



Authenticity across disciplines and within families

Ørnholt Bøtker, Julie; Jacobsen, Stine Lindahl

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NMTC 2022
HELSINKI, FINLAND

ABSTRACTS

The 10th Nordic Music Therapy Conference
April 28-30, 2022
Scandic Grand Marina Congress Centre, Helsinki

Edited By:
Mikaela Leandertz & Esa Ala-Ruona

The 10th Nordic Music Therapy Conference

Music therapy – Adapting approaches for health

NMTC 2022 aimed to highlight the adaptive and unique qualities, possibilities, and benefits of music therapy in our modern reality, while exploring the diverse roles of music therapy for health from preventative to rehabilitative health. While the practice of music therapy is often characterized by its adaptive abilities, contemporary research and subsequent developments in clinical practice are continually contributing to music therapists' ability to adapt to new therapeutic tools, technologies, and methodological solutions. Regardless of global crises and changing environments, the fields of music therapy research and practice continue to grow. NMTC 2022 allowed us to gather together to share, learn, and celebrate these milestones.

The 10th Nordic Music Therapy Conference was organized as part of International Music Therapy Week. Thank you to our collaborators: University of Jyväskylä, Finnish Society for Music Therapy, and HUS Helsinki University Hospital – Child Psychiatry.

Thank you to the Federation of Finnish Learned Societies (TSV) and the Society for Education, Music and Psychology Research (SEMPRE) for supporting this event.

We sincerely appreciate the time, effort, and dedication offered by the NMTC 2022 Organising Committee and Scientific Committee. The high quality scientific content and successful execution of such an event would not have been possible without our committee members.

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On behalf of our collaborators, the organising and scientific committees, we are happy to present this collection of abstracts from the 10th Nordic Music Therapy Conference.

Mikaela Leandertz, Organising Committee Chair, NMTC 2022

Esa Ala-Ruona, Scientific Committee Chair, NMTC 2022

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Plenary Sessions

Music for health – Interdisciplinary voices and contemporary developments

Interdisciplinary Panel

Panelists: Dr. Monika Geretsegger, Dr. Claire Ghetti, Dr. Suvi Saarikallio, Dr. Esa Ala-Ruona, Dr. Niels Hannibal, Kirsi Tuomi PhD(c)

Moderated by: Dr. Gro Trondalen

The invited moderator and panelists hold multidisciplinary expertise representative of the range of health – from preventative to rehabilitative, and will provide interdisciplinary, unique, and complimentary views and commentary of the conference's themes. The aim of the session is to spark inspiring, thought-provoking discussion among experts.

Monika Geretsegger, PhD, certified music therapist and clinical psychologist; working as Senior Researcher at GAMUT – The Grieg Academy Music Therapy Research Centre, NORCE Norwegian Research Centre, Bergen, Norway (since 2014), and as music therapist at the Department of Social Psychiatry, Regional Hospital Hollabrunn, Austria (since 2006). Managing Editor at the *Nordic Journal of Music Therapy*. Most of my research so far has been on the effectiveness and applicability of music interventions in autism and in mental health, and on determinants of mental health and well-being in children and adults. I am especially interested in interdisciplinary research, and more recently also in participatory approaches and user engagement in research.

Claire Ghetti is Professor of Music Therapy at The Grieg Academy – Department of Music, University of Bergen, Norway. Claire's research centres on how music and the relationships that are enabled through musicking serve as resources that help buffer against traumatization and create positive growth in intensive medical contexts. She is particularly interested in social ecological understandings of health. Claire has published research and theoretical work in the area of music therapy as procedural support for invasive medical procedures, music therapy for hospitalised children at risk for traumatised and music therapy as a resource for parents of premature infants. Claire is co-editor-in-chief of the open access, social justice-oriented online journal, *Voices: A World Forum for Music Therapy*.

Suvi Saarikallio, PhD, Associate Professor* of music education and docent of psychology, is an acknowledged music psychology scholar. Saarikallio's work focuses on music as a resource for emotional health and wellbeing, applying methods from theory construction to psychometrics and experiments. She is co-editor of the book *Music, Adolescents and Wellbeing* and developer of measures such as *B-MMR* (music in mood regulation scale) and *HUMS* (healthy-unhealthy music scale). Saarikallio actively publishes in leading journals of music psychology, music therapy and music education and currently acts as co-PI for the Finnish Centre for Excellence in *Music, Mind, Body and Brain* and the Academy of Finland profiling area *Social Sustainability for Children and Families*. She is Vice-Head of Department of Music, Art and Culture Studies, at University of Jyväskylä, Chairman of Finnish Society for Music Education (FiSME) and Vice President for the European Society for the Cognitive Sciences of Music (ESCOM).

**Since NMTC 2022 Suvi Saarikallio has been appointed Professor of music education.*

Esa Ala-Ruona, PhD, Senior Researcher* of music therapy at the Centre of Excellence in Music, Mind, Body and Brain, University of Jyväskylä, Finland. He is a music therapist and psychotherapist (advanced

level) working as a researcher, clinical teacher, and supervisor at the JYU Music Therapy Clinic for Research and Training. His research interests are in music therapy assessment and evaluation, and in studying musical interaction, meaning making, and clinical processes in multimodal music therapy. He has an extensive experience in clinical music therapy in various fields of health care and rehabilitation. His special expertise lies on creating clinical models, as well as clinical practice of integrative music psychotherapy, and vibroacoustic therapy. He is past president of the European Music Therapy Confederation (EMTC), and currently the chair of the European Music Therapy Standards Commission (EMTS).

**Since NMTC 2022 Esa Ala-Ruona has been appointed Associate Professor of music therapy.*

Niels Hannibal, PhD, Associate Professor at the Music Therapy Education at Aalborg University. He has more than 25 years of clinical, research and teaching experience in the field of music therapy. His main research focus is within music therapy and its clinical application in a hospital treatment environment with focus on music therapy with people with personality disorder, depression, and schizophrenia. Especially music therapy seen in light of different theoretical frameworks for example the implicit relational perspective and Mentalisation Based Treatment. He is head of the music therapy clinic at the Aalborg University Hospital – Psychiatry since 2021.

Kirsi Tuomi PhD(c)* is a music therapist, Theraplay therapist[®], Attachment focused family therapist in DDP and a licensed supervisor. Kirsi has worked with foster and adoptive families focusing on attachment issues over twenty years. She regularly gives lectures and supervises music therapy students. Kirsi has been presenting in numerous national and international conferences all over the world. She is finalizing her PhD studies in the University of Jyväskylä and has published numerous journals and books. She was one founder of Music Therapy with Families – network and is a member of its core group. Kirsi is the past president and executive manager of the Finnish Society for Music Therapy.

**Since NMTC 2022, Kirsi Tuomi has received her PhD.*

Gro Trondalen, PhD, Music Therapy, Fellow of AMI, is a professor in music therapy and Senior Researcher at the Centre for Research in Music and Health (CREMAH) at the Norwegian Academy of Music in Oslo, Norway. Trondalen is an experienced researcher, music therapy clinician, teacher, supervisor of Master and Research Fellows (PhDs) and music therapy clinicians in child welfare and adult mental health. Trondalen is a distinguished international research leader who has established an international standing with her broad and scholarly expertise in leadership in developing theory, particularly in music, relationships, and ethics. Her expertise as a researcher, leader, and manager is evident in her international, national, and local activities. She has a private practice in The Bonny Method of Guided Imagery and Music (GIM). Trondalen is currently a member of the Research and Ethics Committee of the World Federation of Music Therapy.

Music for mood disorders and mental health - Potentials for interaction, therapeutic processing, and outcomes

Keynote Presentation

Presenters: Dr. Jaakko Erkkilä, Dr. Sami Pirkola

Discussant: Dr. Jos De Backer

Keynote sessions for NMTC 2022 will feature two speakers from differing professions/disciplines within one session. Each session will share a common focus, highlighting each speaker's area of expertise.

Jaakko Erkkilä is professor of music therapy at the Department of Music, Art, and Culture Studies, JYU, Finland. He is one of the module leaders at the Finnish Centre of Excellence in Music, Mind, Body and Brain, responsible for music therapy studies. His research interests include effectiveness of music therapy based on Evidence Based Practice (EBP) on mental disorders, treatment model development, and clinical improvisation. He has acted as a PI for two RCTs on improvisational music therapy for depression based on European Union and Academy of Finland funding. Erkkilä is a qualified music therapist and psychotherapist (advanced level) and the Head of music therapy clinical training at the Eino Roiha foundation, Jyväskylä, Finland.

Sami Pirkola M.D., PhD, works as the professor of social psychiatry, and research vice dean for the Faculty of Social Sciences in Tampere University in Finland. He is a psychiatrist and psychiatric epidemiologist by his scientific career. Professor Pirkola has published international scientific papers from 1999 up to date, and his main projects have been nationwide data collections regarding suicides, the prevalence of mental disorders, and the effectiveness of mental health services in Finland. He has worked in Finnish Lapland and collaborated in research and development-related projects among the indigenous Sami people in the north. He was chair of the task force that produced the current mental health strategy in Finland 2030. As a professional musician and songwriter for more than three decades, he has been active in giving lectures focusing on the theme of meaning of music to out mental health and brain.

Jos De Backer is full professor at LUCA School of Arts (Leuven) and head of the Bachelor and Master training course in Music Therapy. Professor at the medical faculty, department of neurosciences at the KU Leuven. Visiting Professor, Master in Music Therapy at the Chulalongkorn University, Bangkok, Thailand. He is head of the Music Therapy Department at the Psychiatric University Centre KU Leuven, campus Kortenberg where he works as a music therapist treating young psychotic patients. Prof. De Backer is senior researcher in the research group music therapy at LUCA and principal investigator at the centre for contextual psychiatry, KU Leuven. Prof. Jos De Backer was 9 years President of the European Music Therapy Confederation (EMTC). He is an expert in clinical improvisation and gives presentations and workshops around the world.

Music and rehabilitation – Prospects for dynamic support of functioning

Keynote Presentation

Presenters: Dr. Teppo Särkämö, Dr. Wendy Magee

Discussant: Dr. Hanne Mette Ridder

Keynote sessions for NMTC 2022 will feature two speakers from differing professions/disciplines within one session. Each session will share a common focus, highlighting each speaker's area of expertise.

Teppo Särkämö, PhD, Docent (Psychology), is currently working as an Associate Professor of Neuropsychology at the Cognitive Brain Research (CBRU) and Department of Psychology and Logopedics at University of Helsinki and as the Deputy Director of the new Centre of Excellence on Music, Mind, Body and Brain (MMBB) at Universities of Jyväskylä and Helsinki. By using a combination of research methods from cognitive neuroscience, neuropsychology, and music psychology and therapy, his research team (Music, Ageing and Rehabilitation Team, MART) studies the neural basis of music, speech, and singing processing and their neurological deficits and ageing-related changes as well as efficacy and neural mechanisms of music-based interventions in promoting healthy ageing and in the rehabilitation of neurological diseases (e.g., stroke, traumatic brain injury, neurodegenerative diseases).

Wendy Magee is Professor of Music Therapy at Temple University, Philadelphia. From 1988 she practiced in neurological rehabilitation as a music therapy clinician, researcher, manager and trainer in Australia, England, and Ireland before moving to the USA in 2011 to work in academia. Her research and clinical experience spans work with adults and children with acquired neurological conditions, including brain injury, stroke, disorders of consciousness, Multiple Sclerosis and Huntington's Disease, in rehabilitation and chronic care settings. She has published widely on her primary research topics: music therapy measurement, evidence-based practice, and music technology in health and education. She is the recipient of research grants from the Leverhulme Foundation, the American Music Therapy Association and, most recently, the GRAMMY foundation. Her current research collaborations focus on music-based assessments for adults and children with disorders of consciousness (the MATADOC and the MuSICCA), as well as validating culturally sensitive translations of measures.

Hanne Mette Ridder, PhD, DMTF, is professor of music therapy and coordinator of the Doctoral Programme in Music Therapy at Aalborg University, Denmark. She has long clinical experience in dementia care, leads research on music therapy in dementia and neurocognitive disorders. Her research is focused on how music therapists work together with caregivers for them to attune musical interactions with persons with dementia. The interplay between music and dementia makes her explore the concepts of attunement, embodiment, attention, arousal, resonance and the learning of implicit knowledge. For people with mild dementia, her group explores how music listening experiences impact consciousness, cognition, creativity, and well-being. At the 5-year integrated MA training in music therapy at Aalborg University, she teaches theory of science, research methodology, music psychology, problem based learning, and supervises internship students. Ridder is the former president of the EMTC (2010-2016).

Presentation types: Workshop

The stage is theirs- a music therapy perspective on band projects for FLINTA* adolescents

Veronika Adamski¹, Ruth Maria Perfler²

Abstract:

Band projects can have several positive effects on the development of adolescents such as the improvement of social competences and confidence or learning how to deal with group conflicts and difficult emotions. For many teenagers (pop) music plays an important role in their everyday lives. Often they identify themselves with their idols as they aim to find their own personality in differentiation from their relatives. However, many gender stereotypes can be noticed in pop culture, which need to be exposed and discussed. Band projects addressing FLINTA* adolescents create a safe space to reflect on these stereotypes and empower them to find their own voice on stage. This workshop provides an opportunity to explore ways and interventions for getting familiar with band instruments and to learn about tools for organising and implementing band projects. There will also be time to reflect on the role of a music therapist in this specific setting, the importance of band projects for FLINTA* teenagers and how to integrate them in a clinical environment.

Keywords: band project - feminist music therapy - adolescence - pop culture - empowerment

¹ Landeskrankenhaus Mistelbach-Gänserndorf

² Klinik Hietzing - Gesundheitsverbund Wien

Low frequency sound vibration: The state of the art and future directions of vibroacoustic therapy

Esa Ala-Ruona¹, Elsa Campbell², Jouko Hynynen³, Mikaela Leandertz¹, Jiri Kantor⁴, Ralph Spintge⁵, Frank Bosco⁶, Ana Katušić⁷, Nikolina Mihalić Kocijan⁸, Amy Clements-Cortes⁹, Abdullah Mosabbir^{9,10}, Ingrid Kalev¹¹, Ivar Vinkel¹²

Abstract:

Vibroacoustic therapy, the use of low frequency sound vibration, music listening and a client-therapist relationship, has been applied in contexts such as music therapy, education, physiotherapy and rehabilitation, psychiatry and as a stand-alone method for several decades. The underlying mechanisms of this treatment modality are however still not well understood. The aim of this symposium is to gather experts in the field to enable a discussion of what the current understanding of this receptive method is, the research currently ongoing around the world, and the standards and principles of its practice. The presenters are mostly board members of the VIBRAC Skille-Lehikoinen Centre for Vibroacoustic Therapy and Research based in Jyväskylä, Finland, as well as prominent researchers in the field. The objectives of this symposium are to outline the current state of the art, discuss the theorised underlying mechanisms and to pave the way towards developing a best practice guidelines manual. Topics of discussion will include (chronic) pain, mood disorders, dementia and cognitive impairment, the neuroscience of low frequency sound vibration, and vibroacoustic therapy in adult and child healthcare, treatment, rehabilitation and wellbeing. Attendees will gain understanding of what this therapy method is, how it can be implemented in various settings and the training and devices available for this approach.

Keywords: Vibroacoustic Therapy, Research, Clinical Practice, Training

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⁴ Palacky University

⁵ Institute for Music Therapy at University for Music and Drama, Hamburg

⁶ NYU

⁷ University of Zagreb

⁸ Mali dom-Zagreb

⁹ University of Toronto

¹⁰ Baycrest Health Sciences

¹¹ Estonian Academy of Music and Science

¹² Tallinn Mental Health Center

Music psychotherapy as the releasement and adaptation to the subjective experience for health

Sami Alanne¹

Abstract:

Music and arts as well as therapy can be studied from the Martin Heidegger's hermeneutic phenomenological point of view as the Releasement (Gelassenheit). In the releasement, the person is adapting into the subjective experience from the outside world of objects. Guided imagery and free association to music as the projective music psychotherapy techniques open paths to relaxation and subjective experiences that lead out from the pressure of technological and economical calculating thoughts, which dominate the contemporary modern society. According to Heidegger, what shows itself to us also hides from us simultaneously. Music, arts, and psychotherapy are praxes, which are attunement with the self-experience (pathos) to the world and its objects. They require, what Heidegger described as an attitude of openness to the mystery and releasement, instead of knowing beforehand how the therapy will proceed or the subjective knowledge i.e. data will be lost in the managing of therapy process and research. For Heidegger, the openness to the mystery and releasement provide new ground, soil, inside the technological world that reveal its mind. The focus of psychotherapy and its research turn into subjective experiences inside the empiric-analytic knowledge by changing the perspective in consciousness. Music provides transcendental experiences in life and therapy, which enable the self-revelation of worldliness within its emotional dynamics and sounds. As a such psychotherapeutic object, it creates healing and self-integrating powers in the destructive wheels of human technologizing.

Keywords: philosophy of science, Heidegger, releasement, arts, technology

¹ University of the Arts Helsinki, Sibelius Academy, CERADA

Perceptions of music therapists regarding their work with children living under continuous war threat: Experiential reframing of trauma through songs

Moshe Bensimon¹

Abstract:

Introduction: Research literature deals extensively with treatment of children who experience ongoing trauma. However, this topic has received scant attention in music therapy research. This study is the first to explore the therapeutic methods music therapists use with children living under continuous war threat and offers a subsequent emergent theory. **Method:** Using a constructivist grounded theory approach, the researcher conducted semi-structured interviews with 15 experienced music therapists working with Israeli children who experience continuous war threat in towns located near the Gaza Strip. **Results:** The findings yielded three themes regarding the therapeutic use of songs. The first theme focuses on creating a playful and joyful space that emphasizes the importance of overcoming fear by “playing with it”. The second theme, restoring a sense of control, focuses on the structured features of songs such as repetition of lyrics and melody in the chorus, use of rhyme, rhythm and fixed meter, all of which create an experience that provides a sense of control. The third theme, fostering resilience, relates to the ability of songs to represent the traumatic experience while conveying messages of strength and agency. **Discussion:** The songs enabled the children to re-experience the fear of the trauma within a playful, controlled and resilient space. As a result, the traumatic memory was reframed and perceived as less threatening. The theory emerging from this therapeutic process was termed experiential reframing of trauma through songs (ERTS).

Keywords: music therapy; songs; children; PTSD; continuous trauma; war

**Online*

¹ Bar-Ilan University

Presentation types: Workshop**

Expressive music journaling and the inclusivity of improvisational song writing

Travis Benson

Abstract:

In my arts-based, heuristic thesis, I documented my process as a queer and genderqueer (they/them) music therapist of creating a song cycle based on themes gathered through lyric analysis from personal, emotional improvisational songs posted on Patreon.com between July 2018 and September 2019. The 35 improvised songs resulted in a 5-song cycle connecting past to present and allowed Expressive Music Journaling (EMJ) to be created. This author claims improvisational song writing through Expressive Music Journaling to get in touch with one's deep/subconscious feelings is an effective way to: process trauma, grief, and mental illness; that it is able to bridge gaps of time; and that it will help to regard personal material one might not want to dissect without a creative outlet. During this workshop, I will touch upon my thesis, my own work within EMJ since the writing of my thesis, and then teach the first foundations of EMJ for others to use by doing several song writing demonstrations with volunteer participants during the course of the workshop. My hope during this workshop would be to expand the horizons of what music therapists think is possible with the tool of improvisational song writing through the use of EMJ, and to help further develop EMJ as a tool for music therapists to use in their own development practice and with their clients in the future. In the pre-recorded video, I would just discuss my thesis/the foundations without the interactions and live musicking.

Keywords: Song writing, Inclusivity, EMJ, Expressive Music Journaling, Improvisation

***In-person & Online*

Therapeutic songs as a way of finding strength in difficult times – Workshop and theory

Galia Bitton¹

Abstract:

During 30 years I practice music-therapy, writing therapeutic songs has been an essential part of my "tool-box" as a therapist. Throughout these years, Israeli residents have been through wars, terror, financial hardships and corona. Throughout all these years, as a music therapist, I try to help patients express and process feelings through words that receive a musical cover that can offer a container to the content. Writing songs is a way of expressing the unconscious in a less threatening way. Through the therapeutic model I've built, the patient is freed from the need to write in rhymes, from context between lines and for the need for beauty. The musical improvisation binds sentences together and adds meaning. Thus, parts of nightmares, fears and thoughts can be talked and processed. Throughout corona times, patients write songs about their feelings and said it made them feel better. "Speaking and writing have a function to express a thought coherently. As words themselves are re symbols of certain objects, subjects and actions...It is understandable that a text can get more meaning through the music (Jaap Orp, 2006). I'll direct participants to write songs alone and together that will express feelings they feel. We will go through a process of musical change and show therapeutic possibilities. Ill present songs written in therapy and will explain their role in it. I'll talk about theoretical approaches that look at songs as a way of expression, extracting signals of the language from patients and understanding the expressed.

Keywords: song writing, words and music, psychoanalysis

¹ Ministry of Education

Music therapy as an adjunct in invasive cardiac procedures: A randomised controlled trial

Stine Camilla Blichfeldt-Ærø¹, Gro Trondalen², Sigrun Halvorsen¹

Abstract:

Within medical music therapy, the need for detailed clinical protocols tailored for specific medical situations and patient groups is stated. More studies of music therapy provided in perioperative settings are needed. This paper presents a two-armed RCT performed at Oslo University Hospital Ullevål 2017-2020. The specific aim was to measure effects of music therapy on patients' stress responses during lead extraction procedures from cardiac implantable electronic devices (pacemaker's/ICD's) performed with local anaesthesia. A receptive clinical music therapy protocol, Facilitated music listening, was tailored for the medical procedure based on a biopsychosocial approach, involving therapeutic assessment, patient involvement and guidance of coping techniques. Sixty-four patients were randomized in two groups. The music therapy group had music therapy sessions before, during and after the invasive procedure. Psychological and physiological measures and registration of procedure medication were obtained. Music therapy patients also reported their satisfaction with the music therapy intervention, and a brief written reflection of their experience. The statistical analysis found no difference between groups on patient satisfaction with pain management ($p=0.85$), or average pain level during the procedure ($p=0.38$). A trend toward reduced average anxiety was found for the music therapy group ($p=0.057$), and the difference was significant postoperatively ($p<0.001$). No effects of music therapy were found on physiological parameters or the use of medication. Findings in anxiety levels, substantiated by a supplementary content analysis of the qualitative written patient reflections, suggest that Facilitated music listening may be supportive for the patients related to procedure coping and overall wellbeing.

Keywords: Cardiac, Procedural support, Receptive, Pain, Anxiety

¹ Oslo University Hospital

² Norwegian Academy of Music

Presentation types: Oral Presentation

Authenticity across disciplines and within families

Julie Ørnholt Bøtker¹, Stine Lindahl Jacobsen¹

Abstract:

Authenticity is a widely (and quite differently) used term within many different disciplines but has not to date been thoroughly researched as a phenomenon within music therapy. Resources and interaction skills in families are crucial for the child's healthy development and future. We need more information about how we across disciplines can use music to prevent challenges and support strengths in everyday family life. This paper wishes to present a PhD project focusing on the concept of self-authenticity and its meaning and applicability within music therapy, community music, and music performance within a family-oriented context. As the project is part of the MUsic, FAMilieS & InterAction research group (MUFASA), the paper will also introduce MUFASA as part of the presentation. The goal of the PhD project is to discover and unfold meaning in music professionals' subjective experiences of authenticity when conducting the MUFASA-activities. This, in order to investigate – through phenomenological and hermeneutical research methods – how the concept of authenticity can be defined and understood including looking at possible benefits and challenges when working with families and searching for patterns and similarities within and across the three different disciplines. The MUFASA research project is mainly a randomized controlled trial design aiming to investigate the effect of music activities on family interaction, parental stress and child wellbeing for families with children at the age of 7-10. The interventions include three disciplines; music therapy, community music, and music concerts and focus for all three interventions is prevention and a resource-focused approach.

Keywords: Authenticity, Families, Music as prevention, Cross disciplinary

¹ Aalborg University

Vibroacoustic therapy in dementia care: Developing and proving the effectiveness of individual interventions for care home residents

Elsa Campbell¹, Thomas Wosch²

Abstract:

According to Bruscia's (1989) definition and criteria, vibroacoustic therapy may be considered a music therapy intervention (Grocke & Wigram, 2006; Hooper, 2001). Yet, this approach is rarely included in receptive music therapy discourse. Due to an ageing population, dementia is a growing societal issue. With common side-effects and uncertain benefits from pharmacological intervention, nonpharmacological approaches may have potential, with music interventions as one such proposed intervention. Several systematic reviews have shown the particular effectiveness of individual music interventions for managing the behavioural and psychological symptoms of dementia (Vasionytė & Madison, 2013; Tsoi et al., 2018; Zhang et al., 2017), global cognition (Fusar-Poli et al., 2017), and mood and long-term emotional state (Sakamoto et al., 2013) in adults and older adults with cognitive impairment. Yet none of these studies included or reported on vibroacoustic therapy. This represents a gap in the literature and research. This presentation will discuss vibroacoustic therapy in dementia care and propose an individual active and receptive music therapy intervention protocol for residential care homes based on an ongoing trial (German Clinical Trials Register ID: DRKS00023233) and review (Campbell et al., 2021).

Keywords: vibroacoustic therapy; dementia; residential care homes; behavioural and psychological symptoms of dementia; protocol

¹ Caritas Association for the Karlsruhe Region, Germany

² University of Applied Sciences, Würzburg-Schweinfurt, Germany

Presentation types: Symposium

Addressing the complex challenges of music therapy research with interdisciplinary collaboration

Emily Carlson¹, Petri Toiviainen¹, Jaakko Erkkilä¹, Ian Cross²

Abstract:

Music therapy research is as important as it is difficult. As the field continues to adapt to the growing demands of evidence-based practice, discourse about music therapy research and its philosophical underpinnings seems to have stalled. Is it possible to resolve the apparent incompatibility of quantitative research methods with the highly complex, individualized and subjective processes often at work in music therapy? The proposed symposium will address this question by exploring the philosophical underpinnings of music research and the potential of recent advances in technology and methodology, along with interdisciplinary collaboration, to expand what we mean by 'quantitative research.' Participants will become familiar with issues in musical epistemology as well as with non-clinical music research which has been conducted using a naturalistic paradigm. The symposium will also include an applied example of clinical music therapy research conducted in collaboration with non-clinical music researchers. A moderated panel discussion will focus on how such interdisciplinary work can be used to produce strong, quantitative music therapy research in a way that meets the challenges of understanding real-world music therapy processes, how we can better conceptualize quantitative research and its role within the field of music therapy, and how we can develop interdisciplinary collaboration as researchers which yields benefits both within and beyond music therapy.

Keywords: Interdisciplinarity, research, epistemology

¹ University of Jyväskylä

² Cambridge University

Presentation types: Oral Presentation

Bridging identities, memories, and languages: Group music therapy for immigrant patients in inpatient psychiatry

Yu-Ying Chen¹

Abstract:

The United States has more immigrants than any other country. Today, more than 40 million foreign-born people live in the United States. The process of immigration can be challenging, as it requires the immigrants to adapt to the new environment and also face the struggle of finding a new identity in a new place. Their migration experience involves a process of meaning-making, and this process can lead to acculturative stress if a newcomer is unable to adjust well to the new environment. The acculturative stress prevents newcomers from further adapting or assimilating into the new community, which leads to further isolation, loneliness, and marginalization and also limits their resources to gain job opportunities and treatment of mental illness. The process of adjustment to new environment and acculturative stress can also be triggers to mental illness. This presenter will present the work for immigrant patients with mental illness who face challenges and stress pertaining to their immigration background, reflecting the role of bilingualism, memories, and music that can help patients appreciate their own identity and experience universality with patients from different cultures. Vignettes will be presented to show the work of receptive music therapy and improvisational music therapy for these immigrant patients to release their emotive reaction to their struggles and express their concerns as well as help them develop coping mechanism to address their challenges and stress.

Keywords: inpatient psychiatry, music therapy, single session

¹ Bellevue Hospital Center

Presentation types: Oral Presentation

The role of music therapy in supporting prenatal attachment and mental wellbeing of pregnant women in a specialist perinatal mental health service in Ireland

Pui Sze Cheung¹, Triona McCaffrey¹, Sylvia Murphy Tighe², Mas Mahady Mohamad³

Abstract:

Background: The awareness of perinatal mental health has evolved in recent years (Howard & Khalifeh, 2020) and the barriers for women accessing mental health services during the perinatal period is public health concern (Smith, Lawrence, Sadler, & Easter, 2019). There has been increased interest in the role of music and singing to support maternal mental health, with recent studies suggesting that music can relieve maternal stress and anxiety; reduce symptoms of postnatal depression; and improve mother-infant bonding (Fancourt & Finn, 2019; McCaffrey, Cheung, Barry, Punch, & Dore, 2020; Wulff, Hepp, Fehm, & Schaal, 2017). **Aim:** This PhD study aims to investigate the outcome of music therapy on mental wellbeing and prenatal bonding of pregnant women who attended the specialist perinatal mental health service at one maternity hospital in Ireland. **Methods:** 6-10 (pregnant- take out) women attending the specialist perinatal mental health service engaged in 6-sessions of music therapy during their third trimester of pregnancy. Measures of mental well-being (WEMWBS), anxiety level (GAD-7), and prenatal attachment (PAI) were collected at the beginning and the end of the 6-sessions programme. Self-rated levels of anxiety and closeness to the unborn baby were collected before and after each session. **Findings and Implications:** Findings will be presented that will consider the role of music therapy in supporting prenatal attachment and mental wellbeing during pregnancy. These will also be considered alongside the music therapist's experiences of developing this specialist perinatal mental health programme in a public maternity hospital.

Keywords: perinatal mental health, perinatal music therapy, maternal wellbeing, prenatal attachment, maternity

¹ Irish World Academy of Music and Dance, University of Limerick

² Department of Nursing and Midwifery, University of Limerick

³ University Maternity Hospital Limerick

Presentation types: Oral Presentation*

Evidence based guidelines for relationship completion in palliative care music therapy

Amy Clements-Cortes¹

Abstract:

Background: Descriptive writing and research emerged in the 1980s presenting strong evidence to support music therapy's efficacy towards goal acquisition in palliative care music therapy. As music therapists continue to work in a variety of palliative care settings, the scope of their roles is expanding. Emergent themes of practice in palliative care music therapy have highlighted music therapy's efficacy in providing effective physical symptom management, psychosocial support, and whole person care (Clements-Cortes, 2016). Aims: Relationships offer significant support to dying persons at end-of-life. A potential focus in end-of-life care is relationship completion, and this will be described in the context of music therapy service. The inclusion of an integrative eclectic music therapy approach will be offered to provide a holistic and comprehensive approach to the care of the dying. Method: A scoping review of the literature was completed in the writing of the clinical guidelines by an international team of specialists. Findings: This presentation will present newly developed evidence based clinical guidelines for relationship completion at end-of-life for adults. Special focus will be on understanding how and when to introduce relationship completion, what it looks like, and how can it be accomplished with music therapy techniques. Implications: After attending this presentation participants will be able to describe evidence-based guidelines for music therapy in relationship completion and explore ideas for future research. Reference Clements-Cortés, A. (2016). In A. Clements-Cortés & S. Varvas Klink. *Voices of the dying and bereaved: Music therapy narratives* (pp. 5-34). Dallas, TX: Barcelona Publishers.

Keywords: palliative care, relationship completion, guidelines, integrative,

**Online*

¹ University of Toronto

Presentation types: Oral Presentation*

Telehealth music therapy in dementia care

Amy Clements-Cortes¹, Melissa Mercadal-Brotons²

Abstract:

With the global rise in the number of individuals in society living with dementia, there is a need to develop more robust ways of ensuring that holistic care is provided. Professional and personal caregivers are also experiencing unprecedented levels of burnout and strain, and resources and care must also be increased to these individuals. While Telehealth music therapy is not new, it was not practiced in a large way prior to the COVID-19 pandemic. In some ways, the pandemic has raised the importance of using music for health and wellness and also about the considerable issues experienced by persons living with dementia such as isolation, lack of social interaction and issues for caregivers. In this presentation telehealth clinical examples and research projects from different countries, that were developed during the pandemic for persons with dementia will be shared. Further, several foundational topics that have emerged as a result of increasing the use of Telehealth with this demographic will be presented for reflection and discussion given their significance for music therapists working in dementia contexts: These include: 1) interacting and connecting with persons with dementia; 2) the use of music in the client-therapist relationship; 3) technical and logistic considerations working virtually; and 4) how music therapists are developing best practices for working online with persons with dementia

Keywords: music therapy, telehealth, dementia, caregivers

**Online*

¹ Notes By Amy

² Director of the Music Therapy Master's Program (Esmuc, Barcelona)

'I started to think in a different way'- A qualitative analysis of the lived experience of educators and social workers who participated in a music therapy skill-sharing project in Palestine

Elizabeth Coombes¹, Saphia Abou-amer², Samar Andoni³

Abstract:

Providing music therapy skill-sharing in a variety of international settings is a growing area of music therapy work. In response to local need to support the development of therapeutic music programmes, workshops and training are offered by music therapists worldwide. These projects are often undertaken in areas of conflict, seeking to create conditions which enhance the wellbeing of citizens. At present, however, there is little available evaluation or research linked to these projects. This paper, presented by 2 music therapists and a social-counsellor from Palestine, discusses data from a qualitative research project that explored the lived-experience of participants in a such a programme. The training took place in Palestine between 2014-19. Participants learned to utilise Interactive Therapeutic Music-Making (ITM-M) with young children. The aim of the research was to use participants' lived-experiences of the training in order to gain an understanding of its impact on their social, emotional and professional lives. Qualitative data gathered over a 2-year period in Palestine showed that the training had enhanced and enriched trainees' therapeutic music skills. It had also enabled trainees to have an understanding of their own emotional lives and relationship patterns, and the importance of self-care. This research suggests that such trainings offer more to participants than developing and enhancing therapeutic music skills, and could be regarded as pathways to personal development. Consideration of these outcomes is therefore a valuable aspect of such trainings that should be reviewed when devising these projects

Keywords: Music Therapy Skill-sharing; Palestine; lived experience; qualitative

**Online*

¹ University of South Wales

² Self-Employed

³ ELS Beit Sahour, ELCJHL

Use of classical and folk music as a stress-relieving intervention on mechanically ventilated patients

Vera Daniella Dalos¹, András Lovas², Viola Szabó-Erdélyi³, István Szendi⁴

Abstract:

Intensive care units (ICUs) provide a stressful atmosphere for patients receiving mechanical ventilation (MV). Artificial environment, monotonous noise, isolation, loss of control and communication are the main stressors that can lead to high distress and anxiety which may persist for months after discharge from ICU. In addition, invasive MV is an expensive treatment, and the length of its use is positively correlated with the risk of further complications. Music medicine (MM) is a supportive intervention designed to improve patients' living conditions and alleviate stress. Our program provides MV patients with daily 30-second-long music listening in an RCT design. A collection of classical music playlists, white noise, and pre-recorded Hungarian folk music is played through headphones for the participants. Biomarkers of stress (heart rate, respiratory rate, blood pressure, oxygen saturation, hormone levels) and the level of consciousness are measured each day in a before-after design. Our primary goal is to reduce psychological stressors of MV patients, thereby we expect that stress-related outcomes of MM groups (both classical and folk) to be closer to the normal range. We hypothesize that MV is required for a shorter period in the MM groups, and patients of the MM groups spend less time in ICU and may require less sedation. In our research, we also compare the effects of classical music, folk music, and white noise, and examine the impact of musical preference as a co-factor. We expect that Hungarian folk music has a greater impact on stress-related outcomes than classical music and white noise.

Keywords: music medicine, mechanically ventilated patients

¹ University of Szeged Doctoral School of Interdisciplinary Medicine

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Neglect, virtual reality and music therapy: A narrative review

Andrew Danso¹, Mikaela Leandertz¹, Esa Ala-Ruona¹

Abstract:

Neglect is typically experienced after suffering from a stroke. Its symptoms often decimate a stroke survivors' awareness of stimuli, and create a neglected feeling of space on one side of their body. Music therapy practices combined with Virtual Reality (VR) simultaneously may offer a promising intervention for use during neglect rehabilitation. The primary purpose of this narrative review is to identify and describe existing issues in VR and music therapy research within stroke and neglect populations. The secondary purpose of this narrative review is to provide an understanding how VR can be applied as an adjunct intervention to support music therapy practice during neglect rehabilitation. In this narrative review, findings from a range of data are assembled. Furthermore, a systematic search of the following databases: PubMed and PsycINFO is made. Results indicate studies (n = 10) broadly supportive of VR and music therapy interventions used in neglect and stroke rehabilitation, with some significant results found in motor, cognitive and neuropsychological outcomes. No significant results are reported in a patients' activities of daily living after using VR interventions. Due to both interventions' lack of clinical evidence and preliminary study designs, the evidence found in this review is inconclusive to support using VR adjunctly with music therapy practice during neglect rehabilitation. Implications provide insight into how assessment, motivation and task-related activity may overlap when using VR technology with music therapy practices during neglect rehabilitation.

Keywords: Stroke, neglect, rehabilitation, music therapy, virtual reality

¹ University of Jyväskylä

Presentation types: Symposium*

The Johns Hopkins Center for Music and Medicine: Current research and practice

Kerry Devlin¹, Kyurim Kang¹

Abstract:

This presentation, led by an on-staff music therapist and post-doc research fellow, will provide an overview of active music therapy research projects and clinical music therapy initiatives at the Johns Hopkins Center for Music and Medicine (CMM), based in Baltimore, MD. The center, led by Alexander Pantelyat, M.D., assistant professor in the Johns Hopkins Departments of Neurology and Neurosurgery and Division of Parkinson's and Movement Disorders, comprises interdisciplinary teams and partnerships with physicians, nurses, music therapists, and physical/occupational/speech therapists throughout Johns Hopkins Medicine. The CMM provides and supports music intervention research and multidisciplinary outpatient and inpatient care for individuals with neurological diseases such as Parkinson's disease, Alzheimer's disease, epilepsy, and stroke.

At present, the center hosts ongoing multidisciplinary clinical programs including a music-therapist led Zoom-based drumming program for patients with parkinsonian disorders and their care partners, as well as the Parkinsonics Choral Group, which focuses on participants' vocal volume and clarity, rhythmic movement and confidence of emotional expression while cultivating a sense of community. The senior music therapist also receives department-wide referrals for individual music therapy services centring psychosocial support for patients with a range of neurodegenerative and neurogenetic diagnoses, and participates as a member of the multidisciplinary team in Child Life at the Johns Hopkins Children's Center.

The CMM also conducts brain image (e.g., fMRI and EEG) and stimulation (e.g., tDCS) research with music-based interventions to expand our understanding of the neural mechanisms in music-based interventions for patients with Alzheimer's disease and Corticobasal Syndrome. Additional projects include piloting the use of wearable digital therapeutics (e.g. MedRhythms) using sensors, music, and software to build evidence-based, neurologic interventions to measure and improve walking and the impact of drumming on patients with Parkinson's disease and Huntington's disease (DrumPD/HD). We believe that these projects will open a new avenue to accommodate patient-centred protocols in rehabilitation settings in the future.

Keywords: Music Therapy; Movement Disorders; Neurologic Disorders; Research

**Online*

¹ Johns Hopkins Center for Music and Medicine

Presentation types: Oral Presentation

Music therapy for the mind-body: Treating trauma-based chronic pain

Cheryl Dileo¹

Abstract:

“Chronic pain is a common, complex, and distressing problem that has a profound impact on individuals and society. It frequently presents as a result of a disease or an injury; however, it is not merely an accompanying symptom, but rather a separate condition in its own right, with its own medical definition and taxonomy.” Chronic pain is the result of various combinations of multiple events” (Mills, et al., 2019). Results from a recent systematic review (Fishbain, et al., 2019) provide consistent evidence for the association between chronic pain and PTSD. Recent evidence suggests the general effectiveness of music therapy for pain management (e.g., Lee, 2015); however, more research is needed on music therapy’s effects on chronic pain. Based on the involvement of PTSD in the aetiology of chronic pain, multidimensional approaches are needed for the effective music therapy treatment of chronic pain. This presentation will describe a levels-based, conceptual model of music therapy for pain management that describes how music therapy approaches are used with those experiencing pain. A focus will be placed on the music therapy process of entrainment, its evidence, and its potential mechanisms for reducing chronic pain and also for providing access to suppressed issues related to trauma. Potential areas for future research will be discussed.

Keywords: music therapy, pain, trauma-informed care

¹ Private Consulting and International Teaching

Presentation types: Symposium

Music therapy ethical challenges in the 21st century

Cheryl Dileo¹, Eckhard Weymann², Helen Odell-Miller³, Thomas Stegeman⁴

Abstract:

Ethical issues have always confronted music therapists, and even more so in recent times. For example, the effects of the covid-19 virus have required severe modifications to the ways that music therapists typically practice or have made music therapy practice impossible. In addition, issues in cultural diversity, confidentiality, values conflicts, multiple relationships, legal and contextual issues, etc. have created complex issues that require increased reflexivity and continued professional development in ethics. In this presentation, three authors of music therapy textbooks on professional ethics will discuss salient ethical issues in their respective countries and cultures, and an ethical problem-solving model will be presented. The presenters will also provide suggestions for maintaining and advancing ethical practice in the future. Learning objectives: 1) Participants will identify current ethical challenges resulting from the global pandemic and other complex issues unique to the 21st century, 2) Participants will acquire knowledge of an ethical problem-solving model useful in music therapy. 3) Participants will identify strategies that will help preserve and enhance ethical practice in light of current challenges.

Keywords: ethics, music therapy

¹ Professor Emeritus Temple University

² Institute for Music Therapy at Hamburg University of Music and Theatre

³ Anglia Ruskin University

⁴ University of Music and Performing Arts Vienna

Expanding the repertoire: Incorporating techniques from other therapies

Henry Dunn¹

Abstract:

Over nearly 20 years of clinical practice as a Music Therapist in a variety of settings, I have absorbed ideas and techniques from a wide variety of psychological therapies. My initial training was in psychodynamic music therapy which had a grounding in classical psychoanalysis. It outlined the development of object relations, attachment theory, and other influences and connected it with clinical music therapy work. Through working with a wide variety of arts and verbal therapists, I have added to my repertoire. They include techniques from the other Arts Therapies, from Dialectical Behavioural Therapy, Cognitive Analytical Therapy, and Cognitive Behavioural Therapy, to name a few. I have applied this in settings including adult and child mental health, learning disabilities, and autism (often in combination). In 2019 I was Chief Editor of a major publication 'Autism and Music Therapy Across the Lifespan', have presented at several international conferences, and run workshops in a wide variety of contexts. In this workshop I will outline some of the techniques and influences I have picked up during my career and give participants the opportunity to try them for themselves. My aim is that they will go away inspired to try new ideas in their practice. Just as music is massively wide ranging, so is our clinical practice. I am always keen to use ideas that fit my personal style as a therapist, and that will bring maximum benefit to my clients.

Keywords: clinical practice, developing skills, arts therapies, verbal therapies

¹ Devon Partnership NHS Trust

Presentation types: Oral Presentation*

Parents' experiences of music therapy with their preterm infants from birth to home – An interpretive phenomenological study

Shulamit Epstein¹

Abstract:

Background: Neonatal intensive care music therapy (MT) is an evidence-based intervention for preterm infants and their caregivers during neonatal intensive care unit (NICU) hospitalization. Only scarce literature describes parents' experiences of NICU MT in a long-term perspective, especially for parents receiving MT after being discharged to their homes. The current qualitative study takes place as part of an international multi-site randomized controlled longitudinal study, (LongSTEP) evaluating the long-term effect of MT on parent-infant bonding. **Objective:** This presentation will discuss the findings of an interpretive - phenomenological study which seeks to explore parents' experiences of music therapy with their preterm infants during hospitalization and post-discharge. **Method:** This study involves semi structured in-depth interviews intertwining listening to audio recordings from MT sessions as a part of an adapted interpersonal process recall (IPR) with 14 Israeli parents who participated in the LongSTEP study and received MT during NICU hospitalization and/or post-discharge. The interviews were transcribed and analysed according to the principles of interpretive phenomenological analysis (IPA). **Discussion:** The discussion centres on parents' engagement in music therapy and music experiences with their child and the meaning parents give to MT during the delicate process of forming relationships with their preterm infants. **Conclusion:** The findings reveal how parents perceive the potential of MT to contribute to their relationship building with their preterm infants. This work may provide knowledge for music therapists working with preterm infants and caregivers in different stages of their development, as well as promote the implementation of MT into health services.

Keywords: Preterm Infants, Post Hospitalisation Music Therapy, Qualitative research

**Online*

¹ University of Haifa

Presentation types: Oral Presentation**

"I was wrung out": Looking at the negative impact of music therapy for people with chronic pain

Katie Fitzpatrick¹, Hilary Moss¹

Abstract:

This paper examines two case studies from a larger pilot project on the use of individual music therapy for people living with chronic pain. In this pilot study, ten participants were recruited to attend eight weekly sessions of individual music therapy. The research set out to examine potential to use music therapy as an intervention to assist people in developing resources and strategies for managing chronic pain. Following the programme, participants were invited to an interview to share their experience. Of the ten participants, two found that the sessions had a negative impact on them. This paper presents a reflection on the experiences of the participants and the music therapist, with a particular focus on the negative effects. In the field of arts and health, the positive impacts can often be amplified yet, a need to explore when the arts do not work has been identified (Moss, 2020). While there is no doubt that music therapy can be an effective intervention across multiple populations, there are rarely papers that look at the negative effects and the processes underlying these. When looking at the efficacy of any treatment, there will inevitably be some negative effects (Ladwig, Rief & Nestoriuc, 2014). In this case, the arousal of negative emotions in participants impacted on their physical bodies. Both participants felt extreme exhaustion and experienced a worsening of their symptoms in the days that followed. This paper highlights the potential for music therapy to harm and considers the need for further reflection on this.

Keywords: Music therapy, pain, chronic pain, negative impact

***In-Person & Online*

¹ University of Limerick

Developing therapeutic alliance in music therapy with forensic psychiatric patients- An exploratory case study research

Britta Frederiksen^{1 2}

Abstract:

The development of therapeutic alliance with forensic psychiatric patients are challenged among others because of these patients lack of recognition for treatment. Furthermore, there is limited research on how to support the development of therapeutic alliance with this patient group. This presentation presents the result of an explorative case study with the aim of investigating how an analysis of the dynamics of the interaction between music therapist and forensic psychiatric patients with schizophrenia can contribute to describing the developmental processes in the initial phase of developing therapeutic alliance. Furthermore, how music therapists can contribute to supporting this development. Four patients suffering with schizophrenia and sentenced to placement at a medium secure unit at a forensic psychiatric hospital in Denmark were included in the study. The finding was the formulation of a continua model consisting of seven continua describing the dynamic interactional processes that support alliance building in detail. The continua model may support music therapists as well as psychotherapists working in forensic settings in creating an overview of interactional aspects to be aware of in nurturing alliance building. Rather than a restrictive approach, a regulative approach focusing on synchronization is presented, suggesting that therapists be creative and flexible in the creation of their very first contact, and that they detect positive dynamic interactional patterns that support alliance building. Repeating, and being prepared for rupturing and repairing these dynamic interactional patterns, will lead to a strengthening of the therapeutic alliance.

Keywords: Forensic psychiatry, schizophrenia, therapeutic alliance, exploratory case study

¹ Aalborg University

² The Department of Psychiatry, Capital Region, Denmark

Exploring differences in how adolescents and music therapists define ‘music’, ‘therapy’ and ‘relationships’

Gisle Fuhr¹

Abstract:

This paper presents parts of the findings of a qualitative, exploratory Ph.D. project studying how adolescents and music therapists in the Norwegian child welfare services experience and describe their relationship. Six pairs of adolescents and music therapists who had worked together for at least one year were interviewed about how their relationship had developed through music therapy. The interviews were analysed with phenomenological and discourse-oriented analytical approaches. In this presentation, the results of the discourse-oriented analysis are discussed. The analysis followed discursive psychology, an approach to discourse analysis that emphasises the interactional aspects of language, as in how we negotiate with others and position ourselves in conversation. Through within- and cross-case analysis, I explored patterns of positioning and discursive variation and consistency among the informants. To illustrate some of the different patterns found in the interviews, I describe how the informants use the terms ‘music’, ‘therapy’ and ‘relationships’, illustrating how the informants understand core concepts of music therapy in different ways. Among the topics discussed are the different understandings of (1) the role of the music therapist, (2) the types of music that are involved in music therapy, and (3) how the term ‘therapy’ defines the music therapy practice. Lastly, I discuss potential consequences of the music therapists and adolescents differing in their understanding of music therapy, asking how the differences in understanding affect the practice.

Keywords: Adolescents, child welfare, therapeutic relationship, discourse

**Online*

¹ Norwegian Academy of Music

Presentation types: Oral Presentation

Impact of parent-driven infant-directed singing on premature infants and their caregivers: Short-term outcomes from the multinational RCT LongSTEP

Tora Söderström Gaden^{1,2}, Claire M Ghetti^{1,2}, Ingrid Kvestad^{1,2}, Andreas Stordal², Jörg Assmus², Łucja Bieleninik², Christian Gold²

Abstract:

Introduction: Neonatal intensive care (NICU) hospitalization following premature birth is associated with stress and anxiety in parents, and can negatively impact parent-infant bonding. Supporting healthy parent-infant interactions can help buffer against stress. Music therapy (MT) demonstrates potential, but rigorous studies are lacking. We present short-term outcomes of a MT approach to promote parent-infant bonding, from the international randomized trial, LongSTEP (NCT03564184). **Method:** 2x2 factorial, multi-centre, assessor-blind pragmatic trial including 213 preterm infants and their caregivers from 8 NICUs in 5 countries (Norway, Poland, Israel, Argentina and Colombia). 60% of infants were born with gestational age <32 weeks (range 22-34) and enrolled at mean post-menstrual age of 33.6 weeks (SD=1.97). MT was designed for cross-cultural relevance in settings with high levels of parental presence in the NICU. Families were offered 3 sessions per week during NICU, with parent-driven infant-directed singing tailored to infant needs. Outcomes included Postpartum Bonding Questionnaire (PBQ), depression and anxiety symptoms, and others. **Results and discussion:** Short-term outcomes during NICU will be presented. Mean total MT sessions received was 10 (range 0-27). Mean number of sessions with both parents present were 2.7, and with mother 8.4. LongSTEP's MT aims to benefit both infants and parents by supporting improved interaction between them through infant-directed, developmentally-appropriate musical exchanges that build off of parents' innate resources. Through MT, parents gain skills they can further develop in further nurturing their infants. **Note:** Similar content was presented at WCMT2020, but data from all participants were not available then.

Keywords: prematurity, resource-oriented, mutual regulation, bonding, randomized controlled trial

¹ University of Bergen

² NORCE Norwegian Research Centre

What psychobiological effects does group music therapy have on women with depression? – The MUSED study: Randomised controlled trial

Christine Gaebel¹, Sabine Rittner¹, Martin Stoffel¹, Marc N. Jarczok¹, Corina Aguilar-Raab¹, Beate Ditzen¹, Marco Warth¹

Abstract:

Background: Music therapy (MT) is becoming increasingly important in the treatment of depressive disorders, however, the effectiveness not yet been sufficiently investigated. Since depression is associated with alterations in the psychobiological stress systems, a multimodal evaluation could provide more detailed information about the mechanisms and pathways through which MT unfolds its effects. With the MUSED study, we aim at investigating the effects of MT on 1) self- and observer-rated depression, 2) further psychological constructs e.g. stress and emotion regulation, and 3) circadian biological rhythms (heart rate variability [HRV]; saliva cortisol) in daily life with parallel implementation of an ecological momentary assessments. **Methods:** 98 women with depression or dysthymia are eligible for participation. Participants are randomly assigned to either the intervention group (10 weeks outpatient group MT + treatment as usual, TAU) or the control group (TAU only). Self-report data are collected before (pre), during (process), after (post), and 10 weeks after the post assessment (follow-up). Psychobiological data (48h HRV, 6 saliva samples each on two consecutive days) and observer-ratings are ascertained before and after the intervention period. **Results:** We expect to complete the data assessment in May 2021 and plan to present first results at the NMTC in June 2021. **Discussion:** With the results of the MUSED study, we aim to validate prior findings of MT being an effective addition in the treatment of depression. Above, findings will help to understand how MT affects the circadian pattern of the psychobiological stress systems in daily life.

Keywords: music therapy, depression, stress, vagally-mediated heart rate variability, ecological momentary assessment, psychoneuroendocrinology, cortisol

¹ Institute of Medical Psychology, Heidelberg University Hospital

Presentation types: Workshop

Sound meditation – Singing bowls, monochord and overtone singing

Harel Gal

Abstract:

The Singing bowls and the monochord are both instruments that originated thousands of years ago and have been used for both spiritual and therapeutic purposes. Despite their ancient history, information regarding their therapeutic use is scarce. In the past few decades, the use of such instruments in meditation and therapeutic settings has become more common and is currently entering the mainstream. Nevertheless, these instruments are usually not considered applicable or recommended as instruments in music therapy approaches in the West, whether it be due to technical issues or certain musical views. Practicing meditation as a means of achieving relaxation and tranquillity is a well-known and researched field. However, for some, acquiring the ability to practice meditation is difficult and at times seem farfetched. In this form of meditation, the focus is on sounds. Listening to the sounds, the participant's attention is directed outwards and can help them quieten their mind and enter a deeper state of consciousness. The sounds and vibrations of the instruments affect us in a myriad of domains: physical, emotional, mental and spiritual. Acknowledging our mind and body as a unified unit, experiencing the sounds and vibrations may reconnect us to emotions, feelings and memories. This may allow unconscious material to emerge, stimulate contemplation on past events and possible connections to physical-emotional expressions. Sound Meditation in a small group of people allows the participants to experience these effects in an intimate, contained, and safe environment.

Keywords: Sound meditation; Tibetan bowls; singing bowls; monochord

Effectiveness of music therapy for autism spectrum disorder, dementia, depression, insomnia and schizophrenia: Update of systematic reviews

Lucia Gassner¹, Monika Geretsegger², Julia Mayer-Ferbas¹

Abstract:

Background: Music therapy (MT) aims at maintaining, restoring and furthering physical/emotional/mental health. This review assesses effectiveness of MT and its methods for autism spectrum disorder (ASD), dementia, depression, insomnia and schizophrenia. **Methods:** A search for systematic reviews and health technology assessment reports was conducted and yielded 139 hits. Given the large amount, we focused on five frequent diagnostic groups with available Cochrane reviews. A second search was conducted in four databases. Two authors independently performed study selection, data extraction and assessed methodological quality. Only trials with moderate/low risk of bias (RoB) were selected. **Results:** Ten RCTs (1.248 participants) met inclusion criteria. For schizophrenia, no studies with low/moderate RoB were found; therefore, updating was not possible. Cochrane authors stated that quality of life (QoL), social functioning, global/mental state improved for schizophrenia, but not global functioning. For ASD, MT improved behaviour, social communication, brain connectivity and parent-child relationship. For depression, mood was enhanced, and for insomnia, sleep quality, stress, anxiety, total sleep time, disease severity and psychological QoL improved. MT positively affected mood, neuropsychiatric behaviour, apathy, communication and physical functions for dementia; behavioural/psychological symptoms improved only in severe, and memory and verbal fluency only in mild Alzheimer's disease. Cognition improved for dementia in one of four studies. Both active and receptive methods were used for dementia, whereas for ASD/depression, active methods were applied. For insomnia, receptive methods were used. **Conclusion:** These findings provide evidence that MT helps patients improving their physical/psychosocial health. More research investigating long-term effects is needed.

Keywords: autism spectrum disorder, dementia, insomnia, mental health, music therapy

¹ Austrian Institute for Health Technology Assessment GmbH, Austria

² NORCE Norwegian Research Centre AS Norway

Presentation types: Workshop*

Observing in music therapy: A practical experience of music therapy assessment

Gustavo Gattino¹

Abstract:

Assessment practices in music therapy involve procedures where the music therapist prepares, gathers information, interprets, analyses, makes decisions and communicate results on within the music therapy process. There are four main types of assessment practices in music therapy: reviewing, interviewing, observing and testing. Observing is careful, close examination of an object, process, or other phenomenon for the purpose of collecting data about through a direct observation or using video analysis. This workshop will provide experiences and practices on how to apply observational assessment in music therapy considering direct observation and video observation. This workshop will focus on the basic principles for observation assessment in music therapy, selecting videos from the music therapy process for observation assessment and also how to frame the focus, duration and objectives for the observation. This workshop will also present some basic considerations on the use of ELAN software for video analysis and will present basic knowledge on how to carry out observations in the phenomenological perspective and in on applied behaviour analysis (ABA). The use observational assessment practices in music therapy is focused on the need to obtain singular information about the client in different moments of the clinical or group of clients in the music therapy process This workshop encourages clinicians to consciously use different practices of observation (based on the application of different assessment tools) to personalize the process of collecting client's data as part of quality assurance and professional ethical consideration.

Keywords: music therapy, assessment, observation

**Online*

¹ Aalborg University

Process and outcomes evaluation of a pre-academic music and arts program for individuals with mental health conditions: A mixed methods longitudinal study

Maayan Salomon Gimmon¹

Abstract:

Introduction: The emergence of the recovery-oriented approach has impacted mental health policies worldwide. One related initiative in Israel is the Garage pre-academic music and arts school for people with musical and artistic abilities who are also coping with mental health conditions. This program aims to enhance musical and artistic skills, as well as socio-emotional abilities to facilitate participants' integration into higher education and work. **Objective:** This presentation will discuss the findings of our mixed-methods longitudinal study, funded by the National Insurance Institute in Israel, which sought to understand how and whether the program contributes to participants' community integration and meets its goals. **Methods:** This mixed-methods study primarily involves qualitative data and secondary, complementary, quantitative data. Qualitative data on the experiences of students and graduates were collected from three cohorts through six focus-groups, each comprised of 8-12 people. Quantitative data were collected from 42 students via questionnaires before, during and after the program. The data were analysed based on the Grounded Theory approach (for qualitative analysis), correlations, paired tests, and regression (for the quantitative analysis) and merged analysis (for integration). **Discussion:** The discussion centres on how and whether the program contributes to participants' personal recovery, creative self-concept, and community integration. **Conclusion:** The findings shed light on how music and arts training, production, and expression can be incorporated into community services and contribute to social and personal recovery processes. This work may also provide a scientific basis for promoting the implementation of similar programs in other locations and fields of learning.

Keywords: Mental health; personal recovery; community integration; music; art, creativity

**Online*

¹ University of Haifa

Effect of single on-site session receptive music therapy on anxiety and O2 Sat in hospitalised COVID-19 patients: A randomised controlled trial

Filippo Giordano¹, Antonia Losurdo¹, Nicla Campobasso¹, Elisiana Carpagnano¹, Antonio Moschetta¹, Loreto Gesualdo¹, Nicola Brienza¹

Abstract:

Hospitalized COVID-19 patients are extremely isolated from their families for a long and uncertain period of time. These patients are vulnerable to different degrees of stress disorders as well as depression, anxiety and fear. The aim of this study was to evaluate the feasibility of introducing MT on site with Covid-19 patients investigating the immediate effects a single MT session has on anxiety, heart rate (HR), oxygen saturation (O2Sat) and satisfaction compared to standard care. From April to May 2021, 40 patients with SARS-COV2, hospitalized at Covid Hospital Bari, were enrolled in the study. Participants were assigned to control group (CG) or the music therapy group (MG). MG received an individual bedside single session of receptive music therapy (RMT) by a certified MT-GIM fellow in presence. CG received standard care. MG and CG were subjected to identical measurements of the parameters STAI-Y, Heart Rate and Oxygen Saturation(O2Sat). Participants in MG were asked to fill in an optional open-ended question concerning their experience with RMT. Patients in MG compared to CG had comparable values of age, sex, P / F ratio (300.56 ± 101.89 vs 267.40 ± 94.65 ; $p = 0.293$), use of CPAP or NIV (15% vs 20%; $p = 0.500$). Significant difference in anxiety levels between scores in MG and CG (34.50 (23.25 - 40.00) vs 45.00 (38, 25 - 54.00); $p = 0.000$) was observed. MG compared to CG had statistically significantly higher values of O2Sat (97.50 (96.25 - 99.00) versus 96.00 (96.00- 98.00); $p = 0.026$).

Keywords: receptive music therapy, Covid-19, anxiety, satisfaction, vital parameters

¹ University of Bari

Dialogic moments in joint improvisation: between client and therapist and between two jazz musicians

Tamar Hadar¹, Dorit Amir²

Abstract:

Joint improvisation between therapist and client is fundamental to most approaches in music therapy practice but is far from being fully understood. The present study aimed to shed light on the potential meanings of joint improvisation between therapist and client in music therapy. Deploying phenomenological methods, semi-structured interviews were conducted with five musicians and five music therapists, each of whom provided a recorded musical example of their joint improvisations with a client or another musician. Central themes, all emphasizing the dialogic component of joint improvisation, emerged across both groups, including "Moments of listening and attuning", "Moments of forming musical relationships" - amongst the musicians; and "Moments of listening and attuning to the client's being", "Moments of creating a significant bond between therapist and client" and "Transforming the moment" – among the music therapists. In the presentation, I will discuss two types of dialogic moments: mature moments and primal moments. Mature moments are illustrated as moments where both therapist and client expressed themselves authentically, and often incorporated participatory discrepancies between them (moments where client and therapist were playing in different tempi). Primal moments are portrayed as incorporating the conditions that facilitated dialogues between therapist and client (e.g. therapists' active listening, active musical gestures and facilitation of augmented musical time frames). I will next focus on the comparison between the groups, highlighting the versatile time frames created by music therapists while improvising with their clients as well as the manifestations of "musical intimacy" and "musical negotiations" amongst the musicians' joint improvisations.

Keywords: joint improvisation; dialogic moments; participatory discrepancies; intimacy

**Online*

¹ Lesley University

² Bar Ilan University

Presentation types: Oral Presentation*

"Make a Melody": A first experience of creating a video-project to promote music therapy

Sylvia Haering, Rachel Sweet

Abstract:

To celebrate European Music Therapy Day, members of European national music therapy associations are invited to plan events which both celebrate and raise awareness of the profession. Given the upheaval caused by the COVID-19 pandemic, the presenters felt that it would be beneficial to create a project which not only served as a vehicle for music therapy advocacy but also highlighted the effect that participation in communal music-making can have on wellbeing. In their first experience at delivering a project of this type, the presenters developed a video-project using the official theme and song of the 2020 edition, "Make A Melody". Their main objective was to allow the participation of young people from different backgrounds and with different levels of musical experience, which may or may not include direct contact with music therapy. A video-project was considered to be the format which allowed for the greatest degree of inclusion, with social media being used to recruit participants, providing easy access to tutorials and a backing track to use in the final recording. The participants' videos were combined into a final music video which was published on 15th November 2020 and shared on various social media platforms. This presentation will discuss the lessons learnt from a first experience of developing a project of this nature, with reflections on how best to balance music therapy advocacy with the provision of a beneficial experience for the participants.

Keywords: Advocacy, Project, Public Relations, Inclusion, Wellbeing

**Online*

Presentation types: Workshop

Personalised music therapy in neurorehabilitation after stroke

Astrid Heine¹, Iris Zoderer¹, Patrick Simon¹, Gerhard Tucek¹

Abstract:

Over the last years, music therapy in neurorehabilitation followed a rather functional approach. In contrast to this, personalized music therapy aims on addressing each patient as a whole individual being according to the biopsychosocial model of health as well as anthropological and humanistic approaches. It focuses on individual needs, promoting personal resources through musical means and dealing with challenges that life poses. This workshop will give an overview on the concept of personalized music therapy in neurorehabilitation and an insight into the clinical practice with patients after stroke. By analysing video examples, clinical cases will be discussed in the light of the concepts underlying personalized music therapy. The objective is to reflect on one's own image on humanity and attitude on health, as this influences the way we see our patients and the way we create our therapy sessions. Furthermore, the potential of this approach as well as its challenges in a biomedically oriented health system will be discussed.

Keywords: neurorehabilitation, personalized music therapy, biopsychosocial model of health, stroke

¹ IMC University of Applied Sciences Krems

Presentation types: Oral Presentation

Music & creative arts in displacement: Implementing community-based mental health and psychosocial support in refugee camps in Greece

Sarah Helander

Abstract:

In humanitarian action, the composite term mental health and psychosocial support (MHPSS) is used to define “any type of local or outside support that aims to protect or promote psychosocial well-being and/or prevent or treat mental disorder” (International Organization for Migration, 2019, p. 18). Disasters, forced migration and displacement are not only disruptive to the individual but lead to shared injuries to a community’s social and physical ecologies, which affect psychosocial well-being. In recent years, the structure of MHPSS has shifted towards a more relational and holistic approach that focuses on promoting positive social interactions, restoring and strengthening collective structures essential to daily life and well-being, as well as enhancing resources for recovery, continuity and adaptation to changes. With this community-based mental health and psychosocial support (CB MHPSS) approach, emergency-affected and displaced populations should be meaningfully involved in all stages of the response. This presentation will describe the process of implementing CB MHPSS through creative art programs in refugee camps in Greece based on first-hand experiences from working with international non-governmental organizations between the summer of 2018 and the fall of 2020. With a starting point in the creation and development of a music school in the Malakasa refugee camp, along with CB MHPSS programs in other camps, this presentation aims to discuss the significant role of music and creative art interventions in CB MHPSS in displacement and emergency response settings. Reference: International Organization for Migration. (2019). Manual on Community-Based Mental Health and Psychosocial Support in Emergencies and Displacement.

Keywords: Psychosocial support, community-based, gender and cultural sensitivity, displacement, emergency response

Presentation types: Symposium**

Using music therapy assessment to adapt to client and society needs

Stine Lindahl Jacobsen¹, Wendy Magee², Daniel Thomas³, Thomas Wosch⁴, Sanne Storm¹, Esa Ala-Ruona⁵, Gustavo Gattino¹, Thomas Bergmann⁶, Eric Waldon⁷, John Carpente⁸

Abstract:

Assessment is a fundamental component of music therapy treatment, which begins at referral and concludes following discharge from care. In comparison with other allied health disciplines, standards of assessment within music therapy must improve ensuring quality and integrity of the profession. This requires a change of culture from within the music therapy community, leading to an increased awareness of how we create, understand and use assessment. Luckily, assessment within the field of music therapy is rapidly evolving across the areas of clinical practice, training, research and the commercial side of the profession, as assessment is used to connect with, and adapt to current client-based and societal needs and challenges. Assessment as a tool to respect diversity (of individuals and populations) enables music therapists to use assessment to be flexible in their approach to working with different settings, needs, and challenges. The International Music Therapy Assessment Consortium (IMTAC) was founded to address the complexities of assessment by strengthening and promoting best practices in the profession. The purpose of this presentation is to contextualize music therapy assessment and how we adapt our processes to be relevant for macro society (big-picture) situations and micro (session-focused) situations. The discussion will include an overview of theory, research, and in depth case examples and needs of assessment development which we hope will engage and involve the audience in an open conversation about this subject.

Keywords: music therapy assessment, adaption, flexibility, best practice

** *In-person & Online*

¹ Aalborg University

² Temple University

³ CHROMA

⁴ University of Applied Sciences Würzburg-Schweinfurt

⁵ University of Jyväskylä

⁶ Berlin Treatment Center for Mental Health in Developmental Disability

⁷ University of the Pacific

⁸ Molloy College

Adapting music therapy practice for young children with selective mutism: Implications of a multiple methods research study

Kate Jones¹

Abstract:

Selective Mutism (SM) is a serious anxiety disorder that affects some children when they begin school (Toppelberg 2005). The long-term impact of the disorder, if untreated, can include complex, debilitating mental health conditions. Usual presentation is lack of speech in educational settings, contrasting with confident speech at home. Incidence is estimated at around 0.7% (Bergman 2002) but can be three times higher for children with immigrant backgrounds (Elizur 2003). Strong evidence suggests Music Therapy is a helpful intervention for SM (Jones 2012) but increased awareness of SM and our potential therapeutic role is needed. Multiple methods -literature review, survey, interviews and multiple case studies- were used to test and refine a theoretical framework derived from prior research (Jones 2012). Template analysis was used to examine and synthesise data (King 2012). Results confirmed that Music Therapy is a powerful, early intervention for the treatment of SM in young children. The theoretical framework was refined and new components added including the importance of a pre-therapy understanding of SM and the impact of context on therapy. Implications for adapting practice include: increased exchange of knowledge and understanding about SM within the MT profession, comprising provision of training and resources; an open, flexible approach, along with collaborative or transdisciplinary team work and access to specialist supervision. Further recommendations include: the location, session length and frequency of sessions; the role of humour and the importance of speech generalisation. The overarching theme of power both inside and outside the therapy sessions is also considered.

Keywords: Selective Mutism; Early Intervention; Anxiety; Young Children; School

¹ Music Therapy Lambeth

Exploring the accessibility and feasibility of providing telehealth music therapy for people with dementia and their caregivers

Lisa Kelly¹, Ella Millett¹, Ita Richardson², Hilary Moss¹

Abstract:

One of the most significant challenges associated with dementia is social isolation. Covid-19 has further isolated people with dementia in rural areas of Ireland and across the globe. In Ireland, music therapy is generally only available to people with dementia in large urban areas. Barriers such as geographical location, mobility issues and access to reliable transport also limits accessibility to community support services. Research has determined that engaging in technology can alleviate older people's social isolation by connecting to the outside world, gaining social support, engaging in activities of interest, and boosting their self-confidence. However, our use of technology is ever evolving. Due to the impact of Covid-19, this population has had to adapt to using technology to connect with others. Little is yet known about the accessibility of providing telehealth music therapy for this cohort. An online survey was distributed to people with dementia and their caregivers to examine their use of music and technology at home. Questions explored how this population use music in their day-to-day lives, their use of technology and devices, their comfort using audio-video conferencing, and their opinions on the feasibility of a telehealth music therapy service. By determining the devices and applications that this population find most accessible, we aim to design a telehealth music therapy service that will be user-friendly. The innovative use and careful selection of pre-existing technology to provide music therapy aims to increase accessibility and determine the potential psychosocial benefits of people with dementia and their caregivers.

Keywords: telehealth music therapy; dementia; caregivers; technology

¹ University of Limerick

² Lero – The Science Foundation Ireland Research Centre for Software

What the ears can see: The role of the musical medium in the observation and assessment of cognition in CVA-rehabilitants

Rita Kárpáti¹

Abstract:

Accurate assessment of clients' cognitive functioning serves a crucial role in the medically oriented niche of music therapy in CVA (stroke) rehabilitation. While the last few decades have seen an increase of research interest in the possible uses of music as a tool of cognitive observation, the topic is still surrounded by paradigmatic controversies. This study approached this theoretical subject from the angle of everyday clinical practice by exploring how and why experienced music therapists use their medium to observe and assess cognition of CVA-rehabilitants. 9 experienced international music therapists working in the field of CVA-rehabilitation were interviewed throughout a series of online (mini) focus groups. The transcriptions were analysed using a constructivist Straussian Grounded Theory method. Through selective coding, the core category of "observation through active engagement" emerged. This strategy involved the therapist actively manipulating certain neuropsychological parameters of the acoustic environment - such as the predictability of the musical material - in order to yield the desired information while maintaining optimal levels of client motivation. Continuous adaptation to the client's needs ensured that the assessment process itself remained accessible and engaging, while the use of music - a psychologically arousing and emotionally relevant stimulus - allowed the client to display otherwise inaccessible cognitive resources. Perceiving clients' responses this way might inform both neurological orientations of Music Therapy through providing access to otherwise "hidden" behavioural data and holistic approaches through maintaining a state of cognitive flow in the client: potentially contributing to the integration of two seemingly contradictory paradigms.

Keywords: observation, assessment, cognition, CVA, musical parameters

¹ CodArts University for the Arts

From segregation to inclusion: Participants' perspectives on community music therapy in an elementary public school

Shaked Laugomer¹, Roi Aharon¹

Abstract:

Background: The Israeli education system employs over 3000 Creative Arts Therapists (CAT), including music therapists, in support of integrating students with 'special needs' (Regev & Snir, 2020). These professionals are named 'emotional therapists,' demarcating the mainstream – psychotherapeutic approach to CAT in Israel (Roginsky, Goldman, Dvir, Halachmi, & Sade-Dor, 2020). Existing literature supports the advantages of community music therapy (CoMT) in the inclusion of school children (Elefant, 2010). Two qualitative studies were carried out, accompanying the CoMT, newly applied within two special education classes at an elementary school. Combining CoMT and the staff's reflexivity challenged the prevailing medical, hierarchical approach to integrating divergent children. **Aims:** The first CoMT study examined the staff's views about this approach. The second CoMT study examined the students' experiences. **Methods:** The data were collected with observations, semi-structured individual interviews, and a group interview. Grounded theory was used in the first study while thematic analysis, with a philosophical hermeneutic perspective in the second study. **Findings:** The first study found three themes: The staff's gradual process with CoMT, the special education class students' growing social involvement, and the contributions of music to these processes. The second study found four themes: a secure space, expression and participation, the benefits of group-musicking, and equal participation. **Implications:** The findings question mainstream approaches to inclusion and therapy within the education system. A broader scope of CoMT research seems necessary.

Keywords: Community music therapy, education system, diversity, participation, inclusion

¹ University of Haifa: School of Creative Arts Therapies

Music and Imagery (MI) at the edge of the abyss and beyond.

Martin Lawes¹

Abstract:

The paper discusses how the presenter was able to use a Music and Imagery (MI) method adapted from Summer's Continuum Model of Guided Imagery and Music (GIM), to access and process pre-verbal primitive trauma. This was early trauma of a type that in psychoanalytic thinking has been associated with black holes and states of psychic annihilation. The MI method used involved listening to short extracts of recorded music repeatedly whilst creating images using art materials. In the presentation, music and imagery examples will be used to illustrate how states of mental disintegration can be contained creatively. In work with clients who have undergone trauma in MI and GIM, there is often an emphasis on the music's having suitable holding and supportive qualities. In an attempt to further develop the understanding of music and trauma in GIM, this presentation will consider how traditionally supportive music may not always be suitable in working directly with primitive traumatic states, and indeed may even be unhelpful. The types of music that may be more suitable will be considered, as will the therapeutic potential of listening repeatedly to short musical extracts. The presentation will emphasize the unconscious dimensions of music-based containment, and refer to a theoretical understanding of this which draws on psychoanalytic, music-centred and other thinking.

Keywords: Music and Imagery (MI); Guided Imagery and Music (GIM); Trauma; Psychoanalysis; Dreaming

**Online*

¹ Integrative GIM Training Programme

Multimodality in clinical assessments: The importance of developing refined assessment protocols for research, treatment planning, and practice

Mikaela Leandertz¹, Esa Ala-Ruona¹

Abstract:

Clinical assessment is a fundamental aspect of music therapy practice. An intentional and formal assessment protocol can directly impact the development of clinical aims, formulation of a treatment plan, and the use of interventions, thus having the potential to influence the outcomes of a therapeutic process. In a current series of case studies working with a neuropsychiatric clinical population, the researchers have aimed to embrace the unique assessment outcomes that a music therapy assessment can offer, combined with more commonly used standardised psychological assessment inventories, in order to build multidimensional profiles of each patient. These profiles, comprised of multiple perspectives of data, contribute a wealth of information when developing an individualised treatment plan. The assessment protocol that has been developed for this research employs a blinded dual-assessment method in which the results of standardised inventories are not made available to the music therapist so as to not influence the music therapy assessment. Running these assessment methods parallel allows for an additional reflective level of analysis, looking at complimentary and/or contradictory information about the patient from multiple perspectives, ideally leading to further insight and a comprehensive patient profile. In addition, the music therapy assessment tool and the selection of standardised inventories have been tailored to the clinical population being studied. The presentation will outline the process of developing and implementing a refined clinical assessment protocol. The value of clinical music therapy assessment and multimodal information in clinical research, treatment planning, and practice will be discussed.

Keywords: Music Therapy, Clinical Assessment, Treatment Planning, Research

¹ University of Jyväskylä

Adapting to change: How the COVID-19 pandemic has impacted the music therapy profession

Mikaela Leandertz¹, Andrew Danso¹, Emily Carlson¹

Abstract:

COVID-19 was declared a global pandemic on March 11, 2020. Since then, it has had an undeniable impact on many aspects of society, the long-term effects of which are still unknown. Music therapists have likely been affected in various ways, due to their nature of work in healthcare and physical workplace settings. This study aims to investigate the COVID-19 pandemic's impact on the professional practice of music therapists. A questionnaire was shared online to certified music therapists around the world. There were three broad areas of inquiry that the questionnaire covered, including situational changes and/or practical adaptations, music therapists' utilisation of technology within virtual therapeutic settings, and music therapists' current self-perception of their professional identity. Results show that the pandemic has forced music therapists around the world to adapt their professional practices in various ways, resulting in a diverse range of clinical settings. In some circumstances, music therapy has been deemed as an essential service and therapists have resumed in-person sessions. In others, music therapists have had to shift their practice to a telehealth model of care. The divide between essential and non-essential music therapists is evident from the range of clinical settings reported, and steps further into therapists' perceptions of their professional identity. Those who are practicing virtually reported positive business-related outcomes, but reported limitations to their therapeutic approaches and methods. Results also indicate that there is some hesitancy or uncertainty in regard to relevant data protection laws and their applications within a virtual music therapy practice.

Keywords: Music Therapy, COVID-19, Telehealth, Technology, Ethics

¹ University of Jyväskylä

Music therapy in palliative care within Home Hospital for Children. A pilot study

Tone Leinebø¹, Gro Trondalen²

Abstract:

This paper addresses music therapy in palliative care within Home Hospital for Children (HHC). The present pilot study was a collaboration between Oslo University Hospital and The Norwegian Academy of Music. New Guidelines from The Norwegian Health Directorate came in 2017, where music therapy was specifically recommended as a part of the interdisciplinary treatment of children in palliative care. The definition of palliation was; children and youth who are living with potential life threatening or life shortening diseases. As music therapists working in the paediatric section at the Oslo University Hospital, we noticed that an increasing amount of our patients were treated within HHC. Through this pilot study we were able to offer these patients music therapy in their private homes. The research design of the study was qualitative and exploratory. Data was collected through participatory observation, log book from the music therapist, and semi- structured interviews of parents/caregivers and nurses within the HHC. Participants were patients aged 0-16 years with a palliative diagnosis. 10 families with children in palliative care, were offered music therapy sessions in HHC over a period of five months. The clinical music therapy approach was an open one, including receptive and expressive methods. Results showed that isolation was a limitation in everyday life for the families involved in the study, and that music therapy could help them cope with the situation they were living in. Other key factors were biopsychosocial needs, sense of mastery and exploration of music in a safe environment.

Keywords: music therapy, home hospital, children, palliative care

¹ Oslo University Hospital

² Norwegian Academy of Music

Music-based intervention aiming to maximise activity and increase well-being in a nursing home during COVID-19 Pandemic

Ilona Lilliána Birtalan¹, Fanni Eckhardt², Petra Kovács³

Abstract:

The Ronnie Gardiner Method (RGM) works with a combination of music and other augmented sensory information, as well as multi-tasking movement exercise. This kind of stimulation and concentration can induce brain plasticity: RGM may slow down cognitive decline. As a music intervention tool, it can help to promote social interaction, enhance a sense of self, exploratory and creative abilities. A clinical health psychologist trainee and a music pedagogue, who are both RGM trainees too, worked together under supervision by a RGM professional in a nursing home from August until November 2020 aiming to maximize residents' activity and increase their well-being during COVID-19 Pandemic. All the 14 participants have some barriers to self-sufficiency, such as Alzheimer's disease, hearing problem or reduced mobility (inability to stand up from a sitting position or to remain standing). Sessions were delivered in a group setting twice a week, in a series of 15 sessions. RGM techniques and music pedagogy games were combined with self-awareness-raising exercises. Throughout the process combination of rhythmic stimulation (musical stimuli), motor skill learning activities (symmetric movement synchronization tasks), singing together and facilitated group interactions (e.g. welcome-practices) were aim to reduce anxiety coming from the feeling of isolation (e.g. no-visitor rules) and improve individual and common well-being. The topics of our presentation are the group dynamic aspects among the residents of the nursing home explored during the series of sessions; the continuously updated music-based intervention goals; and outlining social dynamic features between session leaders with the different professional orientations.

Keywords: Ronnie Gardiner Method; Nursing Home; COVID-19 Pandemic

**Online*

¹ Health Service Belváros-Lipótváros

² National Institute of Medical Rehabilitation, Budapest, Hungary

³ Murmo Child- and Family Psychotherapy Clinic, Budapest

Presentation types: Oral Presentation

Older men, masculinities, and music as a wellbeing resource

Katarina Lindblad

Abstract:

Gender equality is mostly discussed from the point of view of how women are disadvantaged in different ways. However, when it comes to mental health, men's needs are often not met in adequate ways. Men are overrepresented with regards to suicide, and depression amongst men are often untreated, partly because health care workers are unaware that the symptoms of depression may look different amongst men, such as aggressive behaviour and self-medication with alcohol. Also, studies have shown that men are more vulnerable with regards to loneliness, which may be a particular challenge in old age. These issues are tied to norms of masculinity around not showing weakness or vulnerability. This presentation is based on an empirical study with eight socially and economically vulnerable older men (64-86), who came together in a music listening group for 16 sessions to listen to music of their own choice and discuss self-defined topics. The participants performed their identities in ways consistent with traditional masculinity, such as joking and focusing on facts rather than engaging in self-disclosure, while expressing more "sentient", emotional aspects of their life experiences through the music they chose and cherished. The presentation will problematise the "female gaze" prevalent in many music therapy contexts and focus on what this study may mean for (female) music therapists working with men, in order to better meet their specific needs. Without confusing norms with traits, it is important for music therapists to acknowledge that norms of masculinity may influence men's help seeking behaviour.

Keywords: older men, masculinities, wellbeing, music listening, identities

Presentation types: Workshop

A new GIM program: Intimate Voices

Katarina Lindblad

Abstract:

In this workshop a new GIM program will be presented, experienced, and discussed. The music chosen is by Nordic composers, and previously not used in GIM programs. All the pieces are also well suited as separate pieces to be used in supportive receptive music therapy outside of GIM. All music can be found on Spotify which was an intentional choice for accessibility. In GIM, Guided Imagery and Music (Bonny Method), predesigned music programs are used, developed to support different types of experiences and therapeutic processes, such as affording safety and trust or dealing with grief, loss or anger - although, importantly, there is no simple cause-and-effect in this process. Mainly, so called "classical music" is used. In later years, there has been an increasing awareness amongst GIM therapists that some of the music used in GIM is too dramatic and challenging for more vulnerable clients, such as clients who have been exposed to trauma. There is a need for programs that can be experienced as safe and supporting. Therefore, the program Intimate voices was developed with the aim to be safe, holding and gently exploring. In the workshop we will listen to the music in the program, piece by piece, and then discuss together how the music is experienced, and scrutinise the role of the musical properties, such as tempo, sound, dynamics, in affording different moods and experiences.

Keywords: GIM program, music listening, receptive, supportive, safe

Presentation types: Oral Presentation

GIM & MI in music therapy training groups

Charlotte Lindvang¹

Abstract:

This paper will focus on the therapeutic potentials of implementing Grp-MI (group music and imagery) and interactive group GIM (guided imagery and music) in a training therapy group for music therapy students. In the therapeutic training at Aalborg University the aim is to facilitate deep and therapeutic learning processes. These learning processes include that the coming music therapist develop presence and expand consciousness as well as strengthen the ability to move between inner and outer attention and awareness. In this paper, I will present how different methods, that can be categorized 'preparatory' or as Grp-MI or interactive group GIM, are implemented in the training groups in order to enable and nourish these processes. I will present different authors' categorization of group interventions in GIM and share some experiences from the training groups.

Keywords: Grp-MI, GIM, music therapy training, groups

¹ Aalborg University

Presentation types: Oral Presentation

The effect of music therapy on preoperative anxiety and postoperative recovery

Malle Luik¹, Kerli Remmelgas²

Abstract:

Patients waiting for surgical procedures often experience anxiety, which affects the patient's physiological manifestations and postoperative recovery. Therefore, in different practices all over the world, more attention is paid to a number of non-pharmacological interventions to reduce preoperative anxiety, such as music therapy and music medicine. The present study is an intervention study focusing on investigating the effect of music therapy on patient preoperative anxiety and postoperative recovery. The sub-goal was to find effective music therapy techniques to reduce preoperative anxiety which have a supportive effect on postoperative recovery. The study was carried out in an Estonian hospital, where on a random basis intervention and control groups were formed. Both groups consisted of six people. In the intervention group four music therapy sessions were performed for each patient over 2-3 weeks before surgery. Both receptive and expressive methods were used. Qualitative (interview, written surveys) and quantitative data (EEK-2 and VAS scale) were collected. Qualitative results revealed that participation in therapy helped patients to reduce and control preoperative anxiety. Quantitative results confirmed a significant reduction in the preoperative anxiety of the intervention group and more effective postoperative recovery than in the control group. Patients mostly preferred receptive methods; their coping mechanisms improved, the rate of drug consumption decreased significantly. As a result of the study, the developed intervention plan is available to other music therapists. This was the first larger study of music therapy in the Estonian medical system/hospital.

Keywords: Music Therapy and Medicine, Preoperative Anxiety, Postoperative Recovery

¹ Rehabilitation and Counseling Center ProVida Kliinik

² Kuressaare Haigla SA

Interacting with music for sleep

Helle Nystrup Lund¹, Niels Hannibal², Jan Mainz³, Raymond MacDonald⁴, Inge Nygaard Pedersen⁵

Abstract:

Using music for health purposes is fundamental to the music therapy profession. Still, using music to influence mood, to relax and to sleep is common and without assistance from a music therapist. As specialists in health-related use of music, music therapists should be informed of the mechanisms at play when using music for sleep. A randomized controlled trial investigating music listening as a sleep aid in adults with depression and sleep disturbances was performed in an outpatient unit for depression in psychiatry at Aalborg University Hospital from 2018-21. Music listening at bedtime took place at home in a four-week period. Playlists in an app named 'The MusicStar' were curated by music therapists who gave instructions prior to the music intervention. An interview study was performed and the results were published. The findings from the interviews included themes of arousal regulation, familiarity and preference, self-assessment, music selection and interaction with technology. Examples of music listening as an interactive process requiring active involvement beyond passive reception of music are presented. The findings highlighting the interaction between individual and music are discussed. Quotes from participants illustrating music related self-help strategies are presented. The examples highlight questions for research to address when aiming for an understanding of complex processes in music listening for sleep and relaxation. In conclusion, the process of selecting and adjusting music to individual needs is discussed in the light of findings from music intervention studies.

Keywords: Music, sleep, depression, interaction, arousal regulation

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Applied scientific music therapy model & artificial intelligence: Software creation

Montserrat López-Merino¹

Abstract:

Casa Baubo®, Galician Association of Music Therapy in agreement with the Galician Health Service, Sanitary Area of Ourense, Verín & Barco de Valdeorras from the perspective of the theoretical framework of the Applied Scientific Music Therapy Model, are working on the creation of a software for assessment, diagnosis and treatment. This project that began in 2003, has travelled a long and dense process, scenic, pedagogical, clinical and scientific of application in different fields: clinical, community, educational, social and health care with optimal results collected in two decades dedicated and applied scientific research in music therapy, currently with 14 active lines of research. Theoretical framework [...] The parameters of Sound and Music and their combinations, acquire their own significance, are directly related to the structure and functions of the NS, specific aspects of communication, consciousness and personality, so that they resonate, activate and attend to individual and group specificities, allowing to obtain an perspective information both for the assessment and in the intervention process, designing personalized neurobiopsychophysiological treatments. Neurologically speaking, each parameter of sound and Music is autonomous and relatively independent of others in its operation (input and output), although applied to a field, they always work in a coordinated way [...] Software will have the function of collecting data from patients that will be transformed into information that, in addition to revealing the patient's health status at different neurobiopsychophysiological levels, will serve as support to different professionals, to design the type of intervention appropriate to the specific needs

Keywords: Applied Scientific Music Therapy, Artificial Intelligence

**Online*

¹ Casa Baubo & AGAMUS

Presentation types: Oral Presentation

Music therapy in paediatric palliative care: a story told in five songs

Julie Mangersnes¹, Tone Steinhardt Leinebø¹

Abstract:

The music therapy service at Oslo University Hospital, Norway, support paediatric patients through long and diverse courses of treatment and disease. One of the clinical populations where music therapy plays a significant role is for patients diagnosed with Tumour Cerebri. The Music therapy service is tailored to the different phases a patient and family goes through during 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 orientation is often implemented in the clinical work, emphasizing a resource oriented and holistic approach. The authors of this paper will present a patient story illustrated by significant songs recorded together with the 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. One of the songs illustrating the holistic family-oriented approach, and is incorporating the recording of unborn twin siblings' heartbeats. The authors will discuss how music therapy supported this patient through various phases in her long-term illness. More specifically how each song represents the different stages: procedural support, support in the acute phase, preparation for funeral, and addressed closure with the underlying importance of the continuous therapeutic relationship.

Keywords: Palliative care, Paediatric oncology, Family-oriented music therapy, Song recording.

¹ Oslo University Hospital, Rikshospitalet

Towards an anthropological model for contemporary music therapy: From current paradigms towards a unified framework through evidence

Leonardo Menegola¹

Abstract:

MT's interest in socio-cultural perspectives is deep-rooted. Through decades, Community MT has focused on vicinity, belonging, political and local backgrounds of healing performances and paths. Also, long-standing theoretical concepts, either original from MT literature (e.g. 'ISO') or borrowed from psychological sciences ('Self'), relate to ideas of the 'identity' of subjects and groups. These quite isolated approaches provide potential for analysis and application, which still needs to fully unfold; however, they don't cover the whole wealth of theoretical and methodological patterns and themes that anthropological science offers to MT development. It is time to formulate in a unitarian, integrated, coherent model why and how anthropology can reinforce our discipline. Drawing on examples from 20 years-long clinical activity as a music therapist and ethnographic research as a PhD medical anthropologist, this workshop proposes an interactive exploration of the framework that anthropology offers both for MT clinical practice, research and teaching: from phenomenological, contextualized analyses of healing rituals, narratives and meaning-making, to social and cultural constructions of sensoriality, habitus, bodily techniques and embodiment. From multilevel semantics of illness, sickness and disease to the politics of performance, ideologies and discourses in therapeutic relations. From hegemonic rapports between different epistemologies of care, to issues of therapeutic pluralism in historical, multicultural, comparative perspective - up to the set-up of a critical and authoritative reflection on the very concept of 'evidence'. Participants will gain a more articulated, explicit and aware grasp on both MT's positioning in contemporary healing systems, and its specificities and strengths for future developments.

Keywords: Anthropology, Social sciences, Medical humanities, Models

**Online*

¹ University of Milano Bicocca

Presentation types: Oral Presentation

The influence of music therapy on pain perception and heart rate variability of psychosomatic in-patients

Susanne Metzner¹, Marc N. Jarczok², Irina Böckelmann³, Sina Glomb⁴, Manuela Delhey², Harald Gündel², Jörg Frommer⁴

Abstract:

Our bi-centre non-experimental pilot-study addresses the group of patients with chronic somatoform pain disorders (ICD 10 F45.) and is performed under naturalistic conditions of inpatient psychosomatic treatment. Its goal was to gain insight into effect mechanisms by investigating the changes in heart rate variability (HRV) during music-imaginative pain treatment (Entrainment), which is to be correlated with the changes in pain experience before and after treatment. 37 adults of mean age 50 years, severe symptom burden (SCL 90) and prevalence for physical and emotional neglect (CTQ) were included. Statistical HRV-analyses reveal complex processes on the somatic level which seem to mirror unconscious psychological conflicts. Correlations with significant reductions of pain ratings form the basis for a follow-up RCT-study on the medium and long-term effects.

Keywords: chronic somatoform pain - music therapy entrainment - heart rate variability

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Community music therapy in the United States: A qualitative inquiry

Kathleen Murphy¹, Viggo Krügger², Noah Pomerselig¹, Brynulf Stige², Rhé Washington-Guillemet³

Abstract:

Community music therapy (CoMT) practices are continuing to develop within the international music therapy community. However, the development and implementation of music therapy through a CoMT lens in the United States has not been widely written about. This study was undertaken to begin a dialogue with music therapists who consider part or all of their practice to fall within the boundaries of CoMT in order to increase awareness of ways in which CoMT principles are being implemented within the US healthcare and educational system. We interviewed 6 MT-BCs and asked them to 1) define community music therapy, 2) explain role relationships (therapist, client, & community, and 3) speculate on how their approach to the work could influence health policy in the United States. Interview data was following thematic analysis protocol described by Charmaz (2014). We identified 3 main themes: 1) CoMT as a person oriented approach; 2) openness & willingness to engage in multiple roles; & 3) participants perceptions of societal issues. Our findings suggest that elements of CoMT are evident in the clinical work of the music therapists who were interviewed, that there is a place for CoMT practices within the US Healthcare system and 3) CoMT may provide access to health related services in under resourced communities

Keywords: Community Music Therapy

**Online*

¹ State University of New York at New Paltz

² Greig Academy of Music, University of Bergen

³ Purple Note Music Therapy

Presentation types: Oral Presentation*

Music therapy in long term care during a pandemic: Connecting residents with family members and relieving caregiver burden

Christine Naguib¹

Abstract:

In this presentation, I will present a combination of work that has been done and currently developed over the last couple years on the impact of music therapy in caregiving in dementia care as well as a more recent clinical case studies of music therapy in long term care settings for dementia patients, caregivers, and music therapy to connect family members with dementia patients during the challenging times of the COVID-19 pandemic. I will discuss the work I did in my Masters which researched the implication of caregiver burden on mental health in long term care settings, conflicts between family caregivers and direct care staff, and a short literature review on music therapy and its ability to foster and support positive relationships between residents and family members as well as direct care staff and residents. I will connect my research from my Masters to more recent case studies of my current work in long term care during the COVID-19 pandemic. Case studies present the topics of incorporating music therapy into family facetime visits, using background music to help relief stress of over-worked nurses and PSWS, inviting nursing staff to engage musically with residents, and using music therapy in end of life care for residents and family members together in person.

Keywords: long term care, burn out, family, caregivers, dementia

**Online*

¹ Columbia Forest LTC

Investigating the role of a music therapist in an orchestra and choir project in Sudan from a community music therapy perspective

Ai Nakatsuka¹

Abstract:

Background: Sudan is a country which has experienced numerous conflicts over the last decades. The project referred to as Khartoum Philharmonic Orchestra and Choir (KPOC) began with the aim of holding concerts across the country to advocate for freedom and democracy as well as bereave the martyrs of the current revolution. A board-certified music therapist was involved in the project by advocating the needs and aims of the project in addition to addressing individual therapeutic goals while applying a Community Music Therapy (CoMT) perspective. **Objective:** This study investigated contributions and the potential roles of the music therapist in the project from a CoMT perspective. **Methods:** Semi-structured, face-to-face interviews with the project founder were conducted following a qualitative design, combining constructivist grounded theory and ethnographical approaches. Data from the interviews were compared to personal memo notes of the researcher. Data were further related to relevant CoMT literature in order to explore the potential roles of the music therapist. **Results:** The contribution of the music therapist was recognized as a collaborator and motivator. The music therapist's potential roles included advocate and mentor. The music therapist's social and cultural backgrounds such as nationality, musical knowledge, and experience as a professional music therapist appeared to affect the music therapist's roles. **Conclusion:** CoMT practice requires music therapist to play various roles and obtain competencies such as the ability to understand cultural, social and political situations, collaborative leadership and advocacy skills.

Keywords: Community Music Therapy; Sudan; orchestra; choir; roles of the music therapist

***In-person & Online*

¹ ArtEZ University of the Arts

Presentation types: Poster

Music therapy in Mexico: An emerging profession and discipline

Xochitl Palma Islas¹

Abstract:

Guillermo Villegas and Consuelo Deschamps can be considered the pioneers in the field of Music Therapy in Mexico. They started the professionalization process of the discipline in Mexico in the 70's, but their work was interrupted at some point and nobody followed up on what they had started. Fifty years later, with the creation of the Mexican Center for Music Therapy, the discipline re-emerged, even more strongly, thanks to the work of the very few Mexicans that have had the chance to trained in Music Therapy at an undergraduate or graduate level, and that had to migrate at some point to other countries to be able to do so. In a country full of challenges at an economic, political and social level, the Mexican Center for Music Therapy struggles to pave the way for the professionalization of MT. This presentation will describe the context of the professional development of Music Therapy in Mexico, its background, primary goals and future perspectives.

Keywords: Professionalization, music therapy, pioneers, emerging discipline

¹ Centro Mexicano de Musicoterapia

Technology adaptations for therapists and clients

Russ Palmer

Abstract:

During this pandemic conducting music therapy sessions has proven to be challenging and one has to adapt to the new type of remote working environment. Clients with hearing and/ or sight impairment may find it useful to use certain types of assistive devices to either play an instrument along with a therapist or to develop further musical skills during an interactive music therapy session. In some cases the client may require the assistance of their PA or interpreter during these sessions. Through using a tablet connected to a wireless sound system allows both client and therapist to move around freely without having the confines of connecting leads to a tablet or a laptop. Furthermore, there is a need to use various conferencing platforms, such as Zoom or Teams, which are more secure relating to client confidentiality issues. Some platforms allow access to recording an individual session, which gives the therapist a record of activities, which can be analysed later. Furthermore, if the client is learning a new piece of music and has sight impairment, they may need to record some of their own notes, such as chords or specific notation in learning a new musical piece on their own recording device or a Dictaphone at the same time during the session. This presentation will focus on some of the adaptive issues in technological devices that may help the interactive process during a therapy session.

Keywords: assistive devices, hearing impairment, sight impairment

**Online*

Music therapy as treatment of negative symptoms for adult patients diagnosed with schizophrenia- Challenges and results from a randomised, controlled and blinded study

Inge Nygaard Pedersen¹

Abstract:

The presentation will shortly outline methods, challenges and results of this study and focus on results, implications and reflections on future research designs for this population. The study aimed to replicate results from three Cochrane reviews showing positive effect on music therapy with people diagnosed with schizophrenia concerning positive/negative symptoms in the Danish health system, a requirement for recommendation in guidelines from the Danish National Board of Health. The study is a randomized, controlled multi-site study, with a blinded design aiming at min. 90 participants - ending with 54 participants who received the interventions. The participants were randomized to one of two different music therapy activities for 25 weekly sessions. The study interventions were added to standard care. Outcome measures were rated at baseline, after 15 sessions and post therapy. A qualitative interview was performed as a one month follow up at the end of study. The primary intended outcome was a reduction in negative symptoms. The secondary intended outcome was progression in quality of life, alliance and psychosocial functioning. The endpoints from PANSS, BNSS and WHOQOL-BREF have been analysed using mixed model effect analysis. No significant results came up in the primary outcomes due to low number of participants and high dropout rate. In the secondary outcomes the results showed a variety of positive/significant and non-significant results. The varied results and the qualitative interviews highlight the different experiences of the participants and raise relevant questions for future research designs for music therapy with this population.

Keywords: Music therapy research design, schizophrenia, negative symptoms. RCT, blinded, multi-site design.

**Online*

¹ Aalborg University

Presentation types: Oral Presentation*

Vocal improvisation group with sexual abused women coping with complex post-traumatic stress disorder: The journey towards a self and communal compassion

Aviya Riabzev¹, Moshe Bensimon¹

Abstract:

Background: Research on vocal improvisation group therapy with sexual abused women coping with complex post-traumatic stress disorder (CPTSD) is rarely reported in the music therapy literature. This clinical research project aimed to examine improvisational group music therapy intervention using vocal techniques with sexual abused women coping with CPTSD and living in the community. **Methods:** Seventeen women living in an inpatient alternative for sexual abused women in Israel participated in the study. Their age ranged from 21 to 53 years (M=32.05). The women were divided into two music therapy groups. Each group included eight weekly meetings during two months. Each session lasted 60 minutes, and two music therapists guided the groups. The intervention consists of breathing techniques, voice improvisation techniques, composing, and processing existing songs. Thematic analysis was applied to the text of four focus groups interviews (pre-post intervention with each group) and the therapists' diary. **Results:** The analysis revealed that the vocal improvisation group intervention created a space where the participants could express and explore their own voices. This has led to a change in their attitudes regarding their own voices and an integrated sense of self. The participants described experiencing a shift from lack of self-compassion toward self and communal compassion, validation, and emotional and physical integration. **Discussion:** The findings discuss the possibility of addressing clients' relational needs in music therapy as a means for promoting self and communal compassion.

Keywords: CPTSD, music therapy, vocal group work, self- communal compassion

**Online*

¹ Bar-Ilan University

Presentation types: Oral Presentation*

Music therapy for autistic individuals via telehealth: Keys to successful implementation

Nicole Richard¹, Corene Hurt-Thaut²

Abstract:

This presentation will describe what helped music therapists to transition to telehealth, as well as benefits and challenges of facilitating music therapy with autistic clients online. Background: Since the onset of the COVID-19 pandemic, health professionals worldwide transitioned to online service delivery. Studies have investigated telehealth music therapy both prior to and since the onset of the pandemic; however, few studies have investigated the efficacy of online music therapy with autistic individuals. Methods: One-hundred ninety-two music therapists filled out our online survey containing closed and open-ended questions. ANOVAs assessed whether 1) neurologic music therapy (NMT) training, 2) place of employment, or 3) age group of clients impacted the percentage of clinical hours lost when therapists transitioned to online sessions during the pandemic. We employed a qualitative content analysis of the open-ended question asking what factors helped autistic clients engage well over tele-therapy. Results: Place of employment and client age group served did not affect the percentage of clinical hours lost, but music therapists practicing NMT lost significantly fewer clinical hours than non-NMTs. Qualitative responses revealed seven factors which influenced autistic clients' engagement over telehealth: Familiarity with Screens, Technical Factors, Caregiver Presence, Setting, Attention Factors, Social Factors, and Individual Client Characteristics. Conclusion: Practicing NMT is associated with successful transition to telehealth with autistic clients. Many autistic persons can benefit from telehealth, given the right conditions and support. Results led to the creation of a new assessment form to help therapists gauge whether autistic clients would be a good fit for telehealth.

Keywords: music therapy, telehealth, autism, COVID-19, neurologic music therapy

**Online*

¹ Belmont University Faculty of Music, Nashville, TN, USA

² Music and Health Science Research Collaboratory, Toronto, Ontario, Canada

Receptive music therapy (GIM) for well-being and cognition in the early stage of dementia

Hanne Mette Ridder¹, Charlotte Lindvang¹

Abstract:

Background: In a number of systematic reviews, positive effects of music interventions on moderate to severe dementia are reported, however, little is known about music therapy in the early stages of dementia. In a systematic review on the Bonny Method of Guided Imagery and Music (GIM), McKinney and Honig (2017) found promising effects on psychological and physiological health for participants 18-78 years of age. No studies directly addressed dementia at any stage. **Aims:** Given the overall promising effects of music interventions and dementia, and on GIM in general, our aim is to study the effect of GIM for persons in an early stage of dementia. **Methods:** Phase 1: in an explorative action research study, we invited persons in the early stage of dementia to participate in GIM sessions. Data consisted of (1) session transcripts, narratives, imagery, music selections, (2) relatives comments and reflections, and (3) the therapist reflections, acts, and interventions. Phase 2: pilot study for testing the clinical manual and research protocol. Phase 3: Feasibility study leading to Phase 4: protocol registration and running RCT on the effect of GIM on specified health outcomes for persons in an early stage of dementia. **Results:** Phase 1 started January 2020 with five participants, and phase 2 starts in January 2022. **Discussion:** Findings from phase 1 will be presented with case examples and how it leads to phase 2. The clinical manual and the research protocol will be discussed.

Keywords: Guided Imagery and Music; dementia; study protocol; clinical manual; well-being

¹ Department of Communication and Psychology, Aalborg University

The rhythmical elements of music and patients own voices as tools in rehabilitation of neurological patients

Jaana Ruotsalainen¹

Abstract:

There is a lack of reports in the scientific world in illustrating and analysing real clinical work and experiences in neurological rehabilitation. The doctoral student of music therapy presents data and videos collected from her clinical work as physiotherapist combining the elements of speech therapy and music therapy into her work. Among the difficulties faced in real-world clinical rehabilitation settings is the relegation of stroke patients to a passive role in their own therapy. The elements of music are assisting in performing fluent and natural motoric of the neurological patient, who has timidity and fears for moving. The workshop explores the use of music, specifically rhythm, and a patient's reciting of his own rhythmic cues, along with the use of multisensory stimuli for reconstruction of compensatory neural networks for motoric functioning in neurological patients, particularly those with cerebellar stroke (CS). The participants are attending to explore the efficacy of a new way of activating patients' capability for daily functions. The aim is to wake up the therapists' interest and motivation to use their creativity for finding ways to combine uncomplicated, everyday physical tasks with music elements, and rhymes chosen by the patient. Through having the patient recite the rhymes or sing the rhythmical texts himself the therapist will awake patient's own agency and motivation towards rehabilitation. By incorporating elements of music therapy in the motoric rehabilitation, the therapists are able to facilitate the patient's increasing motivation, and ability to perform repetitive, goal directed movements, that are progressive in complexity.

¹ University of Jyväskylä

Working for emotional skills among early adolescents with mental health conditions in music therapy- Focus group interview and content analysis

Maija Salokivi¹, Sanna Salanterä², Suvi Saarikallio¹, Esa Ala-Ruona¹

Abstract:

Introduction: Music therapy is actively used with early adolescents, often in relation to their emotional skill development. Yet, the conceptualization of emotional skills is typically not systematically addressed in therapeutic practice. This study examined clinical music therapists' views on the progress of emotional skills when working among the early adolescents with mental health conditions. The study also explored what kind of methods the therapists use with the target group. Furthermore, the study explored the applicability of a previously constructed conceptual model of the components of early adolescents' emotional skills (Salokivi et al., 2021) for music therapy clinical practice. **Method:** We used an abductive content analysis study design with the four focus group interviews among 13 professional music therapists. **Results:** The therapists concluded that the progress of the emotional skills of their clients can be seen both in daily functioning as well as the client's functioning in therapy. The selection of therapy methods was broad and included both music-based and non-music-based methods. Therapists approved the presented conceptualization of emotional skills, but also had challenges in analysing their work in such detail. Several practical features were identified that were considered beneficial for the therapists to take into account in this kind of therapy work. **Discussion:** This study adds to knowledge about the progress of emotional skills, working methods and general issues of music therapy among early adolescents with mental health conditions. The results confirm that improved conceptual clarification of emotional skills is a applicable approach for music therapists to define, observe and analyse emotional skills in therapy context.

Keywords: early adolescents, emotional skills, music therapy methods, focus group interview, content analysis

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Scoping review and concept analysis of early adolescents' emotional skills: Towards development of a music therapy assessment tool

Maija Salokivi¹, Sanna Salanterä², Esa Ala-Ruona¹

Abstract:

Abstract Introduction: This paper describes the concept and content of early adolescents' emotional skills among the general population. The research literature contains many emotional skills-related terms with overlapping meanings, and it can be challenging to determine which are applicable for example, to a music therapy assessment tool. This study comprises the first phase of developing an assessment tool for early adolescents' emotional skills, namely, determining what is to be assessed. **Method:** A scoping review of the literature is presented with written definitions of emotional skills-related terms, as well as a concept analysis of the terms performed using Walker and Avant's method. **Results:** The components of early adolescents' emotional skills are presented. Early adolescents' emotional skills comprise several skill components as presented in the current research literature. These components help in understanding the multifaceted entirety of emotional skills. **Discussion:** This paper presents the term emotional skills as a practical, general term that includes the content of other emotional skills-related terms. The concept analysis' outcome, the components of early adolescents' emotional skills, is applicable to future research as a theoretical framework for developing an assessment tool for early adolescents' emotional skills. The components are also useful for music therapy clinicians to analyse their work with early adolescents and to communicate in detail the phenomena related to emotional skills in therapy.

Keywords: Emotional skills, early adolescents, scoping review, concept analysis, assessment development

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MusicTeam Care (MTC): Adapting receptive music therapy during COVID-19 emergency to support clinical staff. A pilot study

Elide Scarlata¹, Mariagrazia Baroni², Filippo Giordano³

Abstract:

An interactive relational approach of receptive MT (Grocke & Wigram, 2007), supplemented by Guided Imagery and Music (Bruscia & Grocke, 2002) was used as a support intervention to reduce stress and improve wellbeing in Clinical Staff (CS) working with COVID-19 patients (Giordano et al, 2020). Healthcare workers were under daily pressure for prolonged work shifts, scarcity of personal protective equipment, fear of being infected and/or infecting their own family members (Lancet, 2020), producing a significant impact on their physical and mental wellbeing. 34 participants were enrolled over a 5-week period. The remote receptive MT intervention consist in a listening guide and specific playlists (PLs) created to favour relaxation, reduce anxiety and stress (Breathing PL), to recover energy and support concentration (Energy PL), to release tension and instil calm and peace of mind (Serenity PL). A weekly feedback by phone was provided to assess goals achieved. The MusicTeamCare-Q1questionnaire (MTC-Q1), by professional Music Therapists involved in the project, evaluated tiredness, sadness, fear and worry before and after MT intervention. The MTC-Q2 self-assessment questionnaire, by same Music Therapists, investigated specific aspects perceived during and after MT intervention. The results seem to confirm that in an emergency situation, it is possible to put in place a remote MT support intervention for CS exposed to highly stressful situations. It will present collected data and operating methods of the preliminary study with special reference to deepen any aspects and studies currently in progress.

Keywords: Music Therapy, Covid-19, Clinical Staff, Support, GIM

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Presentation types: Oral Presentation

International service learning- Preliminary findings of a survey study

Melody Schwantes¹, Jonathan (Jaytee) Tang²

Abstract:

International service learning (ISL) has become a prominent aspect of education in the United States and in other contexts. Our study aimed to capture the characteristics of ISL in music therapy, the level of intercultural competence for participants and non-participants of ISL programs, and whether there is any relationship between intercultural competence and culture-related music therapy competence. We designed a cross-sectional survey consisting of checklists, Likert scales, one standardized self-reported measure, the Assessment of Intercultural Competence, and a culture-related music therapy competence checklist. We reached out to all board-certified music therapists in the United States. A total of 621 participants consented to participate in our study, but only 407 completed the entire survey. We found preliminary information about the scope and breadth of ISL in music therapy. The findings indicate that ISL has the potential to positively impact general intercultural competence as defined as a compositional model. However, culture-related music therapy competence was not impacted by participation in ISL. We will discuss our findings and their relation to ethical and anti-oppressive practices within music therapy. We argue that while ISL may improve intercultural competence from a Euro-centric perspective, there are many issues which music therapists need to take into consideration before engaging in this type of cross-cultural work.

Keywords: international service learning, cultural competence, cultural humility

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Mindfulness-based receptive music therapy in depressed patients: A pilot randomised controlled trial evaluating heart rate variability and mindfulness

Anja Schäfer¹, Eckhard Weymann¹, Vincent Grote^{2 3}, Maximilian Moser^{2 3}, Matthias Frühwirth²

Abstract:

Background Depressive disorders are disorders of the entire organism characterized by a cluster of symptoms on the emotional, cognitive, physiological, motor, social-interactive and behavioural level. Current literature shows that depressed people also have a higher heart rate and limited heart rate variability (HRV) compared to control subjects. Relaxation and mindfulness are important promoters of the recovery process of depressed patients. In this thesis we want to show how mindfulness-based receptive music therapy with monochord and voice can be used to achieve a possible improvement of depressive symptoms by means of chronobiological analysis using heart rate variability (HRV) recordings. **Methods** This dissertation project will investigate the efficacy of music therapy interventions in depressive patients (n=40). Through questionnaires and HRV measurements, psychometric and stress markers and their interaction will be obtained. By collecting HRV data, a connection to the psychophysiological background will be established. Concerning the method, a randomized intervention study including a comparison of the control groups (n=40) has been chosen. **Results** In the study results, significant improvements in depressive symptomatology are shown in both groups. A significant increase in presence within mindfulness is shown in the music therapy group compared to the control group. A significant increase in total cardiac variability and parasympathetic activity was found in the music therapy group. **Conclusion** Receptive music therapy with monochord and voice confirm positive vegetative effects regarding improvement of relaxation ability, depression and mindfulness sensitization.

Keywords: Heart rate variability, receptive music, mindfulness, depression, randomized controlled trial

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Presentation types: Oral Presentation*

Preventing harm in adult mental health: Implications for music therapy occupational regulation

Michael Silverman¹

Abstract:

Although there is literature indicating that music (Silverman et al., 2020) and therapy (Curran et al., 2019) can induce various types of harm, there is a dearth of research specific to harm in music therapy. This gap in the literature is consequential as legislators typically request information on the potential for harm when determining if occupational regulation is necessary. The Music-Induced Harm Model (MIHM; Silverman et al., 2000) is purposefully broad and more nuanced and specific research is warranted to understand how music therapists prevent harm and safeguard their service users in various clinical settings. We therefore conducted an interpretivist investigation of how music therapists avoid harm in adult mental health settings. Participants described processes of preventing, identifying, and responding to potential harm as well as a careful use of invasiveness to achieve therapeutic growth while avoiding harm. Substance craving is a consequential construct as it can lead to misuse, addiction, and relapse. Inspired by the lack of specificity within the MIHM, we conducted a systematic review of music-induced substance craving. Results indicated that music can induce various types of substance cravings in people with substance use conditions. Researchers often used music to induce negative mood states to investigate if negative mood precipitated craving. Results of existing research and our two investigations highlight music's potential for harm. Using these studies as lenses, we argue that music therapy occupational regulation is necessary to protect service users in adult mental health settings.

Keywords: harm, music, occupational regulation, music therapy

**Online*

¹ University of Minnesota

Comparing song writing and recreational music therapy through craving and withdrawal in adults with substance use disorder on a detoxification unit

Michael Silverman¹

Abstract:

Background: Craving and withdrawal contribute to the development and maintenance of substance use disorder (SUD) as well as relapse. Although there is literature noting that music therapy can positively impact craving and withdrawal for adults with SUD on a detoxification unit, there is a lack of randomized research comparing different music therapy interventions and within-session changes. **Objective:** The purpose of this effectiveness study was to compare motivational-educational song writing (MESW) and recreational music therapy (RMT) on craving and withdrawal in adults with SUD on a detoxification unit using a two-group pre- and post-test design. **Method:** Participants (N = 134) were cluster-randomized to single-session group-based MESW or RMT conditions. Established craving and withdrawal psychometric instruments were used as pre- and post-test measures to determine potential between- and within-group differences. **Results:** There were significant within-group differences in craving subscales of urges and coping as well as withdrawal, all $p < .001$. Within-group effect sizes ranged from .244 to .456 with favourable changes from pre- to post-test. There was no between-group difference among the MESW and RMT conditions, all $p > .05$. **Conclusions:** Although the specific music therapy intervention did not impact craving or withdrawal, a single MESW or RMT session can have an immediate and significant positive impact on craving and withdrawal in adults with SUD on a detoxification unit. As the MESW condition also addressed motivation, relapse prevention, and recovery, perhaps MESW interventions are ideal in detoxification settings. **Implications for clinical practice, limitations, and suggestions for future research are included.**

Keywords: substance use disorders, addiction, music therapy, crave, withdrawal, urges, coping, song writing, randomized

**Online*

¹ University of Minnesota

Presentation types: Oral Presentation

Can music therapy offer social recovery in Flexible Assertive Community Treatment?

Marie Strand Skånland¹

Abstract:

Flexible Assertive Community Treatment (FACT) is a multidisciplinary, coordinated treatment model for people with severe mental illness, often in combination with substance abuse and limitations in social functioning. While recovery has been highlighted as a prime aspect in the FACT-model, and the social aspect of recovery has been highlighted in recent years, research on the application of this treatment model in Norway suggests that there is still a potential for providing users with better participation in the local society. Music therapy has been highlighted as a form of intersubjective activity that is relational and meaningful for service users. This paper explores the potential of music therapy as a collaborative activity that can provide recovery capital– including social and musical capital – and asks whether it could be a stepping stone to social participation for the service users in FACT. The paper presents results from a qualitative case study within one of the Norwegian FACT teams that offer music therapy. Six joint interviews with a music therapist and service users were carried out during the winter of 2021. The interviews are analysed using thematic analysis. Within the broader theme ‘music therapy and social recovery’, the topics activity, togetherness, network, social handcraft and the music therapist as facilitator for participation are explored.

Keywords: Social recovery, relationships, networks, social capital, recovery capital, musical capital, FACT

¹ Ansgar University College

Presentation types: Oral Presentation*

Benefits and challenges of implementing home-based listening, as part of a music therapy intervention

Nerdinga Snape¹

Abstract:

Literature on cognitive and behavioural therapies suggests that depressed clients benefit from homework-like tasks. Research also suggests that music listening can aid emotional processing for therapeutic purposes. In this research, we explore depressed clients', and their therapists', experiences and opinions on the effectiveness of home-based listening tasks. 34 adults with diagnosed depression were offered 12 biweekly individual integrative improvisational music therapy sessions. During the sessions participants improvised on an electric piano or drums, and afterwards shared their thoughts and feelings with a therapist. Participants were then asked to listen to recordings of their improvisations at home, with the aim that this activity would foster emotional and cognitive processing. Clients were able to listen to improvisations as many times as they wanted, at any time of the day. After each listen they were asked to keep a diary, recording any thoughts, feelings, memories, or bodily sensations they experienced whilst listening to the music. Additionally, therapists were asked about their experience of implementing this technique and their opinion of its effectiveness. Participants' and therapists' responses varied greatly: some found great value, whilst others did not take part at all. Findings on the possible benefits of, and the challenges in, implementing home-based listening tasks into music therapy will be presented in detail.

Keywords: Improvisational music therapy, depression, home-based listening

**Online*

¹ University of Jyväskylä

Presentation types: Oral Presentation*

Implementation of music therapy in an assertive community mental health team

Hans Petter Solli¹

Abstract:

There has been a gradual shift in the provision of mental health care internationally during the past four decades, from institutional treatment to community-based treatment and care. Various approaches to assertive community treatment have been developed, as ACT- and FACT-teams, with the intention to meet the needs of people with severe mental illness and drug addiction in their own community. As far as the research literature reveals, music therapy has to a limited degree been included in these interdisciplinary teams. This paper will present preliminary findings from the ongoing postdoctoral research study MusTCare. The objective of the study is to gain knowledge about how music therapy best can be implemented in assertive services in community mental health care in order to maximize support for recovery for the service users. Action research methodology has been applied to study the implementation of music therapy in a FACT-team in eastern Norway over a period of two years, and data has been collected through qualitative interviews, participatory observation and recordings of musical interaction. This presentation will address the gamut of music therapy approaches that was applied to meet the patients' needs in what can be described as a flexible mixture of clinical and community work. Short case stories and audio recordings of musical interaction will be presented. Findings will be illuminated by theory and research on personal and social recovery.

Keywords: Implementation, community mental health, recovery

**Online*

¹ The Norwegian Academy of Music

You, me, music: How may sharing music experiences influence relationship quality in couples living with dementia?

Kristi Stedje¹

Abstract:

Living together as spousal partners may have its happy moments and challenging times for anyone, and positive relationship quality with the partner is for many people a necessity for living a good, meaningful life. When dementia enters a couple's life, adapting, coping, and keeping a couple identity may be a challenge, and finding ways to maintain a feeling of "we-ness" may be of great importance for relationship quality and quality of life for both parts (Hydén & Nilsson, 2015; Swall, Williams, & Marmstål Hammar, 2020). Music therapy and music activities may enhance social well-being in persons with dementia living at home (Elliott & Gardner, 2018), and couples with dementia sharing music in the home have experienced beneficial influence on the relationship quality (Baker, Grocke, & Pachana, 2012). This paper presents preliminary results from a mixed-methods case study, in which couples living with dementia share music experiences at home, instructed and supervised by a music therapist. The aim is to explore the possible influence of these music experiences on the couples' relationship quality. Data is collected through standardized measurement scales and qualitative interviews and analysed within a mixed-methods frame. This Ph.D. study is a sub-project of the international RCT Homeside (Baker et al., 2019). The preliminary results will be discussed through a narrative approach, with the aim of giving an insight into the meaning, benefits, and limitations of music-sharing as a tool for keeping a feeling of "we-ness" or couple-hood in the participating couples.

Keywords: Dementia, couples, home-based music therapy, relationship quality

¹ Norwegian Academy of Music

Presentation types: Oral Presentation

Research into voice assessment in music therapy and how perinatal women suffering from anxiety and depression experience music therapy based on psychodynamic voice therapy

Sanne Storm¹

Abstract:

Introduction: This presentation has two objectives. The first research study has explored how perinatal women suffering from anxiety and depression experience to participate in music therapy based on psychodynamic voice therapy. The second research study has examined the voice assessment profile VOIAS' feasibility within the perinatal population. Furthermore the capacity of VOIAS to measure change over time in group music therapy based on Psychodynamic Voice Therapy was explored in a postnatal pilot study. **Methods:** In the first research study 12 clients within perinatal population were interviewed using a semi-structured interview focusing on the participants' experiences of psychodynamic voice therapy in individual and group sessions. VOIAS has been carried out in following settings: 1) vocally untrained non-clinical women, who are not suffering from depression or anxiety, and are not pregnant or have not given birth within the last 12 months. 2) pregnant women who voluntarily have carried out a voice assessment in connection with a screening with Edinburgh Postnatal Depression Scale (EPDS). 3) pre and post assessment in a pilot study following 8 sessions of group music therapy for 6 women suffering from postnatal depression and anxiety. In order to evaluate the VOIAS protocol quantitative data is collected from all participants who have been vocally tested. **Results:** Results from semi-structured interviews of 12 clients will be presented together with the results from the questionnaire addressing VOIAS. **Discussion:** It will be discussed and reflected upon what is "best practice" for pregnant women when carrying out a VOIAS.

Keywords: Voice, assessment, perinatal, anxiety, depression

¹ Psychiatric Center – The National Hospital – Faroe Islands

Supporting the family around the adopted child in music therapy

Rachel Swanick¹

Abstract:

In this presentation, clinical information will be offered to support the involvement of the whole family in adoption work in the UK in order to support change in how music therapist's work with this client group in the UK. The organisation Chroma receives the majority of funding for work through the Adoption Support Fund (ASF) where the emphasis is, rightly, on therapy for the adopted child. But what about the impact and the responsibilities of the family around the child? Adoptive parents will often be carrying their own loss and grief, and this can colour the relationship between their partnership, as well as their expectations of the adopted child (Drake,2011). There is a great need for the child to receive high quality care but the 'committed and devoted' adoptive parents (Drake, 2011, p. 23) may need help to calm the storm that the traumatised child brings with them (Music, 2018). The Swanick Chroma Intervention (SCI) aims to promote reflective functioning and positive attachment experiences through creative and emotional support for the family and was designed in response to research undertaken around the question, "what makes therapy effective?" (Swanick, 2019).. It entails six sessions and runs alongside the child's individual music therapy. Here, information will be shown on the positive effects of holding the intervention through a pilot study with ten adoptive families.

Keywords: adoption family intervention trauma

**Online*

¹ Chroma

Strategic communications of music therapy – A Finnish perspective

Anne Takamäki¹

Abstract:

Music therapy is among the most used therapies in Finland and the costs are covered by major public institutions. However, there are several challenges concerning the lack of professional recognition. The Finnish Society for Music Therapy's main goal is to promote professional music therapy activities, and it has a crucial role in music therapy related communications in Finland. 'Strategic communications' describes strategic actions related to public relations, marketing and health communications. In a grounded theory research in 2020 there was an aim of defining the current state and challenges of music therapy in Finland and related to these, the main focus of strategic communications. The data consisted of a focus group interview, SWOT-analysis, literature and participant observation. In addition to the state of affairs and challenges, it was defined that the main focus of strategic communications should link to national external communications. This should be targeted for certain critical stakeholders via the most reaching and relevant channels and scientific research content in a condensed form should be emphasized. By increasing national visibility, it is possible to impact the valuation and strategic position of music therapy in Finland. Each country has its own individual circumstances in music therapy in terms of for example legislation. However, the results of this research might, to some extent, be applied to another country's context for communications related future ideas.

Keywords: music therapy, rehabilitation, professional association, professional recognition, strategic communications

***In-person & Online*

¹ Avainmusiikki Tmi

Music Therapy Friendship Initiative: Building bridges between clinical work and research

Jaakko Tergujeff¹, Emily Carlson², Olivier Brabant², Riitta Koski-Helfenstein, Veera Hovila, Tuomas Lallukka¹

Abstract:

To improve communication and collaboration between therapists and researchers, we created the Music Therapy Friendship Initiative (MTFI) at the end of 2018. The purpose of MTFI is twofold: to spread research findings among music therapists, and to familiarise researchers with the needs encountered in clinical practice. The actions of MTFI are currently centred on Jyväskylä, Finland, a city very active in terms of music therapy research and training, and well known for its prolific research in music psychology and music cognition. Our target group consists of music therapists, music therapy students, and researchers in music therapy and related fields. So far, our two main initiatives have been the organisation of regular get-togethers at the University of Jyväskylä, as well as two one-day seminars (offered both in-person and online) through which we reached a wider audience across Finland. MTFI is also present on social media, and we are planning to create an online repository for making relevant resources available to our target group. In terms of impact, we have received a very positive response from the music therapy community in Finland. We would like to encourage researchers and clinicians to replicate our initiative in other countries as well.

¹ Hyvinvointia Aalloista Oy

² University of Jyväskylä

Presentation types: Oral Presentation**

Chroma Creative Coaching: An online music & art intervention for adults

Daniel Thomas¹, Rachel Swanick¹

Abstract:

In response to the global pandemic of 2020, 60% of Chroma music therapists moved their work online with good success. Chroma Creative Coaching (CCC) builds on this positive experience. CCC is an eight week online programme which uses an underpinning of CBT alongside creative responses and the client's choice of music to help them begin to understand the past, present and future. The programme is aimed at low level mental health issues such as motivation, relationships and self-esteem and provides the client with a chance to explore coping techniques through creativity and music to build emotional resilience. As early as 2009, Richards found that offering online therapy to students was beneficial, with lower inhibitions and flexibility of sessions being key elements. A study by McMaster University in 2020 found that in some instances, online therapy can be more effective with a reduction in depressive symptoms, as well as benefits in shorter referral lists, lower costs and access to a wider range of qualified therapists as the work is not dependent on geographical location. This presentation will look at the results of a pilot study where clients completed the eight week programme. Discussion will focus on the outcomes of CCC for the clients and an overall evaluation of the challenges and successes of online work.

Keywords: online adults music art therapy intervention

***In-person & Online*

¹ Chroma

Presentation types: Oral Presentation

Music therapy with persons suffering from dementia and the MiDAS scale

Jona Thorsdottir¹, Gunnhildur M Kildelund¹, Ingibjörg Hjaltadóttir¹

Abstract:

Research on Music Therapy for patients with Dementia indicates that Music Therapy is beneficial when it comes to behavioural problems, anxiety and depression. In October 2018 a Music Therapy program started at the psycho-geriatric ward at the National University Hospital of Iceland. It was soon seen as a valuable addition to the treatment the elderly with dementia were receiving. This, in addition to the constant threat of having the funding cut as part of wider budget cuts at the hospital, led to a strong interest in properly documenting the benefits of the Music Therapy program. In order to measure the effects as accurately as possible the MiDAS scale was used, designed in the UK in 2014 by Dr. Orii MacDermott in collaboration with Dr. Hanne Mette Ochsner Ridder. We subsequently translated the MiDAS scale into Icelandic, according to standards set up by the Music Therapy Department at Aalborg University. We were able to collect 461 measurement sheets for 63 patients over a period of 9 months during the winter of 2019-20. The findings from the study will be presented.

Keywords: Music Therapy, Dementia, MiDAS scale.

¹ The National University Hospital

Shared moments and right periods in music therapy in neurorehabilitation

Gerhard Tucek¹, Patrick Simon², Astrid Heine¹, Jörg Fachner², Clemens Maidhof²

Abstract:

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. Clinical case reports include many descriptions of resonance between therapists and patients, who may experience these as meaningful moments, as being “on the same wavelength” or as pivotal moments that facilitate change. In our research group, we focus on these phenomena as “moments of interest” and investigate them in clinical practice. To realise this, we had to develop technical solutions to bring the lab to the patients and to synchronise and/or aggregate various sources of data e.g. video, EEG, ECG and qualitative interviews. In this symposium, we present case studies and show how certain moments in therapy are interpreted from the stances of music therapy, social-cultural anthropology and social neuroscience. Furthermore, we will talk about the relevance of “right periods” for music therapy (in psychological and physiological terms), which are longer time frames indicating readiness for therapy. A questionnaire was developed based on focus group interviews with patients and health care professionals and evaluated in clinical practice. In addition, video ratings and biometric data are analysed to develop replicable procedures related to optimum periods for therapy. Results of the clinical evaluation, the potential for practical use and its relation to shared moments will be discussed in this symposium. Participants will get an insight into the latest interdisciplinary developments to study right periods and moments of interest in music therapy.

Keywords: shared moments, right periods, neurorehabilitation, interdisciplinary research, social neurosciences

¹ IMC University of Applied Sciences Krems

² Anglia Ruskin University Cambridge

Infant music listening intervention and home music activities associated with enhanced neural speech processing and emerging language skills in children at risk for dyslexia

Paula Virtala¹

Abstract:

Familial risk for the reading deficit developmental dyslexia compromises neural speech processing and language development from early on. Music has been shown to benefit auditory and language development, which promotes its use as an intervention method for dyslexia. This was the aim in the longitudinal Dyslexia Baby study, where ~200 children, ~150 at dyslexia risk, have been followed from birth. A subsample of the at-risk infants were randomized to one of two music listening interventions, conducted at home during the first sixth months of life. Extensive questionnaire data on musical activities of the children was additionally collected from the parents. Neural auditory processing of speech was examined with event-related potentials (ERPs) at 0, 6, and 28 months, and a wide battery of language tests was administered to the children at 28 months. Preliminary results show enhanced ERPs to speech sound changes in the at-risk children who participated in the music listening interventions. Questionnaire data suggest that shared musical activities at home are associated with better pre-communicative skills in at-risk infants. The present results provide insights on the role of music in supporting language and literacy development in dyslexia risk.

Keywords: infants, language development, neural development, music listening intervention, musical activities

¹ University of Helsinki

Presentation types: Poster

The European Music Therapy Confederation

Melanie Voigt¹, Esa Ala-Ruona¹, Elisabeth Kaczynski¹, Ingeborg Nebelung¹, Alice Pehk¹, Elide Scarlata¹

Abstract:

The European Music Therapy Confederation (EMTC) exists since 1990. Its goals are the support and further development of music therapy in Europe. It consists of 47 professional music therapy associations from 30 countries and represents 6,488 music therapists all over Europe. This poster will provide general information about the EMTC and its three regions. Current projects for the further development of music therapy in Europe will be presented. Their contents will be linked to former projects and results of the work of the EMTC. Important topics here will be music therapy during the Covid-19-crisis and the ongoing project for the establishment of minimal training standards for clinical music therapists in order to ensure safe and effective practice. Additionally, projects of different Action Teams will be presented briefly.

Keywords: Clinical Practice, Training, CPD, Research, Theory

¹ European Music Therapy Confederation

Presentation types: Oral Presentation

HOMESIDE – Adapting music therapy in dementia care for indirect music therapy in home-based informal dementia care and for online-provision to meet COVID-19 demands

Thomas Wosch¹, Felicity Baker², Anna Bukowska³, Helen Odell-Miller⁴, Karette Stensaeth⁵, Jeanette Tamplin²

Abstract:

HOMESIDE is an international outcome study in the EU JPND research (European Union Joint Programme Neurodegenerative Disease Research) framework "health and social care for neurodegenerative diseases". The research is testing the effectiveness of family caregiver-delivered music interventions for their loved ones living with dementia at home (Baker et al. 2019). This multinational randomized controlled trial includes indirect music therapy (McDermott et al., 2018), professional music therapists offering training to family caregivers. This training is based on effective approaches of music therapy in dementia care (Hsu et al., 2015, Fusar-Poli et al., 2018, Zhang et al., 2017) and pilot studies of music therapy for family caregivers (Baker et al., 2012). Clients of this intervention are clearly in the COVID-19 risk group. As a result, the HOMESIDE training had to be adapted from face-to-face into online-delivery in all five participating countries, Australia, Germany, UK, Poland and Norway. The paper will present and discuss the adaptation of this individual homebased intervention training for family caregivers by professional music therapists. Moreover, it will also present and discuss the adaptation of the training into online-delivery in consideration of COVID-19 in this project, which runs from 2019 until 2022.

Keywords: indirect music therapy, dementia care, family caregivers, online-providing, COVID-19, RCT, multinational trial

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The development of a music intervention for children with dyslexia and its prospective assessment method

Maria Ioanna Zavogianni^{1 2}, Ferenc Honbolygó¹, Maja Kelić³

Abstract:

Previous studies have shown that music trainings can enhance linguistic processes (e.g., categorical perception, phonological awareness) and cognitive abilities (e.g., working memory) in children with dyslexia or any other reading disorder. Our aim is to present a music training programme we have developed for children with dyslexia; in addition, we wish to present the way we will assess its efficacy. For this purpose, we are conducting a Randomized Control Trial (RCT) study. In the pre-training phase, we will recruit 10-year-old Hungarian children with dyslexia and will conduct behavioural (i.e., 3DM-H, Differential Diagnosis of Dyslexia, Hungarian adaptation) and ERP (i.e., speech multifeature paradigm) measurements. In the training phase, we will apply our music training as the method of intervention. During the post-training phase, we will assess the effectiveness of the training by conducting the same measurements with the pre-training phase. We are expecting that our training programme, which is based on the overlaps between speech and music as well as the concept of entrainment (i.e., phonological – motoric coordination through music), will reflect the importance of music transferring effects to cognitive functions of language such as reading. Results will be discussed in the light of the previous music training studies and acoustical and phonological processing in dyslexia. The present study is currently in progress.

Keywords: dyslexia, intervention, music training

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