three time points using self-report measures as well as biomarkers (salivary cortisol, lachrymal dopamine, serum oxytocin, and plasma  $\beta$ -endorphins). Follow-up interviews are conducted with 20 participants to examine congruence between the hypothesized mediation model and their explanations of how IMT impacts chronic pain. We will present preliminary results of this 3-year study. In addition, this presentation is aimed at enhancing understanding of what mechanistic studies entail, demonstrating how mixed methods research can strengthen such studies in music therapy, and explaining why mechanistic studies are important for clinical work.

### **381      Timing and temporal behaviour during active music therapy as indicators for post-stroke motor recovery**

Birgitta Burger and Esa Ala-Ruona

About 10 million people worldwide survive a stroke every year, suffering severe disabilities. Post-stroke rehabilitation usually consists of physiotherapy, occupational therapy, and neuropsychological rehabilitation; however, music therapy, in particular active music therapy, could also be beneficial for recovery.

This study aims to quantify effects of active music therapy in post-stroke recovery, with the current analysis focussing on timing and temporal behaviour as an indicator of improving motor control and recovery in relation to the treatment start.

Seven patients suffering from right hemisphere stroke have received standard care and additionally two weekly sessions of individual active music therapy over a period of three months (20 sessions) including various interactive rhythmic exercises on djembe and drum kit performed together with the testing therapist. Four received music therapy as early intervention (between month 1-3 after stroke), three as late intervention (between month 4-6). Four test sessions (baseline, after 3, 4, and 7 months) were recorded using optical motion capture.

Motion capture data of the four test sessions was used to quantify timing of djembe hits in two exercises containing patterns of three hits and a pause of one hit. While in the first test sessions, patients tended to increase the tempo of the pattern, they improved in keeping the temporal structure towards the later test sessions. Furthermore, the tempo of the three hits became more stable and more synchronized with the therapist's hits. Patients in the late intervention group showed improvements only in the last test session, but improved to a similar level.

### **383      Preliminary Results and Reflections on Clinical Potentials from the Multi-Site MICO Project (Music and Imagery in Child Oncology): Expanding the Role and Affordance of Receptive Music Therapy in Paediatrics**

Ilan Sanfi, Kirsti Øibakken Pedersen, Stine Camilla Blichfeldt-Ærø, Helle Kirstine Stubkjær Mumm, Catharina Messell, Marte Lie Noer, Tone Lindmoe Leinebø and Julie Mangersnes

In many countries music therapy has been used for decades in child oncology to promote healthy coping, expression of emotions etc. However, the literature doesn't comprise descriptions of standardised interventions or outcome studies on music imagery as to side effects of chemotherapy in children. This paper concerns a presentation of preliminary results and reflections on clinical potentials from the Scandinavian MICO multi-site project comprising two RCT studies on the effect of music and imagery on nausea and side effects of chemotherapy in children with cancer. Study 1 involves children (7–12 years) and specially designed music imagery narratives composed by the principal investigator. Study 2 concerns teenagers (12–17 years) and a continuum model of music and imagery. Both studies combine of music therapy sessions and music medicine.

In this paper, we provide an outline of the preliminary qualitative and quantitative results showing that the applied music and imagery interventions have resource- and health-promoting qualities and resonate with various needs of paediatric patients and their families. In addition to focusing on the needs of children with cancer, one of the important spin-off benefits of the MICO project is the development and successful application of new adapted material for the medical personnel aiming at improving staff wellbeing and counteracting work-related stress. Consequently, being resonant not only with the needs of the patients

but the entire ecology of clinical setting, the MICO project suggests an expansion of the role and affordance of music therapy in paediatrics. See [www.misocstudy.com](http://www.misocstudy.com)

### **386 (R 451) Accreditation systems in the music therapy profession. International and national resonances**

Krzysztof Stachyra, Patricia L. Sabbatella, Gerhard Tucek and Ferdinando Suvini

The development of music therapy worldwide increased in the last decade and more trained professionals are demanded in different areas. This leads to a further demand for the recognition of music therapy as profession by government or National Health Systems. These issues are discussed in conferences to propose common standards for professional qualification; this requires more precise professional competences at different levels of music therapists' development.

In this roundtable the role in the development and recognition of the Music Therapy Profession of the World Federation of Music Therapy, the European Music Therapy Confederation and the National Music Therapy Organizations / Associations worldwide will be discussed presenting different topics involved, e.g.:

- a) Standards for training and qualification of music therapists.
- b) Advantages & disadvantages in the process of establishing certification and accreditation systems for music therapists in Europe and other regions of the world.
- c) The situation of the music therapists' accreditation systems in Europe, and the promotion of national recognition systems or independent structures.
- d) How to identify the domains that a certification / accreditation process should evaluate?
- e) Is it possible a global accreditation system for music therapists, promoting a set of global standards or domains to promote mobility and exchange of clinicians, researchers and teachers.

Presenters will promote the debate on questions and doubts that arise when discussing the topics proposed. They also describe a research project based on an idea to build a database of information about music therapy accreditation and licensing procedures throughout the world.

### **387 Implementation of caregiver singing in elderly care - following research on the national project "Singing elderly care"**

Kristi Stedje and Kari Bjerke Batt-Rawden

The national project "Singing elderly care" is a part of "Singing Norway". The project has since the beginning in 2015 been working with implementation of caregiver singing in 26 so-called Singing care homes/nursing homes in Norway. In a Singing care home staff, volunteers and relatives receive training and help with implementation of singing as a tool for communication and socialisation with residents. The main goal is increased well-being for residents, and their caregivers. The project leader is a music therapist. Through 2018 and 2019, three Singing care homes are followed in a qualitative follow research project, conducted by researchers from Norwegian University of Science and Technology (NTNU), Centre for research in music and health (CREMAH, Norwegian Academy of music), and Singing Norway. The aim of the research is to explore how the project affects the daily lives of residents and caregivers in these 26 Singing care homes.

Preliminary results suggest that the project contributes to more use of singing in the care homes, and that residents and their caregivers have positive attitude towards the project. The implementation of caregiver singing gives an increased feeling of joy and happiness to residents, and the communication between residents and their caregivers is improved.

This paper will present the main findings in this research project, and the project's relation to music therapy as both practice and research field will be discussed.



**W 392 Living Light and New Blood - Experiencing two contemporary GIM programmes**

Svein Fuglestad

Introduction/Background: Guided Imagery and Music (GIM) is a music-centred method combining music listening, relaxation, visualization and conversation. Specific music programmes are used in this method, and more than 100 different new music programmes have been developed during the last three decades in addition to the original core programmes by Helen Bonny, the founder of this method.

Aim and Content: In this workshop a couple of new contemporary GIM programmes will be presented. New Blood contains instrumental versions of orchestral re-recordings of various tracks by the English rock musician Peter Gabriel. The intention with the program is to give the traveller 'new ideas and energy', and might with its 'new blood' be a way of touching the inner resonance in people not so familiar with classical music. Living Light (developed in collaboration with Ian Leslie in 2018) contains mainly contemporary neo-classical pieces by living European composers. This programme was created with an acknowledgement of the ongoing difficulties and challenges we all face on the planet in these times. The intention with this music programme was to offer the traveller engagement with the positive beauty of music as experienced in the moment.

Activities: In the experiential part of the workshop the participants will listen to extracts from the two new music programmes, focusing on different affordances this contemporary music offers, and expressing the experiences in various creative forms. There will be time for reflection and sharing both in dyads/small groups and plenary how these music programmes resonates with(in) the participants.

**P 393 "Aging with Rhythm and Knowing" Project of Intervention of Music Therapy and Cognitive Stimulation in elderly people's home.**

Sandra Filipa Pinto Costa and Anabela Santos Rodrigues

Introduction: Aging is a period of great changes and these changes require the elderly to make an effort to adapt to the new conditions of life, a time of risk for the balance and psychological well-being of the elderly person (Sequeira, 2002). It is therefore crucial to offer meaningful activities for the elderly, that promote their self-esteem, their individuality, their creativity and socialization with peers, in a way to delay physical and cognitive decline and to improve both their quality of life (Wigram, Pederson & Bonde, 2002) and their well-being. The project "Aging with Rhythm and Knowledge" intends to constitute one of these offers, and aims to promote the improvement of cognitive function and socialization skills in the elderly.

Method: The project includes structured individual music therapy and cognitive stimulation sessions, in elderly homes. An Initial Evaluation is made to the participants using the Mini Mental State Examination, Individualized Music Therapy Assessment Profile Scale, Psychological Well Being Manifestation Measurement Scale and Satisfaction Assessment Questionnaire. Reassessed after 6 months.

Results: Results for the period between October 2017 and Mars 2018, revealed that the elderly under study improved cognitive and social functions, wellbeing perception and showed satisfaction with the project.

Conclusion: Aging does not necessarily have to be a synonym of deterioration of social and cognitive abilities. Older people can maintain and even improve their social and cognitive functions through the use of these type of programs.

**W 394 Conducting high-quality peer reviews: Where to start?**

Joke Bradt and Sheri L. Robb

Peer review is essential to the quality of scientific publications. As the volume of submissions to music therapy journals increases, there is a need to expand the number of reviewers who have the necessary

skills to conduct high quality peer reviews. Yet, many reviewers do not receive formal training or education on the conduct of peer review and the peer review process. The purpose of this workshop is to provide information on peer review, and support attendees to develop and advance skills need to provide high-quality peer reviews. During the workshop, attendees will learn about the peer review process and strategies to write effective peer reviews. Sufficient time will be allocated for interactive sharing of experiences of (un)helpful review comments and for discussion of issues attendees may have encountered when conducting peer reviews. In addition, attendees will have opportunities to apply review strategies through case application exercises. Important topics to be addressed during this workshop include: 1) reviewer benefits resulting from their engagement in peer review; 2) ethical obligations towards the author, journal, and profession; 3) the art of offering constructive criticism while conducting an objective evaluation; 4) tips and strategies for writing effective reviews; 5) common pitfalls in peer review; and 7) the use of reporting guidelines to inform and structure evaluation of quantitative and qualitative research manuscripts.

**R 395      Personalization in music therapy – Researching music therapy processes and relationships in selected fields of neurologic rehabilitation**

Gerhard Tucek (chair), Clemens Maidhof, Sun Sun Yap, Patrick Simon, Astrid Heine, Julia Vogl, Claudia Wenzel and Jörg Fachner

Due to the complexity of clinical therapeutic interventions, “personalisation of therapy” is the overall research topic of this Josef Ressel research excellence Centre (JRC).

One stream focuses on longer time-frames, i.e. on right periods (in psychological and physiological terms) for music-therapy (MT) interventions with individual patients. To identify how experts and patients recognise such right periods and how they describe them, we held focus group interviews with health care professionals and patients. The common language (concept categories) derived from these interviews will be correlated with video analysis and biometric data (ECG), in order to develop replicable procedures related to optimum periods for therapy. (Tucek & Simon)

Therapeutically significant moments (“Moments of Interest”) in the MT process (within right periods) will be identified in the second stream of our research investigating shorter time frames (Maidhof & Vogl). Patients as well as therapists may experience certain moments, as a feeling of resonance with each other and being “on the same wavelength”. Here we are interested in a variety of nonverbal aspects and how interaction is organised in the brain.

JRC wants to investigate MT processes as close as possible to clinical practice. One of the challenges of gaining authentic data is, to measure without interfering with the therapy. To realise this we had to develop certain technical solutions to bring the lab to the patients and to synchronise and/or aggregate various sources of data e.g. video, ECG, EEG and endocrinological data. Data analysis is ongoing and first results will be shown.

**396 (S 444)      Facilitating an inner dialogue. Four-handed improvisation with a schizophrenic artist, in resonance with motifs from classical music**

Anna Graf

Introduction: Case study of a woman in her 50ies, fluent in visual arts and free improvisation. The patient invited the therapist to work together as artists for five sessions. In their musical relationship, motifs from a classical piece seemed helpful to alleviate fear and inner conflicts on the patient’s side. The presentation includes a short audio and samples from musical scores.

**Aim:** Validation of patient's artistic goals. Preserving an independent musical personality for the sake of dialogue and self-care, while maintaining a therapeutic relationship with the patient. Proposing a possible development of her cathartic artistic style.

**Intervention:** Free duo improvisation on piano & percussions. Matching/Grounding/Containing patient's improvisation. **Musical modifications:** development of a stable metrum and tonal center, softer attack, variations in tone length, introduction of melodic motifs and chromatic ornaments. Recognition and introduction of motifs similar to Maurice Ravel's "La belle et la bête".

**Reflections:** After the intervention, the patient started to play more calmly, and subsequently engaged in a happy and flowing percussion duo with the therapist, using different instruments and furniture elements. In this following improvisation, the two players became indistinguishable. Both were holding the metrum with one hand and developing melodic motifs with the other hand, responding to each other. Internal conflict seems to have made way to a flowing dialogue.

**Conclusion:** A precious occasion to enter the creative world of a schizophrenic artist. The use of themes from narrative classical music, paired with appropriate intervention techniques, seemed to help her to resolve moments of inner conflict.

### **399            Words Matter: The Importance of Intervention Reporting Quality and Terminology to Interprofessional Practice and Communication**

Sheri L. Robb and Deanna Hanson-Abromeit

Both public interest in and publication of music intervention studies are increasing, with more than 1,300 articles indexed in PubMed over the last 20 years. Concomitant with this growth are concerns about inadequate intervention descriptions and inconsistent terminology in published research, which limits validity, replicability, and clinical application of findings. The growth of music therapy as standard care, along with increased use of music listening and music-facilitated movement interventions delivered by a variety of healthcare professionals, necessitates close examination of intervention reporting to improve specificity of meta-analyses, interprofessional communication, and integration of research findings into practice.

During this session we report findings from our recently published systematic review examining reporting quality of music intervention research published from 2010-2015. Additional data were gathered to gain a more complete picture of where music intervention research is being conducted (patient populations; primary outcomes), as well as intervention content and training of those delivering interventions. Unique to this analysis was an examination of terminology to improve interprofessional communication and collaboration through improved consistency of terms, and development of shared language. In addition to findings, we will explore whether these findings are reflective of clinical practice, problems that arise from inconsistent, imprecise, and/or inaccurate use of terminology, and how these problems impede our ability to articulate the unique qualities of music therapy services.

### **404            Interacting brains of a client with Dementia and a Music Therapist: an EEG case report on central neural markers of emotion during dyadic improvisation**

Clemens Maidhof, Jodie Bloska, Helen Odell-Miller and Jörg Fachner

While neurophysiological biomarkers have been previously used as an outcome measure to evidence change, neuroscientific research into the action mechanisms underlying music therapy (MT) are largely lacking. However, social neuroscience and its theoretical and methodological advances can provide a framework for investigating the neural processes as they occur during MT.

In this case study, we were interested in the emotional processing during dyadic improvisation. We recorded dual-EEG and video from a music therapist and a client with Dementia during a real-world MT session. Following the selection of therapeutically important segments of this session, we calculated the frontal alpha asymmetry from the EEG, which is a well-established marker of central emotional processing. Following a microanalytic approach, we observed repeating patterns consisting of negotiating, trying to maintain as well as losing a shared pulse again.

Interestingly, the neural markers of emotional processing of both participants seem to be related to these patterns: an increase in positive emotional processing was associated with periods of finding and maintaining a shared pulse, while an increase of negative emotional processing was associated with periods of losing the shared pulse. These fluctuations in emotional processing, as seen in the directionality of the frontal asymmetry data, are strikingly similar for both, possibly indicating resonance processes of the therapist with the client. However, the emotional peaks appear to be more pronounced in the client. In sum, this novel approach of employing a social neuroscience framework seems feasible and is promising for active MT approaches and research into clinical improvisation.

#### **P 405 Music therapy in oncohematological patients: a randomized effectiveness study**

Serena Giuliani, Eleonora Franchini, Claudia Facchini, Massimo Bernardi, Francesca Lorentino, Giulia Crispino, Cinzia Petitti, Lucio Sarno and Fabio Ciceri

**Introduction:** Oncohematological patients can experience increased distress related to both the treatment intensity and isolation in protected environment. If not addressed, this emotional distress can lead to anxiety, depression, and post-traumatic stress disorder. The purpose of this study is to analyze the efficacy of music therapy in promoting patients' psychological adjustment during hospitalization towards a quantitative analysis.

**Methods:** From February 2015 to June 2018 102 hospitalized patients were randomized to receive music therapy (MT, n = 51) or relaxing intervention (RI, n = 49) once a week for one month. Before and after the treatment patients were administered standardized questionnaires to investigate anxiety and depression symptomatology [HADS, Hospital Anxiety and Depression Scale (Zigmond & Snaith, 1983)], their level of distress [PDI, Psychological Distress Inventory (Morasso,1996)], their QoL [SF-36 (Ware & Sherbourne, 1992)] and coping style [MAC, Mental Adjustment to Cancer (Watson, 1994)]. SPSS was used to test the effectiveness of MT in improving patients' well-being.

**Results:** Group comparison showed a significant reduction of anxiety ( $p=.025$ ) and distress levels ( $p=.009$ ) only in the MT group. No differences were found in the RI group.

**Conclusions:** This positive results encourages further research in the application of MT in onco-hematological settings. These data suggest that MT promotes psychological wellbeing and represents a safe space suitable for patients to find relaxation and listen to the needs of their own body.

#### **407 Resonating with sexual and existential distress - Receptive music therapy and the arts for women treated for gynaecological cancer**

Ruth Hertrampf and Margareta Wärja

**Introduction:** Gynaecological cancer is a major diagnosis in women worldwide, surrounded by taboo. Body image, sexuality, self-image and existential well-being are affected by oncological treatment. Women with gynaecological cancer are an underresearched population in psychotherapy and psycho-oncology in general.

**Method:** Results from two mixed methods studies assessing psychological outcomes are presented and discussed. Short case vignettes illustrate their clinical relevance. One randomized clinical trial implemented

receptive group music therapy versus Progressive Muscle Relaxation for women with gynaecological or breast cancer during active outpatient treatment in Germany (N = 28). The other trial with parallel design implemented receptive music therapy and expressive arts in either individual or group settings for gynaecological cancer survivors with a good prognosis in rehabilitation phase in Sweden (N = 57). Results: Both trials showed significant effects of the music therapy interventions on psychological health. Results were sustained or further improved at follow-up measures. Qualitative findings revealed enhanced empowerment and coping with sexual and existential distress related to oncological treatment. Discussion: Women treated for gynaecological cancer can greatly benefit from receptive music therapy interventions in dealing with psychological distress related to diagnosis and oncological treatment at different stages of treatment trajectory. More research in the field is recommended. Conclusion: Sexual and existential distress related to medical treatment are major issues for women treated for gynaecological cancer, but rarely addressed in research. Receptive music therapy and the arts offer safe spaces for resonance for improved coping, empowerment, sexual and bodily well-being.

### **P 408 Music therapy supervision: resonance from literatur**

Margarida Moreira da Rocha and Patricia L. Sabbatella

The Music Therapy Profession agreed that supervision has an important role in music therapy clinical practice. Supervision is expected to be done with a music therapist who have advanced training and experience in a field of clinical work (e.g. ASD, neurological diseases, depression) or a theoretical approach to clinical practice (e.g. Psychodynamic MT, Benenzon Model MT, GIM, Nordoff-Robbins, Neurologic MT). Literature and research about Supervision in Music Therapy is not so broad and do not cover all the areas of inquiry involved in the supervision process. This study examines the role of supervision in music therapy clinical practice and in the process of becoming an experienced music therapist. In the first phase of this study a set of questions and areas of inquiry were identify for data gathering and analysis: a) types of clinical supervision; b) aims and areas of clinical supervision; c) misperceptions about supervision; d) gaps in music therapy supervision; e) training and accreditation of supervisors; f) expertise and qualification of supervisors; g) issues in the relationship supervisor – supervisee; h) ethics procedures in supervision. To respond to these questions a descriptive and content analysis of literature published was done to provide an overview of the current status of Supervision in Music Therapy. Databases (Scopus, WOS, RILM, ERIC, ProQuest, PsycInfo, Pubmed, ScienceDirect) were reviewed and hand-searches in Proceedings of World, European and Latin American Music Therapy Congresses and books / book chapters were done. This research is an on-going project and preliminary results from literature review will be presented.

### **W 409 Creative and Interactive Stimming**

Katja Gottschewski

«Stimming», short for «self-stimulatory behaviour», is most commonly talked about in connection with autism, but it is something that virtually everybody does to some degree. Autistic people just tend to do it more, differently and maybe for a greater number of reasons. As an autistic adult, I stim a lot and often use stimming deliberately as a self-help tool. The rhythmic nature of stimming makes it easy to integrate into music therapy, and it is often a good starting point when trying to connect to an autistic person with limited communication. So, my workshop will be especially useful for music therapists working with an autistic clientele, but will also be relevant for others who wish to learn more about stimming and how to integrate it into their music therapy practice or their own life.

I will start with a short talk about the what, why and how of stimming. Then we will explore stimming by trying out different stims together and talking about the experience. Participants will be encouraged to share their own stims. I will bring some of my own stim toys, and we can also try how musical instruments can be used as stim toys. We will then combine stimming with musical improvisation. There will be room

for discussion, and participants are very welcome to contribute their own examples from their music therapy practice.

**P 411      MUSIC THERAPY AND NEUROSCIENCE: A CONTENT ANALYSIS**

María Teresa Del Moral Marcos, Patricia L. Sabbatella, Melissa Mercadal-Brotons, Clemens Maidhof and Jörg Fachner

**Introduction:** Neuroscience, in particular neuroimaging technology, provides important tools to understand the effects of music therapy in human brains (O’Kelly, 2016). This work provides an overview of the current status of music therapy and neuroscience scientific publications.

**Method:** Both descriptive and content analyses have been carried out. The descriptive analysis was divided into three main steps: search process, selection process, and analysis. Scientific articles were searched in several databases: Academic Search Complete, Cinahl, Dialnet, Eric, ProQuest, PsycInfo, Pubmed, ScienceDirect, Scopus, Web of Science. Different criteria of inclusion and exclusion were taken into account, as well as different search and analysis parameters (language, subject, methodology, source's title, authors, affiliations, publications by year and its evolution). Furthermore, a categorization of subjects and contents has been accomplished, using the NVIVO 12 qualitative data analysis software.

**Results:** The evolution of publications (1999-2018) in this field has progressed, especially in the last years. Eighty five articles were analyzed after removing duplicates. The content analysis showed that main neuroimaging techniques mentioned were EEG and fMRI.

**Conclusions:** In recent years the number of scientific music therapy articles related to Neurosciences has increased considerably. The use of neuroimaging techniques and the Evidence-Based Practice in Music Therapy are relevant to understand the effects of music therapy interventions. Collaboration between music therapists and neuroscientists is crucial to continue progressing in this field. The publication of scientific evidence is necessary for the advancement of Music Therapy as a scientific discipline and profession.

**413      The influence of therapeutic songwriting on the quality of life of relative caregivers of people with dementia: an exploratory study**

Esther García-Valverde

The aim of the study was to design and develop a music therapy program based on songwriting, which attempt to improve the quality of life of caregivers of people with dementia. The sample of caregivers (n = 21) was divided into three homogeneous groups that received 12 sessions of intervention. A non randomized, quasi-experimental design with repeated measures (pre-post intervention) was employed to determine whether there was a therapeutic effect. The following tests were administered before and after the intervention: State-Trait Anxiety Inventory (STAI) and the Short-Form Health Survey (SF-36v2), and the Beck Depression Inventory, and Rosenberg Self-Esteem Scale. The results suggest that therapeutic songwriting has to be an effective intervention to promote the well-being and QOL of caregivers of people with dementia.

This research program has been carried out at the National Reference Centre for Alzheimer’s disease and Dementia Care of IMSERSO (Institute for Older Persons and Social Services) in collaboration with University of Salamanca.

**W 414      Vocal improvisation in music therapy – experimental workshop for playful voice exploration, self awareness and sensitive corporation of vocal improvisation with clients.**

Katja Muckenschnabl (chair), Robin Kieviet, Juliane Henning and Esra Mutlu

The human voice offers an incredible number of qualities. Not only does it provide a broad spectrum of musical expression possibilities, it also serves as the main medium for verbal communication. This also applies to any therapeutic context, rendering the voice fundamental in its role as a non-disguisable expression of oneself (Rittner, 2008). However, experiencing one's own voice very often is related to excessive amounts of shame – for patients and even music therapists as well. Vocal improvisation utilises all assets the human voice has to offer, therefore providing a field of exploration that might lead to more experience with and acceptance of your own voice.

In our workshop, we would like to offer different improvisation formats, such as half-structured or supportive improvisations, in order to playfully give an idea of what possibilities 'voicework' (Baker & Uhlig, 2011) in music therapy provides. By splitting the group into smaller ensembles, both active and receptive vocal improvisations can be experienced. Furthermore, we will offer opportunities of reflecting on one's own vocal experiences, possibly encouraging participants to be more aware of the voice as an instrument of relationships, both between client and therapist as well as to oneself.

**416** (S 450)

**Raising Your Voice, Being Heard, Shifting Perceptions. An exploration of Nordoff Robbins music therapy with people seeking asylum and refugee status in the UK**

Antonia Beardsall and Kerry Atchison

This presentation will address the need for refugees and asylum seekers to have their voice heard, to be listened to and to find ways to enable the clients themselves to challenge and shift perspectives about refugees in Britain. This theme will be explored through the work of Nordoff Robbins music therapists at two community access refugee drop-in centres in the UK.

Using recorded extracts of contrasting case studies, we will highlight how broader music therapy practice such as performances, recording projects and jam nights play essential roles in enabling refugees to experience themselves being heard and valued, and provide opportunities for their voices to resonate beyond the social isolation they can experience, beyond their close communities and reach a wider demographic.

We invite the following questions: why and how music does music enable their voices to be heard? What is the significance of being heard through music for these people? What impact does this experience of one refugee being listened to have on other people present - other refugees, observers, audience members, people working in the venue?

Through considering the experiences of people we have worked with and sharing the accounts they have given us about their broader experience of life in the UK, we will reflect on what music can offer in terms of offering people agency, the chance to contribute, and to assert their full identity (of which the label "refugee" is only one part).

**P 420 Possibilities of Music Therapist's Action in Providing Palliative Care**

Austėja Staniunaitytė, Vilmantė Aleksienė and Giedrė Bulotienė

Introduction: The major needs of palliative care patients are as follows: feeling physical comfort, having the possibility to choose and control one's decisions, feeling connected with family members and the outside world, having inner peace (Schmid, Rosland, von Hofacker, Hunskaar, & Bruvik, 2018). Music therapy can meet the needs of those patients who can no longer improve with any other medical treatment (Bell, 2017).

Aim: To study the possibilities of the music therapist's action in providing palliative care and to determine the need of music therapist in a palliative care team.

Method. Action research strategy used (Kardelis, 2016) combining qualitative and quantitative methods: 1) Case study with audio analysis of individual music therapy sessions and analysis of researcher's diary content. Participants: palliative care patients in individual music therapy sessions (N = 3); 2) Questionnaire survey. Participants: patients, family members and the hospice staff, who participated in community music therapy sessions (N = 30).

Results: Case study highlighted activities of music therapist oriented towards support and encouragement while focusing attention to the physical, emotional and spiritual experiences of the patients. For the group sessions the most desirable were supplemental, supporting, encouraging and mediating activities of music therapist. Results of the questionnaire revealed the complexity, benefit and need for palliative music therapy service.

Conclusions: Research results demonstrate the multifunctional activities performed by the music therapist in providing palliative care and the need for music therapy services in the palliative care team.

**422 The model of three levels – an example of music therapy practice in the mental health field**

Øystein Lydvo and Lars Tuastad

The music therapists at Bjørgvin District Psychiatric Centre (DPS), a psychiatric residential unit in Bergen, focus on the interaction between individual and community in their practice. The model of three levels shows how music therapy can be organized at secondary care, primary care and in the local community with the components «inside, outside and own conduct (Lydvo, 2017):

1. Inside: Music therapy treatment in secondary care at Bjørgvin DPS.
2. Outside: Music therapy in primary care at the culture unit U82 (Bjotveit, Tuastad, Wormdahl, 2017).
3. Own conduct: Music activity in the local community.

The theoretic base is built on a resource-oriented approach, emphasizing thoughts from empowerment philosophy (Rolvjord 2010), recovery tradition (Solli, 2014) and an ecological community music therapy way of thinking (Stige & Aarø, 2012). Through sound and movie clips you will get an opportunity to follow the music therapy band Soul Party through all stages in this model.

**P 423 Music therapy based on validation approach for individuals in late stage dementia – the research foundation**

Anna A. Bukowska and Agnieszka Smrokowska-Reichmann

Objectives: The main goal of the research is to assess the impact of music therapy based on validation approach (N.Fail) for individuals in late stage dementia. MT & VT can have a positive impact on level of relaxation, anxiety, communication, mobility, cognitive functions, problematic behaviors and achievement of individual goals of study participants.



Material: 10 individuals with late stage dementia living in residential homes will take part in the research meeting the criteria: MMSE < 23 and Age > 65.

Method: In the research single study research design will be used. Assessment of the effectiveness of therapeutic intervention included: Agitation Behaviour Mapping Instrument (ABMI), The Dementia Communication Difficulties Scale, Cognitive Assessment Scale for Elderly (CASE), The Bruininks Motor Ability Test (BMAT), physiologic response and MIDAS. To collect qualitative data, the participants will be observed and also the sessions will be videotaped. The tests were carried out directly before and after the each cycle of research sessions.

Intervention: 14 techniques of validation therapy are translated into musical intervention. The session will take place 3 times a week (30 min) in the treatment room or in the patient room. Creativity in the frame of the technique. The research schema will last: 5 weeks (observation & assessment) – 5 weeks (intervention) – 5 weeks (observation & assessment) – follow up (recommendations).

Expected results: Intervention can stimulate the improvement on various areas of functioning in dementia including relaxation, decreasing an anxiety, opening for communication, improvement of mobility, improvement of cognitive functions, decreasing of problematic behaviors.

## **425 Medical anthropological analysis of music therapy improvisations in a Northern Italy retirement home: modes of knowing, models of efficacy**

Leonardo Menegola

This paper bases on fourteen-years fieldwork in a retirement home in Milan, Italy, holding a double role as a PhD medical anthropologist and a music therapist myself.

By analyzing improvisations with patient suffering with Alzheimer disease, I discuss how non-verbal communication underpins forms of knowledge that help representing the meaningfulness of therapy and its mechanisms of efficacy.

Medical anthropological reflection highlights that MT treatments embody particular conceptualizations of illness (Young 1995) and care, by vesting patients with a particular kind of agency and personhood.

What kind of knowledges is MT based on - both as a social and historical phenomenon, and as an object of ethnographic research?

Anthropological description of MT treatments draws on "somatic modes of attention" (Csordas 1993) in order to analyse how the interactions between music therapists and patients organize the therapy's meaning. How the improvisational soundscapes (Kheshti 2009) the therapist and the patient share rely on specific codifications of feelings and performative formations (configurations) of sensoriality, which raise "another sense", or "other senses" in the work of therapy?

By answering these questions, the paper shows that the "sense of healing" in MT is based on particular politics of personhood and the Self, which in their turn are based on particular kinds of interactions carried out in MT sessions.

Finally, epistemological and methodological conclusions are drawn on the ways in which anthropology of and through the senses (Stoller 1997, Classen 1997) can support MT knowledge honing its epistemological framework as well as its theoretical and methodological tools.

## **426 Music Therapy in drug addiction: Working in a women's therapeutic community**

Miguel Giner Torres

This presentation describes a work with two randomized groups in a women's drugs treatment therapeutic community (T.C). Women's profiles (n=32) are alcohol, cocaine, heroine consumers and others, also in some cases polyconsumers. They can remain at the TC between three months and a year, depending of the

evolution, and they are selected in three different groups, depending of the evolution of the treatment. Each initial group was created saving homogeneity of these three treatment groups, and in a randomized distribution. One experimental group (e.g.) and a control group (c.g.), both open-ended groups because an average of women is continuously starting and finishing the treatment at the TC. The e.g. received 12 music therapy sessions related with emotional management and exploration, self-experience and relapse prevention through music therapy improvisation, songwriting, lyric analysis and receptive music therapy. Control group (c.g.) received also 12 music listening sessions using their musical preferences without any therapeutic content or intervention at the sessions. Self-efficacy Scale (SES, Sherer et al 1982), TMMS-24 (Trait-Meta Mood Scale, Salovey and Mayer 1995, related with Perceived Emotional Intelligence), STAI (State-Trait Anxiety Inventory Spielberger, Gorsuch, Lushene, Vagg, & Jacobs, 1983) and BECK Depression Inventory (Aaron T. Beck) were used pre and post intervention, collecting significant data related with two groups in these fields. Also were collected subjective post-sessions self-reported questionnaires and data related with individual and media-group relapse during the intervention, all in both groups.

### **431 (S 449) Co-musicking with neurodiverse families: making music, sharing experiences, learning together**

Maren Metell

Music therapy research in context of families documents growing emphasis on working family centred and there are claims that music therapy promotes empowerment and the accessibility of music for the families (Edwards, 2011; Jonsdottir, 2008; Jacobsen & Thompson, 2017), however, there is little research that shows how this actually happens in time and space. This presentation is based on an ongoing action research project with a group of neurodiverse families where the aim is to observe and document closely what actually happens in between musical engagement, people and materials. The approach to practice is resource-oriented and based on the needs and interests of the participating families. Providing examples, I will focus on what the different group members (children, other family members, music therapist/researcher) do to make music and its affordances accessible. Which features and qualities of activities, instruments and other resources contribute to accessibility according to whom and how? This is a case of accommodated environments, activities and instruments and the collaborative learning of a group of neurodiverse people (including a music therapist).

### **433 A Collaborative Coalition: A Proposed Template for Action Research within a Music Therapy Group for Gender and Sexual Minority College Students**

Alice Berry

Music therapy literature has begun to reflect an interest in clinical understanding of practice to respectfully work with LGBTQ+ or gender and sexual minority clients (Bain, Grzanka, & Crowe, 2016; Boggan, Grzanka, & Bain, 2017; Whitehead-Pleaux et al., 2012; Whitehead-Pleaux et al., 2013). Music therapy offers unique ways to explore oneself, develop resilience despite oppression, and experience community with others. My clinical approach is inspired by Stephens' adult improvisational therapy (Bruscia, 1987) and understanding of identity is largely informed by queer theories; fluid identity (Sullivan, 2003) and performative identity (Butler, 1990) provide conceptualizations of how gender and sexuality impact people's lives. A weekly music therapy group for gender and sexual minority college students met for community building, self-expression, and self-empowerment through musical experiences. Using action research methodology, I seek to discover group members' experiences, about 1) how the group met their changing needs, 2) any barriers to participation, and 3) what social change needed to occur. Due to the high level of participant involvement, benefits of conducting action research include high levels of trustworthiness (Anderson, Herr,

& Nihlen, 2007), incorporation of social justice (Hunt, 2005), and collaboration (Bolger, 2015). Challenges include planning for and around the unknowns of an emergent design, logistical complications such time investment and recruitment (Stige & McFerran, 2016). Such research does not provide best practices for other clinicians to follow, but rather a proposed template for action research will inspire others to find out what engaged, critical, reflective practice means in their own communities.

#### **439 (S 450) Music and Imagery in a clinical trial with adult traumatized refugees**

Bolette Daniels Beck

Background: Meta-analyses of studies on psychological treatment of refugees describe highly varying outcomes, and research on multi-faceted and personalized treatment of refugees with post-traumatic stress disorder (PTSD) is needed. Music therapy has been found to affect arousal regulation and emotional processing, and a pilot study on the music therapy method Trauma-focused Music and Imagery (tr-MI) with 16 refugees resulted in significant changes of trauma symptoms, well-being and sleep quality (Beck et al., 2017). The aim of this RCT is to test the efficacy of tr-MI compared to verbal psychotherapy.

Methods: A randomized controlled trial with a non-inferiority design was carried out in three locations of a Danish regional outpatient psychiatric clinic for refugees. 74 Arabic, English or Danish speaking adult refugees (18-67 years) diagnosed with PTSD were randomized to 16 sessions of either music therapy or verbal therapy (standard treatment). Outcome measurements were performed at baseline, post therapy and at six months follow-up. Questionnaires measuring trauma symptoms (HTQ), quality of life (WHO-5), dissociative symptoms (SDQ-20, DSS-20), and adult attachment (RAAS) were applied, as well as physiological measures (salivary oxytocin, beta-endorphin and substance P) and participant evaluation of each session.

Results: Preliminary statistical results of pre-post therapy changes showed a small nonsignificant improvement in both groups, with music therapy noninferior to standard treatment. A high drop-out rate in standard treatment group was seen, indicating music therapy as suitable for retention with this population. High symptom load and low degree of change in patients with additional childhood trauma will be discussed according to attachment theory.

#### **S 440 Resonant research. Understanding resonance as an approach to music therapy research**

Charlotte Lindvang (chair), Pia Preissler, Daphne Rickson, Karette Stensæth

Resonance is a way of reflectivity and responsiveness and may therefore be used as a tool to promote sensitivity in qualitative music therapy research. From the perspective of four music therapy researchers, we will discuss our ways of exploring clinical practice and possible approaches to qualitative research from the way we understand resonance.

The symposium includes the following presentations:

- Charlotte Lindvang (chair): Opening the symposia by welcoming and briefly presenting all four presenters and the structure of the symposia. Moreover some introducing and overall thoughts about the concept of resonance.
- Pia Preissler: The Phenomenon of Resonance in a Grounded Theory Research Process with Cancer Patients
- Daphne Rickson: Resonance as evidence: Case studies of music therapy with children who have Autism Spectrum Disorder
- Karette Stensæth: Music therapy; a field of resonance or a field of responsiveness?

### **S 441 Intercultural dimensions of music therapy practice and training: what resonates with whom?**

Helen Loth (chair), Elizabeth Coombes, Alexia Quin, Fabienne Van Eck, Lisa Margetts

In this symposium, intercultural points of resonance are presented, including perspectives on cultural values and the meeting between western music therapy and practitioners in countries spanning from Indonesia, Palestine, Romania and Belarus. The presenters explore how they have sought to bring music therapy training and practice to cultures other than their own, addressing how culture influences music therapy approaches, the role of the therapist, theoretical underpinning and learning environments.

The symposium includes the following presentations:

- Helen Loth (chair): Integration, appropriation or imposition? Taking the UK to Bali and bringing Bali to the UK
- Elizabeth Coombes, Alexia Quin and Fabienne Van Eck: One size does not fit all: cultural considerations in adapting and modifying a music as therapy training programme for Palestinian educators and healthcare workers
- Lisa Margetts: Opening the door of creativity. Resonance, relationship and potential spaces in inter-cultural research with Belarusian special educators

### **S 443 Practices of Music Therapists and Other Health Musicians: Competition or Productive Co-Existence?**

Brynjulf Stige (chair), Luke Annesley, Katarina Lindblad and Taru-Anneli Koivisto

In this symposium we explore the notions of health musicking in various ways; from healthcare musicians, health related practices of music, music in community health setting, health promoting musical activities for socially vulnerable people, and music as a public health resource. Based on input from Norway, Sweden, Finland and the UK we discuss the interplay between the music therapy profession and other professional health practices. The symposium includes the following presentations:

- Brynjulf Stige (chair): Resonances between Music Therapy, Public Health, and Human Rights
- Katarina Lindblad: Music-Listening Group for Older Men
- Taru-Anneli Koivisto: The emerging space of healthcare musicians in Finland: towards a holistic conceptualisation of purpose and professionalism

### **S 444 Music therapy and schizophrenia**

Hans Petter Solli (chair), Hannah Riedl, Anna Graf and Elisabeth Kaczynski

In this symposium, four experienced music therapy clinicians will give examples of their clinical work with people with schizophrenia spectrum disorders. They will discuss the role of the music therapist, and how it is possible to maintain a therapeutic relationship and resonate with clients who are challenged with severe mental health symptoms.

The symposium includes the following presentations:

- Hans Petter Solli (chair): «I woke up this morning.» Music therapy in assertive community mental health care.
- Hannah Riedl: Voices: Music therapy with a 16-year-old girl suffering from paranoid schizophrenia
- Anna Graf: Facilitating an inner dialogue. Four-handed improvisation with a schizophrenic artist, in resonance with motifs from classical music
- Elisabeth Kaczynski: Is this already music therapy? - First attempt to reach a psychotic patient

## **S 445 Music therapy and dementia**

Julie Kolbe Krøier (chair), Maria Gabriela Nicolau, Catarina Ramalho, Astrid Faaborg Jacobsen, Paolo Pizzolo, Jörg Fachner, Helen Odell-Miller and Becky Dowson

In this symposium, five music therapy clinicians and researchers present their experiences and reflections on practical, theoretical and methodological questions that arise in the music therapeutic work with persons with dementia. In dementia care, various approaches are important for the music therapist for creating positive interactions and connectedness and also for decreasing behavioural and psychological symptoms. For researchers and clinicians, it is important that they ask themselves if their work reflects the values of the persons with dementia, and, in addition, if they can play a role when it comes to preventive measures.

The symposium includes the following presentations:

- Julie Kolbe Krøier (chair): The use and application of attunement in Dementia Care. A qualitative meta-ethnographic synthesis
- Maria Gabriela Nicolau and Catarina Ramalho: Being together in time: Challenges of a music therapy session with an institutionalized group of persons with advanced dementia
- Astrid Faaborg Jacobsen: Preventive work in music therapy and dementia care
- Paolo Pizzolo, Jörg Fachner and Helen Odell-Miller: The role of music and in music therapy for the reduction of behavioural and psychological symptoms for people with dementia during group music therapy sessions.
- Becky Dowson: Do the outcomes prioritised by research reflect the value of music and music therapy to people with dementia? Synthesis of findings from two literature reviews

## **S 446 Music therapy and acquired brain injury**

Ulla Johanna Setterberg (chair), Søren Vester Hald, Zsófia Fekete, Fanni Eckhardt and Dana Franklin-Savion

In this symposium, four experienced music therapists introduce their clinical work and research with people with acquired brain injury. Both active and receptive approaches to music therapy are used in settings that make use of for example musical instruments, predesigned playlists or community singing. Acquired brain injury may change the way a person experiences music, which may be different for patients who were previously musicians, thus an overall question is whether music therapy may restore musical abilities and/or lead to health benefits and which role the music therapist plays in the interdisciplinary team.

The symposium includes the following presentations:

- Ulla Johanna Setterberg (chair) and Søren Vester Hald: Music listening to preferred music to decrease intensity of agitated behavior after severe acquired brain injury
- Zsófia Fekete and Fanni Eckhardt: Neurology, music therapy, reintegration
- Dana Franklin-Savion: Music therapy with musicians with acquired brain injury - Different ways to restore musical abilities

### **S 447 Music therapy in the Neonatal Intensive Care Unit**

Mark Ettenberger (chair), Alexandra Ullsten, Julie Mangersnes, Tora Söderström Gaden, Barbara Sgobbi, Stephanie Lefebvre, Eduarda Carvalho, Leslie Schrage-Leitner

Preterm babies and their parents may face major mental health challenges during hospitalization in the Neonatal Intensive Care Unit. Music therapy is applied to for example alleviate pain and reduce stress, anxiety and depression. The music intervention may be active or receptive such as parental singing or listening to recorded parental singing.

The symposium includes the following six presentations:

- Mark Ettenberger (chair): A music therapy self-care group for parents of preterm babies in the Neonatal Intensive Care Unit (NICU): experiences from a clinical practice pilot project
- Alexandra Ullsten, Julie Mangersnes and Tora Söderström Gaden: A Nordic perspective on family-centered neonatal music therapy
- Barbara Sgobbi: Premature family music therapy intervention (PFMI): a Italian protocol to support parenting and preterm development
- Stephanie Lefebvre and Eduarda Carvalho: Parental voice and music therapist voice with preterm infants
- Leslie Schrage-Leitner: Insights into inpatient music therapy with a preterm baby and his mother
- Catharina Janner and Tora Söderström Gaden: Introducing Music Therapy into a Norwegian Neonatal Intensive Care Unit

### **S 448 The role of clinical supervision in the process towards a professional music therapist identity - from the supervisor's perspectives and experiences**

Inge Nygaard Pedersen (chair), Dong Min Kim, Rachel So, Jiel Choi, Jiyeon Lim, Dong Min Kim, Malle Luik, Hanna Dowell, Douglas Keith

Music therapy students are supervised when they do clinical work in order to develop their skills, reflectiveness and a professional identity. In this symposium, these supervision processes are explored from the perspectives and experiences of the supervisors. This exploration is based on qualitative research studies and continuous supervision experiences. The benefit for growth, expertise development and self-care will be discussed. Finally, the symposium presenters explore how supervision may benefit from including music, and the importance of supervision of novice music therapy supervisors.

The symposium includes the following presentations:

- Inge Nygaard Pedersen (chair): Clinical supervision: Understanding of levels of supervision in forming a music therapist identity.
- Dong Min Kim: Becoming a Supervisor: Consensual Qualitative Research on Supervisor Development in Music Therapy
- Rachel So, Jiel Choi, Jiyeon Lim and Dong Min Kim: Collaborative Auto-ethnography on the Lived Experiences of Novice Music Therapy Supervisors.
- Malle Luik: Supportive resonance between group supervision and music therapy students' study process
- Hanna Dowell and Douglas Keith: A Comparison of Self-Care Strategies for Music Therapists in the US and Germany

## **S 449 Music therapy with families**

Grace Thompson (chair), Kirsi Tuomi, Tali Gottfried, Laura Blauth, Maren Metell, Kirsi Tuomi and Päivi Jordan-Kilkki

Introduction: Music therapy is empowering for the child but also for their families. In this symposium, the presenters explore music therapeutic work with children and their families, including the work with parents in separate counselling sessions, and give perspectives on theory and research. As a starting point for going into depth with the topic and open for discussion with the audience, survey results are provided on the educational and theoretical background of music therapists working with families, the clinical population they are working with, the setting for the sessions, and the methods they most prominently use.

The symposium includes the following presentations:

- Grace Thompson (chair): welcome and introduction to the symposium
- Kirsi Tuomi, Grace Thompson and Tali Gottfried: Preliminary results of a research survey, "International music therapy practices with families"
- Laura Blauth: "Don't change me, make me stronger" - Music therapy to enhance resilience in children with autism spectrum disorder
- Maren Metell: Co-musicking with neurodiverse families: making music, sharing experiences, learning together.
- Kirsi Tuomi and Päivi Jordan-Kilkki: Family centered music therapy (FCMT) and dialogic approach in parent counselling – a Finnish training model for music therapists' working with families

## **S 450 Music therapy with refugees and asylum seekers**

Bolette Daniels Beck (chair), Antonia Beardsall, Kerry Atchison, Sami Alanne, Sylvia Ingeborg Haering, Barbara De Angelis, Karin Holzwarth, Tina Mallon

Refugees and asylum seekers may have many traumas in their background and represent a vulnerable part of the population in the European countries. The aim of the symposium is to share experiences from music therapy treatment and research across countries, approaches, and settings with both children, adolescents and adults.

The symposium includes case studies, research protocols and results in the the following presentations:

- Bolette Daniels Beck (chair): Music and Imagery in a clinical trial with adult traumatized refugees
- Antonia Beardsall and Kerry Atchison: Raising Your Voice, Being Heard, Shifting Perceptions. An exploration of Nordoff Robbins music therapy with people seeking asylum and refugee status in the UK
- Sami Alanne: Music Psychotherapy in the Finnish National Guidance Supporting Refugees` Mental Health
- Sylvia Ingeborg Haering and Barbara De Angelis: Effect of Music Therapy on Second Language Acquisition in Children with Migration Background: a pilot study
- Karin Holzwarth and Tina Mallon: Music as a Natural Resource - Music therapeutic based programs in primary schools to support refugee children in Germany

**R 451 International development and recognition of the music therapy profession**

Melissa Mercadal-Brotons (chair), Amy Clements-Cortes, Anita Swanson, Angela Harrison, Krzysztof Stachyra, Patricia L. Sabbatella, Gerhard Tucek and Ferdinando Suvini

In adherence with the EMTC19 conference theme, two round tables have merged into one with the aim of joining forces and discussing across borders to strengthen the field of music therapy on a political as well as clinical and educational level. See abstract numbers 19 and 386.

**Documentary movies**

**Operation Syncopation. A music therapy follow-up project with people with autismChair**

Max Thompson

**Miracles of Music**

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